

Free Practice Materials

This page contains some of the free educational practice materials Phil gives away at the Summer Jazz Workshops and other teaching venues. Although they are mainly designed for study at the keyboard, much of the material could be practiced on any linear instrument. They require the [Adobe Acrobat Reader](#). New materials will be added regularly.

Jazz Piano Practice Routine

Ever wonder what to practice? Here is Phil's idea of a well-balanced organization of practice time, which he uses with his students. They involve five areas of study: Harmonic, Melodic, Scales, Transcription, and Tunes (repertoire).

Harmonic Study

I use my text (above) as a primary source of harmonic study, but here are a few additional handouts.

Three Note Rootless Voicings

This is a hand out which displays the common formulae for 3-note voicings played by the left hand, or alternatively with the right hand, if you are providing your own bass notes with the left. Note that the lowest the 3rd or 7th should always fall between D below middle C and the D an octave up. It is a good idea to practice the voicings in all keys, both individually and in the context of II-V-I, which is presented here in the key of C.

Chorale Exercises

The "chorale" technique is a piano harmonization approach that I teach which helps develop inner moving voice movement and full lush harmonies. It works well with standards, when the melody is not too busy and without many large leaps. You keep the left hand playing either a R-7 or R-3 (or R-10) shape; the right hand thumb picks up the remaining 3rd or 7th, and the melody with the rest of the fingers. This creates a 4-voice "Chorale" texture, where the melody operates completely independently of the three lower voices, which move as a unified block, changing with the harmony. You can then add other extensions to the chords on a chord by chord basis.

The exercise included here is a good preparation for these kinds of chord formations. Practice them in all keys.

Melodic Vocabulary

Most players learn melodic phrases that have strong harmonic implication. Below are several pages with lots of phrases or "patterns" which can be learned in several or all keys. Find one that tickles your ears, and work out the fingering so it becomes easy to execute it; then start to transpose it. Remember, the practice of the phrase is not done until the time feels really good. Each page features phrases that pertain to a particular harmonic context.

A very common harmonic context for melodic phrases is II-V-I, meaning a minor seventh chord, resolving up a fourth to a dominant 7, resolving up a fourth to a major chord. A "short" II-V-I is a two bar cadence where the II and the V split one bar, and the I chord takes up one bar. A "long" II-V-I progression allows the II and the V to each last a bar, while the I chord lasts two bars. The patterns in the pages below feature lots of chromatic leading notes which make the phrase outline the harmony clearly.

Short Major II-V-I

These phrases are all pitched in the key of C. They imply a short II-V-I (Dmi7-G7-Cma7), or a phrase can be connected to another one where it leaves off, making a long II-V-I. Practice any of the phrases with any of the rhythmic variations listed at the end of the first page.

Long Major II-V-I

These are in the key of C, featuring a bar of II (Dm7), a bar of V7 (G7), and two bars of I (Cma7)

Minor II-V-I

The variation of the cadence adjusted to a minor key features a half-diminished chord resolving up a fourth to a dominant 7th with a b9, resolving up a fourth to a minor chord. This cadence occurs in tunes with a fair amount of frequency.

Dominant Diminished and Whole Tone

These melodic phrases outline two different harmonic contexts: the G7 b9 chord resolving to a C minor using the

dominant diminished scale sound; and the G9 #5 chord resolving to a C Major, using the whole tone scale sound.

Turnarounds

Melodic phrases outlining common turnaround progressions in the key of C

Triad Outlines

Embellishment patterns on the major and minor triads.

Scale Exercises

Scale Syllabus

My listing of the commonly used scales in jazz, along with the chordal extensions they highlight. I suggest learning them at first as you need them in tunes you are studying, and always with a left hand voicing that

Scale Fingerings for the Right Hand

Fingering of the commonly taught jazz scales can be highly personal, but this chart can give you a place to start. Just cross reference the scale mode with the key, and try the fingering listed at the bottom. Practice each scale at least two octaves in the right hand, and to put a left hand chord with it.

Scales and Scale Shapes

Scales become musical when you can manipulate shapes through a tune, hearing the changing the scale sound as the harmony changes. Here are various ways to practice a given scale, so you really get to know it. It is modeled on the C major, but these shapes can be practiced with any scale or mode.

Bebop Scales

These are eight note scales that are adaptations of three commonly played seven note scales: the mixolydian (dominant) , 5th mode of the harmonic minor (altered), and major scales. They can be applied wherever those scales would be appropriate. The inserted chromatic tone in each allows the chord tones of the scale to consistently fall on the beat over multiple octaves, which helps give a line strong harmonic clarity. Practice them for speed and consistency, descending from the root, 3rd, 5th, and 7th of the scale. This will increase fluidity of your lines, and help your ears to hear harmonic resolution in lines.

Suggested Right-hand Bebop Scale Fingerings

These fingerings are merely suggestions; you find what works best for you. I tend to favor groupings of four fingers, since the scales contain eight notes, requiring only one thumb crossing per octave.

Transcription

Transcription means listening to music in detail and copying it by ear; some musicians learn solos by ear and memorize them directly, and some people write them down. But all jazz musicians go right to the source to learn the language.

All God's Children Got Rhythm

Here is a transcription of one of my favorite solos by one of my favorite pianists, Bud Powell, from the recording *Sonny Stitt, Bud Powell, J.J. Johnson*—Prestige Original Jazz Classics. I learned to play lines by transcribing solos like this one, working them up to tempo with a metronome, and finding phrases that I liked which had strong harmonic implication. I then practiced those phrases in the other keys, which helped my ears and my ability to finger things on the fly.

Jazz Pianists You Should Know

Here is a list of some of the most important jazz pianists through the history of the music. Of course there are many others who are not listed, so I extend my apologies.

Tune Study

Jazz pianists should know repertoire by memory. At my university (University of Cincinnati, CCM), we insist that the students memorize lots of tunes. Tunes should include both "standards", which are popular and show songs that jazz players like to play, and jazz compositions. The study of tunes should incorporate all the elements above (use of voicings, melodic phrases, scale study, listening to recordings).

Repertoire List

Here is an excellent list of tunes for study compiled by my friend Mark Levine, who included it in his wonderful text "The Jazz Piano Book" (Sher Music). It includes references to "The New Real Book" Volumes, also published by Sher Music, which are excellent fake books.

When choosing a tune to learn, pick one that you already recognize and can sing; you are already halfway to memorization. When learning a tune, start first with the melody, alone with no harmony, memorizing it phrase by phrase, with a good and consistent fingering. Then learn the bass notes with the melody, just the roots of the chords. Finally add the chords, and coming up with good left hand voicings.

Piano Arranging Approaches

Here are three general approaches to arranging a tune at the piano. I use Ellington's *Satin Doll* as an example.

Voicings Applied to Some Tunes

Here are two handed chord voicings realized for several commonly played jazz tunes and standards: *Afternoon in Paris, Autumn Leaves, Blue Bossa, F Blues, Bb Blues, Groovin High, Maiden Voyage, Nutville, Perdido, Satin Doll, Song For My Father, Summertime, Take the A Train, Tune Up, Yardbird Suite*.

You can use the left hand part alone to add the melody or improvisation with the right hand.

Improvising Lines over the Chords of a Tune

Once you know a tune well, you can begin to improvise new lines on it. To me, the three basic approaches to improvisation are 1) embellishment of the melody, 2) the use of scales and scale shapes (see Scale Study above), and 3) the use of melodic phrases which create lines that target important notes in the harmony (see Melodic Vocabulary above). Before trying to learn improvise on a tune, be sure you have a strong left hand voicing in place and are comfortable with the form.

Improvisation Outlines

I borrowed this concept from Bert Ligon, a wonderful teacher and keyboard player. These are melodic phrases, adapted to both a major and minor tonality, which will train your ears to hear harmonic resolutions. Each phrase outlines II-V-I in both major and minor, as well as I chord harmony. They start from four different tones of the II chord. After learning them in all keys, you can apply them to a tune, which allows you address all the harmonies explicitly. Remember, this is just an exercise, not music, but if you play it musically (with phrasing and rhythmic embellishment), your ears will get to know the harmonic territory of a tune.

Application of the Improvisation Outlines

Here is a sample application of the improvisation outlines to the tune "Summertime"

3-Note Rootless Piano Voicing Formulae

| | | | | | |
|-------------------|-------------------|----------------|----------------|-------------------|-------------------|
| 5 | 9 | 13 | 9 | 5 | 9 |
| 3 | 7 | 3 | b7 | b3 | b7 |
| 7 | 3 | b7 | 3 | b7 | b3 |
| C ^{Ma} 7 | C ^{Ma} 7 | C ⁷ | C ⁷ | C ^{mi} 7 | C ^{mi} 7 |

| | | | | | |
|------------------------------------|------------------------------------|------------------|------------------|---------------------|---------------------|
| b5 | 1 | b5 | 1 | b13 | b9 |
| b3 | b7 | b3 | bb7 | 3 | 7 |
| b7 | b3 | bb7 | b3 | b7 | 3 |
| C ^{mi} 7(b ⁵) | C ^{mi} 7(b ⁵) | C [°] 7 | C [°] 7 | C ⁷ alt. | C ⁷ alt. |

3 Note Rootless I-V-I Progressions in C Major and C Minor

| | | | | | |
|-------------------|----------------|-------------------|-------------------|----------------|-------------------|
| D ^{mi} 7 | G ⁷ | C ^{Ma} 7 | D ^{mi} 7 | G ⁷ | C ^{Ma} 7 |
|-------------------|----------------|-------------------|-------------------|----------------|-------------------|

| | | | | | |
|------------------------------------|--------------------|-------------------|------------------------------------|--------------------|-------------------|
| D ^{mi} 7(b ⁵) | G ⁷ alt | C ^{mi} 7 | D ^{mi} 7(b ⁵) | G ⁷ alt | C ^{mi} 7 |
|------------------------------------|--------------------|-------------------|------------------------------------|--------------------|-------------------|

Afternoon In Paris

CM7 Cm7 F7 B \flat M7 B \flat m7 E \flat 7 A \flat M7 Dm7(\flat 5) G7(\flat 9)

The first system of music consists of two staves (treble and bass clef) in common time. It features a sequence of chords: CM7, Cm7, F7, B \flat M7, B \flat m7, E \flat 7, A \flat M7, Dm7(\flat 5), and G7(\flat 9). The piano accompaniment is shown as block chords in the bass clef.

1 CM7 Am7 Dm7 G7 2 CM7 CM7 Dm7/G G7

The second system of music consists of two staves. It is divided into two first endings. The first ending has four measures with chords CM7, Am7, Dm7, and G7. The second ending has four measures with chords CM7, CM7, Dm7/G, and G7. The piano accompaniment includes block chords and some melodic lines with slurs.

CM7/G Am7/G Dm7/G G7 D \flat m7 G \flat 7 Dm7 G7

The third system of music consists of two staves. It features piano accompaniment with block chords and melodic lines in the bass clef. The chords are CM7/G, Am7/G, Dm7/G, G7, D \flat m7, G \flat 7, Dm7, and G7. The melodic lines are marked with slurs and accents.

CM7 Cm7 F7 B \flat M7 B \flat m7 E \flat 7

The fourth system of music consists of two staves. It features a sequence of chords: CM7, Cm7, F7, B \flat M7, B \flat m7, and E \flat 7. The piano accompaniment is shown as block chords in the bass clef.

A \flat M7 Dm7(\flat 5) G7(\flat 9) CM7 Am7 Dm7 G7

The fifth system of music consists of two staves. It features a sequence of chords: A \flat M7, Dm7(\flat 5), G7(\flat 9), CM7, Am7, Dm7, and G7. The piano accompaniment is shown as block chords in the bass clef.

All God's Children Got Rhythm- Bud Powell solo

Piano intro

FM7 3 Am7 D7 Gm7 GmΔ7

Gm7 3 C7 Am7 D7 Gm7

5

9 D \flat m7 G \flat 7 FM7 3 Begin piano solo 64 bars Stitt solo FM7 Gm7 C7

13 Am7 Gm7 C7 FM7 Gm7 C7

17 FM7 3 Bm7 E7 Am7 D7

21 Gm7 C7 FM7 Em7(\flat 5) A7 Dm7

25 Dm7 G7 Gm7 C7 FM7 3 Gm7 C7

29 Am7 D7 Gm7 C7 3 FM7 Gm7 C7

3

33 Am7(b5) D7 Bm7 E7 Am7 D7

37 Gm7 C7 Am7(b5) D7 Gm7 C7

41 Fm7 Gm7 C7 Fm7 Gm7 C7

45 Fm7 Gm7 C7 Fm7 D7 Gm7 C7

49 Am7 D7 Bm7 E7 Am7 D7

53 Gm7 C7 Fm7 Em7(b5) A7 Dm7

57 Dm7 G7(#9) Gm7 C7 Fm7 Gm7 C7

61 Am7 D7 Gm7 C7 Fm7 Gm7 C7

65 Am7 D7 Bm7(b5) E7 Am7 D7

69 **Gm7** **C7** **Fm7** **D7** **Gm7** **C7**

Musical staff 69-72: Treble clef, key signature of one flat. Measures 69-72 contain eighth-note patterns with triplets. Chords Gm7, C7, Fm7, D7, Gm7, and C7 are indicated above the staff. A triplet of eighth notes is marked with a '3' below it in measure 72.

73 **Fm7** **C7** **Stitt** **Fm7** **Gm7** **C7**

Musical staff 73-76: Treble clef, key signature of one flat. Measures 73-76 contain eighth-note patterns with triplets. Chords Fm7, C7, Fm7, Gm7, and C7 are indicated above the staff. The word 'Stitt' is written above measure 74. A triplet of eighth notes is marked with a '3' below it in measure 74.

77 **Am7** **Abm7** **Gm7** **C7** **Fm7** **Gm7** **C7**

Bud

Musical staff 77-80: Treble clef, key signature of one flat. Measures 77-80 contain eighth-note patterns. Chords Am7, Abm7, Gm7, C7, Fm7, Gm7, and C7 are indicated above the staff. The word 'Bud' is written above measure 78. Measure 79 is a whole rest.

81 **Am7(b5)** **D7** **Bm7** **E7** **Am7** **D7**

Stitt

Musical staff 81-84: Treble clef, key signature of one flat. Measures 81-84 contain eighth-note patterns. Chords Am7(b5), D7, Bm7, E7, Am7, and D7 are indicated above the staff. The word 'Stitt' is written above measure 82. A triplet of eighth notes is marked with a '3' below it in measure 82.

85 **Gm7** **C7** **Fm7** **Em7** **A7** **Dm7**

Bud

Musical staff 85-88: Treble clef, key signature of one flat. Measures 85-88 contain eighth-note patterns with triplets. Chords Gm7, C7, Fm7, Em7, A7, and Dm7 are indicated above the staff. The word 'Bud' is written above measure 86. A triplet of eighth notes is marked with a '3' below it in measure 86.

89 **Dm7** **G7** **Gm7** **C7**

Musical staff 89-92: Treble clef, key signature of one flat. Measures 89-92 contain eighth-note patterns with triplets. Chords Dm7, G7, Gm7, and C7 are indicated above the staff. A triplet of eighth notes is marked with a '3' below it in measure 89.

Autumn Leaves

Chords: Cm7, F7, B \flat M7, E \flat M7

Chords: Am7(b5), D7alt., Gm7, Gm7, D7alt., Gm7, Gm7

Chords: Am7(b5), D7alt., Gm7, Gm7, Cm7, F7, B \flat M7, E \flat M7

Chords: Am7(b5), D7alt., Gm7, C7, Fm7, B \flat 7

Chords: E \flat 7, Am7(b5), D7alt., Gm7, Dm7(b5), G7alt.

Suggested Jazz Scale Fingerings for the Right Hand Bebop, Altered Bebop, Major Bebop Scales

| | C | C# | D | Eb | E | F | F# | G | Ab | A | Bb | B |
|---------------------------------|---|----|---|----|---|---|----|---|----|---|----|---|
| Bebop descending from root | A | B | A | C | A | A | D | A | E | A | F | G |
| Bebop descending from 3rd | C | A | H | D | B | B | C | A | I | H | J | H |
| Bebop descending from 5th | A | B | A | C | A | A | D | A | K | A | I | L |
| Bebop descending from 7th | B | A | B | D | B | B | C | B | F | B | K | M |
| Alt. Bebop descending from root | A | C | G | C | G | A | D | A | C | A | F | I |
| Alt. Bebop descending from 3rd | C | A | H | D | H | B | C | H | D | K | E | K |
| Alt. Bebop descending from 5th | A | C | N | C | N | A | D | N | C | A | I | F |
| Alt. Bebop descending from 7th | B | D | M | D | M | B | C | A | D | M | K | M |
| Maj Bebop descending from root | A | J | A | C | A | A | D | A | B | A | H | I |
| Maj Bebop descending from 3rd | A | I | B | D | B | A | C | A | A | B | A | K |
| Maj Bebop descending from 5th | A | K | A | C | A | A | D | A | B | A | M | F |
| Maj Bebop descending from 6th | B | F | G | A | B | B | C | A | A | B | G | J |

In the key below, spaces indicate thumb crossings, and () indicate to start with that fingering, but switch to subsequent groupings in the following octaves. All fingerings descend.

A (5)4321 4321
 B (321) 4321 4321
 C 4321 4321
 D (21) 4321 4321
 E (31) 21 321 321
 F 21 321 321
 G (321) 321 321 21
 H 321 21 321
 I (4321) 21 321 321
 J (4321) 321 321 21

K 321 321 21
 L (21) 321 21 321
 M (4321) 321 21 321
 N (54321) 21 321 321

Suggested Jazz Scale Fingerings for the Right Hand Diminished, Dominant Diminished, Whole Tone

| | C | C# | D | E^b | E | F | F# | G | A^b | A | B^b | B |
|----------------------------|----------|-----------|----------|----------------------|----------|----------|-----------|----------|----------------------|----------|----------------------|----------|
| Diminished | 1 | 2 | 3 | 4 | 5 | 6 | 2 | 1 | 7 | 5 | 4 | 6 |
| Dominant Diminished | 8 | 9 | 5 | 10 | 5 | 8 | 11 | 1 | 4 | 5 | 12 | 6 |
| Whole Tone | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 17 | 22 | 18 |

In the key below, spaces indicate thumb crossings, and () indicate to start with that fingering, but switch to subsequent groupings in the following octaves. All fingerings ascend.

DIMINISHED AND DOMINANT DIMINISHED SCALES

1. 123 123 12
2. 23 12 1231
3. 12 1234 12
4. (2) 123 12 123
5. 12 123 123
6. 1234 1234
7. (23) 1234 1234
8. 123 12 123
9. (2) 12 1234 1
10. (2)12 123 123
11. 2 123 123 1
12. (2) 1234 1234

WHOLE TONE SCALES

13. 12 1234
14. 23 123 1
15. 2 1234 1
16. (3) 123 123
17. 1234 12
18. 123 123
19. 234 121
20. (12) 123 123
21. 34 12 12
22. (2) 12 1234

Bebop Scales

Dominant Bebop

C7



Altered Bebop

C7alt.



Major Bebop

C6



Blue Bossa

Cm7 Cm7 Fm7 Fm7 Dm7(b5) G7alt. Cm7 Cm7

The first system of musical notation consists of two staves, treble and bass clef, in a key signature of two flats (Bb and Eb) and a common time signature (C). The notes are organized into eight measures. Above the treble staff, the following chords are indicated: Cm7, Cm7, Fm7, Fm7, Dm7(b5), G7alt., Cm7, and Cm7. The bass staff contains chordal accompaniment for each measure, with notes including Eb, Bb, and Ab in the lower register.

Ebm7 Ab7 DbM7 DbM7 Dm7(b5) G7alt. Cm7 Dm7(b5) G7alt.

The second system of musical notation continues with two staves, treble and bass clef, in the same key signature and time signature. It consists of eight measures. Above the treble staff, the following chords are indicated: Ebm7, Ab7, DbM7, DbM7, Dm7(b5), G7alt., Cm7, and Dm7(b5) G7alt. The bass staff continues the chordal accompaniment, with notes including Eb, Bb, and Ab. The final measure of this system ends with a double bar line.

Chorale Exercises

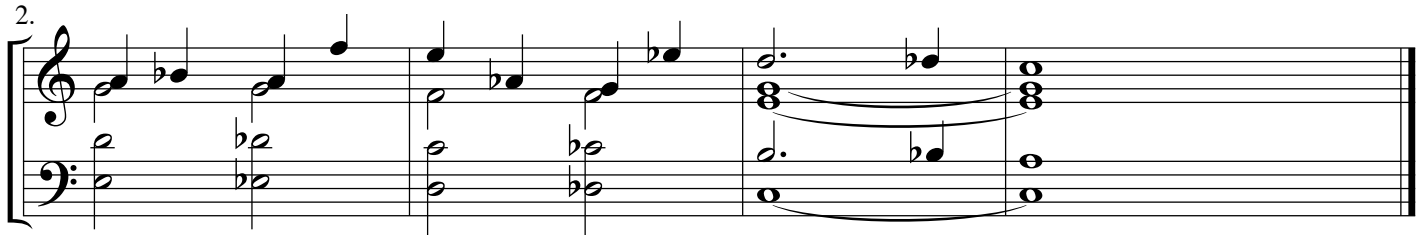
Practice each in all keys, maintaining the independence of the top voice, keeping other voices as an independent block

1.



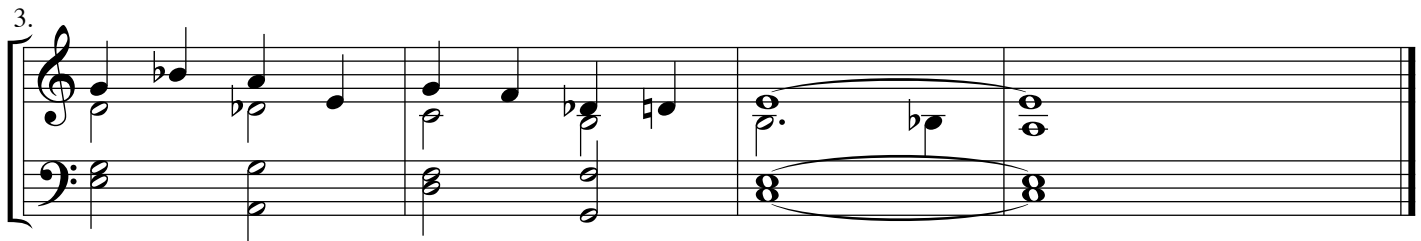
Exercise 1: Treble clef, C major, 4/4 time. The top voice has a melodic line: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). The bass voice has a block of chords: G2 (quarter), B2 (quarter), D3 (quarter), E3 (quarter), G2 (quarter), B2 (quarter), D3 (quarter), E3 (quarter). The final two measures show a whole note chord in the bass (G2, B2, D3, E3) and a whole note chord in the treble (G4, B4, D5).

2.



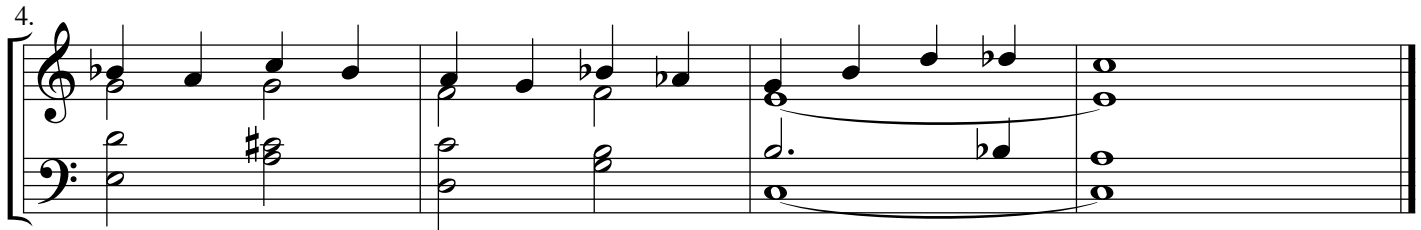
Exercise 2: Treble clef, C major, 4/4 time. The top voice has a melodic line: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). The bass voice has a block of chords: G2 (quarter), B2 (quarter), D3 (quarter), E3 (quarter), G2 (quarter), B2 (quarter), D3 (quarter), E3 (quarter). The final two measures show a whole note chord in the bass (G2, B2, D3, E3) and a whole note chord in the treble (G4, B4, D5).

3.



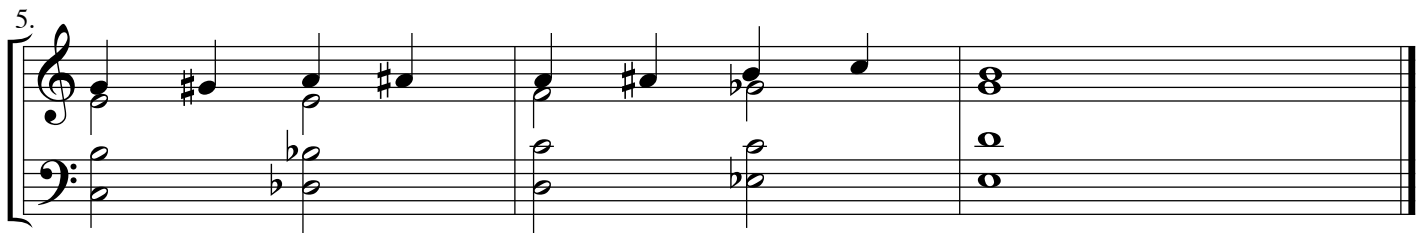
Exercise 3: Treble clef, C major, 4/4 time. The top voice has a melodic line: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). The bass voice has a block of chords: G2 (quarter), B2 (quarter), D3 (quarter), E3 (quarter), G2 (quarter), B2 (quarter), D3 (quarter), E3 (quarter). The final two measures show a whole note chord in the bass (G2, B2, D3, E3) and a whole note chord in the treble (G4, B4, D5).

4.



Exercise 4: Treble clef, C major, 4/4 time. The top voice has a melodic line: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). The bass voice has a block of chords: G2 (quarter), B2 (quarter), D3 (quarter), E3 (quarter), G2 (quarter), B2 (quarter), D3 (quarter), E3 (quarter). The final two measures show a whole note chord in the bass (G2, B2, D3, E3) and a whole note chord in the treble (G4, B4, D5).

5.



Exercise 5: Treble clef, C major, 4/4 time. The top voice has a melodic line: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). The bass voice has a block of chords: G2 (quarter), B2 (quarter), D3 (quarter), E3 (quarter), G2 (quarter), B2 (quarter), D3 (quarter), E3 (quarter). The final two measures show a whole note chord in the bass (G2, B2, D3, E3) and a whole note chord in the treble (G4, B4, D5).

6.



Exercise 6: Treble clef, C major, 4/4 time. The top voice has a melodic line: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). The bass voice has a block of chords: G2 (quarter), B2 (quarter), D3 (quarter), E3 (quarter), G2 (quarter), B2 (quarter), D3 (quarter), E3 (quarter). The final two measures show a whole note chord in the bass (G2, B2, D3, E3) and a whole note chord in the treble (G4, B4, D5).

F-Blues

F7 B \flat 7 F7 F7 B \flat 7 B \flat 7

F7 D7alt. Gm7 C7alt. F7 Gm7 C7alt.

Bb Blues

B \flat 7 E \flat 7 B \flat 7 B \flat 7 E \flat 7 E \flat 7

B \flat 7 G7alt. Cm7 F7alt. B \flat 7 Cm7 F7alt.

ESSENTIAL REPERTOIRE LIST

(per Mark Levine Theory book - tunes preceded by a • ("a must"))

| TITLE | KEY | BOOK | REMARKS |
|--|-----|-------------|---------|
| Ah-Leu-Cha | | | |
| Airegin | | NRB1 | |
| All Blues | | | |
| All God's Chillun | | | |
| All the Things You Are Alone Together | | NRB1 | |
| Along Came Betty | | NRB2 | |
| Anthropology | | NRB1 | |
| Ask Me Now | | | |
| Au Privave | | | |
| Autumn in New York | | | |
| Autumn Leaves | | NRB1 | |
| Bags' Groove | | | |
| Beatrice | | | |
| Beautiful Love | | NRB1 | |
| Bemsha Swing | | | |
| Bessie's Blues | | NRB2 | |
| Billie's Bounce | | | |
| Black Narcissus | | NRB1 | |
| Black Nile | | NRB3 | |
| Blue Bossa | | NRB1 | |
| Blue In Green | | | |
| Blue Monk | | | |
| Blues for Alice | | NRB2 | |
| The Blues Walk | | | |
| Body and Soul | | | |
| Bolivia | | NRB2 | |
| But Beautiful | | | |
| But Not for Me | | | |
| Bye Bye Blackbird | | NRB2 | |
| Caravan | | NRB3 | |
| Ceora | | NRB3 | |
| Chelsea Bridge | | NRB1 | |
| Cherokee | | NRB2 | |
| Cheryl | | | |
| Children of the Night | | WGFB | |
| C Jam Blues | | | |
| Come Rain or Come Shine | | | |
| Con Alma | | | |
| Confirmation | | | |
| Countdown | | | |
| Cousin Mary | | | |
| Crisis | | | |
| C T A | | | |
| Daahoud | | WGFB | |
| Days of Wine and Roses | | | |
| Dearly Beloved | | NRB1 | |

| | |
|---|------|
| Dig | NRB1 |
| Dolphin Dance | NRB3 |
| Donna Lee | |
| Doxy | |
| Easy Living | |
| Eighty One | NRB1 |
| Embraceable You | |
| Epistrophy | |
| Equinox | |
| E S P | NRB1 |
| Evidence (aka Justice) | |
| Falling in Love with Love | |
| Fee-Fi-Fo-Fum | |
| Footprints | NRB1 |
| Four | NRB1 |
| Freddie Freeloader | |
| Freedom Jazz Dance | NRB2 |
| Georgia on My Mind | |
| Giant Steps | NRB2 |
| Good Bait | |
| Green Dolphin Street | NRB3 |
| Groovin' High | |
| Hackensack (aka Riff tide) | |
| Half Nelson | |
| Have You Met Miss Jones | |
| Here's That Rainy Day | NRB1 |
| Hi-Fly | NRB2 |
| Hot House | |
| How Deep is the Ocean? | |
| How High the Moon | |
| I Can't Get Started | |
| I Could Write a Book | |
| I Didn't Know What Time It Was | |
| If I Should Lose You | |
| If I Were a Bell | NRB1 |
| If You Could See Me Now | NRB3 |
| I Got It Bad and That Ain't Good | NRB3 |
| I Hear a Rhapsody | NRB3 |
| I'll Remember April | |
| I Love You | |
| I Mean You | NRB1 |
| I'm Getting Sentimental Over You | NRB3 |
| I'm Old Fashioned | NRB1 |
| Impressions | NRB2 |
| In a Mellow Tone | NRB3 |
| In a Sentimental Mood | NRB3 |
| Indiana | |
| Infant Eyes | WGFB |
| Inner Urge | NRB3 |

| | |
|--|------|
| Invitation | NRB3 |
| In Walked Bud | NRB1 |
| In Your Own Sweet Way | NRB2 |
| I Remember Clifford | |
| I Remember You | |
| I Should Care | NRB1 |
| Isotope | NRB3 |
| Israel | |
| It Could Happen To You | |
| I Thought About You | NRB1 |
| It's You or No One | |
| I Got Rhythm | |
| I Want to Talk About You | |
| | |
| The Jitterbug Waltz | NRB3 |
| Jordu | NRB2 |
| Joshua | NRB1 |
| Joy Spring | |
| Juju | |
| Just Friends | NRB3 |
| Just One of Those Things | |
| | |
| Katrina Ballerina | |
| Killer Joe | |
| | |
| Lady Bird | NRB1 |
| Laura | NRB3 |
| Lazy Bird | |
| Like Someone in Love | NRB1 |
| Little Sunflower | NRB1 |
| Love for Sale | |
| Lover Come Back to Me | |
| Lover Man | |
| Lush Life | NRB1 |
| | |
| Mack the Knife | |
| Mahjong | NRB2 |
| Maiden Voyage | NRB3 |
| Manha De Carnival (aka Black Orpheus theme) | NRB2 |
| Manteca | |
| Milestones (new) | |
| Minority | |
| Mr Clean | NRB1 |
| Misterioso | |
| Mr P C | NRB2 |
| Misty | NRB1 |
| Moment's Notice | NRB2 |
| Monk's Mood | NRB1 |
| My Foolish Heart | |
| My Funny Valentine | |
| My One and Only Love | |
| My Romance | NRB1 |
| My Shining Hour | NRB1 |

| | |
|---------------------------------------|------|
| Naima | NRB2 |
| Nardis | |
| Nefertiti | NRB1 |
| Nica's Dream | NRB2 |
| Night and Day | |
| Night Dreamer | NRB2 |
| The Night Has a Thousand Eyes | |
| A Night in Tunisia | |
| No Blues | |
| Now's The Time | |
| Old Folks | |
| Oleo | NRB1 |
| Once I Loved | NRB1 |
| Ornithology | |
| Our Delight | |
| Out of Nowhere | |
| Over the Rainbow | NRB3 |
| Parisian Thoroughfare | |
| Passion Dance | |
| Peace | NRB2 |
| Pensativa | WGFB |
| Pent-Up House | NRB1 |
| Perdido | NRB2 |
| Polka Dots and Moonbeams | NRB1 |
| Prelude to a Kiss | NRB3 |
| Recordame | NRB1 |
| Rhythm-A-Ning | |
| 'Round Midnight | |
| Ruby My Dear | NRB1 |
| St Thomas | NRB1 |
| Salt Peanuts | |
| Sandu | NRB1 |
| Satin Doll | NRB1 |
| Scrapple from the Apple | |
| Search for Peace | NRB1 |
| Secret Love | |
| Serenity | |
| Seven Steps to Heaven | NRB2 |
| The Shadow of Your Smile | NRB3 |
| Skylark | NRB1 |
| Softly as in a Morning Sunrise | |
| Solar | NRB1 |
| Someday My Prince Will Come | NRB1 |
| Someone to Watch Over Me | |
| Some Other Blues | NRB2 |
| Song for My Father | NRB2 |
| The Song is You | NRB1 |
| Sonnymoon for Two | |
| Sophisticated Lady | NRB2 |

| | |
|---------------------------------------|-------------|
| Soul Eyes | WGFB |
| So What | |
| Speak Low | NRB1 |
| Speak No Evil | NRB1 |
| Spring Is Here | NRB3 |
| Stablemates | NRB2 |
| Stardust | NRB2 |
| Star Eyes | NRB3 |
| Stella By Starlight | |
| Stompin' at the Savoy | NRB3 |
| Straight No Chaser | |
| Strollin' | NRB2 |
| Sugar | NRB3 |
| Summertime | |
| Take the 'A' Train | NRB1 |
| Tangerine | |
| Tenor Madness | |
| The Theme | |
| There Is No Greater Love | NRB2 |
| Things Ain't What They Used To Be | |
| Think On Me | WGFB |
| Tune Up | NRB1 |
| Unit Seven | NRB1 |
| Up Jumped Spring | |
| Upper Manhattan Medical Group (UMMG) | |
| Valse Hot | |
| Walkin' | |
| Wave | NRB1 |
| The Way You Look Tonight | NRB1 |
| Weaver of Dreams | NRB1 |
| Well, You Needn't | NRB1 |
| What Is This Thing Called Love | |
| What's New | NRB1 |
| When Lights Are Low | NRB3 |
| When Sunny Gets Blue | |
| Whisper Not | NRB2 |
| Wild Flower | NRB1 |
| Windows | NRB2 |
| Witchcraft | NRB1 |
| Witch Hunt | WGFB |
| Without A Song | NRB2 |
| Woody'n You | NRB2 |
| Yardbird Suite | |
| Yes Or No | NRB1 |
| Yesterdays | NRB1 |
| You Don't Know What Love Is | |
| You're My Everything | NRB2 |
| You Say You Care | NRB2 |
| You Stepped Out of a Dream | NRB3 |

Additions (not on Levine list):

Do Nothin' til You Hear From Me
Honeysuckle Rose
I'm Beginning To See the Light
Li'l Darling
Mean To Me
Oh Lady Be Good
On the Sunny Side of the Street
Pennies From Heaven
Solitude
Sweet Georgia Brown
Sweet Lorraine
There Will Never Be Another You
Undecided
Wrap Your Troubles In Dreams

Maiden Voyage

First system of musical notation for Maiden Voyage. It consists of two staves (treble and bass clef) in common time. The first measure is labeled **D7sus4** and contains a pair of bracketed chords in the treble clef and a pair of unbracketed chords in the bass clef. The second measure is labeled **F7sus4** and contains a pair of bracketed chords in the treble clef and a pair of unbracketed chords in the bass clef. Each measure is followed by three slashes (/ / /) indicating a repeat.

Second system of musical notation for Maiden Voyage. It consists of two staves (treble and bass clef) in common time. The first measure is labeled **D7sus4** and contains a pair of bracketed chords in the treble clef and a pair of unbracketed chords in the bass clef. The second measure is labeled **F7sus4** and contains a pair of bracketed chords in the treble clef and a pair of unbracketed chords in the bass clef. Each measure is followed by three slashes (/ / /) indicating a repeat.

Third system of musical notation for Maiden Voyage. It consists of two staves (treble and bass clef) in common time. The first measure is labeled **E \flat 7sus4** and contains a pair of bracketed chords in the treble clef and a pair of unbracketed chords in the bass clef. The second measure is labeled **D \flat m7** and contains a pair of bracketed chords in the treble clef and a pair of unbracketed chords in the bass clef. Each measure is followed by three slashes (/ / /) indicating a repeat.

Fourth system of musical notation for Maiden Voyage. It consists of two staves (treble and bass clef) in common time. The first measure is labeled **D7sus4** and contains a pair of bracketed chords in the treble clef and a pair of unbracketed chords in the bass clef. The second measure is labeled **F7sus4** and contains a pair of bracketed chords in the treble clef and a pair of unbracketed chords in the bass clef. Each measure is followed by three slashes (/ / /) indicating a repeat.

Play voicings with brackets as a pair that shifts back and forth. Voicings not bracketed can be played alone or in alternation with bracketed chords.

Long II-V-I Patterns

1. 

2. 

3. 

4. 

5. 

6. 

7. 

8. 

9. 

10. Musical staff 10, treble clef, 7/8 time signature. It begins with a triplet of eighth notes (G4, A4, B4) marked with a '3' above. The melody continues with eighth and quarter notes, including a flat sign (Bb) and a half note (G4) at the end of the line.

11. Musical staff 11, treble clef, 7/8 time signature. It features a continuous eighth-note melody with various accidentals, including a sharp sign (F#) and a flat sign (Bb) near the end.

12. Musical staff 12, treble clef, 7/8 time signature. It starts with a quarter note (G4) followed by eighth notes, ending with a half note (G4).

13. Musical staff 13, treble clef, 7/8 time signature. It begins with a quarter note (G4) followed by eighth notes, including a flat sign (Bb) and ending with a half note (G4).

14. Musical staff 14, treble clef, 7/8 time signature. It features a continuous eighth-note melody with various accidentals, including a flat sign (Bb) and ending with a half note (G4).

15. Musical staff 15, treble clef, 7/8 time signature. It features a continuous eighth-note melody with various accidentals, including a flat sign (Bb) and ending with a half note (G4).

16. Musical staff 16, treble clef, 7/8 time signature. It features a continuous eighth-note melody with various accidentals, including a flat sign (Bb) and ending with a half note (G4).

17. Musical staff 17, treble clef, 7/8 time signature. It features a continuous eighth-note melody with various accidentals, including a flat sign (Bb) and ending with a quarter rest.

18. Musical staff 18, treble clef, 7/8 time signature. It features a continuous eighth-note melody with various accidentals, including a sharp sign (F#) and ending with a quarter rest.

19. Musical staff 19, treble clef, 7/8 time signature. It features a continuous eighth-note melody with various accidentals, including a flat sign (Bb) and ending with a half note (G4).

Minor II-V-I's in C minor

Short

1. 

2. 

3. 

4. 

5. 

6. 

7. 

8. 

Long

9. 

10. 

11. 

12. 

13. 

Nutville

Cm7

2 2 2

Fm7 **Cm7**

2 2 2

A \flat 7 **G7** **G \flat 7** **F7**

A \flat 7 **G7(\flat 9)** **Cm7**

Application of Improv Outlines to "Summertime" Progression

Phil DeGreg

Outline #1

Chord progression: D min7, D7, G min7, E m7(b5), A7

Musical notation for the first system of Outline #1, showing a melodic line in G minor with notes corresponding to the first five chords.

Chord progression: D min7, G min7, C7, FMaj7, E m7(b5), A7, D min7, E m7(b5), A7

Musical notation for the second system of Outline #1, showing a melodic line in G minor with notes corresponding to the remaining seven chords.

Outline #2

Chord progression: D min7, D7, G min7, E m7(b5), A7

Musical notation for the first system of Outline #2, showing a melodic line in G minor with notes corresponding to the first five chords.

Chord progression: D min7, G min7, C7, FMaj7, E m7(b5), A7, D min7, E m7(b5), A7

Musical notation for the second system of Outline #2, showing a melodic line in G minor with notes corresponding to the remaining seven chords.

Outline #3

Chord progression: D min7, D min7, D7, G min7, E m7(b5), A7

Musical notation for the first system of Outline #3, showing a melodic line in G minor with notes corresponding to the first six chords.

Chord progression: D min7, D min7, G min7, C7, FMaj7, E m7(b5), A7, D min7, E m7(b5), A7

Musical notation for the second system of Outline #3, showing a melodic line in G minor with notes corresponding to the remaining six chords.

Outline #4

Chord progression: D min7, D7, G min7, E m7(b5), A7

Musical notation for the first system of Outline #4, showing a melodic line in G minor with notes corresponding to the first five chords.

Chord progression: D min7, G min7, C7, FMaj7, E m7(b5), A7, D min7, E m7(b5), A7

Musical notation for the second system of Outline #4, showing a melodic line in G minor with notes corresponding to the remaining six chords.

Note: Dmi7 and Dm6 sounds are used interchangeably on a i minor function chord in first three bars; same with Gmi7 on bar 5.

Improvisation Outlines

Phil DeGreg
(with thanks to Bert Ligon)

Outline #1-starts from root



Musical notation for Outline #1, showing a sequence of chords: Dmi7, G7, CMa7, Dm7 (b5), G7 (b9), Cmi 7, and CMa7. The melody consists of eighth notes and quarter notes.

Outline #2- starts from 3rd



Musical notation for Outline #2, showing a sequence of chords: Dmi7, G7, CMa7, Dm7 (b5), G7 (b9), Cmi 7, and CMa7. The melody starts from the 3rd of the first chord. Annotations include "(optional 8va displacement)" above the first and second measures.

Outline #3-starts from 5th



Musical notation for Outline #3, showing a sequence of chords: Dmi7, G7, CMa7, Dm7 (b5), G7 (b9), Cmi 7, and CMa7. The melody starts from the 5th of the first chord.

Outline #4-starts from 7th (inversion of Outline #1)



Musical notation for Outline #4, showing a sequence of chords: Dmi7, G7, CMa7, Dm7 (b5), G7 (b9), Cmi 7, and CMa7. The melody starts from the 7th of the first chord.

Learn to play each of these patterns through all keys. Then apply each pattern through the harmony of a tune you are working on, creating a kind of etude. Get comfortable enough it to phrase it musically and from memory. This will help train your ears to hear the harmony and its resolutions clearly. Before long, you will be able to hear and apply other vocabulary in a similar manner into the context of tune forms. Remember: this is only a practice activity to train our ears; in the end when we play music, we just listen, feel, and sing.

Here are some ways of tailoring the patterns to common specific harmonic situations:

If the ii-V or ii-V-I is long form (a bar of ii and a bar of V), elongate the rhythm:



Musical notation showing a long form ii-V progression: Gmi7, C7, Fma7. The melody is elongated across two measures.

If the ii-V does not resolve, just apply the first part of it without the resolution:



Musical notation showing an unresolved ii-V progression: Ami7, D7, Abmi7, Db7. The melody ends on the V chord without resolving.

Note that these patterns outline the chord tones of major and minor chord qualities but not unprepared dominant (V) chords. If there is an unprepared V chord in the progression, substitute a ii-chord into the pattern even though it is not stated in the progression. If the dominant sound is altered, be sure to use the altered version of the pattern with a b9 :



Musical notation showing an altered dominant chord: A7 alt. The melody includes the b9.

If there is a quick (only 2 beat) V chord which resolves, use the resolution half of the pattern without the ii chord outline:



Musical notation showing a quick V chord resolution: Cmi7, G7, Cmi7. The melody uses the resolution half of the pattern.

Perdido

Cm7 F7 B♭M7 E♭M7 Dm7 G7alt. Cm7 Cm7 F7

The first system of musical notation consists of two staves (treble and bass clef) in 4/4 time. It contains seven measures of chords. The notes are: Cm7 (C3, E♭3, G3, B♭3), F7 (F3, A♭3, C4, E♭4), B♭M7 (B♭3, D4, F4, G4), E♭M7 (E♭3, G3, B♭3, D4), Dm7 (D3, F3, A♭3, B♭3), G7alt. (G3, B♭3, D4, F4), Cm7 (C3, E♭3, G3, B♭3), Cm7 (C3, E♭3, G3, B♭3), and F7 (F3, A♭3, C4, E♭4).

1 B♭M7 E♭7 Dm7 G7alt. 2 B♭M7 D7

The second system of musical notation consists of two staves. It features a first ending (marked '1') and a second ending (marked '2'). The first ending contains four measures: B♭M7 (B♭3, D4, F4, G4), E♭7 (E♭3, G3, B♭3, D4), Dm7 (D3, F3, A♭3, B♭3), and G7alt. (G3, B♭3, D4, F4). The second ending contains two measures: B♭M7 (B♭3, D4, F4, G4) and D7 (D3, F3, A♭3, B♭3).

G7 C7 F7

The third system of musical notation consists of two staves. It contains six measures of chords: G7 (G3, B♭3, D4, F4), C7 (C3, E♭3, G3, B♭3), F7 (F3, A♭3, C4, E♭4), G7 (G3, B♭3, D4, F4), C7 (C3, E♭3, G3, B♭3), and F7 (F3, A♭3, C4, E♭4).

D.C.
2nd ending

Perdido

Cm7 F7 B♭M7 E♭M7 Dm7 G7alt. Cm7 Cm7 F7

The first system of musical notation consists of two staves. It contains seven measures of chords: Cm7 (C3, E♭3, G3, B♭3), F7 (F3, A♭3, C4, E♭4), B♭M7 (B♭3, D4, F4, G4), E♭M7 (E♭3, G3, B♭3, D4), Dm7 (D3, F3, A♭3, B♭3), G7alt. (G3, B♭3, D4, F4), Cm7 (C3, E♭3, G3, B♭3), Cm7 (C3, E♭3, G3, B♭3), and F7 (F3, A♭3, C4, E♭4).

1 B♭M7 E♭7 Dm7 G7 2 B♭M7 D7

The second system of musical notation consists of two staves. It features a first ending (marked '1') and a second ending (marked '2'). The first ending contains four measures: B♭M7 (B♭3, D4, F4, G4), E♭7 (E♭3, G3, B♭3, D4), Dm7 (D3, F3, A♭3, B♭3), and G7 (G3, B♭3, D4, F4). The second ending contains two measures: B♭M7 (B♭3, D4, F4, G4) and D7 (D3, F3, A♭3, B♭3).

G7 C7 F7

The third system of musical notation consists of two staves. It contains six measures of chords: G7 (G3, B♭3, D4, F4), C7 (C3, E♭3, G3, B♭3), F7 (F3, A♭3, C4, E♭4), G7 (G3, B♭3, D4, F4), C7 (C3, E♭3, G3, B♭3), and F7 (F3, A♭3, C4, E♭4).

Jazz Pianists You Should Know

Stride and Swing

Ferdinand "Jelly Roll" Morton
James P. Johnson
Willie "The Lion" Smith
Thomas "Fats" Waller
Earl "Fatha" Hines
Edward Kennedy "Duke" Ellington
William "Count" Basie
Art Tatum
Jess Stacy
Nat "King" Cole
Mary Lou Williams
Erroll Garner

Be-Bop- 40's

Thelonius Monk
Earl "Bud" Powell
Hank Jones
Al Haig
John Lewis
George Shearing
Elmo Hope
Herbie Nichols
Billy Taylor
Barry Harris
Oscar Peterson

Post-Bop- 50's

Horace Silver
Dave Brubeck
Red Garland
Wynton Kelly
Hampton Hawes
Ray Bryant
Bobby Timmons
Sonny Clark
Phineas Newborn, Jr.
Ahmad Jamal
Lennie Tristano

Modernists - 60's

Bill Evans
Roland Hanna
Randy Weston
Stanley Cowell
Albert Dailey
Kenny Barron
Jaki Byard
Tommy Flanagan
Joe Zawinul
Herbie Hancock
McCoy Tyner
Keith Jarrett
Chick Corea
Cedar Walton
Cecil Taylor
Paul Bley

70s-80's

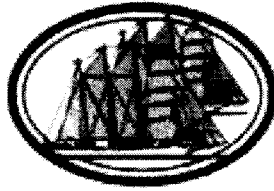
Kirk Lightsey
Mulgrew Miller
John Hicks
Kenny Kirkland
Andy Laverne
Eliane Elias
Richie Beirach
Hal Galper
James Williams
Jim McNeely
Joanne Brackeen
Donald Brown

Contemporary

Kenny Werner
Art Lande
Fred Hersch
Brad Meldhau
Marcus Roberts
Jason Moran
Michel Camilo
Cyrus Chestnut
Bill Cunliffe
David Hazeltine
Dave Kikowski
Danilo Perez

....With apologies to the many not included on this list.....

Jazz Piano Practice Routine



H. M. S. Tri-Tone

The acronym “H.M.S. Tri-Tone” can be used to maintain a balanced practice routine. Work on only one small element at a time in each of these 5 categories. Practice for mastery; make sure each element you are practicing is smooth and easy to play before adding more complication or moving on to another one. Always practice in time (use a metronome), with the necessary repetition, so that your awareness can be comfortably shifted from just correct notes to precise and relaxed time and rhythmic feel. Always strive for a full, round piano sound so that every note is fully heard and played evenly. The 5 categories:

1. **Harmonic.** Practice voicings, both within harmonic progressions and individually in all keys. Definitely cover II-V-I (major and minor), turnarounds, and other common harmonic progressions. My book “Jazz Keyboard Harmony” is a good resource for this material.
2. **Melodic.** Work on a melodic phrase that has some strong harmonic implication to it. Do it in all keys but work on only one key at time. Pay close attention to the fingering in each key, and introduce rhythmic variations. It is often helpful to loop the phrase on itself to help solidify fingering and force you to finger it in a context.
3. **Scales.** Practice the standard jazz scales in all keys, but work on one at a time. Use a left hand voicing to give the scale harmonic context. First block fingerings and practice ascending and descending in perpetual motion to solidify fingerings. Add rhythmic syncopations and intervallic “shapes” to move through the scale. When the scales are mastered, practice juxtaposing two scales in a harmonic context, i.e. locrian #2 and altered.
4. **Tunes.** Piano players need to know repertoire; always be learning a new tune. When memorizing a standard or jazz composition, be able to play the melody without accompaniment. Then add just the root motion, before filling in the inner voices. Isolate problem areas and focus on them. Transpose standards to one or two other keys.. A tune you are working on can be the basis for your selection of the above elements.
5. **Transcription.** Copy things off of recordings: tunes, solos, comping patterns, whatever. Just get inside of the music. Learn linear solos note for note and aspire to play along with the original recording; be sure to know the changes, and eventually add a left hand part. When written down, transcribed solos become excellent etudes and a source for specific melodic vocabulary, which you can isolate and practice.

(Optional 6th category-mainly for professional musicians) **Reading.** Practice sight reading of notated piano music (Bach chorales and piano accompaniment literature are good), rhythm etudes (I recommend Louis Bellson’s “Modern Time in 4/4”), lead sheets, and jazz big band parts. Always keep time and look ahead. Isolate and solve difficult rhythmic or notation problems.

Satin Doll

Chord progression for the first system:

Dm7 G7 Em7 A7 Am7 D7 A7m7 D7

Chord progression for the second system:

1 CM7 F7 Em7(b5) A7alt. 2 CM7 Gm7 C7

Chord progression for the third system:

FM7 Am7 D7 G7 Dm7 G7

Chord progression for the fourth system:

Em7 A7 Am7 D7 A7m7 D7 CM7 F7 Em7(b5) A7alt.

Chord progression for the fifth system:

Dm7 G7 Em7 A7 Am7 D7 A7m7 D7

Chord progression for the sixth system:

1 CM7 F7 Em7(b5) A7alt. 2 CM7 CM7 Gm7 C7

Chord progression for the seventh system:

FM7 Am7 D7 G7 Dm7 G7

Chord progression for the eighth system:

Em7 A7 Am7 D7 A7m7 D7 CM7 F7 Em7(b5) A7alt.

Suggested 7 Note Jazz Scale Fingerings for the Right Hand Modes of Major, Melodic Minor, Harmonic Minor

| | C | C# | D | E ^b | E | F | F# | G | A ^b | A | B ^b | B |
|------------------------------|---|----|---|----------------|---|---|----|---|----------------|---|----------------|---|
| Major | A | B | A | C | A | D | E | A | F | A | G | A |
| Dorian | A | B | A | C | H | D | B | A | F | H | G | H |
| Phrygian | A | C | H | C | A | D | C | I | C | J | G | J |
| Lydian | D | B | D | C | D | D | E | D | F | D | G | A |
| Mixolyd | A | B | A | C | I | D | E | A | F | I | G | I |
| Aolian | A | F | H | C | J | D | F | I | F | A | G | J |
| Locrian | A | C | H | G | J | D | G | I | G | J | G | A |
| Mel Min | A | H | A | C | A | D | B | A | F | A | G | A |
| Lyd Aug | J | B | C | C | D | A | E | J | F | D | C | A |
| Lyd Dom | D | B | D | C | D | D | E | D | F | D | G | I |
| Loc # 2 | A | F | H | G | J | D | F | I | F | J | G | J |
| Altered | A | G | H | G | C | A | G | I | G | J | G | G |
| Harm Minor | A | F | A | C | A | D | F | A | F | A | G | A |
| 2 nd mode Harm Mi | A | G | H | G | I | D | G | I | G | H | G | I |
| 5 th mode Harm Mi | A | C | I | C | I | D | C | I | C | I | G | I |

In the key below, spaces indicate thumb crossings, and () indicate to start with that fingering, but switch to subsequent groupings in the following octaves

| | | | |
|---|--------------|---|----------------|
| A | 123 1234 | F | (23) 123 1234 |
| B | 23 1234 1 | G | (2) 123 1234 |
| C | (2) 1234 123 | H | (12) 1234 123 |
| D | 1234 123 | I | (123) 123 1234 |
| E | 234 123 1 | J | (12) 123 1234 |

CHORD / SCALES

Below are 18 commonly used scales in jazz, along with their affiliated chord qualities. It is important to remember that a scale is simply a series of notes consisting of chord tones and notes that connect them. The three kinds of notes in a scale or a line are:

- 1) **Chord tones** (R, 3, 5, 6 or 7)
- 2) **Extensions** (9, b9, #9, 11, #11, b13, 13, or ext notes on diminished)
- 3) **Approach notes**, which are appropriate diatonic connecting tones, but have a strong tendency to resolve (up or down) and should be used mainly as passing tones or embellishments. They are indicated by an " A ."

MAJOR QUALITY

IONIAN (MAJOR) **C^Ma⁹** R 9 3 A 5 6 7

LYDIAN **C^Ma⁹(#11)** R 9 3 #11 5 6 7

LYDIAN AUGMENTED **C^Ma⁷(#5)** R 9 3 #11 #5 A 7

MINOR QUALITY

AEOLIAN (NATURAL MINOR) **C^{mi} 9** R 9 b3 11 5 A b7

DORIAN **C^{mi} 11** R 9 b3 11 5 A* b7

HARMONIC MINOR **C^m9^{Δ7}** R 9 3 11 5 A Δ7

MELODIC MINOR **C^{mi} 9⁶** R 9 3 11 5 6 Δ7

PHRYGIAN **C^{mi}7 C^{7sus4}(b9)** R A 3 11 5 A b7

DOMINANT

MIXOLYDIAN

C13sus4 R 9 A* sus4 5 13 b7

LYDIAN DOMINANT

C13 (#11) R 9 3 #11 5 13 b7

5TH MODE HARMONIC MINOR

C7 (b9) R b9 3 A 5 b13 b7

ALTERED (DIM W T or SUPERLOCRIAN)

C7alt. R b9 #9 3 b5 b13/#5 b7

WHOLE TONE

C9 (#5) R 9 3 #11 #5 b7

DOMINANT DIMINISHED

C7 (b9) R b9 #9 3 #11 5 13 b7

HALF-DIMINISHED

LOCRIAN

Cmi7 (b5) R A b3 11 b5 b6 b7

LOCRIAN #2

Cm9 (b5) R 9 b3 11 b5 b6 b7

2ND MODE HARMONIC MINOR

Cmi7 (b5) R A b3 11 b5 A b7

DIMINISHED

DIMINISHED

C°7 R ext b3 ext b5 ext bb7 ext

Scales and Scale Shapes

A. Basic Scale Perpetual Motion exercise

A1 8th note

8th note scale exercise in G major, starting on G4 and ending on G5. The notation consists of two staves with a repeat sign at the beginning and end. The melody is: G4-A4-B4-C5-D5-E5-F5-G5 (ascending), G5-F5-E5-D5-C5-B4-A4-G4 (descending).

A2 Triplet

Triplet scale exercise in G major, starting on G4 and ending on G5. The notation consists of two staves with a repeat sign at the beginning and end. The melody uses triplets for both ascending and descending directions: G4-A4-B4-C5-D5-E5-F5-G5 (ascending), G5-F5-E5-D5-C5-B4-A4-G4 (descending).

B1

B. All Mode Exercise

First staff of the All Mode Exercise, starting on G4 and ending on G5. The melody is: G4-A4-B4-C5-D5-E5-F5-G5 (ascending), G5-F5-E5-D5-C5-B4-A4-G4 (descending).

Second staff of the All Mode Exercise, starting on F4 and ending on F5. The melody is: F4-G4-A4-B4-C5-D5-E5-F5 (ascending), F5-E5-D5-C5-B4-A4-F4 (descending).

B2

Third staff of the All Mode Exercise, starting on E4 and ending on E5. The melody is: E4-F4-G4-A4-B4-C5-D5-E5 (ascending), E5-D5-C5-B4-A4-E4 (descending).

Fourth staff of the All Mode Exercise, starting on D4 and ending on D5. The melody is: D4-E4-F4-G4-A4-B4-C5-D5 (ascending), D5-C5-B4-A4-D4 (descending).

C. Rhythmic Syncopation-play 2 octaves ascending and descending

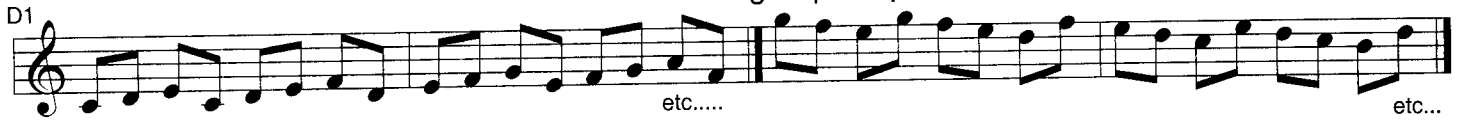
Exercise C1 and C2. C1: 8th note scale with syncopation (quarter rest followed by eighth note). C2: 8th note scale with syncopation (quarter rest followed by eighth note). Both start on G4 and end on G5.


Exercise C3 and C4. C3: 8th note scale with syncopation (quarter rest followed by eighth note). C4: 8th note scale with syncopation (quarter rest followed by eighth note). Both start on F4 and end on F5.

Exercise C5 and C6. C5: 8th note scale with syncopation (quarter rest followed by eighth note). C6: 8th note scale with syncopation (quarter rest followed by eighth note). Both start on E4 and end on E5.

Exercise C7 and C8. C7: 8th note scale with syncopation (quarter rest followed by eighth note). C8: 8th note scale with syncopation (quarter rest followed by eighth note). Both start on D4 and end on D5.

D. 4 note group shapes

D1 
etc.... etc...

D2 
etc... etc....

E. Third shapes

E1 
etc.... etc...

E2 Thirds reversed 
etc.... etc...

F. Triad Shapes

F1 Triplets 
etc.... etc...

F2 8th note triads 
etc.... etc...

F3 8th note triads repeated root 
etc.... etc...

F4 triads w/leading tones 
etc... etc...

F5 1st inversion triads 
etc... etc...

F6 2nd inversion triads 
etc... etc...

G. 4th Shapes

G1



H. 6th Shapes

H1



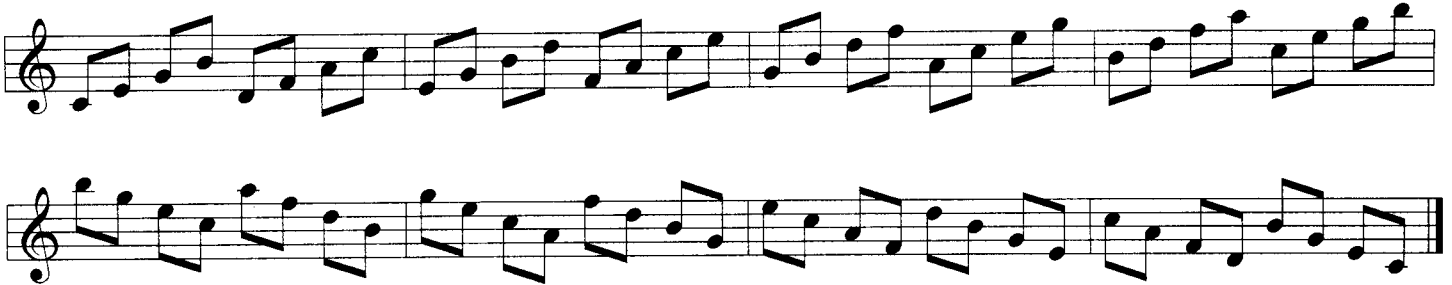
I. Quartal Shapes

I1



J1 Arpeggiated 7ths

J. Arpeggiated Seventh Chord Shapes



J2 Reversed Arpeggiated 7ths



J3 Reversed Arpeggiated 7ths w/leading tone



Short Major II-V-I Patterns **

Starting from the root

1

2

3

4

5

6

7

Starting from the 9th

8

9

10

11

12

13

14

Starting from the third

15

16

17

18

19

20

21

Starting from the 11th

22

23

24

25

26

27

**To apply these short II-V-I's to a long cadence (e.g. | Dm7 | G7 | CM7 | CM7 |)

- 1) link two of them, or
- 2) use a rhythm like this to elongate the phrase:

Starting from 5th

28 

29 

30 

31 

32 

33 

34 

Starting from 13th

35 

36 

37 

38 

39 

40 

Starting from the 7th

41 

42 

43 

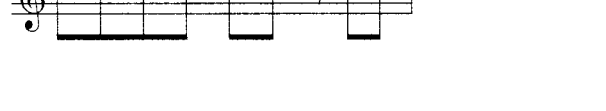
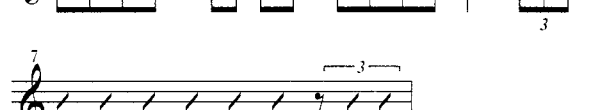
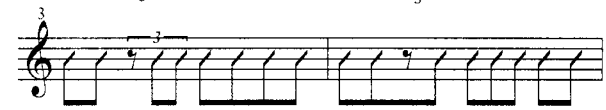
44 

45 

Ending Patterns (for the I chord)



Rhythmic variations



Silver's Serenade

Em7 Em7 Bbm7 Bbm7

Am7 Am7 Ebm7 Ebm7

Am7 Am7 Cm7 F7

Bbm7 Cm7 Dm7 Ebm7 Am7 D7

Song For My Father

Horace Silver

Musical notation for measures 1-4. Chords: F min7, E \flat 7.

Measures 1-4: F min7, E \flat 7.

Musical notation for measures 5-8. Chords: D \flat 7, C7sus4, F min7.

Measures 5-8: D \flat 7, C7sus4, F min7.

Musical notation for measures 9-12. Chords: E \flat 7, F min7.

Measures 9-12: E \flat 7, F min7.

Musical notation for measures 13-16. Chords: E \flat 7, D \flat 7, C7sus4, F min7.

Measures 13-16: E \flat 7, D \flat 7, C7sus4, F min7.

Summertime

Dm7 **Am7(b5)** **D7alt.** **Gm7** **Em7(b5)** **A7alt.**

The first system of musical notation consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (Bb) and the time signature is common time (C). The first three measures feature a Dm7 chord, with notes D, F, Ab, and C. The fourth measure features an Am7(b5) chord (A, C, Eb, G) in the bass and a D7alt. chord (D, F, Ab, C) in the treble. The fifth and sixth measures feature a Gm7 chord (G, Bb, D, F). The seventh measure features an Em7(b5) chord (E, G, Bb, D) in the bass and an A7alt. chord (A, C, Eb, G) in the treble. The eighth measure features an A7alt. chord (A, C, Eb, G) in both staves.

Dm7 **Gm7** **C7** **Fm7** **Em7(b5)** **A7alt.** **Dm7** **Em7(b5)** **A7alt.**

The second system of musical notation consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (Bb) and the time signature is common time (C). The first three measures feature a Dm7 chord, with notes D, F, Ab, and C. The fourth measure features a Gm7 chord (G, Bb, D, F) in the bass and a C7 chord (C, Eb, G, Bb) in the treble. The fifth measure features an Fm7 chord (F, Ab, C, Eb). The sixth measure features an Em7(b5) chord (E, G, Bb, D) in the bass and an A7alt. chord (A, C, Eb, G) in the treble. The seventh measure features a Dm7 chord (D, F, Ab, C) in both staves. The eighth measure features an Em7(b5) chord (E, G, Bb, D) in the bass and an A7alt. chord (A, C, Eb, G) in the treble.

Take The A Train

CM7 D7 (#11) Dm7 G7

1 CM7 Dm7 G7 2 CM7 Gm7 C7 FM7

D7 Dm7 Dm7 G7

D.C.
1st ending

Take The A Train

CM7 D7 (#11) Dm7 G7

1 Dm7 G7 2 CM7 Gm7 C7 FM7

D7 Dm7 Dm7 G7

D.C.
1st ending

Three Basic Piano Harmonization Techniques

Phil DeGreg

1. Melody with LH Rootless Voicing

Dmin7 G7 Dmin7 G7 Emin7 A7 Emin7 A7

Amin7 D7 A^bmin7 D^b7 CMaj7 FMaj7 Emin7 A7

2. Chorale Style

Dmin7 G7 Dmin7 G7 Emin7 A7 Emin7 A7

Amin7 D7 A^bmin7 D^b7 CMaj7 FMaj7 Emin7 A7

3. Block built down from melody

Dmin7 G7 Dmin7 G7 Emin7 A7 Emin7 A7

Amin7 D7 A^bmin7 D^b7 CMaj7 FMaj7 Emin7 A7

Major Triad

Triad Outlines

1.

2.

3.

4.

5.

6.

7.

Minor Triad

8.

9.

10.

11.

12.

13.

14.

Tune Up

Em7 A7 DM7 Dm7 G7 CM7

The first system of music consists of two staves (treble and bass clef) in common time. It contains six measures of chords. The first measure is Em7, the second is A7, the third is DM7, the fourth is Dm7, the fifth is G7, and the sixth is CM7. Each chord is represented by a whole note chord symbol in the treble clef and its corresponding fingering in the bass clef.

Cm7 F7 B♭M7 E♭M7 1 Em7 F7 B♭M7 A7

The second system of music consists of two staves in common time. It contains eight measures of chords. The first measure is Cm7, the second is F7, the third is B♭M7, and the fourth is E♭M7. The fifth measure is the first ending, starting with Em7, followed by F7, B♭M7, and A7. The system ends with a double bar line and repeat dots.

2 Em7 A7 DM7

The third system of music consists of two staves in common time. It contains three measures of chords. The first measure is Em7, the second is A7, and the third is DM7. The system ends with a double bar line.

Turnarounds

1. CMaj7 A7 Dmin7 G7(b9) CMaj7

2. CMaj7 A7 Dmin7 G7(b9) CMaj7

3. CMaj7 C#o7 Dmin7 Eb7 Emin7

4. CMaj7 A7 Dmin7 G7 CMaj7

5. CMaj7 A7 Dmin7 G7 CMaj7

6. CMaj7 A7 Dmin7 G7 CMaj7

7. CMaj7 EbMaj7 AbMaj7 DbMaj7 CMaj7

8. Emin7 Eb7 Dmin7 G7 CMaj7

9. Emin7 A7 Dmin7 G7 CMaj7

Dominant Diminished Patterns

G13^{b9} Cm6

The first section, titled "Dominant Diminished Patterns", consists of six staves of music in treble clef. The first staff is marked with a G13^{b9} chord and a Cm6 chord. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The patterns are designed to be played over the specified chords. The second staff begins with a G13^{b9} chord. The third staff begins with a Cm6 chord. The fourth, fifth, and sixth staves continue the patterns, with the fourth and fifth staves showing more complex rhythmic figures involving sixteenth notes.

Whole Tone Patterns

The second section, titled "Whole Tone Patterns", consists of two staves of music in treble clef. The first staff features a complex, fast-moving pattern of sixteenth notes, characteristic of a whole tone scale. The second staff continues the pattern with a different rhythmic arrangement of notes, maintaining the whole tone interval structure.

Yardbird Suite

CM7 Fm7 B \flat 7 CM7 B \flat 7 A7 D7 Dm7 G7

The first system of musical notation consists of two staves (treble and bass clef) in common time. It contains nine measures of chords. The chords are: CM7 (C4, E4, G4), Fm7 (Bb3, Db4, Eb4), Bb7 (Bb3, D4, F4, Ab4), CM7 (C4, E4, G4), Bb7 (Bb3, D4, F4, Ab4), A7 (A3, C#4, E4, G#4), D7 (D3, F#4, A4, C#5), Dm7 (D3, F4, Ab4, C4), and G7 (G3, B3, D4, F#4).

1 CM7 A7 Dm7 G7 2 CM7 F#m7(b5) B7 Em7 F#m7(b5) B7

The second system of musical notation consists of two staves in common time. It is divided into two first endings. The first ending (marked '1') contains four measures of chords: CM7, A7, Dm7, and G7. The second ending (marked '2') contains four measures of chords: CM7, F#m7(b5) (F#3, Ab4, Bb4), B7 (D4, F#4, Ab4), Em7 (E3, G4, Bb4, D4), and F#m7(b5) (F#3, Ab4, Bb4).

Em7 A7 Dm7 Em7(b5) A7 D7 Dm7 G7

The third system of musical notation consists of two staves in common time. It contains eight measures of chords: Em7 (E3, G4, Bb4, D4), A7 (A3, C#4, E4, G#4), Dm7 (D3, F4, Ab4, C4), Em7(b5) (E3, G4, Bb4, D4), A7 (A3, C#4, E4, G#4), D7 (D3, F#4, A4, C#5), Dm7 (D3, F4, Ab4, C4), and G7 (G3, B3, D4, F#4).

CM7 Fm7 B \flat 7 CM7 B \flat 7 A7

The fourth system of musical notation consists of two staves in common time. It contains six measures of chords: CM7 (C4, E4, G4), Fm7 (Bb3, Db4, Eb4), Bb7 (Bb3, D4, F4, Ab4), CM7 (C4, E4, G4), Bb7 (Bb3, D4, F4, Ab4), and A7 (A3, C#4, E4, G#4).

D7 Dm7 G7 CM7 A7 Dm7 G7

The fifth system of musical notation consists of two staves in common time. It contains seven measures of chords: D7 (D3, F#4, A4, C#5), Dm7 (D3, F4, Ab4, C4), G7 (G3, B3, D4, F#4), CM7 (C4, E4, G4), A7 (A3, C#4, E4, G#4), Dm7 (D3, F4, Ab4, C4), and G7 (G3, B3, D4, F#4). The system ends with a double bar line.