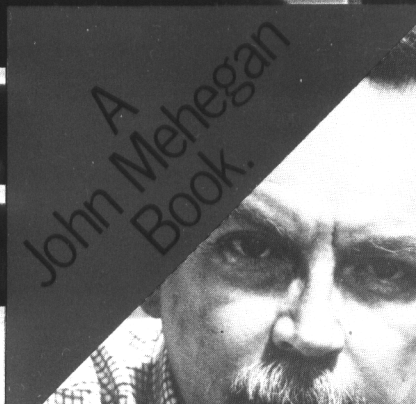


CASSETTE

# IMPROVISING Jazz Piano.

by John Mehegan

A brilliant and instructive treatise on jazz piano improvisation, by one of the most distinguished writers on jazz technique. Deals with all aspects, including a survey of piano styles from 1900 to the present day.



A  
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Book.

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# Chapter 1

## The Harmonic Vocabulary (Introduction)

The principle of jazz improvisation involves the abandoning of the melody and the creating of new ideas from the resources of the harmony (chord changes) of a tune, arpeggios, modes, ornamental tones, etc. Because of this, it is essential that the student have a clear and concise idea of the use of harmony in dealing with jazz improvisation.

The diatonic system dating back to the 17th Century forms the basis for the jazz harmonic vocabulary. The diatonic system divides into two sub - systems, the triad system and the seventh chord system.

### The Triad System:

The student is advised to be very familiar with the twelve major scales and, at least, the twelve harmonic minor scales before proceeding with this text.

Lesson: Play the scale - tone triads of Fig. 1 through Fig. 13 in both hands, with the left hand in the octave immediately below the right hand, until they can be played automatically from memory in any key.

Fig. 1 Key of C

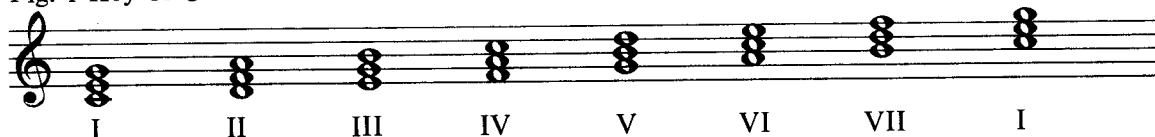


Fig. 2 Key of G

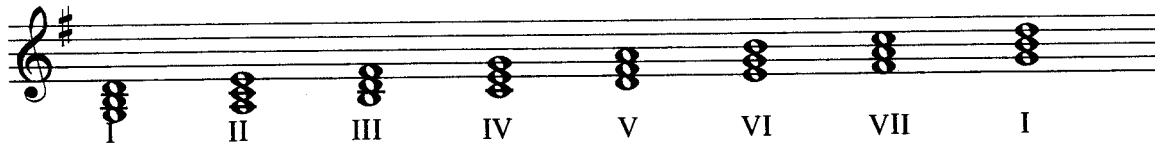


Fig. 3 Key of D

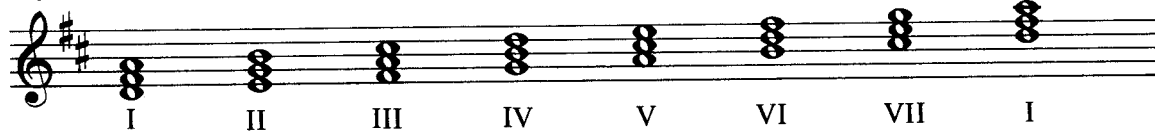


Fig. 4 Key of A



Fig. 5 Key of E



Fig. 6 Key of B

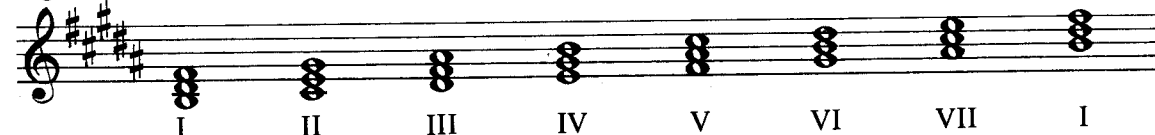


Fig. 7 Key of F# (Enharmonic of Gb)

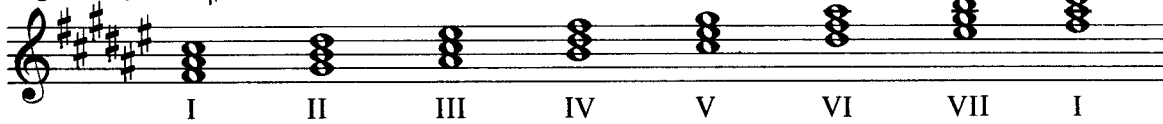


Fig. 8 Key of Gb (Enharmonic of F#)

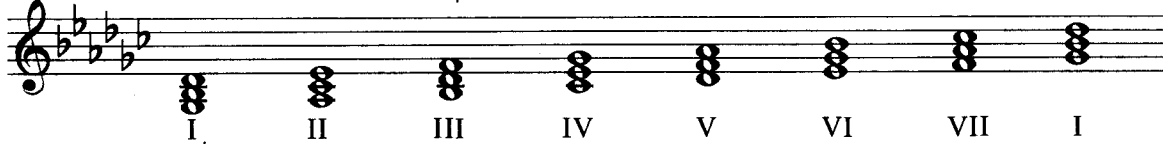


Fig. 9 Key of Db

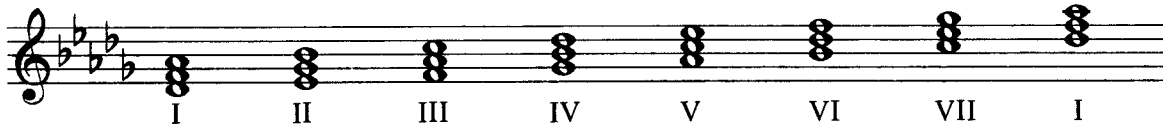


Fig. 10 Key of Ab

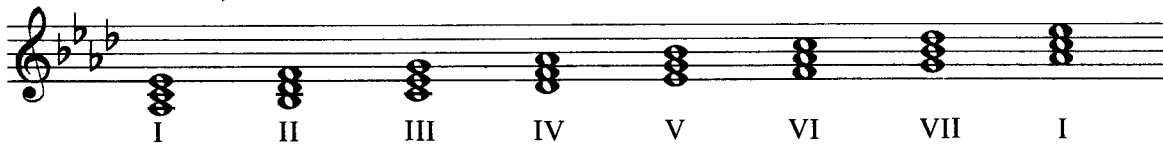


Fig. 11 Key of Eb



Fig. 12 Key of Bb

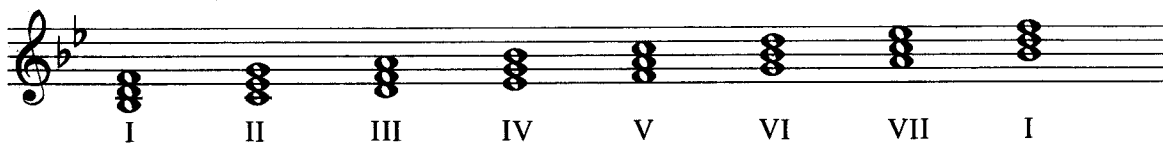


Fig. 13 Key of F



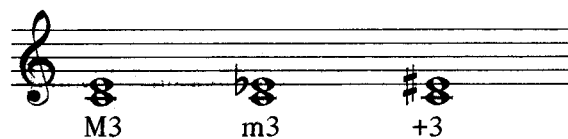
## Intervals (Part 1)

These triads consist of three alternate scale tones sounded simultaneously.

The interval between the lowest and middle note is a 3rd; the interval between the lowest and highest note is a 5th.

Rule: If the upper note of a 3rd is contained within the diatonic major scale of the lower note, it is major (M). If it is lowered, it is minor (m). If it is raised, it is augmented (+).

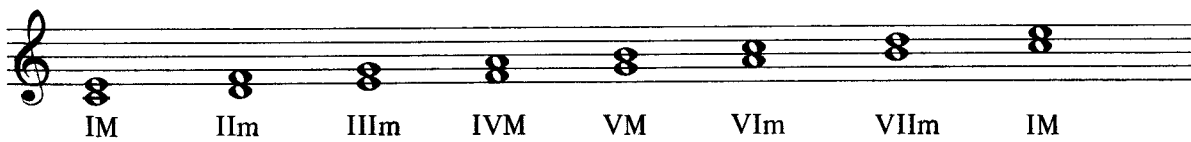
Fig. 14.



Thus, in the Key of C:

- I Based on the scale of C, C-E is major (M)
- II Based on the scale of D, D-F is minor (m)
- III Based on the scale of E, E-G is minor (m)
- IV Based on the scale of F, F-A is major (M)
- V Based on the scale of G, G-B is major (M)
- VI Based on the scale of A, A-C is minor (m)
- VII Based on the scale of B, B-D is minor (m)

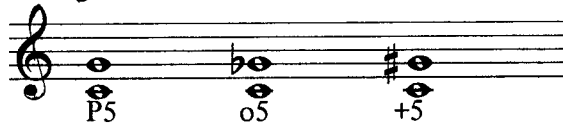
Fig. 15



*This is true in all keys*

Rule: If the upper note of a 5th is contained within the diatonic major scale of the lower note, it is perfect (P). If it is lowered, it is diminished (o). If it is raised, it is augmented (+).

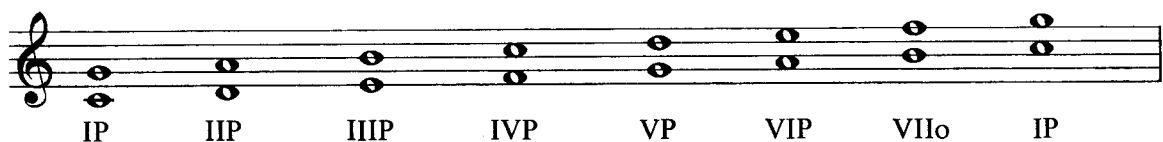
Fig. 16



Thus, in the Key of C:

- I Based on the scale of C, C-G is perfect (P)
- II Based on the scale of D, D-A is perfect (P)
- III Based on the scale of E, E-B is perfect (P)
- IV Based on the scale of F, F-C is perfect (P)
- V Based on the scale of G, G-D is perfect (P)
- VI Based on the scale of A, A-E is perfect (P)
- VII Based on the scale of B, B-F is diminished (o)

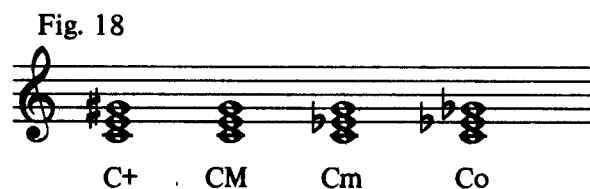
Fig. 17



*This is true in all keys*

Combination		Position	Chord Quality
3rd	5th		
M	+	See note	augmented (+)
M	P	I - IV - V	major (M)
m	P	II - III - VI	minor (m)
m	o	VII	diminished (o)

Note: The augmented triad does not appear in the major diatonic system.( It does appear in the minor diatonic system.) It is included here because of its common usage in tunes.



Rule: In any key, I, IV and V are major: II, III and VI are minor: VII is diminished. The augmented triad is added to the system.

## Letters versus Numerals

Throughout this text the student will notice the interchangeable use of letters and numerals. Depending upon the specific problem under consideration, both are permissible. Illustrations, such as the Harmonic Vocabulary in which no key center is involved, obviously submit to lettered spelling; on the other hand, chord progressions or chord charts of tunes involving a key center demand the use of numerals in order to give the student a sense of key center unity which every experienced jazz musician uses as a natural process whether or not he or she is intellectually aware of the use of numerals. Numerals or figured bass (basso continuo) evolved during the Renaissance, and for some five centuries has been the classical vocabulary employed in music schools throughout the world. Ironically, improvisors in the classical tradition have historically employed numerals when performing in order to be free of the bondage of notation. Letters have never been employed (except for simple identification) in the classical field. The use of letters began in the early part of the present century; they were originally employed by the publishing industry to assist the average purchaser of sheet music in identifying ukulele or banjo chords. Since many of the early jazzmen were gifted but untrained musicians, they accepted the lettered chords as a readily available language in order to communicate with each other. However, when jazzmen perform, they "pre-hear" the next chord or phrase through a natural numerical estimate of where they are and where they are going. An added advantage involving numerals in progressions and chord charts should be apparent to the student. One set of numerals gives instantaneous twelve key facility since the numerals work for all keys. Otherwise, it would require twelve sets of letters to allow for transposition.

# Chapter 2

## The Seventh Chord System

Lesson: Play the scale - tone seventh chords of Fig. 1 through Fig. 13 in both hands until they can be played automatically from memory in any key.

Fig. 1 Key of C

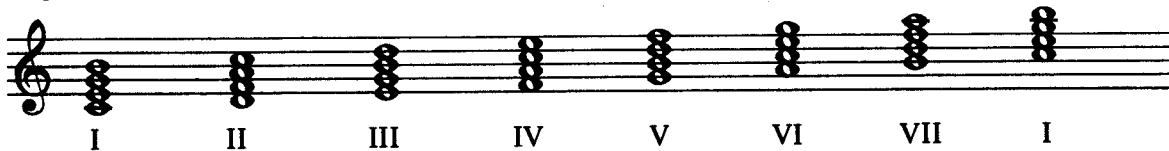


Fig. 2 Key of G

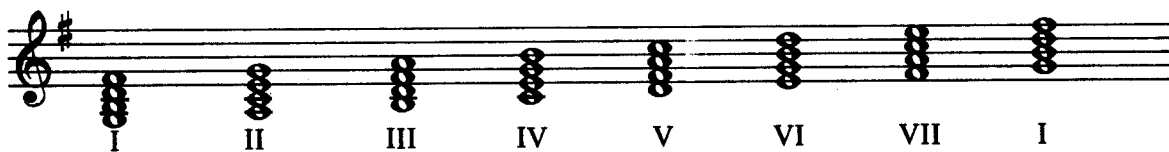


Fig. 3 Key of D

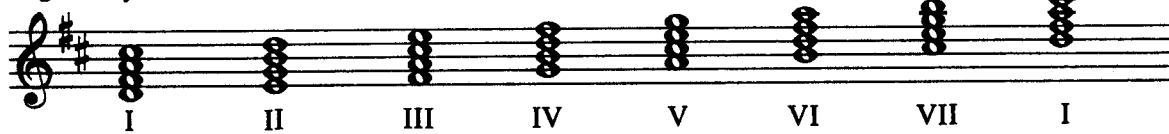


Fig. 4 Key of A

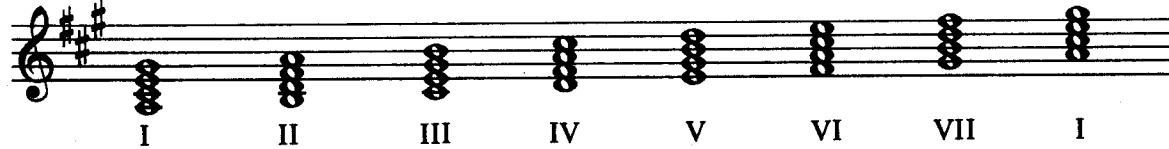


Fig. 5 Key of E



Fig. 6 Key of B

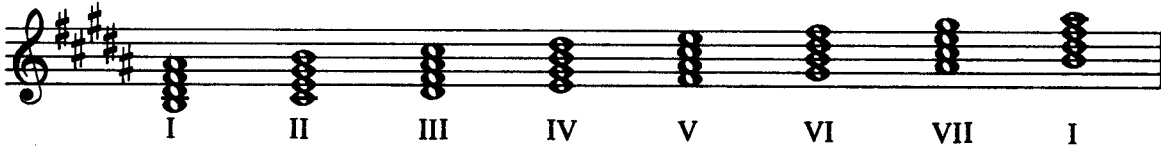


Fig. 7 Key of F# (Enharmonic of Gb)

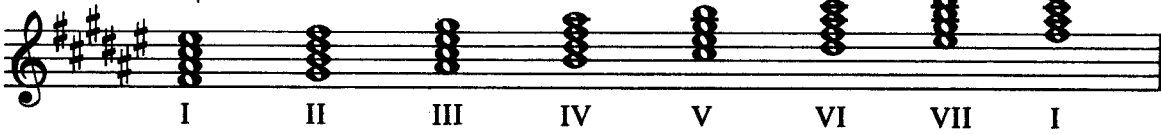


Fig. 8 Key of Gb (Enharmonic of F#)

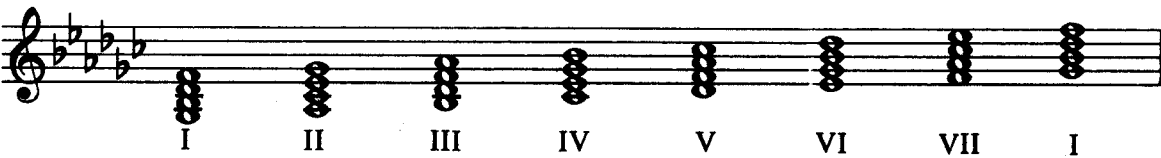


Fig. 9 Key of Db

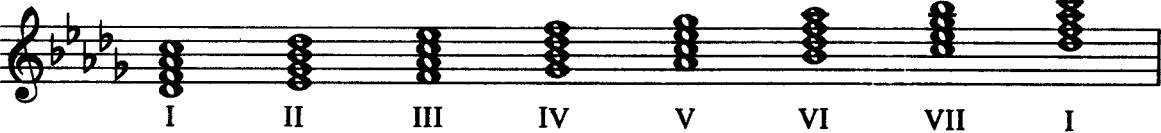


Fig. 10 Key of Ab

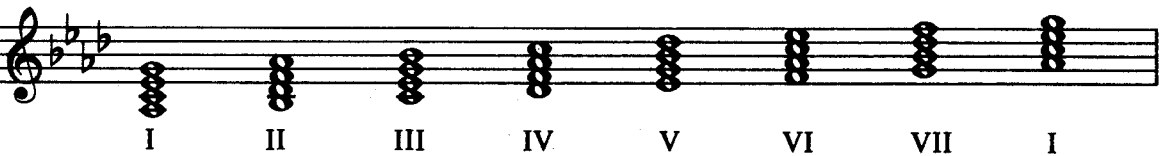


Fig. 11 Key of Eb

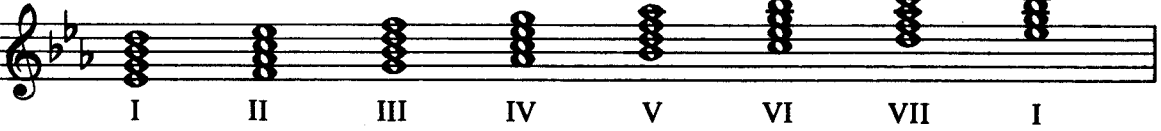


Fig. 12 Key of Bb

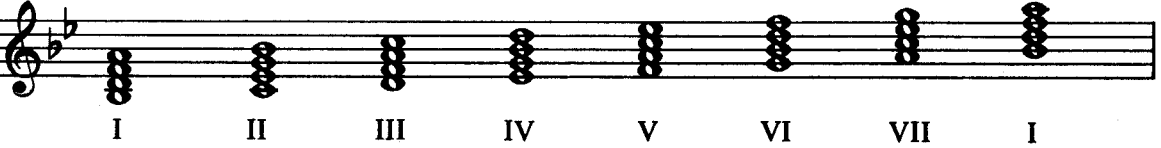


Fig. 13 Key of F



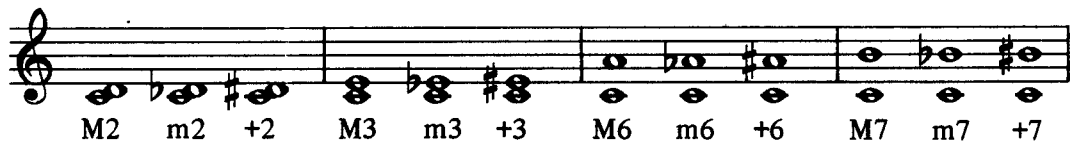
# Chapter 3

## Intervals (Part 2)

On Pages 7 and 8 rules for thirds and fifths were presented. The following indicates the general rule for all intervals:

If the upper note of a 2nd, 3rd, 6th or 7th is contained within the diatonic major scale of the lower note, it is major (M). If it is lowered, it is minor (m). If it is raised, it is augmented (+).

Fig. 1

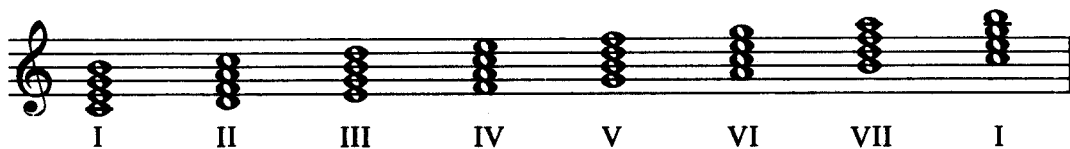


If the upper note of a 4th, 5th or 8th (octave) is contained within the diatonic major scale of the lower note, it is perfect (P). If it is lowered, it is diminished (o). If it is raised, it is augmented (+).

Fig. 2



Fig. 3 Key of C



- I Based on the scale of C, C - E is major (M)
- II Based on the scale of D, D - F is minor (m)
- III Based on the scale of E, E - G is minor (m)
- IV Based on the scale of F, F - A is major (M)
- V Based on the scale of G, G - B is major (M)
- VI Based on the scale of A, A - C is minor (m)
- VII Based on the scale of B, B - D is minor (m)

- I Based on the scale of C, C-G is perfect (P)
- II Based on the scale of D, D-A is perfect (P)
- III Based on the scale of E, E-B is perfect (P)
- IV Based on the scale of F, F-C is perfect (P)
- V Based on the scale of G, G-D is perfect (P)
- VI Based on the scale of A, A-E is perfect (P)
- VII Based on the scale of B, B-F is diminished (o)



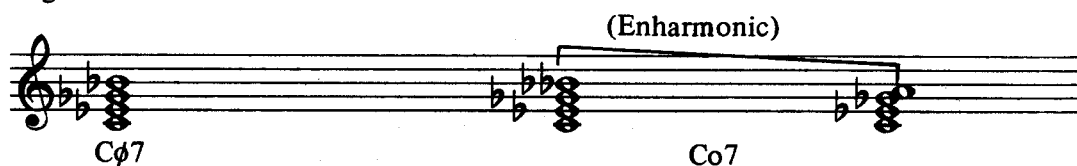
- I Based on the scale of C, C-B is major (M)
- II Based on the scale of D, D-C is minor (m)
- III Based on the scale of E, E-D is minor (m)
- IV Based on the scale of F, F-E is major (M)
- V Based on the scale of G, G-F is minor (m)
- VI Based on the scale of A, A-G is minor (m)
- VII Based on the scale of B, B-A is minor (m)

In all Keys:

Combination			Position	Chord Quality
3rd	5th	7th		
M	P	M	I - IV	major 7th
M	P	m	V	dominant 7th
m	P	m	II - III - VI	minor 7th
m	o	m	VII	half diminished 7th*

\*Note: The term "half diminished" may be new to the student although it has wide usage in the classical nomenclature and, mainly through the efforts of the late Bill Evans, has begun to appear in contemporary jazz originals. The term is derived from the fact that the "full" diminished 7th chord (as we shall see) employs two diminished intervals (o5, o7), whereas the "half - diminished" chord employs only one diminished interval (o5).

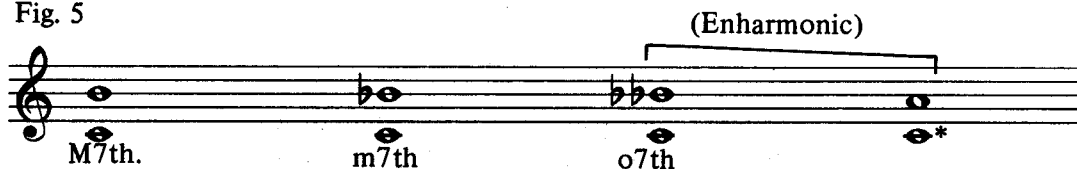
Fig. 4



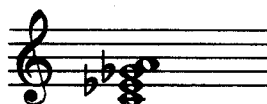
The Diminished Seventh Chord:

The diminished seventh chord does not appear in the major diatonic system. (It does appear in the minor diatonic system.) This chord contains a minor 3rd, a diminished 5th and a diminished 7th (lowered twice from the seventh scale position). (See Fig. 5)

Fig. 5



\*Note: Although written as C - A, with the m 3rd and o 5th it remains a o7th.



# The Sixty Chord System

Fig. 6. illustrates the Sixty Chord System used in jazz harmony. It consists of five different qualities which can be applied at any point on the keyboard.

There are twelve tones in the octave, each capable of supporting the five qualities; thus, the Sixty Chord System.

Transferring to sharps on m,  $\phi$ , and o is for ease of "spelling" these chords.

Fig. 6

CM7 Cx7 Cm7 C $\phi$ 7 Co7

DbM7 Dbx7 C#m7 C# $\phi$ 7 C#o7

DM7 Dx7 Dm7 D $\phi$ 7 Do7

EbM7 Ebx7 Ebm7 D# $\phi$ 7 D#o7

EM7 Ex7 Em7 E $\phi$ 7 Eo7

FM7 Fx7 Fm7 F $\phi$ 7 Fo7

F#M7 F#x7 F#m7 F# $\phi$ 7 F#o7

GbM7 Gbx7 F#m7 F# $\phi$ 7 F#o7

GM7 Gx7 Gm7 G $\phi$ 7 Go7

AbM7 Abx7 Abm7 G# $\phi$ 7 G#o7

AM7 Ax7 Am7 A $\phi$ 7 Ao7

BbM7 Bbx7 Bbm7 A# $\phi$ 7 A#o7

BM7 Bx7 Bm7 B $\phi$ 7 Bo7

\*Note: The use of the symbol x for the dominant chord is explained in the following chapter.

## The Seventh Chord Symbols

### The Major Seventh Symbol:

With the exception of the recent use of a triangle symbol ( $\Delta$ ), the traditional major symbol has always been either M7 or maj7. In this text the symbol M7 will be used.

### The Dominant Seventh Symbol:

The traditional dominant symbols have always been 7 or 9 or 13 (C7, F9, etc.). The historical reason for this lay in the harmonic vocabulary of early jazz which employed the major triad, the minor triad, the diminished triad, the augmented triad and a fifth chord which demanded the use of the seventh, thus the 7 chord. Since all the seventh chords contain a seventh of some kind, it is apparent that the symbol 7 is improper. In this text the Juilliard symbol x7 will be used to indicate the dominant chord in any form (Cx7, Eb $\flat$ x7, B $\flat$ x9, etc.).

### The Minor Seventh Symbol:

The traditional symbols for the minor seventh chord have been m7 or min.7. In this text the symbol m7 will be used.

### The Half Diminished Symbol:

The half diminished symbol is only beginning to enter the public area. Traditionally it has been treated as minor 7 $\flat$ 5 (m7-5) or its first inversion minor 6 (m6). The symbol for half diminished is  $\phi$ 7 and will be employed in this text.

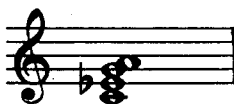
### The Diminished Seventh Symbol:

The traditional symbols for diminished have been a zero (o) or dim. The text will employ o7 in referring to both intervals and chords.

### The Minor Sixth Symbol:

The term minor sixth (m6) can mean different things at various times, e.g. sometimes Cm6 means a minor triad with an added sixth. (See Fig. 1)

Fig. 1



But, in some notation, the term Cm6 can really mean A $\phi$ 7. Cm6 (first inversion of A $\phi$ 7) is the more familiar approximation of A $\phi$ 7 or Am7 $\flat$ 5. In this text all root position  $\phi$ 7 chords will be indicated as such; the minor sixth chord will appear as minor added sixth (m<sup>+6</sup>) to avoid confusion with "6" as employed in inversions to be studied later. The same is true of major added sixth (M<sup>+6</sup>).

Symbol Summary:

- M<sup>T</sup> = major triad
- m<sup>T</sup> = minor triad
- o<sup>T</sup> = diminished triad
- + = augmented triad
- M7 = major seventh
- x7 = dominant seventh
- m7 = minor seventh
- $\phi$ 7 = half diminished seventh
- o7 = diminished seventh
- M<sup>+6</sup> = major added 6th
- m<sup>+6</sup> = minor added 6th

Fig. 2 Key of C

CM<sup>T</sup> Cm<sup>T</sup> Co<sup>T</sup> C<sup>+</sup> CM7 Cx7 Cm7 C $\phi$ 7 Co7 CM<sup>+6</sup> Cm<sup>+6</sup>

\*Note: The augmented triad is not indicated by "T" since the augmented chord does not appear in the seventh chord system.

See the complete Harmonic Vocabulary in Chapter 8 for further illustration of the total system.

## Altered Triads

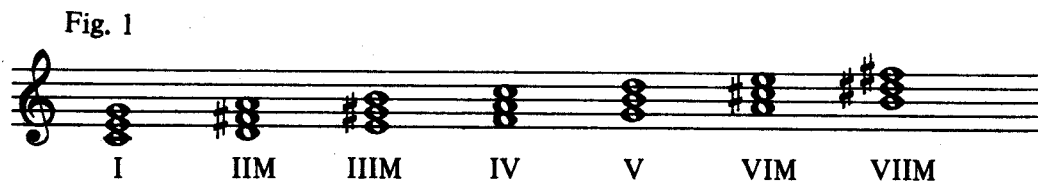
The triads appearing in Chapter I and the seventh chords in Chapter 2 are shown in their primary functions; in other words, as the scale naturally forms them.

If our use of harmony was limited to these primary functions we would be unable to perform even the simplest jazz material.

Fortunately, the diatonic system readily lends itself to alteration. These alterations sub - divide into secondary functions and tertiary functions.

### Secondary Functions:

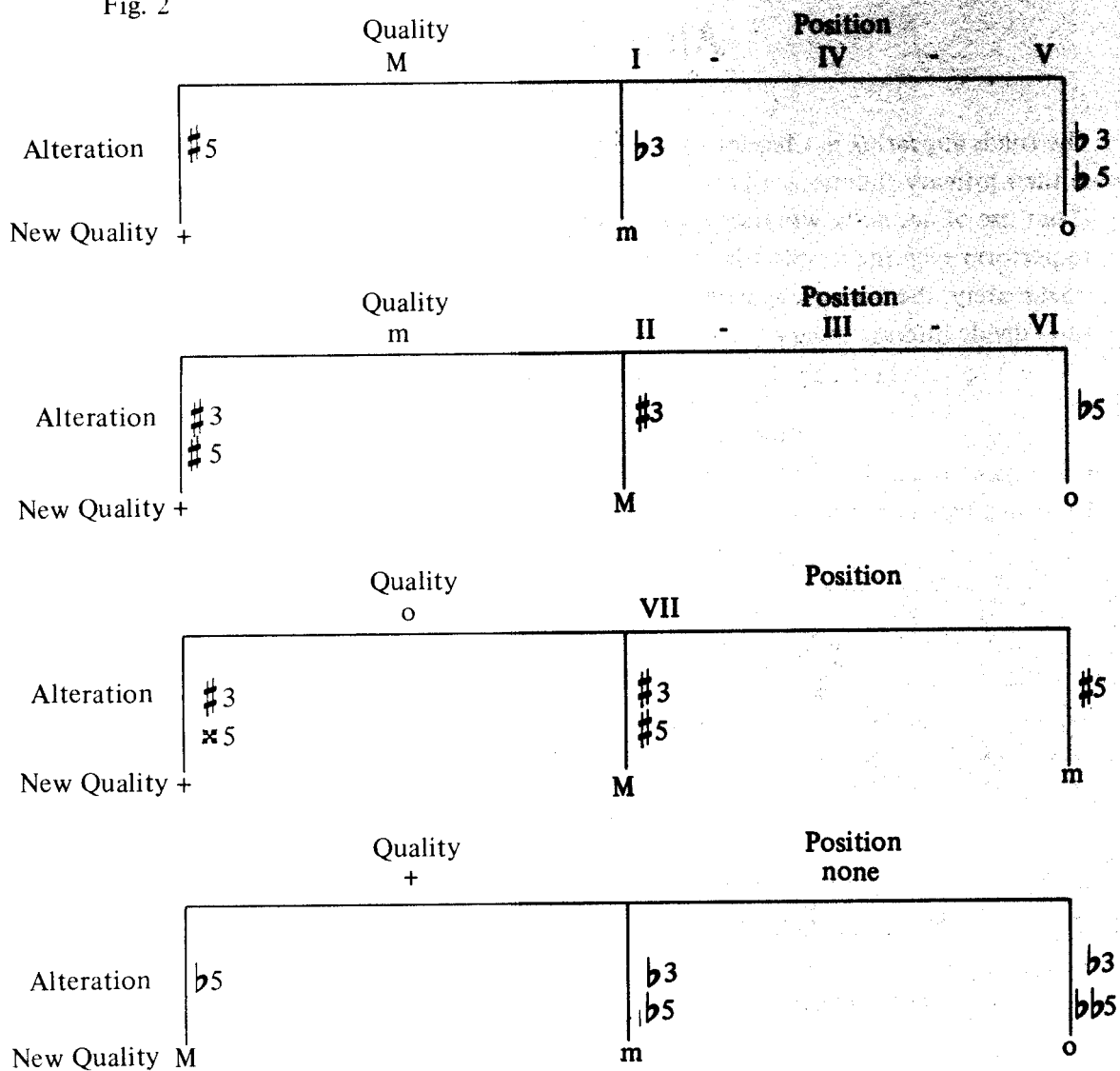
Rule: A secondary function involves the raising or lowering of the 3rd and/or 5th of a triad; or the 3rd, 5th and/or 7th of a seventh chord to form a new chord or quality on any tone of the scale. (See Fig. 1)



In Fig. 1 the triads I - IV - V are naturally major;  
 II - III - VI are minor which required raising the third in each case;  
 VII is diminished which required raising both third and fifth in order to form major.

The following alteration table describes the intervals to be altered in order to form various triad qualities. (See Fig. 2)

Fig. 2



n:

Complete the following triad qualities. Check your result against the Harmonic Vocabulary in Chapter 8.

C+ Gm Do AM Eb+ Bm F#m Gbo DbM Ab+ Ebm Bbo F+ Co

Tertiary Functions:

Rule:

A tertiary function involves raising or lowering an altered or unaltered chord chromatically out of the key. (See Fig. 4)

Key of C

I Io #Io  
(secondary) (tertiary)

III IIIM bIIIM  
(secondary) (tertiary)

V Vm bVm  
(secondary) (tertiary)

VII VII+ bVII+  
(secondary) (tertiary)

Rule:

In the chromatic harmonic system of jazz any chord can be built on any tone in the chromatic scale by altering, lowering or raising any chord in the diatonic system.

# Chapter 6

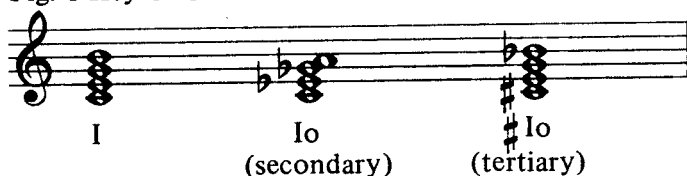
## Altered Seventh Chords

Triad harmony is used extensively in rock, country music and folk music as it was in Dixieland jazz from 1900 to 1920. In this period the only 7th chord employed was the dominant 7th but, gradually, through the twenties and into the early thirties, the seventh chord system began to replace the triad system until by 1934, with the development of the Goodman and Ellington bands, the seventh chord system with its extensive use of 9ths, 11ths and 13ths became the lasting language of jazz.

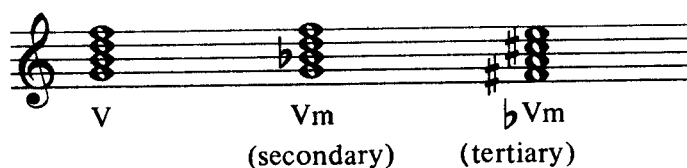
### Secondary and Tertiary Functions:

As indicated in Chapter 5, the secondary and tertiary functions are formed by altering the 3rd, 5th and/or 7th or by lowering or raising the chord chromatically. See Fig. 1.

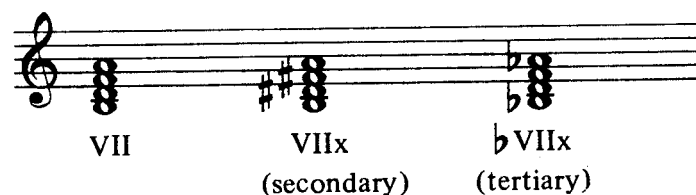
Fig. 1 Key of C



I                      I°                      I°  
(secondary)                      (tertiary)



V                      Vm                      bVm  
(secondary)                      (tertiary)



VII                      VIIx                      bVIIx  
(secondary)                      (tertiary)



on:

Fig. 5 is an original tune employing the triad chromatic harmonic system.

The use of the symbol T will not be necessary since the piece consists entirely of triads.

Practice Fig. 5 until it can be played without hesitation.

Fig. 5

The musical score for Fig. 5 is presented in four systems. Each system consists of a treble clef staff and a bass line staff. The first two systems are in 3/4 time, and the last two are in 4/4 time. The key signature is one flat (B-flat). The melodic lines feature triplets and rests. The bass line contains triad symbols: I, V, III, VI, IVm, bIII, VIIm, and VIM.

System 1 (3/4):  
Melody: I (quarter), V (quarter), III (quarter), VI (quarter), IVm (quarter), bIII (quarter), VIIm (quarter), VIM (quarter).  
Bass line: I, V, III, VI, IVm, bIII.

System 2 (3/4):  
Melody: bIII (quarter), VIIm (quarter), VIM (quarter), I (quarter), V (quarter), III (quarter), VI (quarter), IVm (quarter), bIII (quarter), VIIm (quarter), VIM (quarter).  
Bass line: VIIm, VIM, bVI, bIII, bV, VIIm, III, VIM.

System 3 (4/4):  
Melody: I (quarter), V (quarter), III (quarter), VI (quarter), IVm (quarter), bIII (quarter), VIIm (quarter), VIM (quarter).  
Bass line: I, V, III, VI, IVm, bIII.

System 4 (4/4):  
Melody: bIII (quarter), VIIm (quarter), VIM (quarter), I (quarter), V (quarter), III (quarter), VI (quarter), IVm (quarter), bIII (quarter), VIIm (quarter), VIM (quarter).  
Bass line: III, VIM, bVI, bIII, bV, VIIm, III, VIM.

System 1: Treble clef staff with a key signature of one sharp (F#). The melody consists of eighth and quarter notes. The bass clef staff contains guitar chord diagrams: II, V, I, #Io, II, #Ho, III, III+, IV, #IVo.

System 2: Treble clef staff with a key signature of one flat (Bb). The melody consists of quarter and eighth notes. The bass clef staff contains guitar chord diagrams: v, bVo, IVm, III, bIIIo.

System 3: Treble clef staff with a key signature of one flat (Bb). The melody features a triplet of eighth notes. The bass clef staff contains guitar chord diagrams: II, III, IV, v, II, v.

System 4: Treble clef staff with a key signature of one flat (Bb). The melody consists of quarter and eighth notes. The bass clef staff contains guitar chord diagrams: III, VI, IVm, bIIIM, III, VIM, bVI, bIIM.

System 5: Treble clef staff with a key signature of one sharp (F#). The melody consists of quarter and eighth notes. The bass clef staff contains guitar chord diagrams: bVIm, VIIIM, III, VIM, II, V, I.

The following alteration table describes the intervals to be altered in order to form various seventh chord qualities.

Fig. 2

	Quality M7		Position I - IV	
Alteration	b7	b3 b7	b3 b5 b7	b3 b5 bb7
New Quality	x7	m7	ø7	o7

	Quality x7		Position V	
Alteration	#7	b3	b3 b5	b3 b5 b7
New Quality	M7	m7	ø7	o7

	Quality m7		Position II - III - VI	
Alteration	#3 #7	#3	b5	b5 b7
New Quality	M7	x7	ø7	o7

	Quality ø7		Position VII	
Alteration	#3 #5 #7	#3 #5	#5	b7
New Quality	M7	x7	m7	o7

	Quality o7		Position none	
Alteration	#3 #5 #7	#3 #5 #7	#5 #7	#7
New Quality	M7	x7	m7	ø7

Lesson:

Fig. 3 is an original tune employing the seventh chord chromatic harmonic system. The use of the Arabic numeral 7 will not be necessary since there are no triads in the piece. Practice Fig. 3 until it can be played without hesitation.

Fig. 3 Key of C

The musical score for Fig. 3 is presented in four systems, each consisting of a treble and bass staff. The key signature is C major (one sharp) and the time signature is 4/4. The bass staff contains Roman numeral chord symbols and Arabic numerals for triplets. The treble staff contains the melody with various ornaments and slurs.

System	Measure	Chord Symbol	Triplet
System 1	1	II $\emptyset$	
	2	IV $\emptyset$	
	3	III	3
	4	VI $\times$ <sup>b5</sup>	
System 2	5	bIII	
	6	bVI $\times$ <sup>b5</sup>	
	7	II	
	8	III	
System 3	9	IV $\text{m}$	
	10	V $\text{m}$	
	11	bVI	3
	12	bII $\times$ <sup>b5</sup>	
System 4	13	II $\emptyset$	
	14	IV $\emptyset$	
	15	III	3
	16	VI $\times$ <sup>b5</sup>	
System 5	17	bIII	
	18	bVI $\times$ <sup>b5</sup>	
	19	II	
	20	III	

\* Note: The  $\times$ <sup>b5</sup> chords in measures 3, 4, 11, 12, 27 and 28 should be played with the anticipated (tied) figures; also the m chords in measures 5, 6, 13, 14, 29 and 30.

II III IVm Vm bVI bIIx b5

I I#6 Vm IVm bIII bII

II bIIx I I#6 Im

#II #IVm VI

II IV III VIx b5 bIII bVIx b5

II III IVm Vm bVI bIIx b5 I

# Chapter 7

## Inversions

### Inversions (Triads)

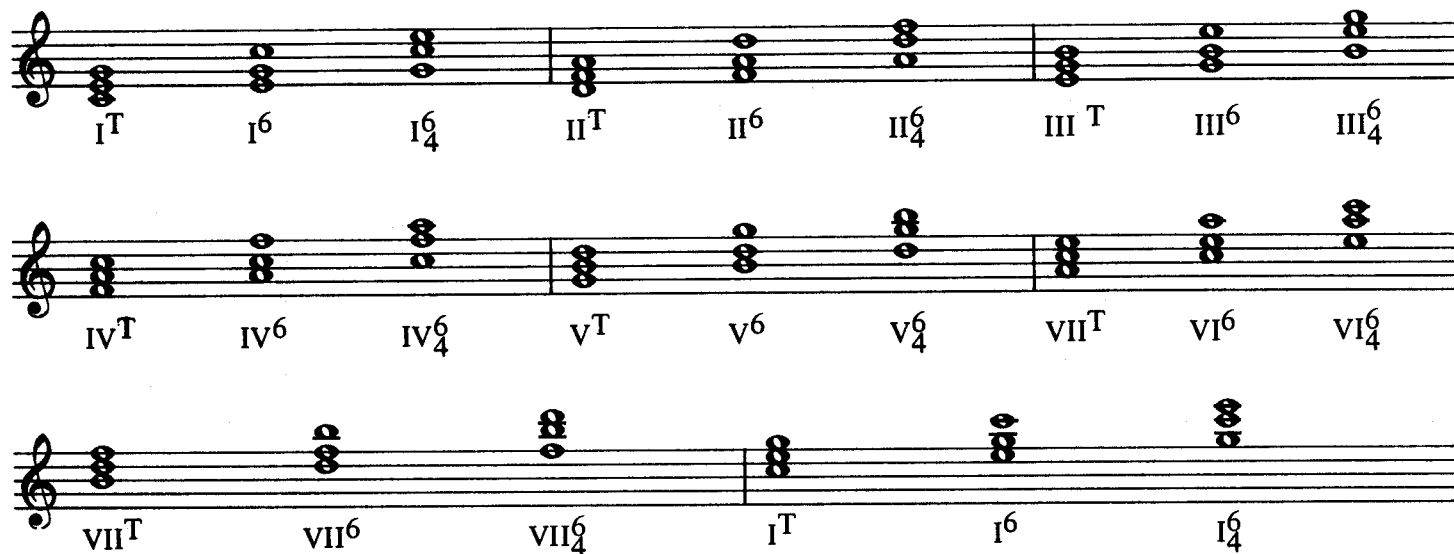
An inversion results from re-arranging the tones of a chord in such a way that the root of the chord is no longer in the bass. (See Fig. 1)

Fig. 1 Key of C



The traditional symbols for triad inversions are formed by counting the number of scale tones from the bass note to each of the remaining tones in the chord. Thus, in Fig. 1 the distance from E to C in the first inversion is a 6th; the distance from E to G is a 3rd. Thus, the symbol for first inversion is  $\frac{6}{3}$  or, more usually, 6. In the second inversion the distance from G to E is a 6th; the distance from G to C is a 4th. Thus the symbol for second inversion is  $\frac{6}{4}$  and that is never modified. Fig. 2 illustrates the triads of C with their inversions.

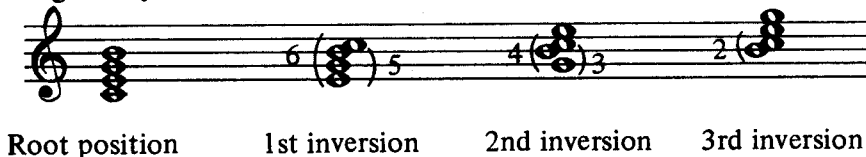
Fig. 2 Scale-tone triads of C and their inversions.



Lesson: Practice the scale-tone triads and their inversions in twelve keys - both hands.

### Inversions (Seventh Chords)

Fig. 3 Key of C



Each inversion of a seventh chord contains an interval of a second (B - C in Fig.3). The symbol for the inversion is formed by counting the scale - tones from the bass note to each of the notes of the second. Thus, in Fig. 3, in the first inversion, E to C is a 6th; E to B is a 5th. Thus, the symbol is  $\frac{6}{5}$ . In the second inversion, G to C is a 4th; G to B is a 3rd. Thus, the symbol is  $\frac{4}{3}$ . In the third inversion B to C is a 2nd. Thus, the symbol is 2.

Fig. 4 illustrates the seventh chords of C with their inversions.

Fig. 4 Scale - tone seventh chords of C with their inversions.

The figure displays the scale-tone seventh chords of C and their inversions, arranged in four rows on a single staff. The chords are labeled as follows:

- Row 1:  $I^7$ ,  $I^{\frac{6}{5}}$ ,  $I^{\frac{4}{3}}$ ,  $I_2$ ,  $II^7$ ,  $II^{\frac{6}{5}}$ ,  $II^{\frac{4}{3}}$ ,  $II_2$
- Row 2:  $III^7$ ,  $III^{\frac{6}{5}}$ ,  $III^{\frac{4}{3}}$ ,  $III_2$ ,  $IV^7$ ,  $IV^{\frac{6}{5}}$ ,  $IV^{\frac{4}{3}}$ ,  $IV_2$
- Row 3:  $V^7$ ,  $V^{\frac{6}{5}}$ ,  $V^{\frac{4}{3}}$ ,  $V_2$ ,  $VI^7$ ,  $VI^{\frac{6}{5}}$ ,  $VI^{\frac{4}{3}}$ ,  $VI_2$
- Row 4:  $VII^7$ ,  $VII^{\frac{6}{5}}$ ,  $VII^{\frac{4}{3}}$ ,  $VII_2$ ,  $I^7$ ,  $I^{\frac{6}{5}}$ ,  $I^{\frac{4}{3}}$ ,  $I_2$

Lesson: Practice the scale-tone seventh chords and their inversions in twelve keys - both hands.

Note: The student will note in Chapter 8 that the diminished seventh chord cannot be inverted since the tones are evenly spaced by minor thirds and no tone is adjacent to another. Of all the chords we have studied only the diminished seventh never loses its original intervals.

# Chapter 8

## The Harmonic Vocabulary

First system of musical notation. The treble clef staff shows chords in C major and C minor. The bass clef staff contains the following chord symbols: CM<sup>T</sup>, CM<sup>6</sup>, CM<sup>6</sup>/<sub>4</sub>, CM<sup>T</sup>, Cm<sup>6</sup>, Cm<sup>6</sup>/<sub>4</sub>, Co<sup>T</sup>, Co<sup>6</sup>, Co<sup>6</sup>/<sub>4</sub>.

Second system of musical notation. The treble clef staff shows chords in E major and E minor. The bass clef staff contains the following chord symbols: E<sup>+</sup>, E<sup>+</sup>, G<sup>#+</sup>, CM<sup>7</sup>, CM<sup>+6</sup>, CM<sup>6</sup>/<sub>3</sub>, CM<sup>4</sup>/<sub>3</sub>, CM<sub>2</sub>.

Third system of musical notation. The treble clef staff shows chords in C# minor and C minor. The bass clef staff contains the following chord symbols: Cx<sup>7</sup>, Cx<sup>6</sup>/<sub>3</sub>, Cx<sup>4</sup>/<sub>3</sub>, Cx<sub>2</sub>, Cm<sup>7</sup>, Cm<sup>+6</sup>, Cm<sup>6</sup>/<sub>3</sub>, Cm<sup>4</sup>/<sub>3</sub>, Cm<sub>2</sub>.

Fourth system of musical notation. The treble clef staff shows chords in C# minor and C minor. The bass clef staff contains the following chord symbols: C<sup>b</sup>7, C<sup>b</sup>6/<sub>3</sub>, C<sup>b</sup>4/<sub>3</sub>, C<sup>b</sup>2, Co<sup>7</sup>, E<sup>b</sup>o<sup>7</sup>, G<sup>b</sup>o<sup>7</sup>, Ao<sup>7</sup>.



Enharmonic

$\text{DbM}^{\text{T}}$   $\text{Dbm}^6$   $\text{Dbm}^{\flat 4}$   $\text{Dbm}^{\text{T}}$   $\text{Dbm}^6$   $\text{Dbm}^{\flat 4}$   $\text{C}\sharp\text{m}^{\text{T}}$   $\text{C}\sharp\text{m}^6$   $\text{C}\sharp\text{m}^{\flat 4}$

$\text{C}\sharp\text{o}^{\text{T}}$   $\text{C}\sharp\text{o}^6$   $\text{C}\sharp\text{o}^{\flat 4}$   $\text{C}\sharp+$   $\text{F}+$   $\text{A}+$

Enharmonic

$\text{DbM}^7$   $\text{DbM}^{+6}$   $\text{C}\sharp\text{M}^{+6}$   $\text{DbM}^{\flat 5}$   $\text{DbM}^{\flat 3}$   $\text{DbM}^{\flat 2}$

Enharmonic

$\text{Dbx}^7$   $\text{Dbx}^{\flat 6}$   $\text{Dbx}^{\flat 4}$   $\text{Dbx}^{\flat 2}$   $\text{C}\sharp\text{x}^7$   $\text{C}\sharp\text{x}^{\flat 6}$   $\text{C}\sharp\text{x}^{\flat 4}$   $\text{C}\sharp\text{x}^{\flat 2}$

$\text{C}\sharp\text{m}^7$   $\text{C}\sharp\text{m}^{+6}$   $\text{C}\sharp\text{m}^{\flat 6}$   $\text{C}\sharp\text{m}^{\flat 4}$   $\text{C}\sharp\text{m}^{\flat 2}$

Treble clef staff: Chords in C major (C#): C#7, C#5, C#4, C#2, C#7, E7, G7, B7.  
 Bass clef staff: Chord symbols: C#o<sup>7</sup>, C#o<sup>5</sup>, C#o<sup>4</sup>, C#o<sup>2</sup>, C#o<sup>7</sup>, Eo<sup>7</sup>, Go<sup>7</sup>, Bzo<sup>7</sup>.

Treble clef staff: Chords in D major (D): D7, D5, D4, D7, D6, D4, D7, D6, D4.  
 Bass clef staff: Chord symbols: DM<sup>7</sup>, DM<sup>6</sup>, DM<sup>4</sup>, Dm<sup>7</sup>, Dm<sup>6</sup>, Dm<sup>4</sup>, Do<sup>7</sup>, Do<sup>6</sup>, Do<sup>4</sup>.

Treble clef staff: Chords in D major (D): D7, D5, D4, D7, D6, D4, D7, D6, D4.  
 Bass clef staff: Chord symbols: D<sup>+</sup>, F<sup>+</sup>, A<sup>+</sup>, DM<sup>7</sup>, DM<sup>+6</sup>, DM<sup>5</sup>, DM<sup>4</sup>, DM<sup>2</sup>.

Treble clef staff: Chords in D major (D): D7, D5, D4, D7, D6, D4, D7, D6, D4.  
 Bass clef staff: Chord symbols: Dx<sup>7</sup>, Dx<sup>6</sup>, Dx<sup>4</sup>, Dx<sup>2</sup>, Dm<sup>7</sup>, Dm<sup>+6</sup>, Dm<sup>5</sup>, Dm<sup>4</sup>, Dm<sup>2</sup>.

Treble clef staff: Chords in D minor (D): D7, D5, D4, D7, D6, D4, D7, D6, D4.  
 Bass clef staff: Chord symbols: Do<sup>7</sup>, Do<sup>6</sup>, Do<sup>4</sup>, Do<sup>2</sup>, De<sup>7</sup>, Fe<sup>7</sup>, Abo<sup>7</sup>, Bo<sup>7</sup>.

Enharmonic

Bass clef chord symbols: EbM<sup>T</sup> EbM<sup>6</sup> EbM<sup>4</sup> | Ebm<sup>T</sup> Ebm<sup>6</sup> Ebm<sup>4</sup> | D#m<sup>T</sup> D#m<sup>6</sup> D#m<sup>4</sup>

Bass clef chord symbols: D#o<sup>T</sup> D#o<sup>6</sup> D#o<sup>4</sup> | Eb+ G+ B+ | EbM<sup>7</sup> EbM<sup>+6</sup> EbM<sup>5</sup> EbM<sup>4</sup> EbM<sub>2</sub>

Bass clef chord symbols: Ebx<sup>7</sup> Ebx<sup>6</sup> Ebx<sup>4</sup> Ebx<sub>2</sub> | Ebm<sup>7</sup> Ebm<sup>+6</sup> Ebm<sup>5</sup> Ebm<sup>4</sup> Ebm<sub>2</sub>

Enharmonic

Bass clef chord symbols: D#o<sup>7</sup> D#o<sup>6</sup> D#o<sup>4</sup> D#o<sub>2</sub> | D#o<sup>7</sup> Ebo<sup>7</sup> F#o<sup>7</sup> Ao<sup>7</sup> Co<sup>7</sup>

Bass clef chord symbols: EM<sup>T</sup> EM<sup>6</sup> EM<sup>4</sup> | Em<sup>T</sup> Em<sup>6</sup> Em<sup>4</sup> | Eo<sup>T</sup> Eo<sup>6</sup> Eo<sup>4</sup>

Treble clef: E major triads and dyads.  
 Bass clef: E+, G#+, C+, EM<sup>7</sup>, EM<sup>+6</sup>, EM<sup>6</sup><sub>5</sub>, EM<sup>4</sup><sub>3</sub>, EM<sub>2</sub>

Treble clef: E major triads and dyads.  
 Bass clef: Ex<sup>7</sup>, Ex<sup>6</sup><sub>5</sub>, Ex<sup>4</sup><sub>3</sub>, Ex<sub>2</sub>, Em<sup>7</sup>, Em<sup>+6</sup>, Em<sup>6</sup><sub>5</sub>, Em<sup>4</sup><sub>3</sub>, Em<sub>2</sub>

Treble clef: E minor triads and dyads.  
 Bass clef: Eo<sup>7</sup>, Eo<sup>6</sup><sub>5</sub>, Eo<sup>4</sup><sub>3</sub>, Eo<sub>2</sub>, Eo<sup>7</sup>, Go<sup>7</sup>, Bbo<sup>7</sup>, Dbo<sup>7</sup>, C#o<sup>7</sup>  
 Enharmonic bracket over Bbo<sup>7</sup> and Dbo<sup>7</sup>

Treble clef: F major triads and dyads.  
 Bass clef: FM<sup>T</sup>, FM<sup>6</sup>, FM<sup>6</sup><sub>4</sub>, Fm<sup>T</sup>, Fm<sup>6</sup>, Fm<sup>6</sup><sub>4</sub>, Fo<sup>T</sup>, Fo<sup>6</sup>, Fo<sup>6</sup><sub>4</sub>

Treble clef: F major triads and dyads.  
 Bass clef: F+, A+, C#+, FM<sup>7</sup>, FM<sup>+6</sup>, FM<sup>6</sup><sub>5</sub>, FM<sup>4</sup><sub>3</sub>, FM<sub>2</sub>

Chords: Fx<sup>7</sup>, Fx<sup>6</sup><sub>5</sub>, Fx<sup>4</sup><sub>3</sub>, Fx<sub>2</sub>, Fm<sup>7</sup>, Fm<sup>+6</sup>, Fm<sup>6</sup><sub>5</sub>, Fm<sup>4</sup><sub>3</sub>, Fm<sub>2</sub>

Chords: F<sup>b</sup><sub>7</sub>, F<sup>b</sup><sub>5</sub><sup>6</sup>, F<sup>b</sup><sub>3</sub><sup>4</sup>, F<sup>b</sup><sub>2</sub>, F<sup>b</sup><sub>7</sub>, A<sup>b</sup><sub>7</sub>, B<sup>b</sup><sub>7</sub>, D<sup>b</sup><sub>7</sub>

Enharmonic

Chords: F<sup>#</sup>M<sup>T</sup>, F<sup>#</sup>M<sup>6</sup>, F<sup>#</sup>M<sup>6</sup><sub>4</sub>, G<sup>b</sup>M<sup>T</sup>, G<sup>b</sup>M<sup>6</sup>, G<sup>b</sup>M<sup>6</sup><sub>4</sub>, F<sup>#</sup>m<sup>T</sup>, F<sup>#</sup>m<sup>6</sup>, F<sup>#</sup>m<sup>6</sup><sub>4</sub>

Chords: F<sup>#</sup><sub>7</sub>, F<sup>#</sup><sub>5</sub><sup>6</sup>, F<sup>#</sup><sub>3</sub><sup>6</sup>, F<sup>#</sup><sub>7, A<sup>#</sup><sub>7</sub>, D<sup>#</sup><sub>7</sub></sub>

Enharmonic

Chords: F<sup>#</sup>M<sup>7</sup>, F<sup>#</sup>M<sup>+6</sup>, F<sup>#</sup>M<sup>6</sup><sub>5</sub>, F<sup>#</sup>M<sup>4</sup><sub>3</sub>, F<sup>#</sup>M<sub>2</sub>, G<sup>b</sup>M<sup>7</sup>, G<sup>b</sup>M<sup>+6</sup>, G<sup>b</sup>M<sup>6</sup><sub>5</sub>, G<sup>b</sup>M<sup>4</sup><sub>3</sub>, G<sup>b</sup>M<sub>2</sub>

Enharmonic

Bass clef chord symbols:  $F\#x^7$   $F\#x_5^6$   $F\#x_3^4$   $F\#x_2$   $Gbx^7$   $Gbx_5^6$   $Gbx_3^4$   $Gbx_2$   $F\#m^7$   $F\#m^{+6}$   $F\#m_5^6$   $F\#m_3^4$   $F\#m_2$

Bass clef chord symbols:  $F\#o^7$   $F\#o_5^6$   $F\#o_3^4$   $F\#o_2$   $F\#o^7$   $Ao^7$   $Co^7$   $Ebo^7$

Bass clef chord symbols:  $Gm^T$   $Gm^6$   $Gm_4^6$   $Gm^T$   $Gm^6$   $Gm_4^6$   $Go^T$   $Go^6$   $Go_4^6$

Bass clef chord symbols:  $G+$   $B+$   $D\#+$   $Gm^7$   $Gm^{+6}$   $Gm_5^6$   $Gm_3^4$   $Gm_2$

Bass clef chord symbols:  $Gx^7$   $Gx_5^6$   $Gx_3^4$   $Gx_2$   $Gm^7$   $Gm^{+6}$   $Gm_5^6$   $Gm_3^4$   $Gm_2$

Treble clef: Chords with accidentals (b, bb) on notes.  
 Bass clef:  $G\flat^7$   $G\flat^6_5$   $G\flat^4_3$   $G\flat^2$  |  $G\flat^7$   $B\flat^7$   $D\flat^7$   $E\flat^7$

Treble clef: Chords with accidentals (b, bb) and enharmonic equivalents with sharps (#).  
 Bass clef:  $A\flat M^T$   $A\flat M^6$   $A\flat M^6_4$  |  $A\flat m^T$   $A\flat m^6$   $A\flat m^6_4$   $G\sharp m^T$   $G\sharp m^6$   $G\sharp m^6_4$

Treble clef: Chords with accidentals (b, bb) and sharps (#).  
 Bass clef:  $G\sharp o^T$   $G\sharp o^6$   $G\sharp o^6_4$   $G\sharp^+$   $C^+$   $E^+$  |  $A\flat M^7$   $A\flat M^+6$   $A\flat M^6_5$   $A\flat M^4_3$   $A\flat M^2$

Treble clef: Chords with accidentals (b, bb) and enharmonic equivalents with sharps (#).  
 Bass clef:  $A\flat x^7$   $A\flat x^6_5$   $A\flat x^4_3$   $A\flat x^2$  |  $A\flat m^7$   $A\flat m^+6$   $A\flat m^6_5$   $A\flat m^4_3$   $A\flat m^2$   $G\sharp m^7$   $G\sharp m^+6$   $G\sharp m^6_5$   $G\sharp m^4_3$   $G\sharp m^2$

Treble clef: Chords with accidentals (b, bb) and sharps (#).  
 Bass clef:  $G\sharp o^7$   $G\sharp o^6_5$   $G\sharp o^4_3$   $G\sharp o^2$  |  $G\sharp o^7$   $B^7$   $D^7$   $F^7$

AM<sup>I</sup> AM<sup>6</sup> AM<sup>6</sup><sub>4</sub> Am<sup>I</sup> Am<sup>6</sup> Am<sup>6</sup><sub>4</sub> Ao<sup>I</sup> Ao<sup>6</sup> Ao<sup>6</sup><sub>4</sub>

A<sup>+</sup> C<sup>#+</sup> F<sup>+</sup> AM<sup>7</sup> AM<sup>+6</sup> AM<sup>6</sup><sub>5</sub> AM<sup>4</sup><sub>3</sub> AM<sub>2</sub> Ax<sup>7</sup> Ax<sup>6</sup><sub>5</sub> Ax<sup>4</sup><sub>3</sub> Ax<sub>2</sub>

Am<sup>7</sup> Am<sup>+6</sup> Am<sup>6</sup><sub>5</sub> Am<sup>4</sup><sub>3</sub> Am<sub>2</sub> Ao<sup>7</sup> Ao<sup>6</sup><sub>5</sub> Ao<sup>4</sup><sub>3</sub> Ao<sub>2</sub> Ao<sup>7</sup> Co<sup>7</sup> E<sup>b</sup>o<sup>7</sup> G<sup>b</sup>o<sup>7</sup> F<sup>#</sup>o<sup>7</sup> Enharmonic

B<sup>b</sup>m<sup>I</sup> B<sup>b</sup>m<sup>6</sup> B<sup>b</sup>m<sup>6</sup><sub>4</sub> B<sup>b</sup>m<sup>I</sup> B<sup>b</sup>m<sup>6</sup> B<sup>b</sup>m<sup>6</sup><sub>4</sub> B<sup>b</sup>o<sup>I</sup> B<sup>b</sup>o<sup>6</sup> B<sup>b</sup>o<sup>6</sup><sub>4</sub> A<sup>#</sup>o<sup>I</sup> A<sup>#</sup>o<sup>6</sup> A<sup>#</sup>o<sup>6</sup><sub>4</sub> Enharmonic

B<sup>b</sup><sup>+</sup> D<sup>+</sup> F<sup>#+</sup> B<sup>b</sup>m<sup>7</sup> B<sup>b</sup>m<sup>+6</sup> B<sup>b</sup>m<sup>6</sup><sub>5</sub> B<sup>b</sup>m<sup>4</sup><sub>3</sub> B<sup>b</sup>m<sub>2</sub>



Enharmonic

B♭x<sup>7</sup> B♭x<sup>6</sup><sub>5</sub> B♭x<sup>4</sup><sub>3</sub> B♭x<sub>2</sub> B♭m<sup>7</sup> A♯m<sup>7</sup> B♭m<sup>+6</sup> B♭m<sup>6</sup><sub>5</sub> B♭m<sup>4</sup><sub>3</sub> B♭m<sub>2</sub>

Enharmonic Enharmonic

A♯o<sup>7</sup> A♯o<sup>6</sup><sub>5</sub> A♯o<sup>4</sup><sub>3</sub> A♯o<sub>2</sub> B♭o<sup>7</sup> A♯o<sup>7</sup> D♭o<sup>7</sup> C♯o<sup>7</sup> Eo<sup>7</sup> Go<sup>7</sup>

Bm<sup>T</sup> Bm<sup>6</sup> Bm<sup>6</sup><sub>4</sub> Bm<sup>T</sup> Bm<sup>6</sup> Bm<sup>6</sup><sub>4</sub> Bm<sup>T</sup> Bm<sup>6</sup> Bm<sup>6</sup><sub>4</sub>

B+ D#+ G+ Bm<sup>7</sup> Bm<sup>+6</sup> Bm<sup>6</sup><sub>5</sub> Bm<sup>4</sup><sub>3</sub> Bm<sub>2</sub> Bx<sup>7</sup> Bx<sup>6</sup><sub>5</sub> Bx<sup>4</sup><sub>3</sub> Bx<sub>2</sub>

Bm<sup>7</sup> Bm<sup>+6</sup> Bm<sup>6</sup><sub>5</sub> Bm<sup>4</sup><sub>3</sub> Bm<sub>2</sub> B♭o<sup>7</sup> B♭o<sup>6</sup><sub>5</sub> B♭o<sup>4</sup><sub>3</sub> B♭o<sub>2</sub> Bm<sup>7</sup> Dm<sup>7</sup> Fm<sup>7</sup> A♭o<sup>7</sup>

Note: From this point onward the use of the Arabic numeral 7 will no longer be necessary. All chords are seventh chords unless indicated otherwise.

## Chapter 9

### Jazz Rhythm

Improvisation in both Western and Eastern music has flourished for centuries; only since 1900 has improvisation in Western classical music declined, coinciding with the rise of jazz improvisation - a unique fusion of African rhythm and European harmony.

These unique qualities of jazz improvisation lie in the following:

1. The African device of accenting unstressed portions of the bar.
2. The specific rhythmic assignments usually employed as follows:

Rhythmic unit = Quarter note (♩)

Harmonic unit = Quarter note (♩)

Half note (♪)

Whole note (♩)

Melodic unit = Eighth notes (♪)

Eighth note triplets (♪♪♪)

Sixteenth notes (♩♩♩♩)

Sixteenth note triplets (♩♩♩♩)

The following historical treatments of the twelve - bar blues will illustrate how each style has employed these three units.

## Chapter 10

### Ragtime/Stride Piano 1900 - 1920

Rhythmic unit = ♩ (swing bass octaves)

Harmonic unit = ♩ and ♩ (combination of ♩ swing bass and ♩ "walk" bars)

Melodic unit = ♩ and ♩

The student is encouraged to seek out recordings of the following practitioners of this style:

"Jelly Roll" Morton

James P. Johnson

Willie "The Lion" Smith

"Fats" Waller (early)

Tom Turpin

James Scott

Scott Joplin

Fig. I. Key of Bb

Moderately

Chorus 1

*mf*

(Bb) Ix<sub>2</sub> VI<sub>o</sub> II  $\frac{3}{4}$  I  $\frac{4}{4}$  V<sub>2</sub>

(Bb) I I<sub>2</sub> Ix<sub>2</sub> IVx  $\frac{6}{8}$  \*P.N. IVx #IV<sub>o</sub>

(Bb) I  $\frac{4}{4}$  IVx I  $\frac{6}{8}$   $\flat$ III<sub>o</sub> V  $\frac{4}{3}$  V

(Bb) V VI #VI<sub>o</sub> V  $\frac{6}{8}$  I Ix<sub>2</sub> VIx VIx<sub>2</sub> IIx  $\frac{6}{8}$  V

\* P.N. = passing note

Chorus 2


(Bb) I I<sub>2</sub> Ix<sub>2</sub> II<sup>4</sup><sub>3</sub> II<sup>4</sup><sub>3</sub> I<sup>6</sup><sub>4</sub> VI<sub>0</sub> V<sup>6</sup><sub>5</sub>

(Bb) I I<sub>2</sub> Ix<sub>2</sub> I<sup>4</sup><sub>3</sub> IVx<sup>6</sup><sub>5</sub> P.N. IVx #IV<sub>0</sub>











(Bb) I<sup>6</sup><sub>4</sub> V<sub>2</sub> VI<sup>4</sup><sub>3</sub> bIII<sub>0</sub> II P.N. IV #IV<sub>0</sub>

(Bb) V VI #VI<sub>0</sub> V<sup>6</sup><sub>5</sub> I I<sup>6</sup> IV #IV<sub>0</sub> V I

## Swing Piano 1920 - 1940

Rhythmic unit =  (swing bass tenths)

Harmonic unit =  and  (combination of  swing bass and  "walk" bars)

Melodic unit = ,  ,    and    

The student is encouraged to seek out recordings of the following stylists of this period:

"Fats" Waller (middle, late periods)

Earl Hines

Art Tatum

Teddy Wilson

### Tenths

Tenths break down into three spans:

Span 1	Span 2	Span 3
C - E $\flat$	C - E	D $\flat$ - F
C $\sharp$ - E	D - F	D - F $\sharp$
F - A $\flat$	D $\sharp$ - F $\sharp$	E $\flat$ - G
F $\sharp$ - A	E - G	E - G $\sharp$
G - B $\flat$	F - A	F $\sharp$ - A $\sharp$
G $\sharp$ - B	G - B	A $\flat$ - C
	A - C	A - C $\sharp$
	B $\flat$ - D $\flat$	B $\flat$ - D
	B - D	B - D $\sharp$

Spans 1 and 2 are within the normal hand span of the average pianist; span 3 is not and will be avoided in this text.

Fig. 1 illustrates swing piano: the first chorus is in the general style of Teddy Wilson, the second is more reminiscent of Art Tatum.

Fig. 1. Key of C

Chorus 1

The musical score for Chorus 1 is presented in four systems. Each system consists of a treble clef staff with a melody line and a bass clef staff with piano accompaniment. The key signature is C major (one sharp, F#), and the time signature is 2/2. The piano part includes dynamic markings such as *mf* and accents (>). The harmonic analysis is provided below each system.

System 1:

(C) VI  $\flat$ VI  $Ix_3^4$  IVx  $\sharp$ IVo  $Ix_3^4$   $\flat$ Vo IVm

System 2:

(C)  $I^6$   $V_3^4$  Ix IVx  $IVx_3^4$  IVx  $\sharp$ IVo

System 3:

(C)  $Ix_3^4$   $\flat$ Vo  $\flat$ VII $x_3^4$   $I^6$  P.N.  $\sharp$ Io II  $I^6$  IV

System 4:

(C) V VI  $\sharp$ VIo  $V_3^6$  I  $\flat$ VII $x_3^4$  VI $x_3^4$  II $x_3^4$  V

Chorus 2

(C) Ix Io II $\phi$ 2 I V/I

(C) Ix IVx V Ix IVx  $\#$ IVo

(C) Ix $_3$   $\flat$ VIIx $_3$  VIx $_3$  V $_3$   $\#$ Io II VIx $_3$  II $^6$   $\#$ IVo

(C) V VI  $\#$ VIo VII Ix Io II $\phi$ 2 I V I $_3$  I

# Chapter 12

## Bop Piano 1940 - 1955

Rhythmic unit = ♩ (foot beat)

Harmonic unit = ♩ and ○ (left hand “shells”)

Melodic unit = ♩, ♩ and ♩

The important pianists of the early revolutionary period of bop were:

Earl “Bud” Powell  
Thelonious Monk

Powell in particular forged a style which would accommodate the new demands of bop:

avoidance of swing bass  
left hand shells (chord fragments)  
right hand “horn line”

In the later period of bop the major influential pianists were:

Horace Silver  
Hampton Hawes

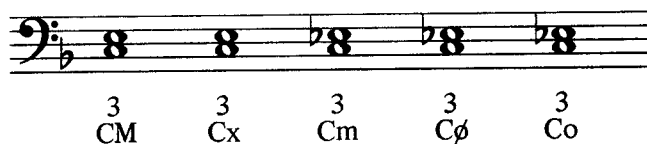
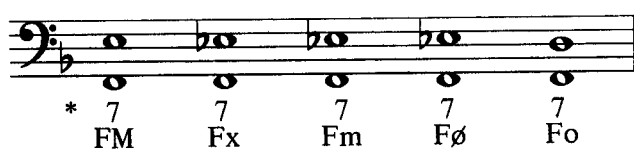
## Shells

The use of shells are illustrated in Fig 1; they usually employ the root and the 7th or the root and the 3rd.

The fingerings usually employed are as follows:

Root and 7th = 5th finger and thumb.  
Root and 3rd = 2nd finger and thumb.

Fig. 1 Key of F



\*Note: The numerals above the chord names indicate the interval point of the left hand shell.



Since a shell can only imply the quality of a chord, the following table will be helpful in determining the function of each shell in Fig. 1.

Shell	=	Implied Quality
M 7th	=	M 7 chord
m 7th	=	$\left\{ \begin{array}{l} x 7 \text{ chord} \\ m 7 \text{ chord} \\ \emptyset 7 \text{ chord} \end{array} \right.$
o 7th	=	o 7 chord
M 3rd	=	$\left\{ \begin{array}{l} M 7 \text{ chord} \\ x 7 \text{ chord} \end{array} \right.$
m 3rd	=	$\left\{ \begin{array}{l} m 7 \text{ chord} \\ \emptyset 7 \text{ chord} \\ o 7 \text{ chord} \end{array} \right.$



Fig. 2 illustrates a drill which should be practiced around the circle of fifths from the twelve major thirds. The fingering is always 2 - 1 for 3rds and 5 - 1 for 7ths.

Fig. 2  
Key of C Left Hand Drill

Musical notation for the Key of C Left Hand Drill. It is written on a bass clef staff in 4/4 time. The piece consists of 12 measures. The first measure is a C major triad (C-E-G). The second measure is a C major triad with a flat (C-Eb-G). The third measure is a C major triad with a flat and a sharp (C-Eb-F#-G). The fourth measure is a C major triad with a flat and a sharp (C-Eb-F#-G). The fifth measure is a C major triad with a flat and a sharp (C-Eb-F#-G). The sixth measure is a C major triad with a flat and a sharp (C-Eb-F#-G). The seventh measure is a C major triad with a flat and a sharp (C-Eb-F#-G). The eighth measure is a C major triad with a flat and a sharp (C-Eb-F#-G). The ninth measure is a C major triad with a flat and a sharp (C-Eb-F#-G). The tenth measure is a C major triad with a flat and a sharp (C-Eb-F#-G). The eleventh measure is a C major triad with a flat and a sharp (C-Eb-F#-G). The twelfth measure is a C major triad with a flat and a sharp (C-Eb-F#-G).

Key of Db

Musical notation for the Key of Db. It is written on a bass clef staff in 4/4 time. The piece consists of 12 measures. The first measure is a Db major triad (Db-Fb-Ab). The second measure is a Db major triad with a sharp (Db-Fb-Ab). The third measure is a Db major triad with a sharp (Db-Fb-Ab). The fourth measure is a Db major triad with a sharp (Db-Fb-Ab). The fifth measure is a Db major triad with a sharp (Db-Fb-Ab). The sixth measure is a Db major triad with a sharp (Db-Fb-Ab). The seventh measure is a Db major triad with a sharp (Db-Fb-Ab). The eighth measure is a Db major triad with a sharp (Db-Fb-Ab). The ninth measure is a Db major triad with a sharp (Db-Fb-Ab). The tenth measure is a Db major triad with a sharp (Db-Fb-Ab). The eleventh measure is a Db major triad with a sharp (Db-Fb-Ab). The twelfth measure is a Db major triad with a sharp (Db-Fb-Ab).

Key of D

Musical notation for the Key of D. It is written on a bass clef staff in 4/4 time. The piece consists of 12 measures. The first measure is a D major triad (D-F#-A). The second measure is a D major triad with a flat (D-F#-Ab). The third measure is a D major triad with a flat (D-F#-Ab). The fourth measure is a D major triad with a flat (D-F#-Ab). The fifth measure is a D major triad with a flat (D-F#-Ab). The sixth measure is a D major triad with a flat (D-F#-Ab). The seventh measure is a D major triad with a flat (D-F#-Ab). The eighth measure is a D major triad with a flat (D-F#-Ab). The ninth measure is a D major triad with a flat (D-F#-Ab). The tenth measure is a D major triad with a flat (D-F#-Ab). The eleventh measure is a D major triad with a flat (D-F#-Ab). The twelfth measure is a D major triad with a flat (D-F#-Ab).

Key of Eb

Musical notation for the Key of Eb. It is written on a bass clef staff in 4/4 time. The piece consists of 12 measures. The first measure is an Eb major triad (Eb-Gb-Ab). The second measure is an Eb major triad with a sharp (Eb-Gb-Ab). The third measure is an Eb major triad with a sharp (Eb-Gb-Ab). The fourth measure is an Eb major triad with a sharp (Eb-Gb-Ab). The fifth measure is an Eb major triad with a sharp (Eb-Gb-Ab). The sixth measure is an Eb major triad with a sharp (Eb-Gb-Ab). The seventh measure is an Eb major triad with a sharp (Eb-Gb-Ab). The eighth measure is an Eb major triad with a sharp (Eb-Gb-Ab). The ninth measure is an Eb major triad with a sharp (Eb-Gb-Ab). The tenth measure is an Eb major triad with a sharp (Eb-Gb-Ab). The eleventh measure is an Eb major triad with a sharp (Eb-Gb-Ab). The twelfth measure is an Eb major triad with a sharp (Eb-Gb-Ab).

Key of E

Musical notation for the Key of E. It is written on a bass clef staff in 4/4 time. The piece consists of 12 measures. The first measure is an E major triad (E-G#-B). The second measure is an E major triad with a flat (E-G#-Bb). The third measure is an E major triad with a flat (E-G#-Bb). The fourth measure is an E major triad with a flat (E-G#-Bb). The fifth measure is an E major triad with a flat (E-G#-Bb). The sixth measure is an E major triad with a flat (E-G#-Bb). The seventh measure is an E major triad with a flat (E-G#-Bb). The eighth measure is an E major triad with a flat (E-G#-Bb). The ninth measure is an E major triad with a flat (E-G#-Bb). The tenth measure is an E major triad with a flat (E-G#-Bb). The eleventh measure is an E major triad with a flat (E-G#-Bb). The twelfth measure is an E major triad with a flat (E-G#-Bb).



Fig. 3 Key of B $\flat$

Lively

Introduction

(B $\flat$ ) 7 III      7 bIII      7 II

Chorus 1

(B $\flat$ ) 7 II    7 bIIx    7 I    3 IV    7 VII    3 IIIx    7 VI    3 IIx

(B $\flat$ ) 7 Vm    3 Ix    7 IVx    7 IVm    3 bVIIx

(B $\flat$ ) 7 III    3 VIx    7 bIII    3 bVIx    7 II

(Bb) 7 II      7 V      7 III      3 VIx      7 II      3 V

Chorus 2

(Bb) 7 I      3 IV      7 VII      3 IIIx      7 VI      3 IIx      7 Vm      3 Ix

(Bb) 7 IVx      #7 IVo      \*6 VI<sub>2</sub>      7 IVx      7 III      7 bIII

(Bb) 7 II      7 bIIx      7 I      7 bVIIM


(Bb) 7 bVIM      7 Vb5      Ix      Ix

\* All inversion shells employ the outside voices of the particular inversion forming a point of six.

# Chapter 13

## Early Contemporary Jazz Piano 1955 - 1965

Rhythmic unit = ♩ (foot beat)

Harmonic unit = ♩ and  (left hand voicings)

Melodic unit = , ,  and 

In the middle fifties stylistic changes in jazz piano began to be heard, particularly in the Miles Davis rhythm sections of the period. The important pianists in this early movement were:

“Red” Garland  
Wynton Kelly

The basic problem of early contemporary jazz piano was to escape from the severe three voice style of bop piano into a more harmonic approach. This was achieved through the use of left hand voicings which will be thoroughly studied further on in this book.

Fig. 1 illustrates this style applied to the twelve - bar blues.

Fig. 1 Key of B $\flat$

Medium

Chorus 1

*mf*

(B $\flat$ ) Ix      bIIx      Ix

(B $\flat$ ) bIIx      Ix      IVx      #IVx      IVx

(B $\flat$ ) Ix      VIIx      bVIIx      VIx      IIx

(B $\flat$ ) bIIx      Ix      bIIIx      IIx      bIIx

Chorus 2

(Bb) Ix IVx Ix bIIx

(Bb) Ix IVx


(Bb) IVx Ix VIIx bVIIx VIx



(Bb) IIx bIIx

(Bb) Ix bIIx Ix



## Contemporary Jazz Piano 1965 - Present

Rhythmic unit =  (foot beat)

Harmonic unit =  and  (left hand voicings / modal fourth fragments)

Melodic unit = , ,  and 

Many of the further developments of contemporary jazz piano continued to occur in the Miles Davis rhythm sections with the appearance of Bill Evans, Herbie Hancock and Chick Corea. An exception was McCoy Tyner who achieved his innovations with John Coltrane.

The student should study carefully the recordings of:

Bill Evans  
Herbie Hancock  
Chick Corea  
McCoy Tyner

Fig. 1 illustrates some of the basic devices employed by contemporary pianists as they would appear in the twelve - bar blues.

Fig. 1 Key of C

Brightly

Chorus 1

*mf*

(C) I #IIM #IV #VIM #IIM I #IIM

(C) #IV #IIM Ix IVx IVx

(C) Ix VIIx bVIIx VIx IIx

(C) bIIx Ix bIIIx IIx bIIx

Chorus 2

(C) Ix      bIIIx      bVx      bIIIx      bVx      bIIIx

(C) Ix      IVx

(C) IVx      Ix      bIIIx

(C) IIx      bIIx      Ix

(C) Ix      Ix      Ix

The student may notice the absence of several important pianists in the preceding summary, in particular Oscar Peterson and George Shearing. These omissions demand an explanation.

Oscar Peterson has established a level of virtuosity in jazz piano reminiscent of the great Art Tatum. Peterson's influences, however, are more modern - namely Bud Powell, Charlie Parker, George Shearing and Nat Cole. There are no major innovations in Peterson's playing as regards devices; his contribution lies in his brilliant consolidation of elements of the art from the time he first appeared on the jazz horizon in 1950.

George Shearing is a different matter. He is basically a Powell influenced pianist but is credited with developing and popularizing the block chord system previously associated with pianist Milt Buckner of the Lionel Hampton Band. This block chord system has become part of the jazz vernacular and is employed by many contemporary pianists in varying ways.

Two other pianists who left no heritage of devices employed by professional musicians but who brought jazz piano to the forefront of the American music public are Dave Brubeck and Erroll Garner. Both of these men were able to open new markets which had previously been largely inaccessible to jazz musicians. Brubeck, in colleges throughout the world; and Garner, through television and extensive recordings, brought a valuable exposure to jazz.

## The Improvised Line

Jazz improvisation involves abandoning the melody and creating an improvised line based on the resources of the chords.

These resources consist of the following:

1. Arpeggios (broken chords)
2. Modes
3. Non - modal tones (blue notes)

### Arpeggios

Fig. 1 Key of C

Musical notation for Fig. 1 Key of C. The piece is in 4/4 time. The treble clef staff shows an arpeggiated line starting on middle C (C4) and moving up stepwise to G4, then down stepwise to C4. The notes are: C4 (finger 1), D4 (finger 2), E4 (finger 3), F4 (finger 4), G4 (finger 5), F4 (finger 4), E4 (finger 3), D4 (finger 2), C4 (finger 1). The bass clef staff shows a C major chord (C4, E4, G4) with a fingered octaves sign. The label 'CM' is centered below the bass staff.

Musical notation for Fig. 2 Key of C. The piece is in 4/4 time. The treble clef staff shows an arpeggiated line starting on middle C (C4) and moving up stepwise to G4, then down stepwise to C4. The notes are: C4 (finger 1), D4 (finger 2), E4 (finger 3), F4 (finger 4), G4 (finger 5), F4 (finger 4), E4 (finger 3), D4 (finger 2), C4 (finger 1). The bass clef staff shows a C minor chord (C4, E4b, G4) with a fingered octaves sign. The label 'Cx' is centered below the bass staff.

Musical notation for the Cm chord arpeggio. The right hand (treble clef) plays a sequence of notes: C4 (1), B3 (2b), G3 (3), F3 (4b), E3 (5), D3 (4b), C3 (3), B2 (2b), A2 (1). The left hand (bass clef) plays a sequence of notes: C3 (1), B2 (2b), A2 (3), G2 (4b), F2 (5), E2 (4b), D2 (3), C2 (2b), B1 (1). The notes are grouped into four measures of four notes each.

Cm

Musical notation for the Cø chord arpeggio. The right hand (treble clef) plays a sequence of notes: C4 (1), B3 (2b), A3 (3b), G3 (4b), F3 (5), E3 (4b), D3 (3), C3 (2b), B2 (1). The left hand (bass clef) plays a sequence of notes: C3 (1), B2 (2b), A2 (3b), G2 (4b), F2 (5), E2 (4b), D2 (3), C2 (2b), B1 (1). The notes are grouped into four measures of four notes each.

Cø

Musical notation for the Co chord arpeggio. The right hand (treble clef) plays a sequence of notes: C4 (1), B3 (2b), A3 (3b), G3 (4), F3 (5), E3 (4), D3 (3b), C3 (2b), B2 (1). The left hand (bass clef) plays a sequence of notes: C3 (1), B2 (2b), A2 (3b), G2 (4), F2 (5), E2 (4), D2 (3b), C2 (2b), B1 (1). The notes are grouped into four measures of four notes each.

Co

The following table illustrates the right hand arpeggio fingerings for the Sixty chords. (See Chapter Three) Inversion fingerings are generally derived from root position fingerings.

Some fingerings employ only one fingering combination for all five qualities (M, x, m, ø, o); others require various fingerings as the intervals change.

The traditional rule concerning all fingering has been to avoid the thumb and, to some extent, the fifth finger on black notes in order not to disturb the classic piano hand position.

C	M, x, m, $\phi$ , o	123412345 - reverse
D	M, x, m, $\phi$ , o	123412345 - reverse
E	M, x, m, $\phi$ , o	123412345 - reverse
F	M, x, m, $\phi$ , o	123412345 - reverse
G	M, x, m, $\phi$ , o	123412345 - reverse
A	M, x, m, $\phi$ , o	123412345 - reverse
B	M, x, m, $\phi$ , o	123412345 - reverse
$D\flat$	M, x, m, $\phi$ , o	212341234 - reverse
$A\flat$	M, x, m, $\phi$ , o	212341234 - reverse
$B\flat$	M, x,	212341234 - reverse
( $A\sharp$ )		
$B\flat$	m, $\phi$ , o	231234123 - reverse
( $A\sharp$ )		
$G\flat$	M, x,	234123412 - reverse
( $F\sharp$ )		
$G\flat$	m, $\phi$ , o	212341234 - reverse
( $F\sharp$ )		
$E\flat$	M, x,	212341234 - reverse
$E\flat$	m,	123412345 - reverse
$E\flat$	$\phi$ , o	231234123 - reverse
( $D\sharp$ )		

Fig. 2 is an arpeggiated improvised line on "Here's That Rainy Day". Note the key changes.

The improvised line employs the ,  and  melodic units.

The left hand shells create a basic bop treatment in order to lend a sense of style to the study.

The student is advised to seriously study the arpeggio table appearing above for automatic facility.

# Here's That Rainy Day

words and music by  
Johnny Burke and James Van Heusen

Fig. 2 Key of G

mp

(G) 7 I 7 VIIx#5 (Eb) 6 III2 7 IIx b5 7 I

(Eb) 7 IV (G) 7 II 7 III 7 IV 7 V b5 7 I 7 II

(G) 7 #IIo 7 III (Bb) x7 II #7 II 7 II 3 V 7 I 7 bVx

(Bb) 7 IV 6 IV+6 (G) x7 II #7 II 7 II 3 V 7 VIIx 7 VIx



(G)  $\overset{7}{b}VIx$   $\overset{7}{V}$   $\overset{7}{I}$   $\overset{7}{VIIx\#5}$  (Eb)  $\overset{6}{III_2}$   $\overset{7}{b}IIx^{b5}$  (Eb)  $\overset{7}{I}$

(Eb)  $\overset{7}{IV}$  (G)  $\overset{7}{II}$   $\overset{7}{III}$   $\overset{7}{IV}$   $\overset{7}{V^{b5}}$   $\overset{7}{I}$   $\overset{7}{VI}$

(G)  $\overset{7}{Vm}$   $\overset{7}{b}Vx$   $\overset{7}{IV}$   $\overset{6}{VII\frac{4}{3}}$   $\overset{7}{IV_o}$

(G)  $\overset{7}{III}$   $\overset{7}{b}III_o$   $\overset{7}{II}$   $\overset{7}{III}$

(G)  $\overset{7}{IV}$   $\overset{7}{V^{b5}}$   $\overset{7}{I^{b5}}$   $\overset{6}{I+6}$

# Chapter 16

## Modes

A mode is a displaced scale starting on any tone in the row.

Thus, the scale of C can be played from:

- I C to C - Ionian Mode
- II D to D - Dorian Mode
- III E to E - Phrygian Mode
- IV F to F - Lydian Mode
- V G to G - Mixolydian Mode
- VI A to A - Aeolian Mode
- VII B to B - Locrian Mode

The terms appearing in the above table are the traditional Greek names applied to the modal displacements.

The basic problem here is to connect the eighty - four modes, ( twelve scales, seven displacements) to the Sixty chord system in order to employ the most important device in contemporary jazz improvisation.

# The Eighty-four Modes

(All fingerings follow the original Ionian fingering system)

Key of C

I Ionian of C

II Dorian of C

III Phrygian of C

IV Lydian of C

V Mixolydian of C

VI Aeolian of C

VII Locrian of C

Key of D $\flat$

I Ionian of D $\flat$

Dorian of D $\flat$       Phrygian of D $\flat$

II      III

Detailed description: This system shows the first two modes of the D-flat major scale. The left half is for the Dorian mode, and the right half is for the Phrygian mode. Each mode is presented with a treble clef staff containing a melodic line with fingerings (1-4) and a bass clef staff containing a chordal accompaniment. The key signature has three flats (B-flat, E-flat, A-flat).

Lydian of D $\flat$       Mixolydian of D $\flat$

IV      V

Detailed description: This system shows the next two modes of the D-flat major scale. The left half is for the Lydian mode, and the right half is for the Mixolydian mode. Each mode is presented with a treble clef staff containing a melodic line with fingerings (1-3-4) and a bass clef staff containing a chordal accompaniment. The key signature has three flats (B-flat, E-flat, A-flat).

Aeolian of D $\flat$       Locrian of D $\flat$

VI      VII

Detailed description: This system shows the final two modes of the D-flat major scale. The left half is for the Aeolian mode, and the right half is for the Locrian mode. Each mode is presented with a treble clef staff containing a melodic line with fingerings (1-3-4) and a bass clef staff containing a chordal accompaniment. The key signature has three flats (B-flat, E-flat, A-flat).

Key of D

Ionian of D      Dorian of D

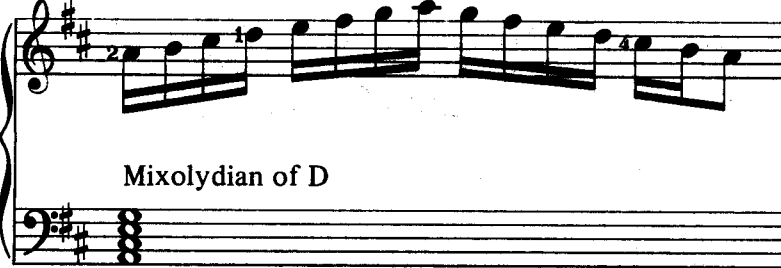

I      II

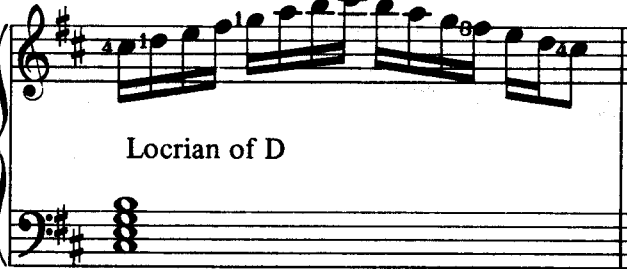
Detailed description: This system shows the first two modes of the D major scale. The left half is for the Ionian mode, and the right half is for the Dorian mode. Each mode is presented with a treble clef staff containing a melodic line with fingerings (1-2-3-4-5-4-3-2-1) and a bass clef staff containing a chordal accompaniment. The key signature has two sharps (F-sharp, C-sharp).

Phrygian of D      Lydian of D

III      IV

Detailed description: This system shows the next two modes of the D major scale. The left half is for the Phrygian mode, and the right half is for the Lydian mode. Each mode is presented with a treble clef staff containing a melodic line with fingerings (1-4) and a bass clef staff containing a chordal accompaniment. The key signature has two sharps (F-sharp, C-sharp).

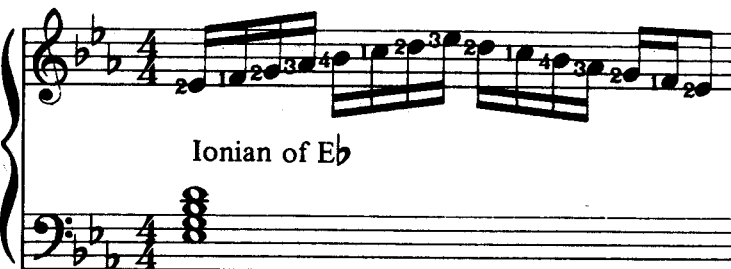
 <p>Mixolydian of D</p> <p>V</p>	 <p>Aeolian of D</p> <p>VI</p>
--	--







Locrian of D

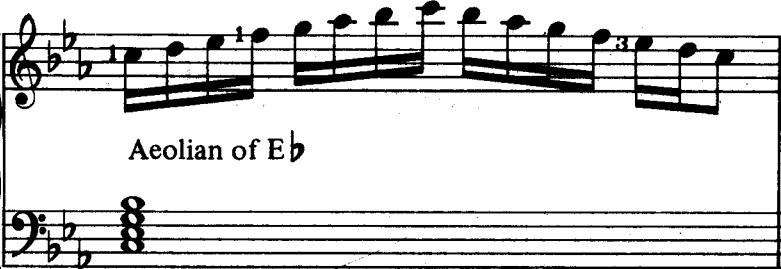

VII

Key of Eb

 <p>Ionian of Eb</p> <p>I</p>
---

 <p>Dorian of Eb</p> <p>II</p>	 <p>Phrygian of Eb</p> <p>III</p>
---	--

 <p>Lydian of Eb</p> <p>IV</p>	 <p>Mixolydian of Eb</p> <p>V</p>
--	---

 <p>Aeolian of Eb</p> <p>VI</p>	 <p>Locrian of Eb</p> <p>VII</p>
---	--

Key of E

Ionian of E

Dorian of E

I

II

Detailed description: This system shows the first two modes of the E major scale. The Ionian mode (I) is shown in the left half, and the Dorian mode (II) is in the right half. Each mode is represented by a treble clef staff with a melodic line and a bass clef staff with a chordal accompaniment. The Ionian mode has a major triad in the bass, while the Dorian mode has a minor triad. The melodic lines are written in 4/4 time with fingerings indicated by numbers 1-5.

Phrygian of E

Lydian of E

III

IV

Detailed description: This system shows the third and fourth modes of the E major scale. The Phrygian mode (III) is on the left and the Lydian mode (IV) is on the right. The Phrygian mode has a minor triad in the bass, and the Lydian mode has a major triad. The melodic lines are written in 4/4 time with fingerings indicated by numbers 1-5.

Mixolydian of E

Aeolian of E

V

VI

Detailed description: This system shows the fifth and sixth modes of the E major scale. The Mixolydian mode (V) is on the left and the Aeolian mode (VI) is on the right. The Mixolydian mode has a major triad in the bass, and the Aeolian mode has a minor triad. The melodic lines are written in 4/4 time with fingerings indicated by numbers 1-5.

Locrian of E

VII

Detailed description: This system shows the seventh mode of the E major scale, the Locrian mode (VII). It is shown in a single system with a treble clef staff and a bass clef staff. The mode has a minor triad in the bass. The melodic line is written in 4/4 time with fingerings indicated by numbers 1-5.

Key of F

Ionian of F

I

Detailed description: This system shows the first mode of the F major scale, the Ionian mode (I). It is shown in a single system with a treble clef staff and a bass clef staff. The mode has a major triad in the bass. The melodic line is written in 4/4 time with fingerings indicated by numbers 1-5.

Dorian of F

Phrygian of F

II

III

Detailed description: This system shows the second and third modes of the F major scale. The Dorian mode (II) is on the left and the Phrygian mode (III) is on the right. The Dorian mode has a major triad in the bass, and the Phrygian mode has a minor triad. The melodic lines are written in 4/4 time with fingerings indicated by numbers 1-5.

Lydian of F

Mixolydian of F

IV V

Aeolian of F

Locrian of F

VI VII

Key of F# (Enharmonic of Gb)

Ionian of F#

Dorian of F#

I II

Phrygian of F#

Lydian of F#

III IV

Mixolydian of F#

Aeolian of F#

V VI

Key of G $\flat$  (Enharmonic of F $\sharp$ )

Locrian of F $\sharp$

VII

Musical notation for the Locrian mode of F $\sharp$ . The treble clef contains a melodic line with a sequence of notes: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. The bass clef contains a chord of F $\sharp$ 7 (F $\sharp$ , A $\sharp$ , C $\sharp$ , E $\sharp$ ).

Ionian of G $\flat$

I

Musical notation for the Ionian mode of G $\flat$ . The treble clef contains a melodic line with a sequence of notes: 2, 3, 4, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. The bass clef contains a chord of G $\flat$  (G $\flat$ , B $\flat$ , D $\flat$ , F $\flat$ ).

Dorian of G $\flat$

II

Phrygian of G $\flat$

III

Musical notation for the Dorian mode of G $\flat$  (left) and the Phrygian mode of G $\flat$  (right). The Dorian mode has a sequence of notes: 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. The Phrygian mode has a sequence of notes: 4, 5, 6, 7, 8, 9, 10, 11, 12, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. The bass clef contains a chord of G $\flat$  (G $\flat$ , B $\flat$ , D $\flat$ , F $\flat$ ).

Lydian of G $\flat$

IV

Mixolydian of G $\flat$

V

Musical notation for the Lydian mode of G $\flat$  (left) and the Mixolydian mode of G $\flat$  (right). The Lydian mode has a sequence of notes: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. The Mixolydian mode has a sequence of notes: 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. The bass clef contains a chord of G $\flat$  (G $\flat$ , B $\flat$ , D $\flat$ , F $\flat$ ).

Aeolian of G $\flat$

VI

Locrian of G $\flat$

VII

Musical notation for the Aeolian mode of G $\flat$  (left) and the Locrian mode of G $\flat$  (right). The Aeolian mode has a sequence of notes: 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. The Locrian mode has a sequence of notes: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. The bass clef contains a chord of G $\flat$  (G $\flat$ , B $\flat$ , D $\flat$ , F $\flat$ ).

Key of G

Ionian of G

I

Dorian of G

II

Musical notation for the Ionian mode of G (left) and the Dorian mode of G (right). The Ionian mode has a sequence of notes: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. The Dorian mode has a sequence of notes: 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. The bass clef contains a chord of G (G, B, D, F $\sharp$ ).



Phrygian of G

Lydian of G

III IV

Mixolydian of G

Aeolian of G

V VI

Locrian of G

VII

Key of A $\flat$

Ionian of A $\flat$

I

Dorian of A $\flat$

Phrygian of A $\flat$

II III

Lydian of A $\flat$

Mixolydian of A $\flat$

IV V

Aeolian of  $A\flat$       Locrian of  $A\flat$

VI      VII

Key of A

Ionian of A      Dorian of A

I      II

Phrygian of A      Lydian of A

III      IV

Mixolydian of A      Aeolian of A

V      VI

Locrian of A

VII

Key of  $B\flat$

Ionian of  $B\flat$

I

Dorian of B $\flat$       Phrygian of B $\flat$       Lydian of B $\flat$

II      III      IV

Detailed description: This system shows three modes of Bb. The first measure is Dorian, the second is Phrygian, and the third is Lydian. Each mode is presented with a melodic line in the treble clef and a chordal accompaniment in the bass clef. The Dorian mode starts on Bb, Phrygian on Bb, and Lydian on Bb. Fingerings are indicated with numbers 1-4.

Mixolydian of B $\flat$       Aeolian of B $\flat$       Locrian of B $\flat$

V      VI      VII

Detailed description: This system shows the remaining three modes of Bb. The first measure is Mixolydian, the second is Aeolian, and the third is Locrian. Each mode is presented with a melodic line in the treble clef and a chordal accompaniment in the bass clef. The Mixolydian mode starts on Bb, Aeolian on Bb, and Locrian on Bb. Fingerings are indicated with numbers 1-4.

Key of B

Ionian of B      Dorian of B

I      II

Detailed description: This system shows the first two modes of B. The first measure is Ionian, the second is Dorian. Each mode is presented with a melodic line in the treble clef and a chordal accompaniment in the bass clef. The Ionian mode starts on B, and the Dorian mode starts on B. Fingerings are indicated with numbers 1-5.

Phrygian of B      Lydian of B

III      IV

Detailed description: This system shows the next two modes of B. The first measure is Phrygian, the second is Lydian. Each mode is presented with a melodic line in the treble clef and a chordal accompaniment in the bass clef. The Phrygian mode starts on B, and the Lydian mode starts on B. Fingerings are indicated with numbers 1-4.

Mixolydian of B      Aeolian of B      Locrian of B

V      VI      VII

Detailed description: This system shows the final three modes of B. The first measure is Mixolydian, the second is Aeolian, and the third is Locrian. Each mode is presented with a melodic line in the treble clef and a chordal accompaniment in the bass clef. The Mixolydian mode starts on B, Aeolian on B, and Locrian on B. Fingerings are indicated with numbers 1-4.

# Chapter 17

## Modal Improvisation (Part 1)

Until 1940 the basic element employed in jazz improvisation was the arpeggio (broken chord). This was evolved by Louis Armstrong, Coleman Hawkins and a host of other gifted performers. Beginning in the late Thirties with the appearance of Lester Young, Charlie Parker, Fats Navarro and Bud Powell the use of displaced scales (modes) began and has continued to dominate the improvised line to the present day.

Now we have to connect the modal system described in Chapter Sixteen to the seventh chord harmonic system described in Chapter Two.

Fig. 1 illustrates the seventh chord system and the possible modal relationships.

Fig. 1

Quality	Intervals	Positions	Modes
Major 7	M P M	I	Ionian
		IV	Lydian
Dominant 7th	M P m	V	Mixolydian
Minor 7th	m P m	II	Dorian
		III	Phrygian
		VI	Aeolian
Half diminished 7th	m o m	VII	Locrian
Diminished 7th	m o o	none	none

## The Major 7th

I - Ionian  
IV - Lydian

The problem with the major chord lies in the fact that I is always I, but IV may be IV or I of a new key. Eventually, the decision as to which of the two modes to choose will be left to the student; but, for an initial drill all majors will be treated as I taking the Ionian mode.

Fig. 2 illustrates the twelve major chords with their accompanying Ionian modes. These modes should be practiced first one octave, then two, both ascending and descending for complete automatic facility.

## The Major Scales

Fig. 2

Fig. 2 shows the first two major scales in 4/4 time. The first scale is C Major (CM), with an ascending melody in the treble clef and a chordal accompaniment in the bass clef. The second scale is D-flat Major (D<sup>b</sup>M), also with an ascending melody in the treble clef and a chordal accompaniment in the bass clef.

The second part of Fig. 2 shows the last two major scales in 4/4 time. The first scale is D Major (DM), with an ascending melody in the treble clef and a chordal accompaniment in the bass clef. The second scale is E-flat Major (E<sup>b</sup>M), also with an ascending melody in the treble clef and a chordal accompaniment in the bass clef.

EM FM

(Enharmonic)

F#M GbM

GM AbM

AM BbM BM

## The Dominant seventh

There is never any question about the status of the dominant chord since it only appears in the position of V. Fig. 3 illustrates the twelve dominant chords with their accompanying Mixolydian modes. These modes should be practiced first one octave, then two, both ascending and descending for complete automatic facility.

## The Dominant Scales

Fig. 3

Cx(V of F)                      Dbx(V of G $\flat$ )                      Dx(V of G)

Ebx(V of A $\flat$ )                      Ex(V of A)                      Fx(V of B $\flat$ )

F $\sharp$ x(V of B)                      Gx(V of C)                      A $\flat$ x(V of D $\flat$ )

Ax(V of D)                      B $\flat$ x(V of E $\flat$ )                      Bx(V of E)

## The Minor 7th.

II - Dorian

III - Phrygian

VI - Aeolian

The minor chord is the most difficult to deal with since it appears in three positions (II - III - VI). For an initial drill the position of II (Dorian) will be used since the II position is the most commonly employed. Also the II chord forms an integral part of the basic cadence II - V - I (a basic anchor of all jazz improvisation). More advanced decisions should be left to the individual choice of the student.

Fig. 4 illustrates the twelve minor chords with their accompanying Dorian modes. These modes should be practiced first one octave, then two, both ascending and descending for complete automatic facility.

## The Minor Scales

Fig. 4

The first system of musical notation shows two Dorian modes. The first mode is Cm (II of Bb), starting on C in the bass clef with a key signature of two flats (Bb and Eb). The second mode is C#m (II of B), starting on C# in the bass clef with a key signature of one sharp (F#). Both modes are written in 4/4 time and span two octaves.

Cm(II of B $\flat$ )

C $\sharp$ m(II of B)

The second system of musical notation shows two more Dorian modes. The first mode is Dm (II of C), starting on D in the bass clef with a key signature of no sharps or flats. The second mode is Ebm (II of Db), starting on Eb in the bass clef with a key signature of three flats (Bb, Eb, and Ab). Both modes are written in 4/4 time and span two octaves.

Dm(II of C)

E $\flat$ m(II of D $\flat$ )



The first system of music consists of two measures. The treble clef contains a melodic line with notes: D4, E4, F#4, G4, A4, B4, C5, D5. The bass clef contains two chords: Em (II of D) in the first measure and Fm (II of Eb) in the second measure.

Em (II of D)

Fm (II of Eb)

The second system of music consists of two measures. The treble clef contains a melodic line with notes: D4, E4, F#4, G4, A4, B4, C5, D5. The bass clef contains two chords: F#m (II of E) in the first measure and Gm (II of F) in the second measure.

F#m (II of E)

Gm (II of F)

The third system of music consists of three measures. The treble clef contains a melodic line with notes: D4, E4, F#4, G4, A4, B4, C5, D5. The bass clef contains three chords: G#m (II of F#) in the first measure, Abm (II of Gb) in the second measure, and Am (II of G) in the third measure. An 'Enharmonic' bracket spans the first two measures, indicating the relationship between G#m and Abm.

G#m (II of F#)

Abm (II of Gb)

Am (II of G)

The fourth system of music consists of two measures. The treble clef contains a melodic line with notes: D4, E4, F#4, G4, A4, B4, C5, D5. The bass clef contains two chords: Bbm (II of Ab) in the first measure and Bm (II of A) in the second measure.

Bbm (II of Ab)

Bm (II of A)

## The Half Diminished Chord

Like the dominant chord, the half diminished chord appears in only one position (VII) and therefore always employs the Locrian mode.

Fig. 5 illustrates the twelve half diminished chords with their accompanying Locrian modes. These modes should be practiced first one octave, then two, both ascending and descending for complete automatic facility.

## The Half Diminished Scales

Fig. 5

The figure displays twelve half diminished chords and their corresponding Locrian modes, organized into three systems of musical notation. Each system consists of a treble clef staff and a bass clef staff. The chords are labeled as follows:

- System 1:  $C^{\circ}$  (VII of  $D^b$ ) and  $C^{\# \circ}$  (VII of D)
- System 2:  $D^{\circ}$  (VII of  $E^b$ ) and  $D^{\# \circ}$  (VII of E)
- System 3:  $E^{\circ}$  (VII of F),  $E^{\# \circ}$  (VII of  $F^{\#}$ ), and  $F^{\circ}$  (VII of  $G^b$ ). An "Enharmonic" bracket connects  $E^{\# \circ}$  and  $F^{\circ}$ .

The first system of music shows two measures. The left measure is for F#dim (VII of G), with a treble clef staff containing a melodic line of quarter notes: F#4, G4, A4, B4, and a bass clef staff containing a diminished triad of F#3, A3, and C4. The right measure is for Gdim (VII of Ab), with a treble clef staff containing a melodic line of quarter notes: G4, Ab4, Bb4, C5, and a bass clef staff containing a diminished triad of G3, Bb3, and C4.

F#<sup>dim</sup> (VII of G)

G<sup>dim</sup> (VII of Ab)

The second system of music shows two measures. The left measure is for G#dim (VII of A), with a treble clef staff containing a melodic line of quarter notes: G#4, A4, B4, C5, and a bass clef staff containing a diminished triad of G#3, B3, and C5. The right measure is for Adim (VII of Bb), with a treble clef staff containing a melodic line of quarter notes: A4, Bb4, C5, D5, and a bass clef staff containing a diminished triad of A3, C4, and D5.

G#<sup>dim</sup> (VII of A)

A<sup>dim</sup> (VII of Bb)

The third system of music shows two measures. The left measure is for A#dim (VII of B), with a treble clef staff containing a melodic line of quarter notes: A#4, B4, C5, D5, and a bass clef staff containing a diminished triad of A#3, C5, and D5. The right measure is for Bdim (VII of C), with a treble clef staff containing a melodic line of quarter notes: B4, C5, D5, E5, and a bass clef staff containing a diminished triad of B3, D5, and E5.

A#<sup>dim</sup> (VII of B)

B<sup>dim</sup> (VII of C)

### The Diminished Chord

The diminished chord presents a special problem since it does not appear naturally in the seventh chord system with which jazz is essentially concerned. To overcome this problem, jazz musicians have evolved two artificial scales which can be used interchangeably to accommodate the diminished chord. The two scales employ alternating major and minor seconds.

# The Diminished Scales

Fig.6 and 7 illustrate the two alternating scales.

Fig. 6 Semitone combination: 021212121

0 2 1 2 1 2 1 2 1

*2 indicates two half steps; 1 indicates one half step.*

Fig. 7 Semitone combination: 012121212

0 1 2 1 2 1 2 1 2

Fig. 8 illustrates the twelve 021212121 diminished scales. The numbers indicate suggested fingerings.

Fig. 8

C<sub>0</sub>

C<sub>#0</sub>

D<sub>0</sub>

E<sub>b0</sub>

Eo Fo

F#o Go

Abo Ao

Bbo Bo

Fig. 9 illustrates the twelve 012121212 diminished scales. The numbers indicate suggested fingerings.

Fig. 9

Co C#o

This system shows two musical examples. The first example, labeled 'Co', features a treble clef staff with a melodic line starting on C4 and moving up stepwise to C5, and a bass clef staff with a C4 chord. The second example, labeled 'C#o', features a treble clef staff with a melodic line starting on C#4 and moving up stepwise to C#5, and a bass clef staff with a C#4 chord.

Do Eb0

This system shows two musical examples. The first example, labeled 'Do', features a treble clef staff with a melodic line starting on D4 and moving up stepwise to D5, and a bass clef staff with a D4 chord. The second example, labeled 'Eb0', features a treble clef staff with a melodic line starting on Eb4 and moving up stepwise to Eb5, and a bass clef staff with an Eb4 chord.

Eo Fo

This system shows two musical examples. The first example, labeled 'Eo', features a treble clef staff with a melodic line starting on E4 and moving up stepwise to E5, and a bass clef staff with an E4 chord. The second example, labeled 'Fo', features a treble clef staff with a melodic line starting on F4 and moving up stepwise to F5, and a bass clef staff with an F4 chord.

F#o Go

This system shows two musical examples. The first example, labeled 'F#o', features a treble clef staff with a melodic line starting on F#4 and moving up stepwise to F#5, and a bass clef staff with an F#4 chord. The second example, labeled 'Go', features a treble clef staff with a melodic line starting on G4 and moving up stepwise to G5, and a bass clef staff with a G4 chord.

G#o Ao

This system shows two musical examples. The first example, labeled 'G#o', features a treble clef staff with a melodic line starting on G#4 and moving up stepwise to G#5, and a bass clef staff with a G#4 chord. The second example, labeled 'Ao', features a treble clef staff with a melodic line starting on A4 and moving up stepwise to A5, and a bass clef staff with an A4 chord.

Bb0 Bo

This system shows two musical examples. The first example, labeled 'Bb0', features a treble clef staff with a melodic line starting on Bb4 and moving up stepwise to Bb5, and a bass clef staff with a Bb4 chord. The second example, labeled 'Bo', features a treble clef staff with a melodic line starting on B4 and moving up stepwise to B5, and a bass clef staff with a B4 chord.

## Modal Improvisation (Part 2)

To complete the modal system we must deal with the three modes (Phrygian, Lydian, Aeolian) that were temporarily put aside in Chapter Seventeen.

The IV chord may be treated as IV or the I of a new key.  
See Fig. 1

Fig. 1

Fig. 1 illustrates two musical scenarios for the IV chord. In the first measure, the bass has a C major chord (IV) and the melody is in the Lydian mode of C. In the second measure, the bass has an F major chord (I) and the melody is in the Ionian mode of F.

What determines the status of the IV chord is the preceding harmony.  
In Fig. 2, the harmony is centered around the I chord so that IV would assume its natural role and take the Lydian mode.

Fig. 2

Fig. 2 illustrates a sequence of chords (I, II, III, IV) in the bass. The melody in the treble clef is mostly rests, with a melodic phrase starting in the fourth measure, labeled 'Lydian of C'.

In Fig. 3, the key center around I has been weakened by the Vm and Ix and, as a result, the IV becomes the I of F.

As with all these modal conflicts, the student should make the decision concerning the "status" of the chord.

Fig. 3

The musical score for Fig. 3 is written in 4/4 time. It consists of four measures. The first measure contains a C major chord (I). The second measure contains an E minor chord (Vm). The third measure contains a D minor chord (Ix). The fourth measure contains an F major chord (IV), which is labeled as 'Ionian of F'. The melody in the right hand starts in the second measure with a half note G4, followed by quarter notes A4, B4, and C5.

The III chord and the VI chord may be the III or VI of the original key or the II of a new key.

In Fig. 4, the strong tonal center establishes III as III and VI as VI.

Fig. 4

The musical score for Fig. 4 is written in 4/4 time. It consists of five measures. The first measure contains a C major chord (I). The second measure contains a D minor chord (II). The third measure contains a G major chord (V). The fourth measure contains an E minor chord (III), which is labeled as 'Phrygian'. The fifth measure contains a C major chord (VI), which is labeled as 'Aeolian'. The melody in the right hand starts in the second measure with a half note D4, followed by quarter notes E4, F4, and G4.

In Fig. 5, the secondary functions in the case of III (IVm,  $\flat$ VIIx) and VI (VIIIm, IIIx) establish the III as the II of D and the VI as the II of G.



Fig. 5

Fig. 5 consists of two musical staves. The top staff is labeled "Dorian of D" and shows a four-measure progression in 4/4 time. The bass line chords are: I (C2), IVm (F2),  $\flat$ VIIx (A2), and III (II of D) (D2). The melody in the treble clef starts in the third measure with a D4 note and continues with a Dorian mode scale. The bottom staff is labeled "Dorian of G" and shows a similar four-measure progression. The bass line chords are: I (G2), VIIm (E2), IIIx (B2), and VI (II of G) (D2). The melody in the treble clef starts in the third measure with a G4 note and continues with a Dorian mode scale.

Fig. 6 illustrates the application of modal improvisation to "Polka Dots and Moonbeams" in the key of F. The III - IV and VI chords have been indicated as to status.

The bass line for Fig. 6 is as follows:

Introduction

(F) I VI / II  $\flat$ Vm VIIx // I VI / IV II VIIm  $\flat$ VIIx / VI II  $\flat$ 3 / VI<sub>2</sub> IV III  $\flat$ III /  
 (F) II V VII<sub>3</sub> / III VI II V / I VI / II  $\flat$ Vm VIIx /  
 (F) I VI / IV II VIIm  $\flat$ VIIx / VI II  $\flat$ 3 / VI<sub>2</sub> IV III  $\flat$ III /  
 (F) II  $\flat$ IIx / I<sup>+6</sup> (A) II  $\flat$ IIx / I #Io / II V /  
 (A) III VI / II  $\flat$ IIx / I #Io / II V //  
 (F) III VIx / II V / I VI / II  $\flat$ Vm VIIx /  
 (F) I VI / IV II VIIm  $\flat$ VIIx / VI II  $\flat$ 3 / VI<sub>2</sub> IV III  $\flat$ III / II  $\flat$ IIx / I //

# Polka Dots and Moonbeams

Fig. 6 Key of F

words and music by  
Johnny Burke and James Van Heusen

Introduction  
Slowly

Aeol.

I VI II  $\flat$ Vm VIIx

Aeol.

I VI IV II VIIIm  $\flat$ VIIx

Dor.

Aeol. Lyd. Phryg.

VI II $\flat$  $\frac{4}{3}$  VI $\flat$  IV III  $\flat$ III II V VII $\frac{4}{3}$

Phryg. Aeol.

Aeol.

III VI II V I VI II  $\flat$ Vm VIIx

Aeol. Lyd.

I VI IV II VII<sup>m</sup> bVII<sup>x</sup>

Aeol. Lyd. Phryg.

VI II<sup>4</sup>/<sub>3</sub> VI<sub>2</sub> IV III bIII

II bII<sup>x</sup> I<sup>+6</sup> II bII<sup>x</sup>

Phryg. Aeol.

I #Io II V III VI

II bII<sup>x</sup> I #Io II V

Dor.

III VI<sup>x</sup> II V

Aeol.

I VI II <sup>b</sup>VII<sup>m</sup> VII<sup>x</sup>

Aeol. Lyd.

I VI IV II VII<sup>m</sup> <sup>b</sup>VII<sup>x</sup>

Dor. Aeol. Lyd. Phryg.

VI II<sup>4</sup>/<sub>3</sub> VI<sub>2</sub> IV III <sup>b</sup>III

II <sup>b</sup>II<sup>x</sup> I I<sup>+6</sup>











## The Non-modal Tones

The non - modal tones, often referred to as “blue notes”, represent an important element in jazz improvisation since the tension created by these tones can add enormous excitement to a jazz performance.

It is often said that since Charlie Parker, there is no such thing as a “wrong” note, only the performer’s ability to make it sound “right”. However, the performer must keep a proper balance between the tension of the non - modal tones and the release of the modal tones.

Fig 1. illustrates the non - modal or, in the case of the diminished scale, non - scale tones relating to the five qualities.

Fig. 1

Modal Tones	Non - modal Tones
 C major	 C major
 C dominant	 C dominant
 C minor (Dorian)	 C minor
 C half diminished	 C half diminished
 C diminished	 C diminished

\* The fourth step of both the major and dominant scales is often considered a tension tone unless the 3rd in the chord is raised to form an octave.

The non-modal tones in Fig. 1 break down into two categories

1. Passing tones
2. Ornamental tones

Passing tones	Ornamental tones
C major: C# D# A#	F# = augmented 11th G# (if also raised in chord to form M7#5)
C dominant: B	C# (Db) = flatted 9th D# = augmented 9th F# = augmented 11th G# (Ab) = flatted 13th
C minor: C# E F# G# B	
C half diminished: E G A B	D = 9th
C diminished: C# E G Bb	

The use of ornamental tones in harmony will be thoroughly studied in a succeeding chapter. Fig. 2 illustrates the use of both passing tones and ornamental tones as they apply to the improvised line on "Bye Bye Baby". The following is the bass line for "Bye Bye Baby" in Bb.

(Bb) I I<sub>o</sub>/I #I<sub>o</sub> / II II / II V /

(Bb) I I<sub>o</sub>/I IV/ VII<sub>m</sub> VII<sub>m</sub> / VII<sub>m</sub> III<sub>x</sub> /

(Bb) VI bVI<sub>o</sub> / V<sub>m</sub> bV / IV / III VI<sub>x</sub> / II II /

(Bb) II bVI<sub>x</sub> / V IV<sub>x</sub> / III VI<sub>x</sub> / II V /

(Bb) I I<sub>o</sub> / I #I<sub>o</sub> / II II / II V /

(Bb) I I<sub>o</sub> / I IV / VII<sub>m</sub> VII<sub>m</sub> / VI<sub>m</sub> III<sub>x</sub> /

(Bb) VI bVI<sub>o</sub> / V<sub>m</sub> bV / IV III / II #II<sub>o</sub> /

(Bb) III VI<sub>x</sub> / II V / I / I //

# Bye, Bye Baby

Fig. 2

music by Jule Styne  
words by Leo Robin

Brightly

The musical score consists of five systems, each with a treble and bass staff. Chord symbols are placed below the bass staff of each system. The key signature is B-flat major (two flats), and the time signature is 4/4. The score includes various musical notations such as triplets, slurs, and dynamic markings.

System 1: (Bb) I, Io, I, #Io, \*7 II, #7 II

System 2: (Bb) II, V, I, Io, I, IV

System 3: (Bb) \*7 VIIm, #7 VIIm, VIIm, IIIx, VI, bVIIo

System 4: (Bb) Vm, bV, III, VIx, \*7 II, #7 II

System 5: (Bb) II, bVIx, V, IVx, III, VIx

(B $\flat$ ) II V I I $\circ$  I  $\sharp$ I $\circ$

(B $\flat$ )  $\times$ 7 II  $\sharp$ 7 II II V I I $\circ$

(B $\flat$ ) I IV  $\times$ 7 VII $m$   $\sharp$ 7 VII $m$  VI $m$  III $x$

(B $\flat$ ) VI  $\flat$ VI $\circ$  V $m$   $\flat$ V IV III

(B $\flat$ ) II  $\sharp$ I $\circ$  III VI $x$  II V I I



# Early Contemporary Left Hand Voicings

As was apparent in the transition from swing to bop piano (Chapters eleven and twelve) and again from bop to early contemporary (Chapters twelve and thirteen), revolutionary changes took place in the left hand structures employed in jazz piano.

Early contemporary left hand voicings began with two structures associated with classical piano. The earlier structure (referred to in this text as the (A) form) is usually attributed to Chopin and can be found extensively in his piano compositions. The more modern structure (referred to in this text as the (B) form) is usually attributed to the French impressionists, especially Maurice Ravel.

The following table describes the basic II-V-I procedure for the (A) form employing the Dorian, Mixolydian and Ionian modes.

- II - 3572 - Dorian
- V - 7236 - Mixolydian
- I - 3562 - Ionian
- See Fig. 1

## The (A) Form

Fig. 1 Key of C

The figure shows a musical drill in the key of C, divided into three measures. Each measure contains a piano part (left hand) and a guitar part (right hand). The piano part consists of a single note (the root) in the bass clef. The guitar part consists of a triad in the treble clef. The modes and voicings are as follows:

- Measure 1: Dorian of C**. The piano part has a C note. The guitar part has a C minor triad (C, E♭, G) with a 2-7-3 fingering. The label below is "(C) II".
- Measure 2: Mixolydian of C**. The piano part has a G note. The guitar part has a C major triad (C, E, G) with a 6-3-7 fingering. The label below is "V".
- Measure 3: Ionian of C**. The piano part has a C note. The guitar part has a C major triad (C, E, G) with a 2-6-3 fingering. The label below is "I".

Below the piano part, there are three lines of notes representing the scales for each mode: Dorian of C, Mixolydian of C, and Ionian of C.

In the initial drill (Fig. 2), the voicings are played by the right hand in the middle C area; the root (which eventually would be assumed by the bass player in a group) is played by the left hand in the deeper range of the bass clef.

The II chord in each case creates a minor ninth chord; the V chord in each case creates a dominant nine thirteen chord; the I chord in each case creates a major ninth chord with an added sixth.

The (A) form will be studied in the keys of C, D♭, D, E♭, E and F.

This is to ensure that the register of the voicings is always around middle C.

Fig. 2 Drill  
Key of C

(C) II V I

Key of D $\flat$

(D $\flat$ ) II V I

Key of D

(D) II V I

Key of E $\flat$

(E $\flat$ ) II V I

Key of E

(E) II V I

Key of F

(F) II V I

The following table describes the basic II - V - I procedure for the  $\textcircled{\text{B}}$  form employing the Dorian, Mixolydian and Ionian modes.

II - 7 2 3 5 - Dorian

V - 3 1 3 7 2 - Mixolydian

I - 6 2 3 5 - Ionian

See Fig. 3

The  $\textcircled{\text{B}}$  Form

Fig. 3 Key of G

The figure illustrates the II-V-I progression in the key of G. It consists of three measures:

- Measure 1:** Chord (G) II. The voicing is G4, B4, D5, with fingerings 5, 3, 2. The Dorian mode of G is shown below: G4, A4, B4, C5, D5, E5, F#5, G5.
- Measure 2:** Chord V. The voicing is B4, D5, F#5, G5, with fingerings 2, 7, 1, 3. The Mixolydian mode of G is shown below: G4, A4, B4, C5, D5, E5, F5, G5.
- Measure 3:** Chord I. The voicing is G4, B4, D5, with fingerings 5, 3, 2. The Ionian mode of G is shown below: G4, A4, B4, C5, D5, E5, F#5, G5.

In the initial drill (Fig. 4), the  $\textcircled{\text{B}}$  form will be studied in the keys of G, A $\flat$ , A, B $\flat$ , B and F $\sharp$ . This is to ensure that the register of the voicings is always around middle C.

Fig. 4 Drill  
Key of G

(G) II V I

Key of A $\flat$

(A $\flat$ ) II V I

Key of A

(A) II V I

Key of B $\flat$

(B $\flat$ ) II V I

Key of B

(B) II V I

Key of F $\sharp$

(F $\sharp$ ) II V I

The use of II - V - I is due to its elemental role in jazz improvisation. The problem now is to break open the II - V - I capsule in order to accommodate the Sixty Chord demands of jazz

Therefore:

- All major chords are I
  - All dominant chords are V
  - All minor chords are II
  - All half diminished chords are II<sup>b5</sup>
  - All diminished chords are II<sup>b5</sup><sub>7</sub>
- } See note

Note: In the case of half diminished and diminished chords, the voicings are derived from the chord (minor) with the most similar intervals to ø and o. (See Fig. 5)

Fig. 5 Key of C

(C) II      II ø (II<sup>b5</sup>)      IIo (II<sup>b5</sup><sub>7</sub>)

If the student attempts to play the (A) form in the (B) form keys or vice versa, it will be noticed immediately that the voicing is too low or too high and removed from the middle C area. To avoid this the following rule is applied:

If the parent key of the chord occurs between C and F (C, D<sup>b</sup>, D, E<sup>b</sup>, E, F), use the (A) form; if the parent key occurs between F<sup>#</sup> and B (F<sup>#</sup>, G, A<sup>b</sup>, A, B<sup>b</sup>, B), use the (B) form.

For example, VI in the key of C (a minor chord) becomes the temporary II of G and takes the (B) form (G is a (B) form key). On the other hand, VIx in the key of C (a dominant chord) is the temporary V of D and takes the (A) form (D is an (A) form key). (See Fig. 6)

Fig. 6 Key of C

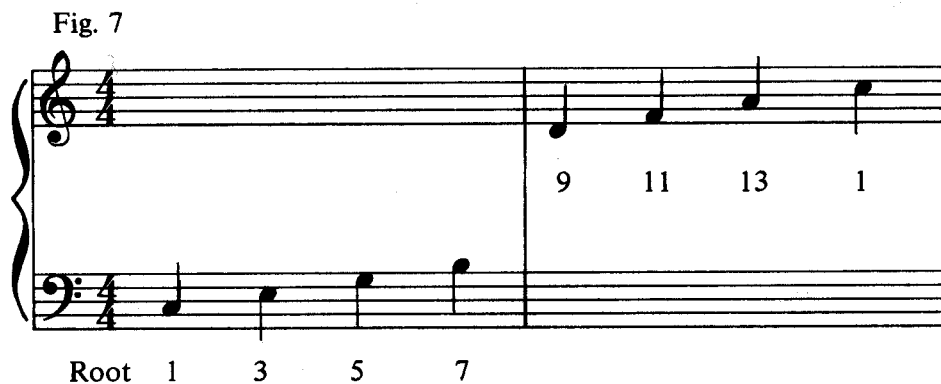
(C) VI (II of G)    VIx (V of D)    IVm (II of E<sup>b</sup>)    IVx (V of B<sup>b</sup>)

The use of voicings in this manner automatically offers the student the following:

- Proper register (keyboard area)
- Proper voice - leading
- Automatic ornamentation
- Contemporary sound

Author's note; It is absolutely essential that the student memorize an automatic facility with the twelve II - V - I patterns in Figs. 2 and 4.

### The Basic Theory of Intervals



In Fig. 7 the basic theory of all intervals is illustrated.

Intervals are traditionally conceived in alternate steps with odd numbers (1, 3, 5, 7, etc.); however, when building structures, 9 can be identified for convenience as 2, 11 as 4 and 13 as 6; but these tones still retain their original status or function.

The exception to this is the sixth tone which, as the following table will indicate, takes on different values depending upon the quality of the particular chord.

#### The Sixth Tone:

- Major 7th chord = added 6th
- Dominant 7th chord = 13th
- Minor 7th chord = added 6th
- Half diminished 7th chord = non-functioning
- Diminished 7th chord = 7th of the chord

The unique quality of the 13th in the dominant chord results from the combination of the major 3rd and the minor 7th in the dominant chord.

# Contemporary Left Hand Voicings Scales

Figures 1 through 13 illustrate the voicing system through the twelve major scales. Note that the II - V - I parent key system has been used in order to determine the (A) or (B) form status of each voicing.

Fig. 1 Key of C

Fig. 2 Key of D $\flat$

Fig. 3 Key of D

Fig. 4 Key of E $\flat$

Fig. 5 Key of E

Fig. 6 Key of F

Musical notation for Fig. 6: Key of F. The upper staff shows seven triads (I-VII) and an octave I, with various voicings. The lower staff shows the root notes of these chords labeled I through VII and I.

Fig. 7 Key of F#  
(Enharmonic of Gb)

Musical notation for Fig. 7: Key of F# (Enharmonic of Gb). The upper staff shows seven triads (I-VII) and an octave I, with various voicings. The lower staff shows the root notes of these chords labeled I through VII and I.

Fig. 8 Key of Gb  
(Enharmonic of F#)

Musical notation for Fig. 8: Key of Gb (Enharmonic of F#). The upper staff shows seven triads (I-VII) and an octave I, with various voicings. The lower staff shows the root notes of these chords labeled I through VII and I.

Fig. 9 Key of G

Musical notation for Fig. 9: Key of G. The upper staff shows seven triads (I-VII) and an octave I, with various voicings. The lower staff shows the root notes of these chords labeled I through VII and I.



Fig. 10 Key of A $\flat$

Musical notation for Fig. 10, Key of A $\flat$ . The diagram shows two staves: a treble clef staff and a bass clef staff. The bass clef staff contains a sequence of eight notes labeled I through VII, followed by I, representing the diatonic scale of A $\flat$ . The treble clef staff contains corresponding chords for each note, with accidentals (flats) indicating the key signature.

Fig. 11 Key of A

Musical notation for Fig. 11, Key of A. The diagram shows two staves: a treble clef staff and a bass clef staff. The bass clef staff contains a sequence of eight notes labeled I through VII, followed by I, representing the diatonic scale of A. The treble clef staff contains corresponding chords for each note, with accidentals (sharps) indicating the key signature.

Fig. 12 Key of B $\flat$

Musical notation for Fig. 12, Key of B $\flat$ . The diagram shows two staves: a treble clef staff and a bass clef staff. The bass clef staff contains a sequence of eight notes labeled I through VII, followed by I, representing the diatonic scale of B $\flat$ . The treble clef staff contains corresponding chords for each note, with accidentals (flats) indicating the key signature.

Fig. 13 Key of B

Musical notation for Fig. 13, Key of B. The diagram shows two staves: a treble clef staff and a bass clef staff. The bass clef staff contains a sequence of eight notes labeled I through VII, followed by I, representing the diatonic scale of B. The treble clef staff contains corresponding chords for each note, with accidentals (sharps) indicating the key signature.

# Chapter 22

## Contemporary Left Hand Voicings Five Qualities

Figures 1 through 12 illustrate the voicing system applied to the five chord qualities.

Fig. 1

Fig. 1 illustrates five chord voicings in the left hand. The chords are represented by notes on a grand staff (treble and bass clefs) and labeled below:

- CM
- Cx
- Cm
- Cø
- Co

Fig. 2

Fig. 2 illustrates five chord voicings in the left hand. The chords are represented by notes on a grand staff (treble and bass clefs) and labeled below:

- DbM
- Dbx
- C#m
- C#ø
- C#o

Fig. 3

Fig. 3 illustrates five chord voicings in the left hand. The chords are represented by notes on a grand staff (treble and bass clefs) and labeled below:

- DM
- Dx
- Dm
- Dø
- Do

Fig. 4

Fig. 4 displays five chord voicings in the bass clef. The chords are represented by notes on a five-line staff. Below each voicing is a label: EbM, Ebx, Ebm, Ebø, and Ebo.

Fig. 5

Fig. 5 displays five chord voicings in the bass clef. The chords are represented by notes on a five-line staff. Below each voicing is a label: EM, Ex, Em, Eø, and Eo.

Fig. 6

Fig. 6 displays five chord voicings in the bass clef. The chords are represented by notes on a five-line staff. Below each voicing is a label: FM, Fx, Fm, Fø, and Fo.

Fig. 7

Fig. 7 displays five chord voicings in the bass clef. The chords are represented by notes on a five-line staff. Below each voicing is a label: F#M, F#x, F#m, F#ø, and F#o.

Fig. 8

Fig. 8 shows a sequence of five chords in G major. The upper staff displays the chord voicings with notes and accidentals. The lower staff shows the root notes on a single line. The chords are: G major (GM), G major with an added 9th (Gx), G minor (Gm), G major with a suspended 4th (Gø), and G major with a suspended 2nd (Go).

GM      Gx      Gm      Gø      Go

Fig. 9

Fig. 9 shows a sequence of five chords in A-flat major. The upper staff displays the chord voicings with notes and accidentals. The lower staff shows the root notes on a single line. The chords are: A-flat major (AbM), A-flat major with an added 9th (Abx), A-flat minor (Abm), A-flat major with a suspended 4th (Abø), and A-flat major with a suspended 2nd (Abø).

AbM      Abx      Abm      Abø      Abø

Fig. 10

Fig. 10 shows a sequence of five chords in A major. The upper staff displays the chord voicings with notes and accidentals. The lower staff shows the root notes on a single line. The chords are: A major (AM), A major with an added 9th (Ax), A minor (Am), A major with a suspended 4th (Aø), and A major with a suspended 2nd (Ao).

AM      Ax      Am      Aø      Ao

Fig. 11

Fig. 11 shows a sequence of five chords in B-flat major. The upper staff displays the chord voicings with notes and accidentals. The lower staff shows the root notes on a single line. The chords are: B-flat major (BbM), B-flat major with an added 9th (Bbx), B-flat minor (Bbm), B-flat major with a suspended 4th (Bbø), and B-flat major with a suspended 2nd (Bbo).

BbM      Bbx      Bbm      Bbø      Bbo

Fig. 12

Fig. 12 shows a sequence of five chords in B major. The upper staff displays the chord voicings with notes and accidentals. The lower staff shows the root notes on a single line. The chords are: B major (BM), B major with an added 9th (Bx), B minor (Bm), B major with a suspended 4th (Bø), and B major with a suspended 2nd (Bo).

BM      Bx      Bm      Bø      Bo

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