



PRESENTS
JAZZ WORKSHOP SERIES

Piano Master Class

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Seventh Chords in 12 Keys

Cmaj7 C7 Cm7 Cm7(b5) C^o7 Dbmaj7 Db7 Dbm7 Dbm7(b5) Db^o7

3 Dmaj7 D7 Dm7 Dm7(b5) D^o7 Ebmaj7 Eb7 Ebm7 Ebm7(b5) Eb^o7

5 Emaj7 E7 Em7 Em7(b5) E^o7 Fmaj7 F7 Fm7 Fm7(b5) F^o7

7 F#maj7 F#7 F#m7 F#m7(b5) F#^o7 Gmaj7 G7 Gm7 Gm7(b5) G^o7

9 Abmaj7 Ab7 Abm7 Abm7(b5) Ab^o7 Amaj7 A7 Am7 Am7(b5) A^o7

11 Bbmaj7 Bb7 Bbm7 Bbm7(b5) Bb^o7 Bmaj7 B7 Bm7 Bm7(b5) B^o7

Adding Color Tones to Your Chord Voicings

| Chord Quality | “Good” Notes | “Avoid” Notes |
|----------------------|--------------------------------------|--------------------------|
| Major 6 | 5, 9, #11, 13 | min3, #5, b7, b9, #9, 11 |
| Major 7 | 5, (#5), 9, #11, 13 | min3, b7, b9, #9, 11 |
| Dominant 7 | 5, b5,(#11) #5,(b13) 13 9, b9, #9 | maj7, 11 |
| Minor 7 | 5, 9, 11, 13 | maj3, maj7, b5, #5, b9 |
| Minor 6, Minor(maj7) | 5, maj7, 9, 11, 13 | maj3, b5, #5, b9 |
| Minor 7(b5) | b5, 9, b9, 11, b13 | maj3, 5, maj7, 13 |
| Diminished 7 | maj7, 9, 11, b13 | maj3, 5, b7, b9 |
| Dominant 7sus4 | 3, 5, 9, 11, 13 | b5, #5, maj7, b9, #9 |

Solo Piano Voicings

TOP: Melody/Color Tone
MIDDLE: 3rds and 7ths in the THUMBS
BOTTOM: Root

"A" version

"B" version

Cmaj7 C7 Cm7 Cmaj7 C7 Cm7

The image shows two versions of C major triads. The 'A' version is shown in two columns: Cmaj7 and C7. The 'B' version is shown in two columns: Cmaj7 and C7. Each version is represented by a pair of staves (treble and bass clef). The notes are: Cmaj7 (C4, E4, G4, B4), C7 (C4, E4, G4, Bb4), Cm7 (C4, Eb4, G4, Bb4), Cmaj7 (C4, E4, G4, B4), C7 (C4, E4, G4, Bb4), and Cm7 (C4, Eb4, G4, Bb4). The bottom staff of each pair shows the root note (C4) in the bass clef.

through a ii - V - I

7 Dm7 G7 Cmaj7 Dm7 G7 Cmaj7

"A" "B" "A" "B" "A" "B"

The image shows a ii-V-I progression: Dm7 - G7 - Cmaj7 - Dm7 - G7 - Cmaj7. The notes are: Dm7 (D4, F4, Ab4, C5), G7 (G4, B4, D5, F5), Cmaj7 (C4, E4, G4, B4), Dm7 (D4, F4, Ab4, C5), G7 (G4, B4, D5, F5), and Cmaj7 (C4, E4, G4, B4). The bottom staff shows the root notes (D4, G4, C4, D4, G4, C4) in the bass clef. The labels "A" and "B" are placed below the first two notes of each pair.

adding more color tones

11 Dm7 G7 Cmaj7 Dm7 G7 Cmaj7

"A" "B" "A" "B" "A" "B"

The image shows a ii-V-I progression with more color tones: Dm7 - G7 - Cmaj7 - Dm7 - G7 - Cmaj7. The notes are: Dm7 (D4, F4, Ab4, C5, Eb5), G7 (G4, B4, D5, F5, Ab5), Cmaj7 (C4, E4, G4, B4, Eb5), Dm7 (D4, F4, Ab4, C5, Eb5), G7 (G4, B4, D5, F5, Ab5), and Cmaj7 (C4, E4, G4, B4, Eb5). The bottom staff shows the root notes (D4, G4, C4, D4, G4, C4) in the bass clef. The labels "A" and "B" are placed below the first two notes of each pair.

first 4 measures of "Stella By Starlight"

15 Eø7 A7(b9) Cm7 F7

The image shows the first 4 measures of "Stella By Starlight": Eø7 - A7(b9) - Cm7 - F7. The notes are: Eø7 (E4, G4, Bb4, D5), A7(b9) (A4, C5, E5, G5, Bb5), Cm7 (C4, Eb4, G4, Bb4), and F7 (F4, Ab4, C5, Eb5). The bottom staff shows the root notes (E4, A4, C4, F4) in the bass clef.

4-Note Rootless Voicings

(II-V-I progression)

A Voicings

Dm9 G13 C⁶* Gm9 C13 F⁶ Cm9 F13 B^b9⁶
 3-5-7-9 7-9-3-13 3-5-6-9

Fm9 B^b13 E^b9⁶ B^bm9 E^b13 A^b9⁶ E^bm9 A^b13 D^b9⁶

A^bm9 D^b13 G^b9⁶ C[#]m9 F[#]13 B⁶ F[#]m9 B13 E⁶

Bm9 E13 A⁶ Em9 A13 D⁶ Am9 D13 G⁶

B Voicings

Dm9 G13 CMaj9 Gm9 C13 FMaj9 Cm9 F13 B^bMaj9

7-9-3-5 3-13-7-9 7-9-3-5

Fm9 B^b13 E^bMaj9 B^bm9 E^b13 A^bMaj9 E^bm9 A^b13 D^bMaj9

A^bm9 D^b13 G^bMaj9 C[#]m9 F[#]13 BMaj9 F[#]m9 B13 EMaj9

Bm9 E13 AMaj9 Em9 A13 DMaj9 Am9 D13 GMaj9

* 3-5-7-9 is also an acceptable voicing. I personally like the 6/9 sound on the I chord when the 3rd is on the bottom. It's personal so you may use either - whichever one you feel most comfortable with.

II-V-I Left-hand Jazz Piano Voicings

Black noteheads - 3-note voicings; white noteheads - add to black noteheads to create 4-note voicings

| | II | V | | I | | | II | V | | I | |
|--|----|----|---|----|----|---|----|----|---|----|---|
| | 9 | 13 | 5 | 9 | 9 | 9 | 5 | 9 | 9 | 13 | 5 |
| | 7 | 3 | 3 | 7 | 13 | 7 | 3 | 7 | 7 | 3 | 3 |
| | 5 | 9 | 9 | 13 | 5 | 5 | 9 | 13 | 5 | 9 | 9 |
| | 3 | 7 | 7 | 3 | 3 | 3 | 7 | 3 | 3 | 7 | 7 |

The image displays 12 rows of piano voicings for II-V-I progressions. Each row corresponds to a specific chord (C, Db, D, Eb, E, F, F#, G, Ab, A, Bb, B). For each chord, two sets of voicings are provided: a 3-note voicing (black noteheads) and a 4-note voicing (white noteheads). The voicings are arranged in a grid with two columns of three notes each, separated by a double bar line. The notes are placed on the bass clef staff for each chord.

Drop Voicings

| Closed Block | Drop 1 (doubled) | Drop 2 | Drop 3 | Drop 4 | Drop 2 & 4 |
|--------------|------------------|--------|--------|--------|------------|
| | | | | | |

"Fly Me to the Moon" Drop 2 with diminished passing chords

7 Am⁷ Dm⁷ G⁷ Cmaj⁷ C⁷

11 F⁶ Bm^{7(b5)} E^{7(b9)} Am⁶

15 Dm⁷ G⁷ Em⁷ A^{7(b9)}

19 Dm⁷ G⁷ C⁶

OUTLINES FOR JAZZ IMPROVISATION:

Three basic outlines for connecting chords are shown below.

These patterns recur in hundreds of jazz improvisations and compositions. These patterns sometimes appear unembellished in a bare form as shown, and other times hidden within highly chromatic embellishment.

What to do?

1. Learn the basic patterns in all major and minor keys.
2. Develop some basic ways to elaborate and embellish the outlines.
3. Borrow ideas from great jazz solos and incorporate them in your exercises.
4. Apply specific lines to tunes, composing parts of or complete solos based on the outlines.

Outline No.1 for major ii7 - V7 - Imaj7:

Dm7 G7 Cmaj9