JEA
JAZZ EDUCATION ABROAD

PRESENTS

JAZZ WORKSHOP SERIES

Jazz Piano Coursepack

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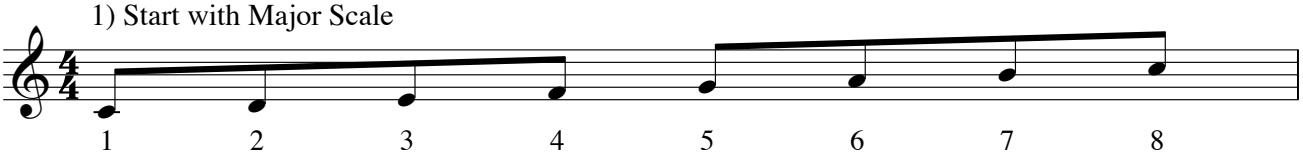
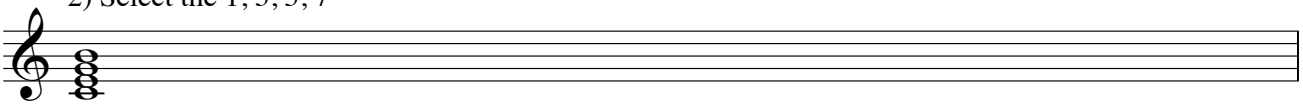
Major 7th, Minor 7th, Dominant 7th

1) Start with Major Scale



2

2) Select the 1, 3, 5, 7



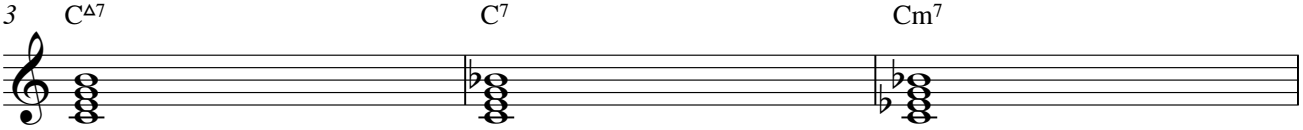
Tip: The Major Seventh will Always be a half-step below the root.

3) For major, change nothing

4) For dominant, lower the 7th

5) For minor, lower the 3rd and 7th

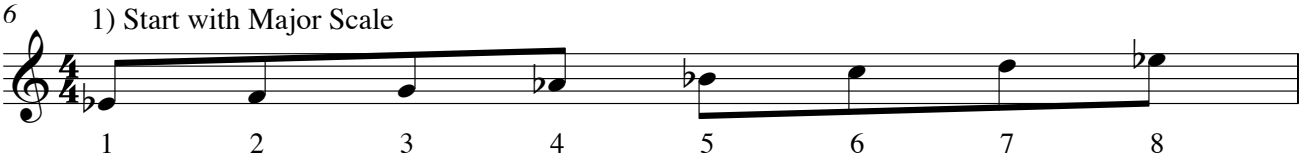
3



Let's Try it in Eb Major

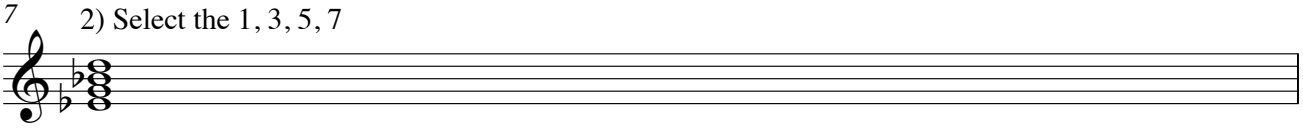
6

1) Start with Major Scale



7

2) Select the 1, 3, 5, 7

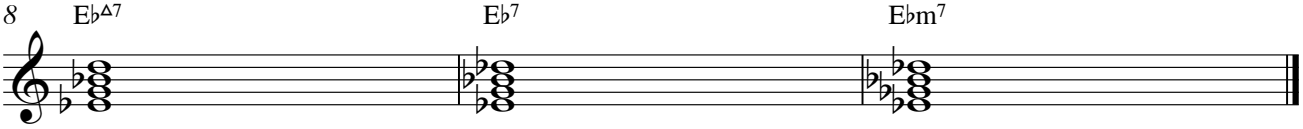


3) For major, change nothing

4) For dominant, lower the 7th

5) For minor, lower the 3rd and 7th

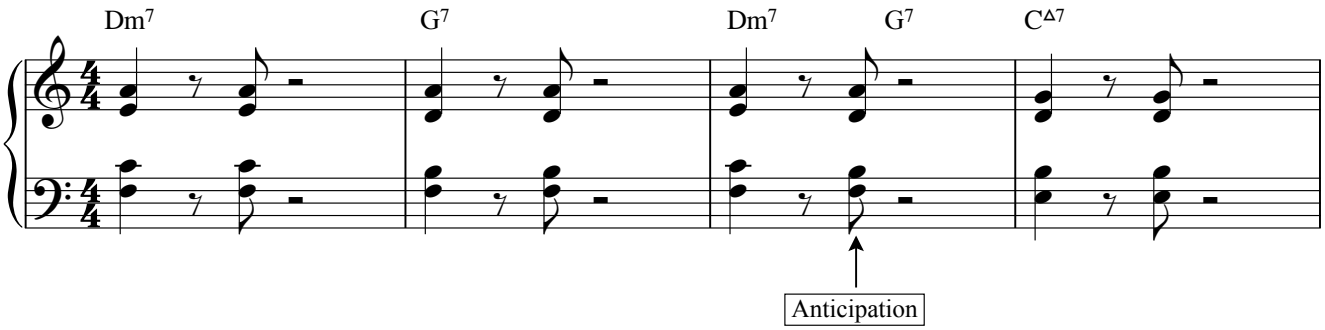
8



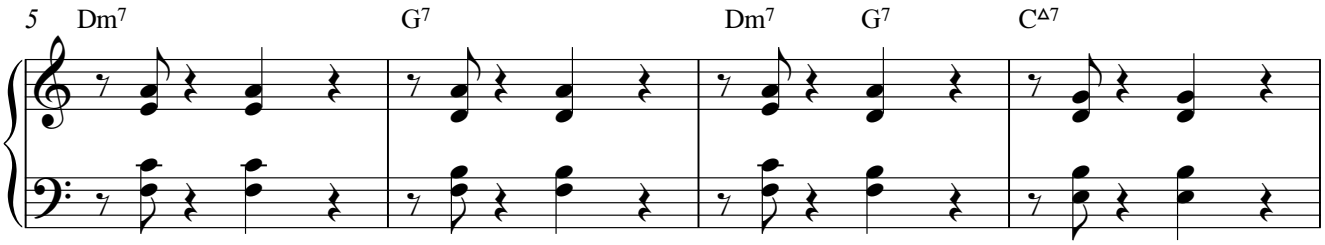
Common Comping Rhythms

Siskind Jazz Piano

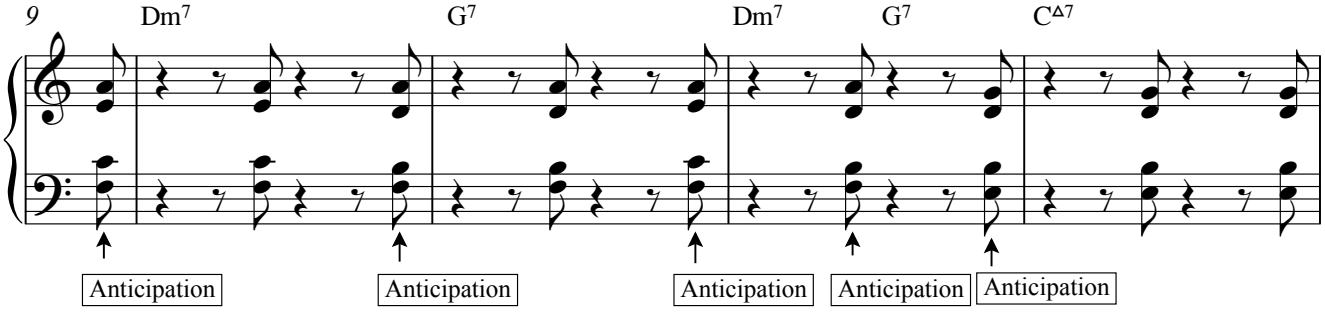
Charleston



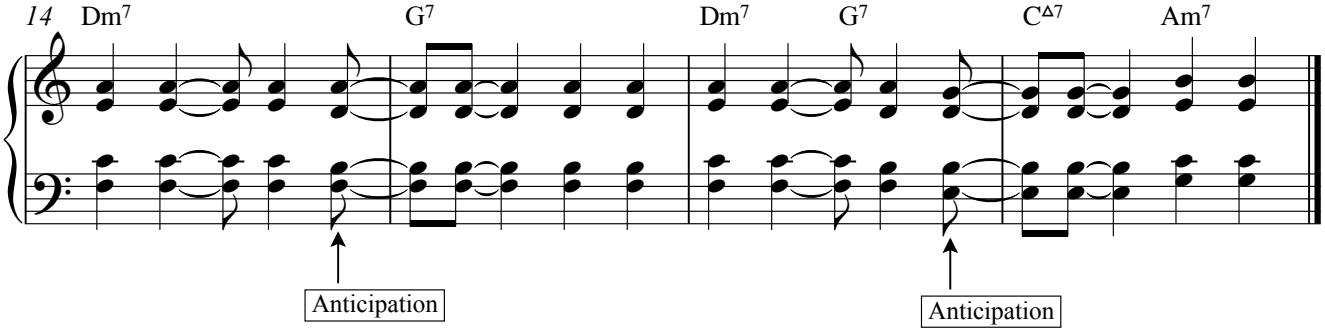
Reverse Charleston

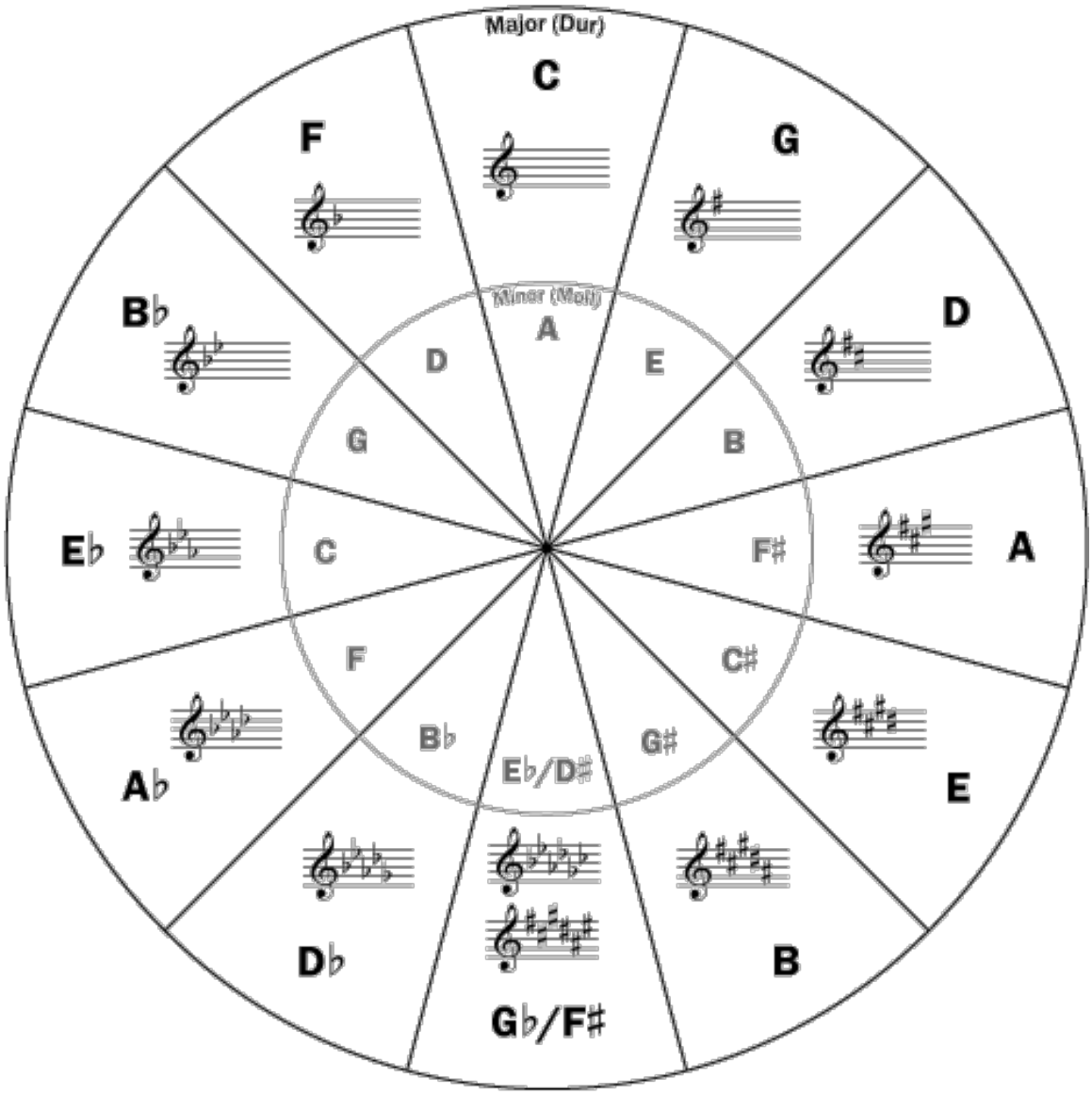


"Red Garland" Rhythm



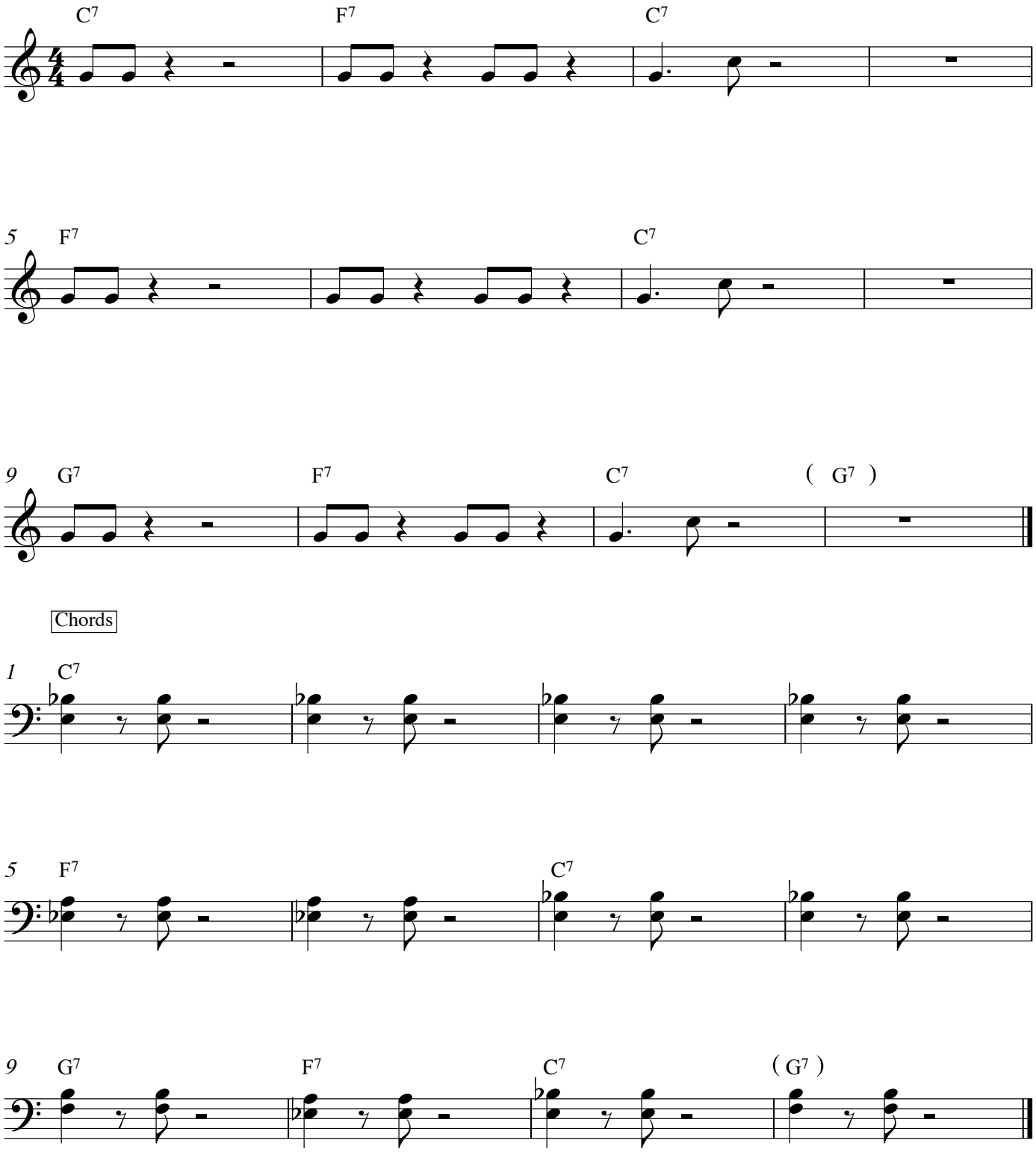
Partido Alto (for Bossa Nova/Samba)




Major (Dur)
C
G
D
A
E
B
F♯
C♯
G♯
E♭/D♯
B♭
F
C
G
D
A
Minor (Moll)
F
B♭
E♭
A♭
D♭
G♭/F♯

C-Jam Blues

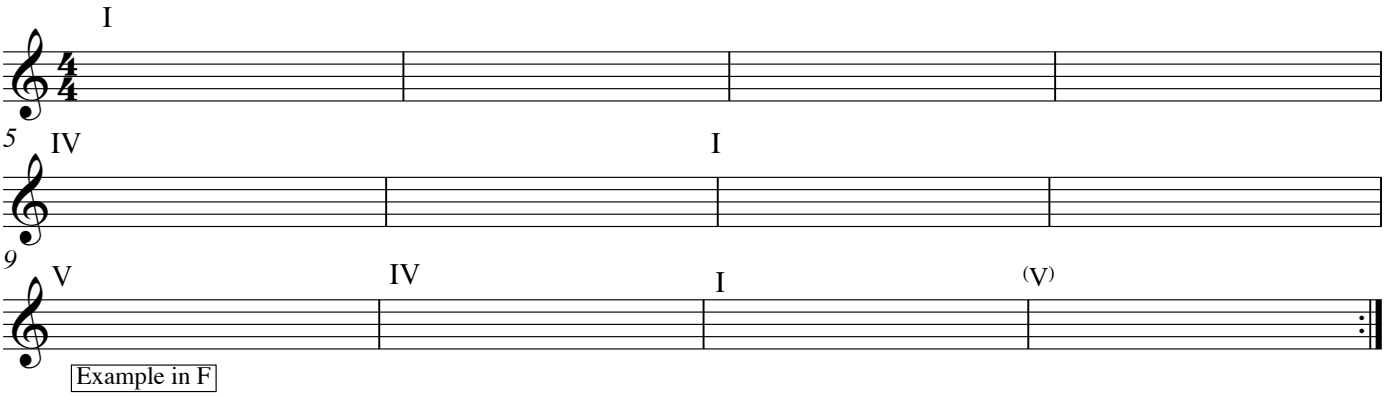
Duke Ellington



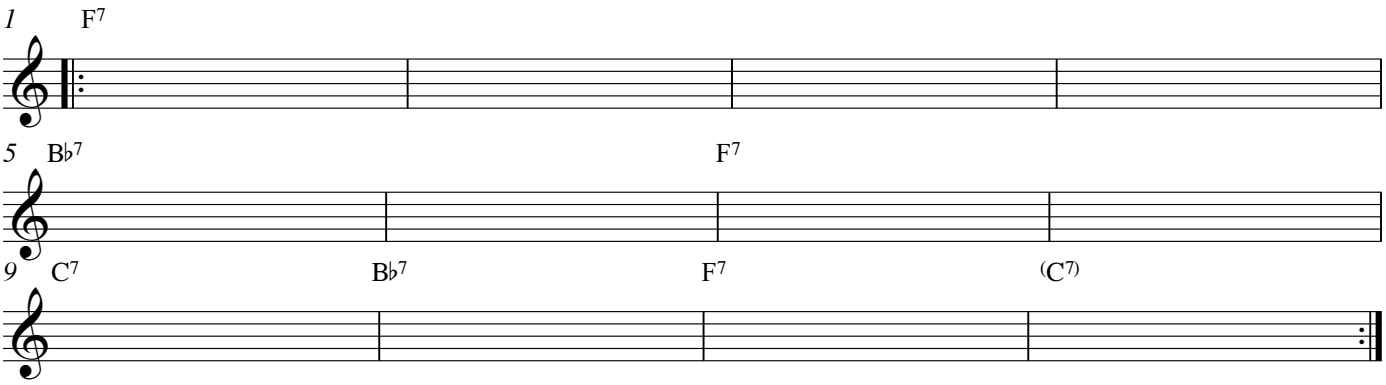
Blues Form

Improv '17

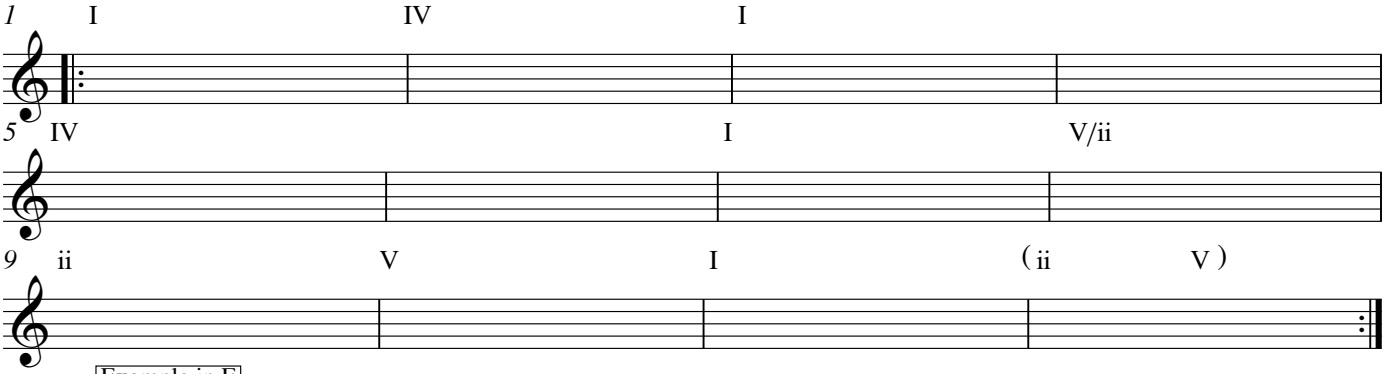
Basic ("Rock") Blues Form



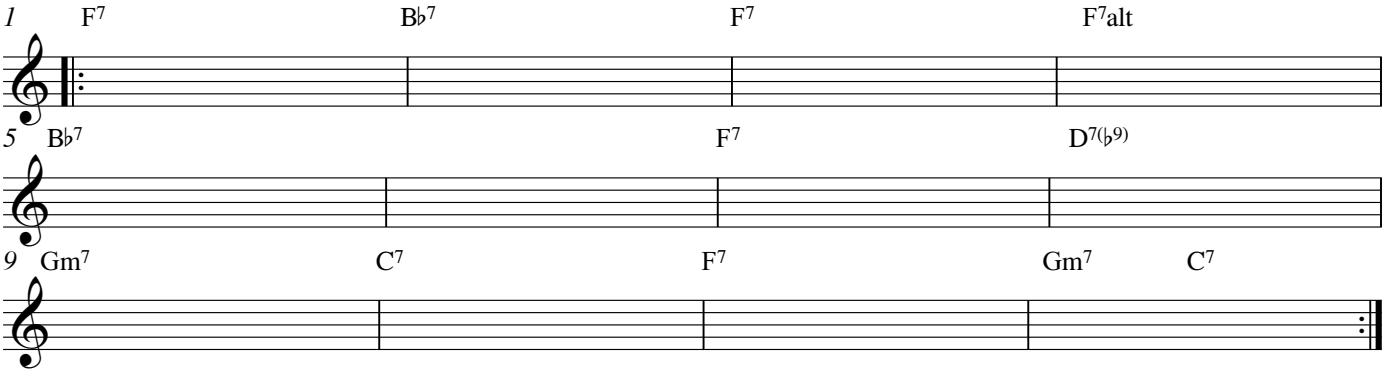
Example in F



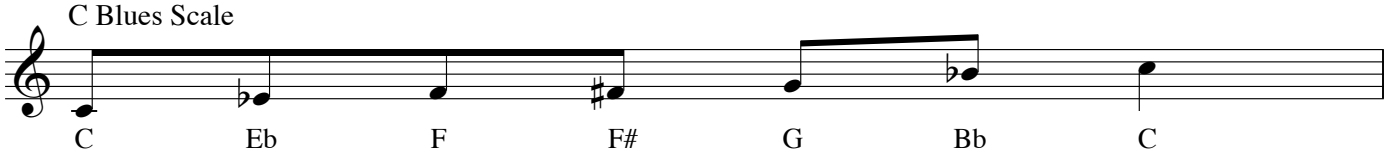
"Jazz" Blues Form



Example in F

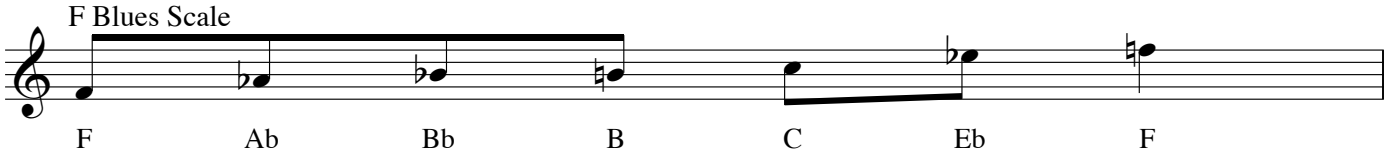


C Blues Scale



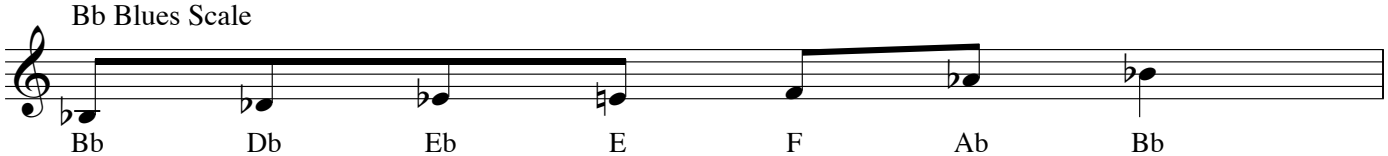
C Eb F F# G Bb C

F Blues Scale



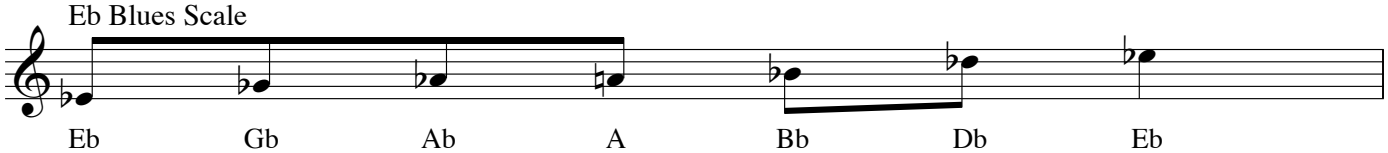
F Ab Bb B C Eb F

Bb Blues Scale



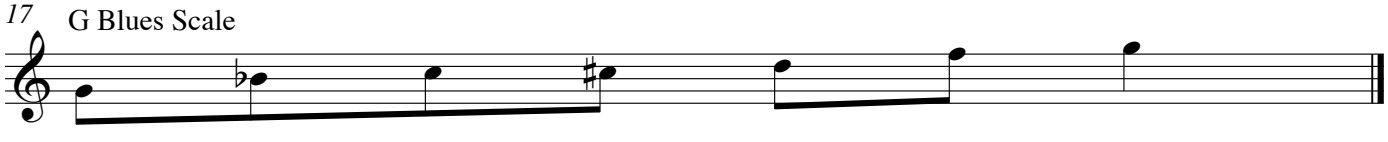
Bb Db Eb E F Ab Bb

Eb Blues Scale

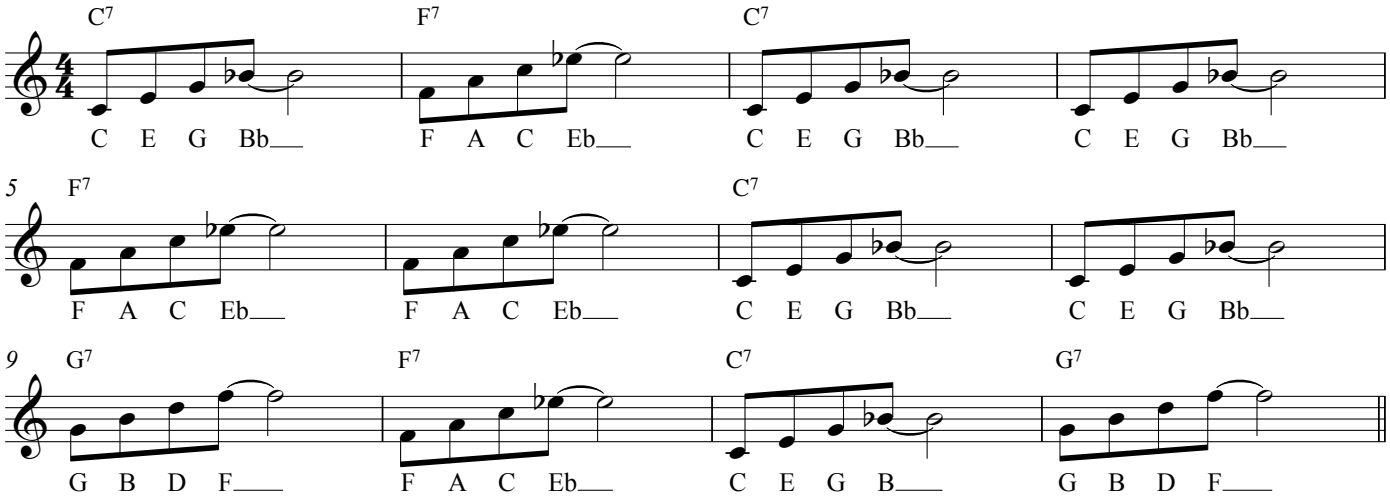


Eb Gb Ab A Bb Db Eb

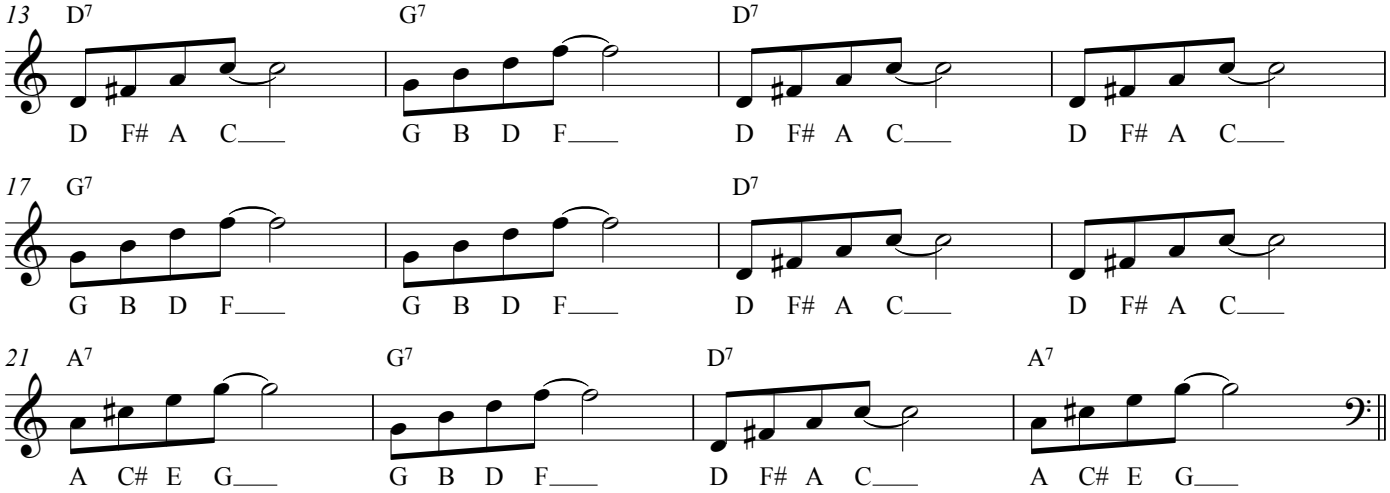
17 G Blues Scale



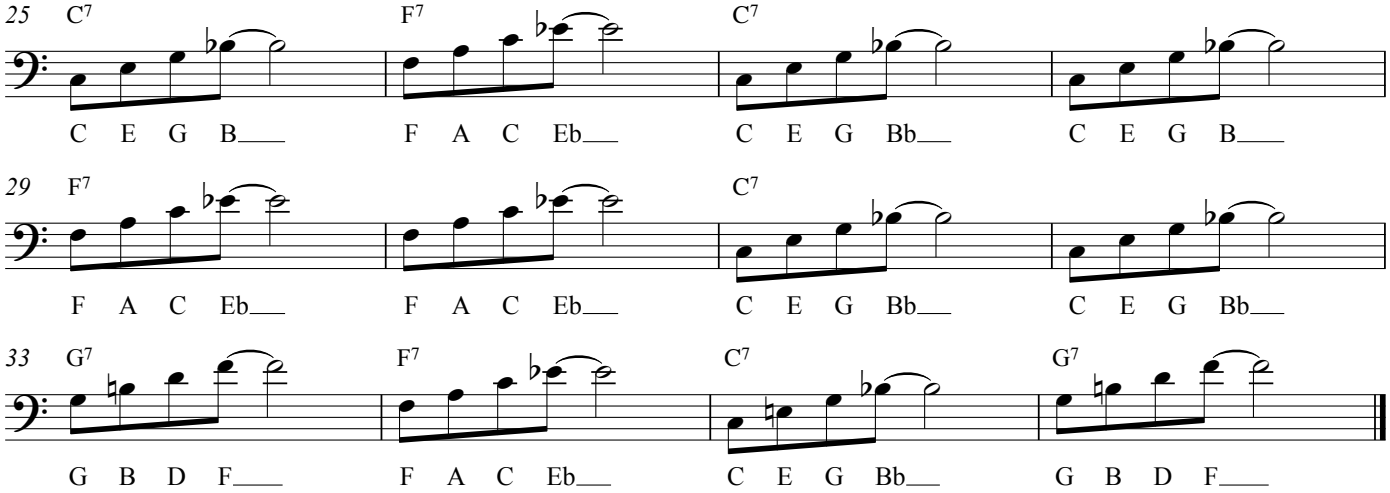
Blues Arpeggios



Bb Instruments



Bass Clef



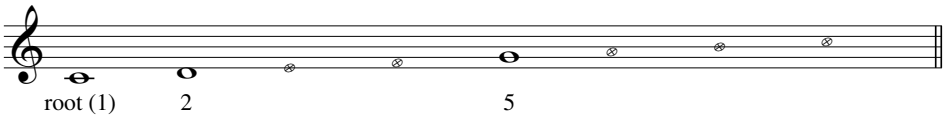
CHAPTER 7

THE ii-V-I PROGRESSION

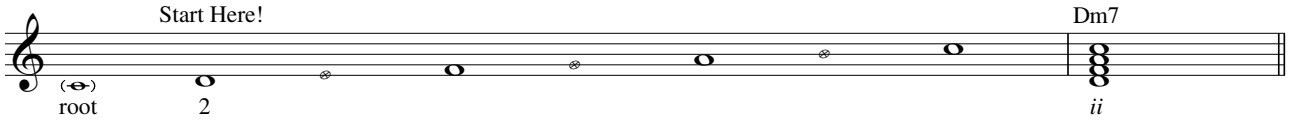
The **ii-V-I progression** (pronounced: “two-five-one”) is the principle building block of traditional jazz harmony. Any pianist who can thoroughly master this short progression and its variants will make significant progress towards being able to instantaneously play the chords in a piece of jazz music.

HOW IT WORKS

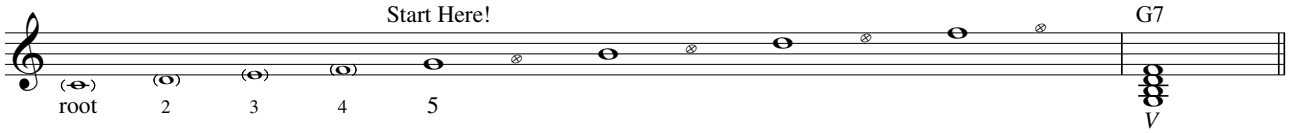
The ii-V-I progression is named for three important scale degrees of the major scale:



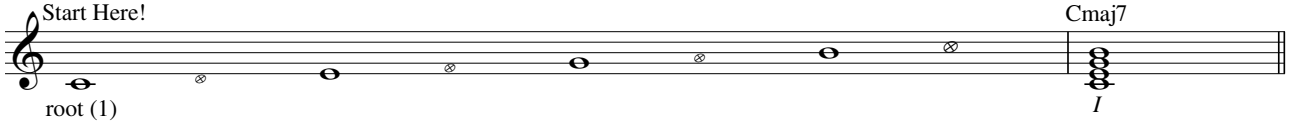
To create a ii-V-I, build four-note chords from each of these notes. For the ii (“two”) chord, select alternating notes starting from the second note of the scale.



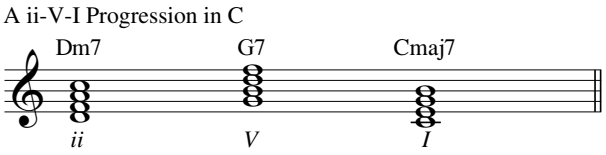
Next, for the V (“five”) chord, select every second note starting from the fifth note of the scale. You’ll have to repeat some of the scale’s notes to complete the chord:



Lastly, for the I (“one”) chord, select every other note starting from the root:



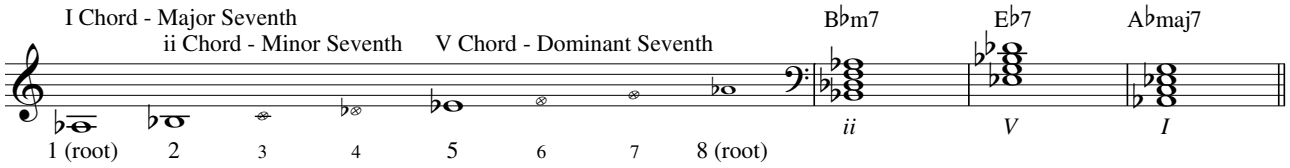
If you do this correctly, you'll form a minor seventh, dominant seventh, and major seventh chord, respectively. When you play these three chords in order, you're playing a ii-V-I progression:



Now that you understand how it works, take a shortcut: no matter what the key, the chords of a ii-V-I progression will be a minor seventh, a dominant seventh, and a major seventh chord formed from the second, fifth, and root of a major scale, respectively.

Important: ii-V-I progressions are named for the key of the root (the "I" chord), not the key of the first chord (the "ii" chord). For instance the above example above is in C even though it begins on Dm7.

Find a ii-V-I in A♭ Major.

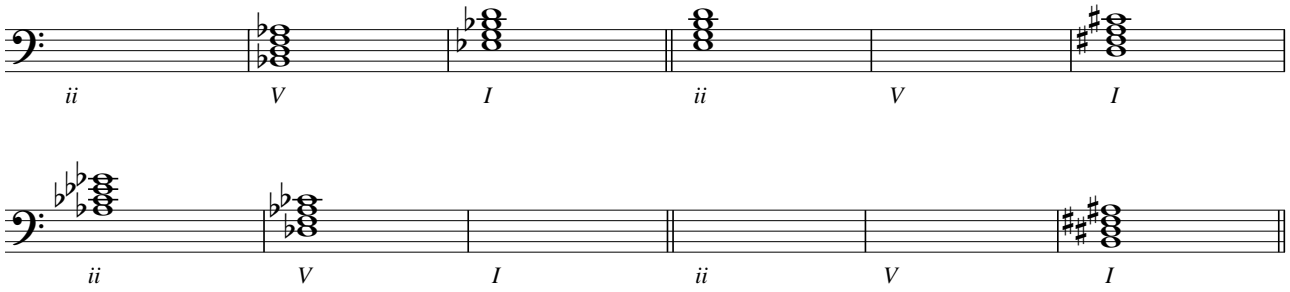


TO THE SHED!

1) **Fill-in:** Supply the missing information for these ii-V-I progressions

Key of _____: Em7 - _____ - D△7	Key of _____: Cm7 - F7 - B♭△7
Key of _____: A♭m7 - D♭7 - G♭△7	Key of A: Bm7 - E7 - _____
Key of B: C♯m7 - _____ - B△7	Key of C♯: _____ - G♯7 - _____

2) **Missing Pieces:** Supply the missing chords in the following progressions:



3) **Search Committee:** Find and circle the six ii-V-I progressions hidden vertically, horizontally, and diagonally (forwards or backwards) in the puzzle below:

Fm7	G7	A♭m7	D♭7	G♭7	E♭m7
B7	B♭7	D♭7	G♭△7	F△7	A♭7
E△7	A△7	E♭△7	D♭7	C7	D♭△7
C△7	E7	A△7	A♭m7	Gm7	A7
F♯7	Bm7	E7	A△7	D♭7	Dm7
G△7	Gm7	C7	F△7	C7	G♭△7

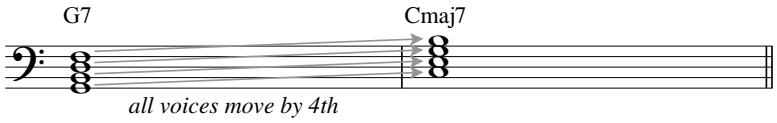
VOICE LEADING

Voice leading describes the smoothness of the movement from one chord to the next. The term comes from vocal music in which a different person sings each note of a chord. Each vocalist's melody must *lead* smoothly from one chord to the next so that the parts aren't too difficult to sing.

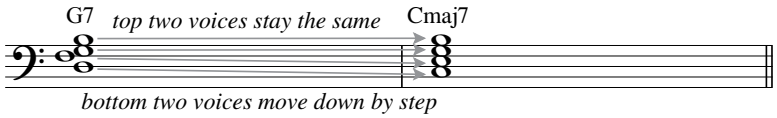
When two chords move with *good voice leading*, every note is either the same or only a step (whole or half) away from its corresponding note in the previous chord.

To create good voice leading, chords are often put in inversions. An **inversion** is a reordering of a chord's notes so that a note *other than the root* is placed at the bottom.

Bad Voice Leading:



Good Voice Leading:



In the example above, the G7 is placed in inversion, with D as the lowest note. With this change, each of the chord's notes is either the same as or adjacent to its related note in C Major.

Basslines

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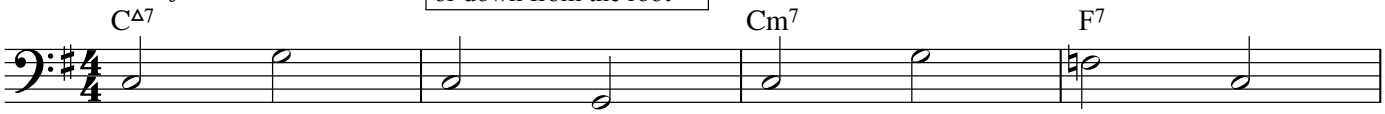
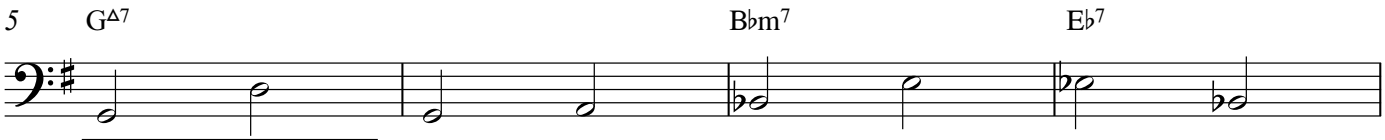
Basslines in 2

Root-Fifth



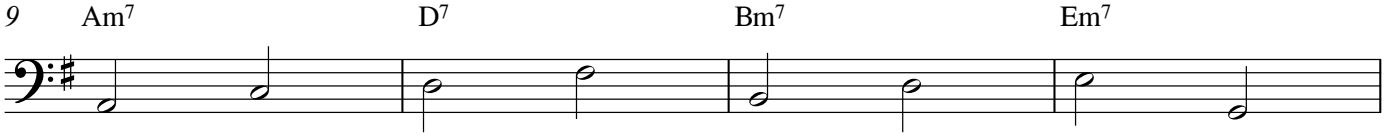
Notice: It doesn't matter whether the fifth goes up or down from the root

"Scoop In" by half-step



Since the "scoop" is directing the harmony to the next chord, it's not effective for harmony that remains stationary

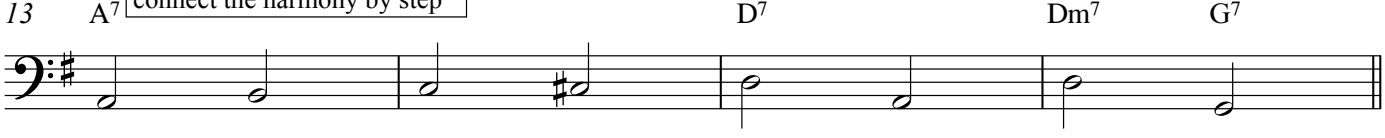
Root-Third



Special Cases

When the harmony remains on the same chord for multiple measures, you can connect the harmony by step

When there's two chords in a measure, place the root on each chord

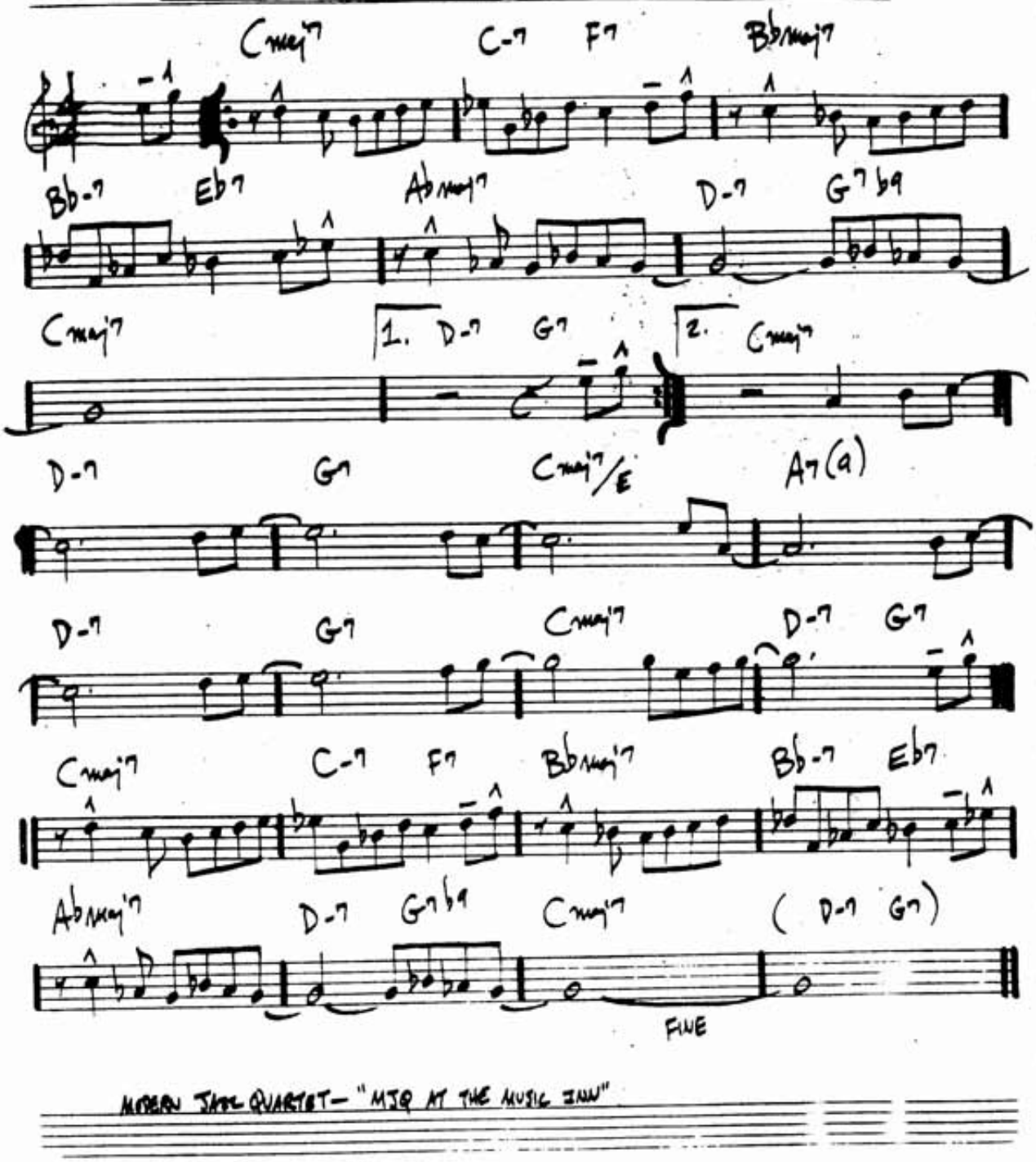


(SWING)

10.

AFTERNOON IN PARIS

-JOHN LEWIS

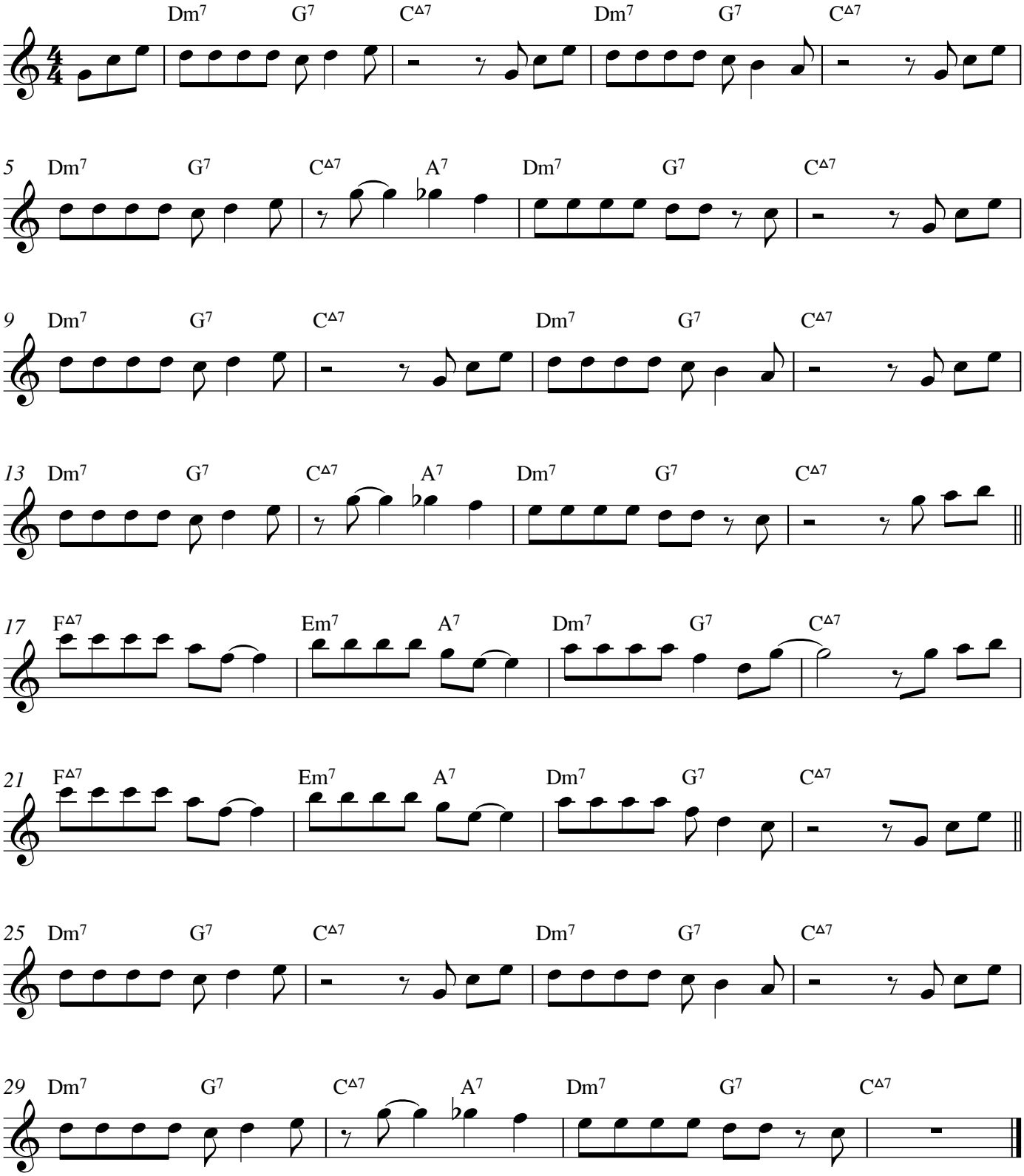


MODERN JAZZ QUARTET— "MJQ AT THE MUSIC INN"

C Part

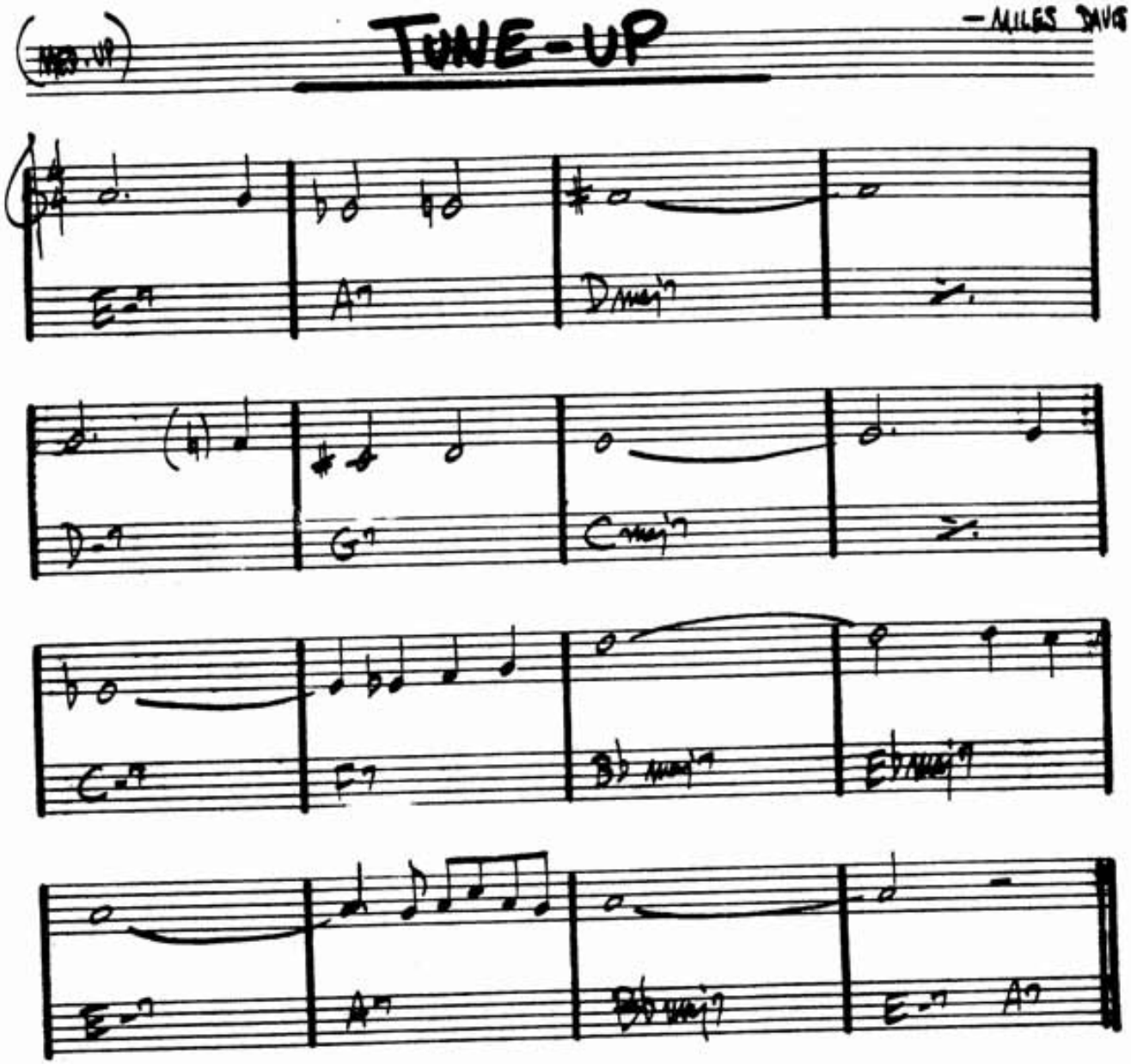
My Little Suede Shoes

Charlie Parker



TUNE-UP

— MILES DAVIS



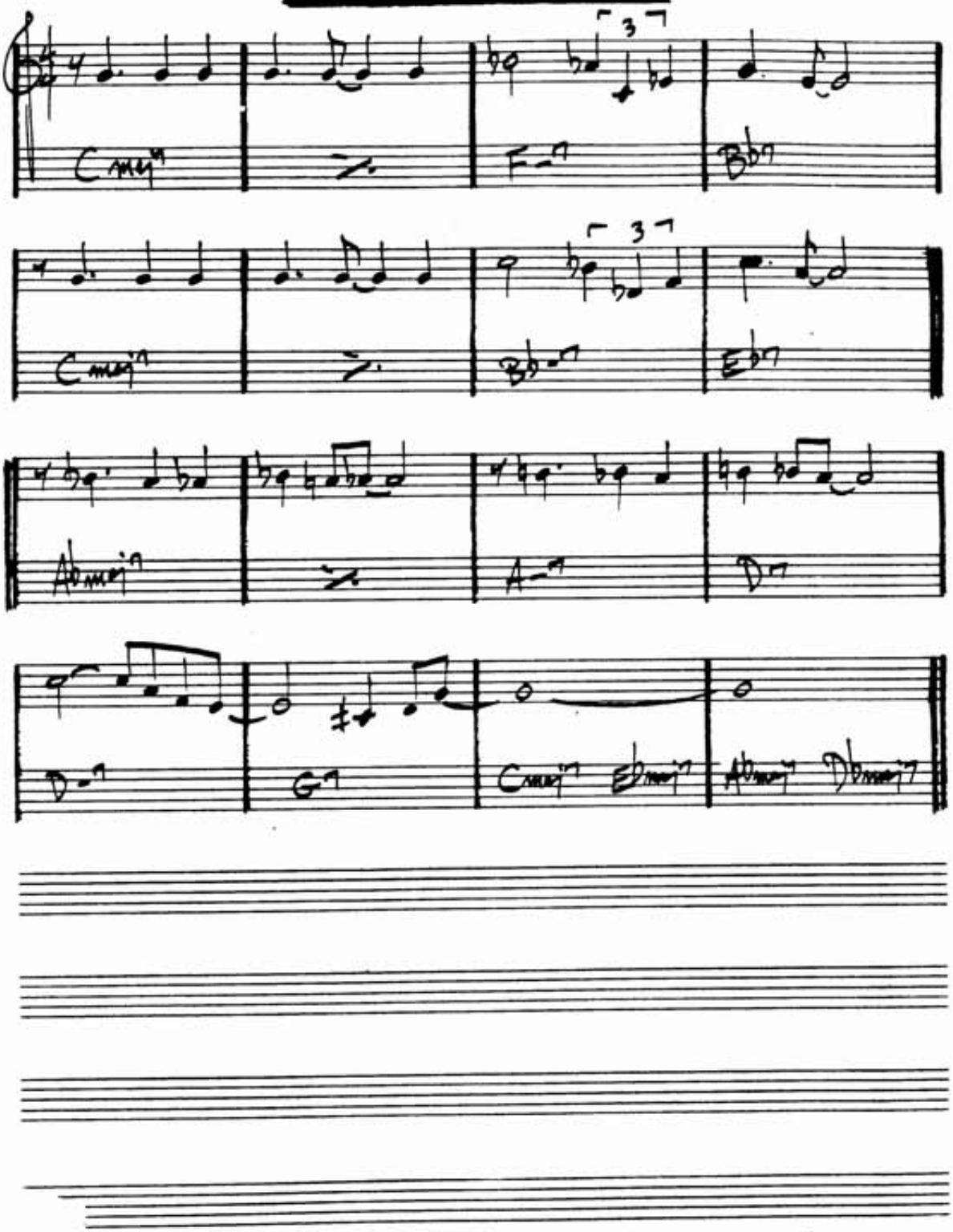
MILES DAVIS-" DAVIS "

"MILES DAVIS PLAYS JAZZ CLASSICS"

256.

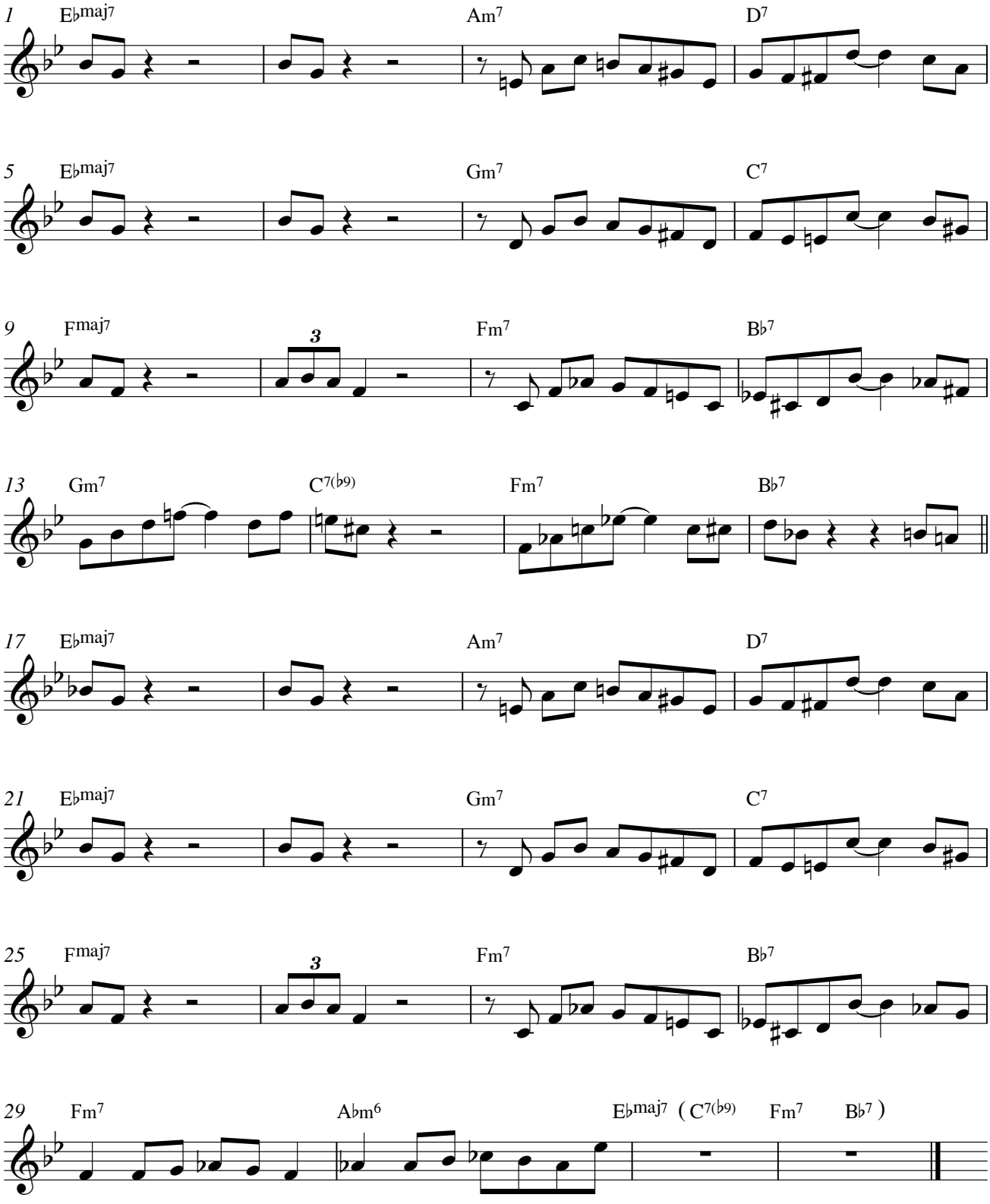
LADY BIRD

— TADD DAMERON

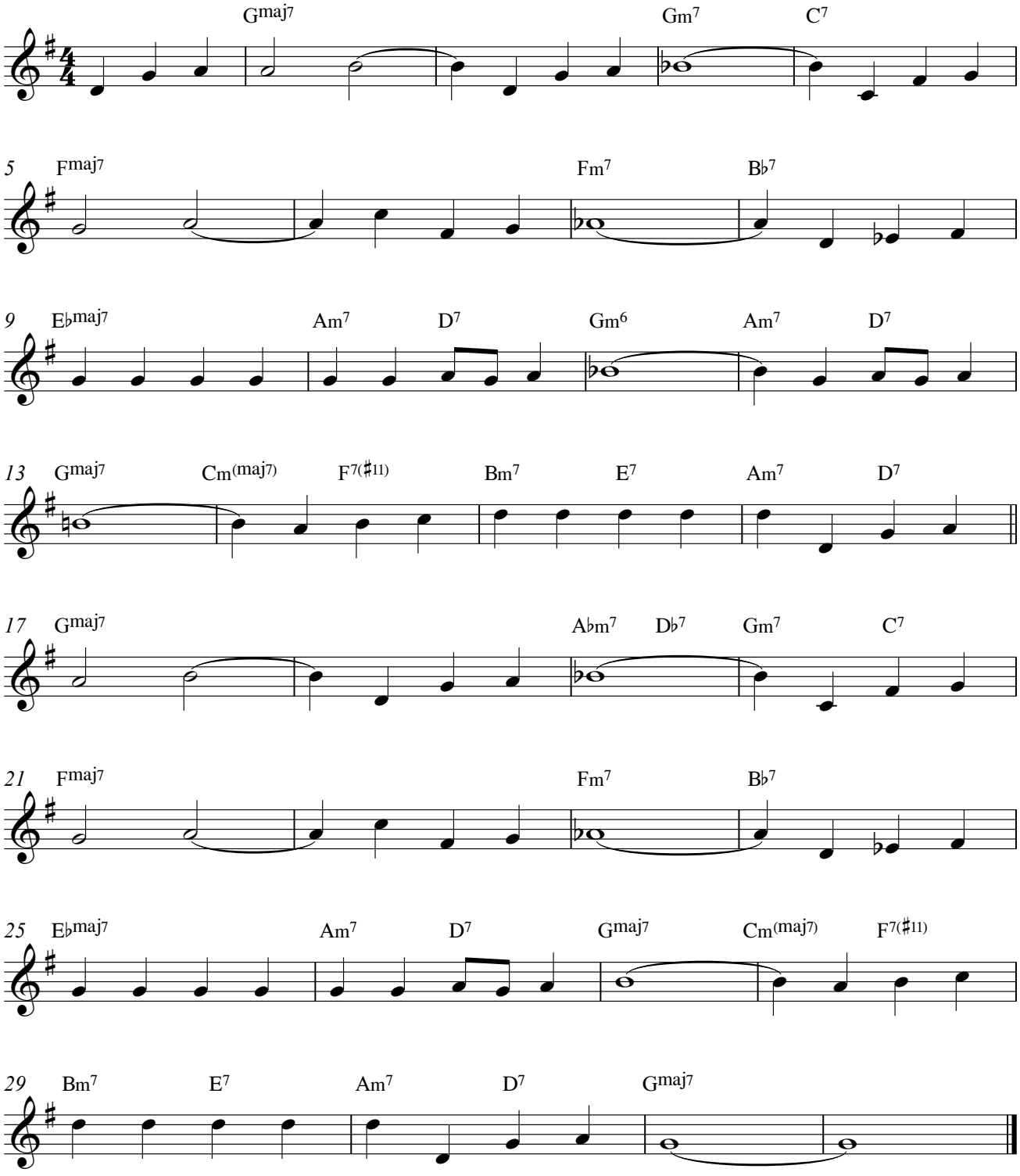


Groovin' High

Dizzy Gillespie



How High the Moon



Basic Piano Voicings

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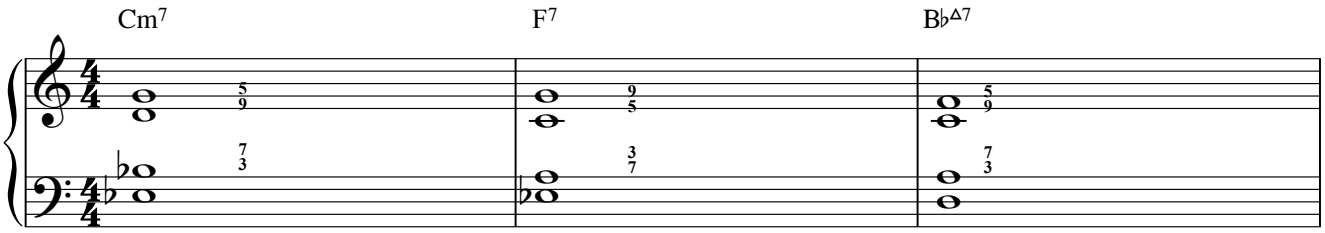
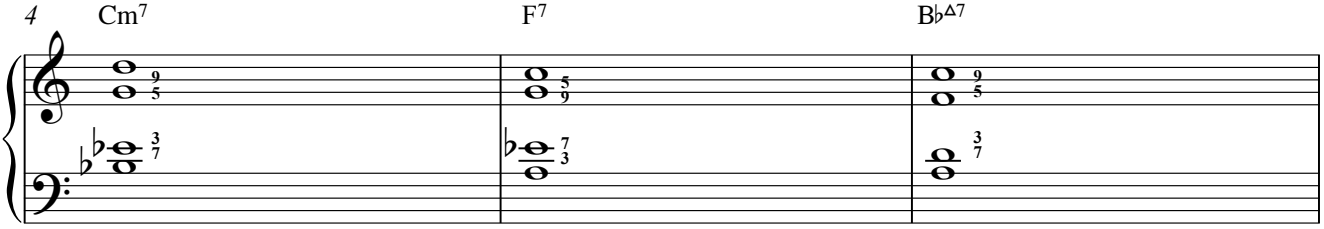
"Shell Voicings" - used with bassist

This is a ii-V-I starting with the 3rd as the lowest note

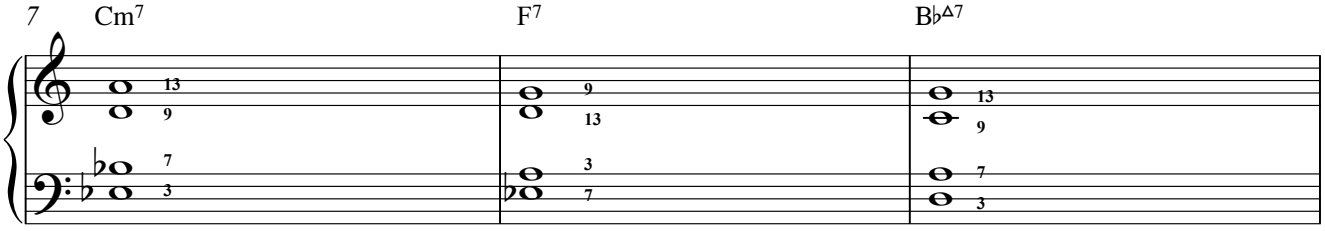


This is a ii-V-I starting with the 7th as the lowest note



In terms of range, never have a note lower than the C below middle C.

The 5th is commonly substituted for the 13th to add more color. This is particularly common on dominant chords.



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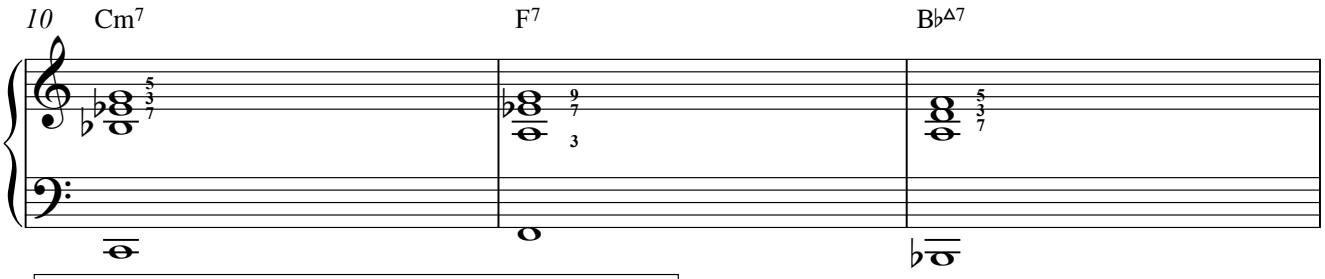
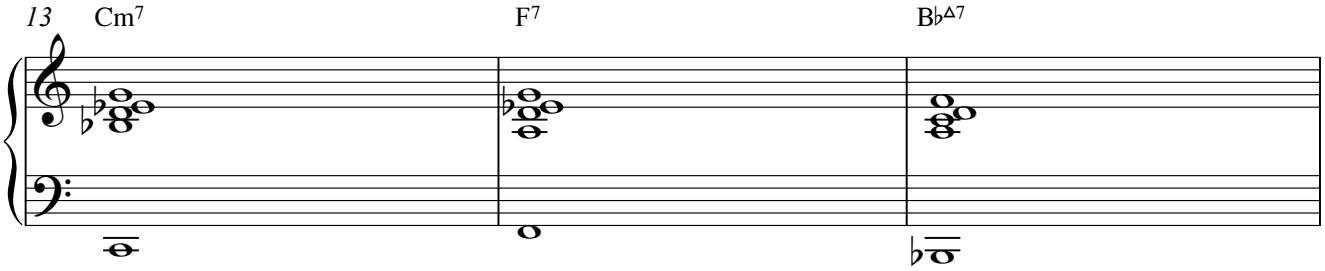
3-Note Voicings (for use with LH playing bass)



These voicings constitute the bottom 3 notes of a shell voicing

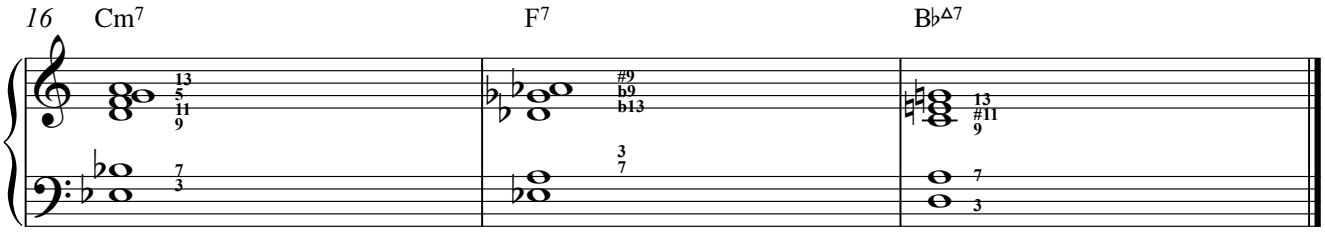
4-Note Voicings (for use with LH playing bass)



These voicings are made up of all four notes of the shell voicings, with the top note brought down an octave to fit in between the 3rd and the 7th

Adding Color to "Shell Voicings"

The most reliable way to add color to shell voicings is to add upper extensions to the top part of the voicing, always keeping it above both the 3rd and 7th

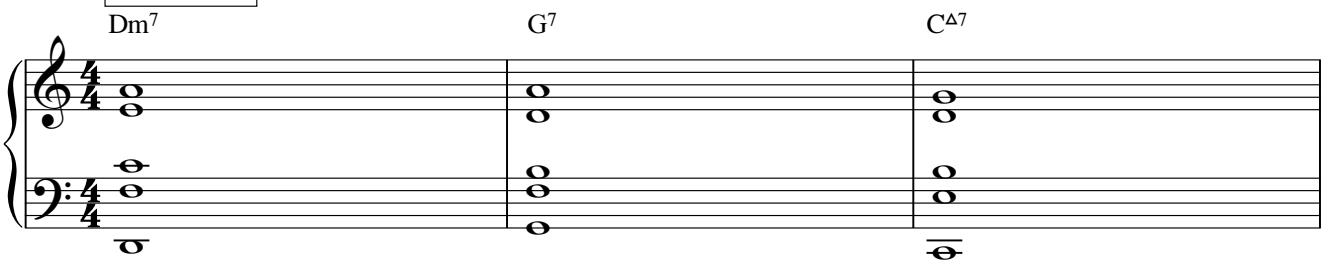


Tritone Substitutions

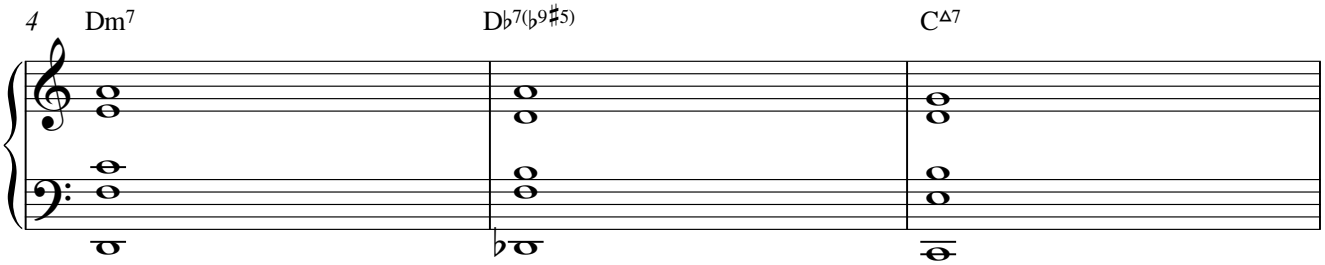
Prof. Siskind

Theory 2014

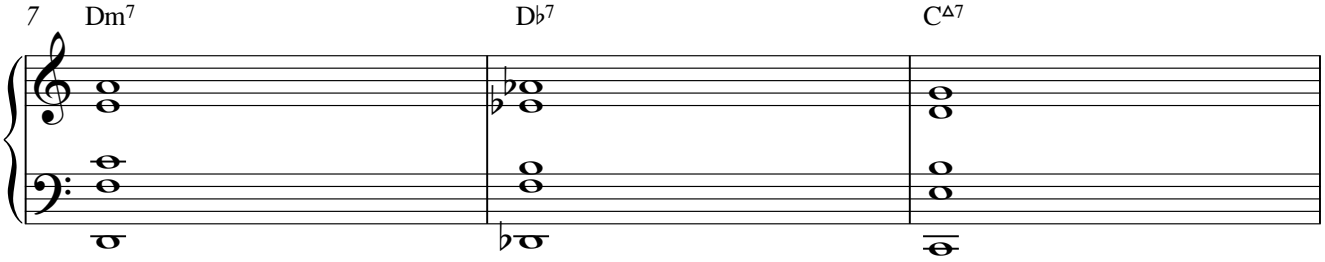
Normal ii-V-I



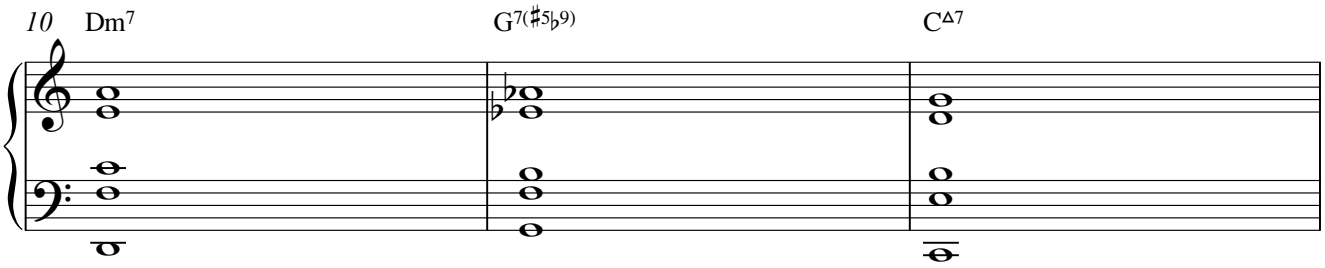
Same Voicings - Chromatic Bass



ii-V-I with full Tritone Substitution

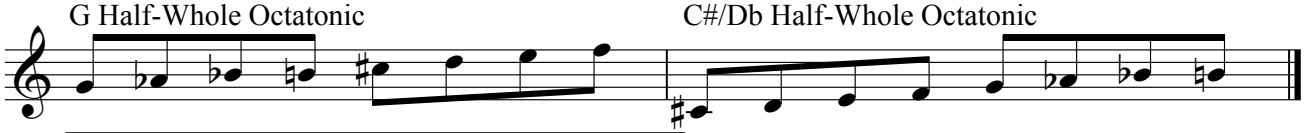


ii-V-I - with chord tritone sub, normal bass



G Half-Whole Octatonic

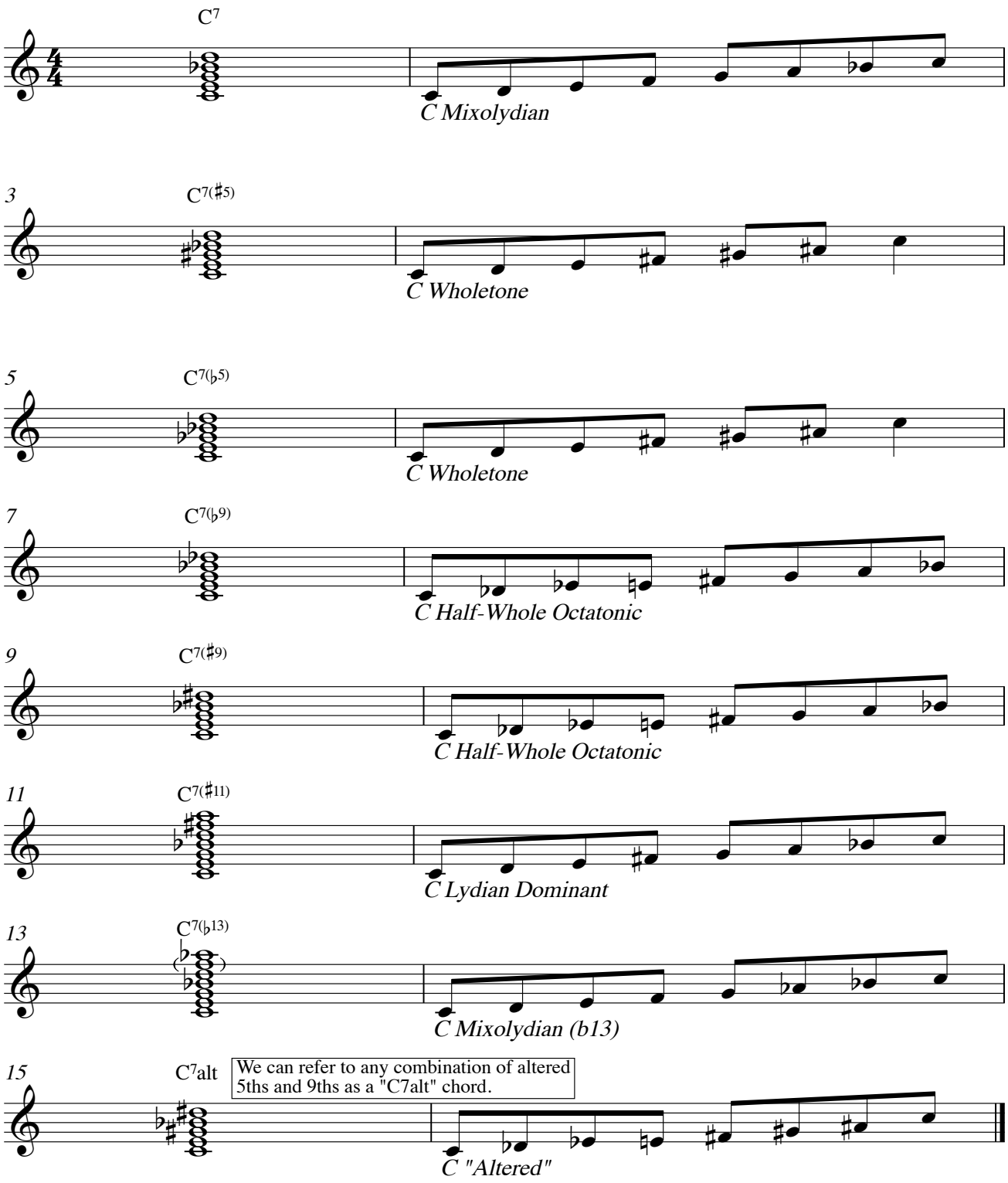
C#/Db Half-Whole Octatonic



REMEMBER that the Half-Whole Octatonic Scale
is the scale that we use with dominant seventh, flat 9 chords
as in G7(b9) or Db7(b9)

Altered Dominants

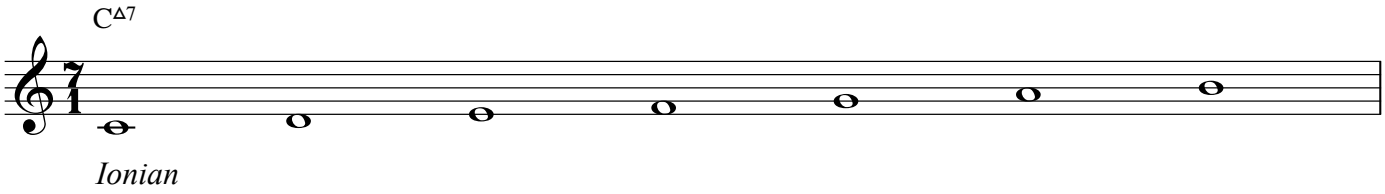
Siskind

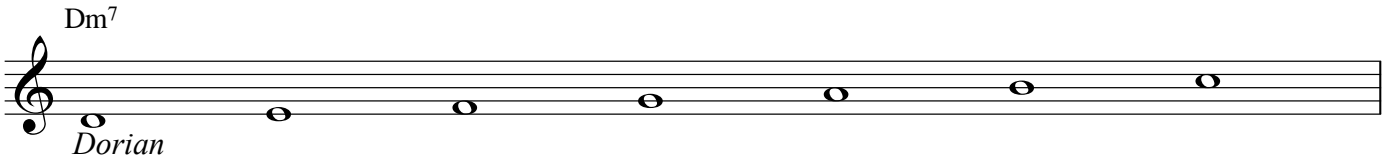


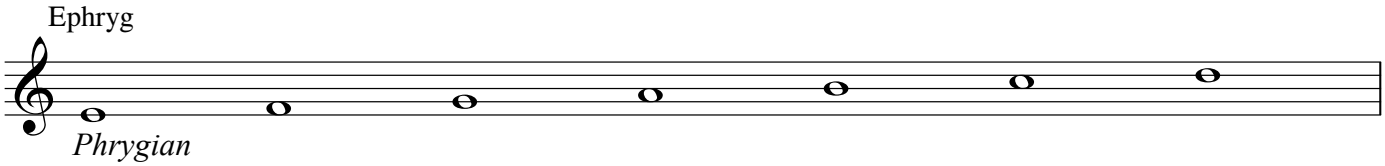
Modes of the Major Scale

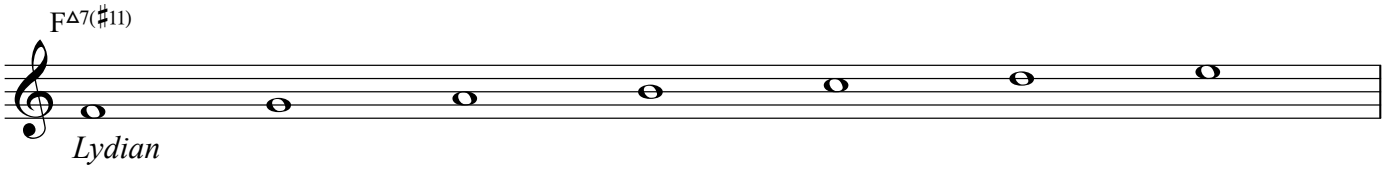
Prof. Siskind

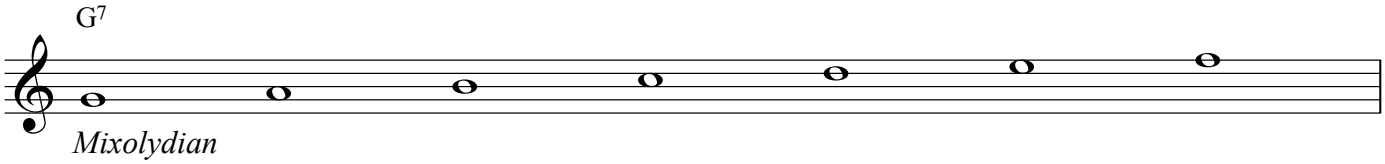
Jazz Theory 2014

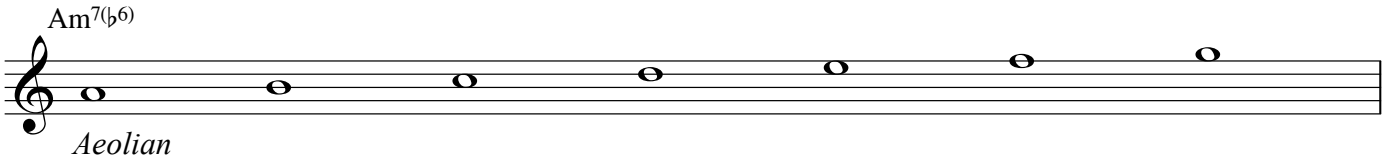


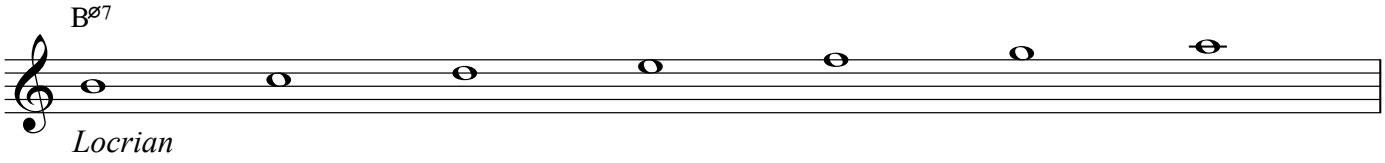




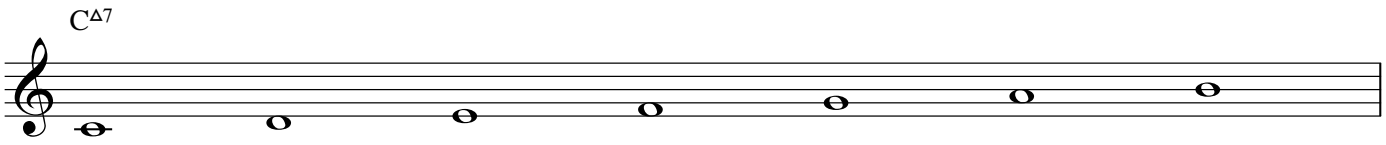




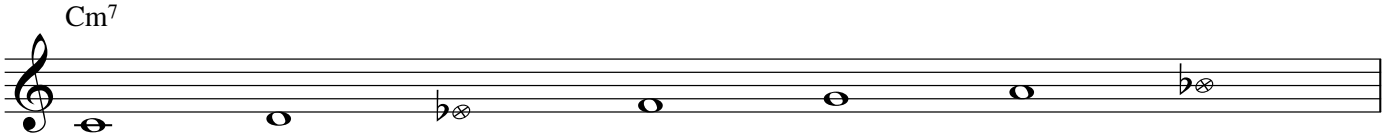




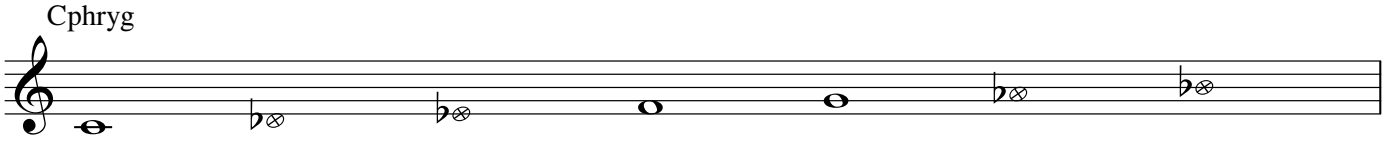
The Modes of C



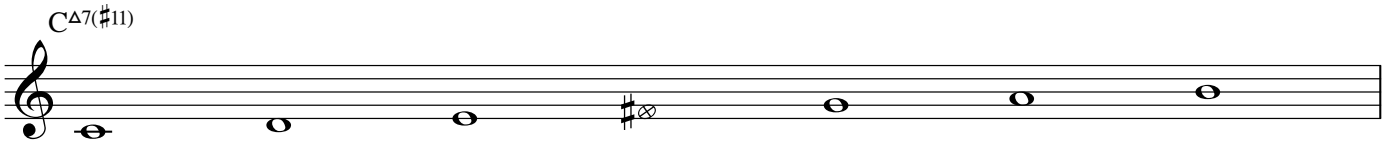
C Ionian - (from C Major)



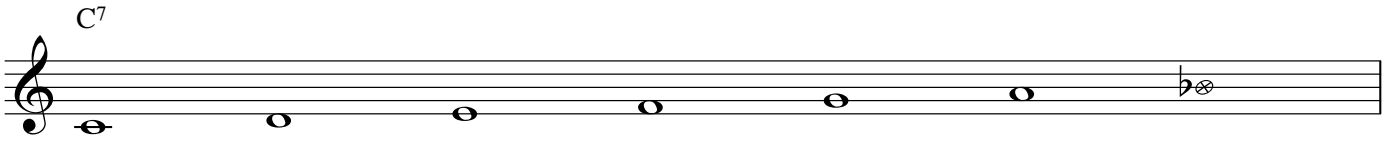
C Dorian - (from Bb Major)



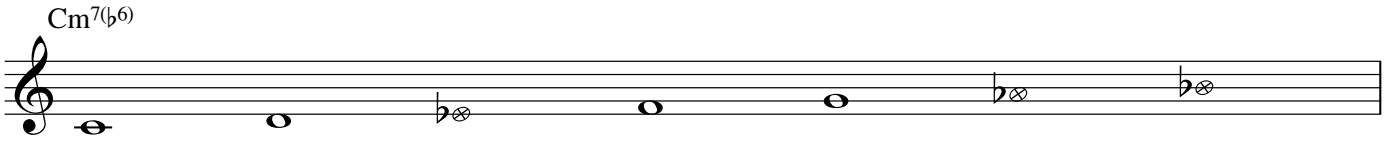
C Phrygian - (from Ab Major)



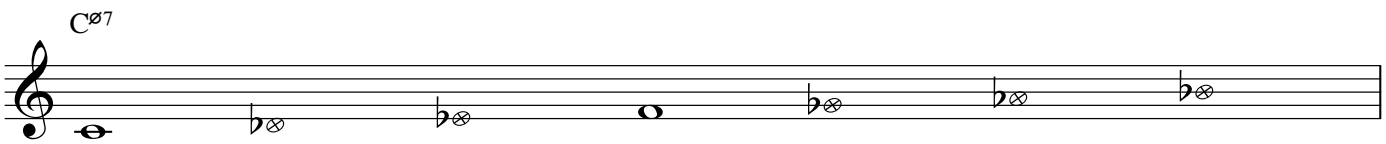
C Lydian - (from G Major)



C Mixolydian - (from F Major)

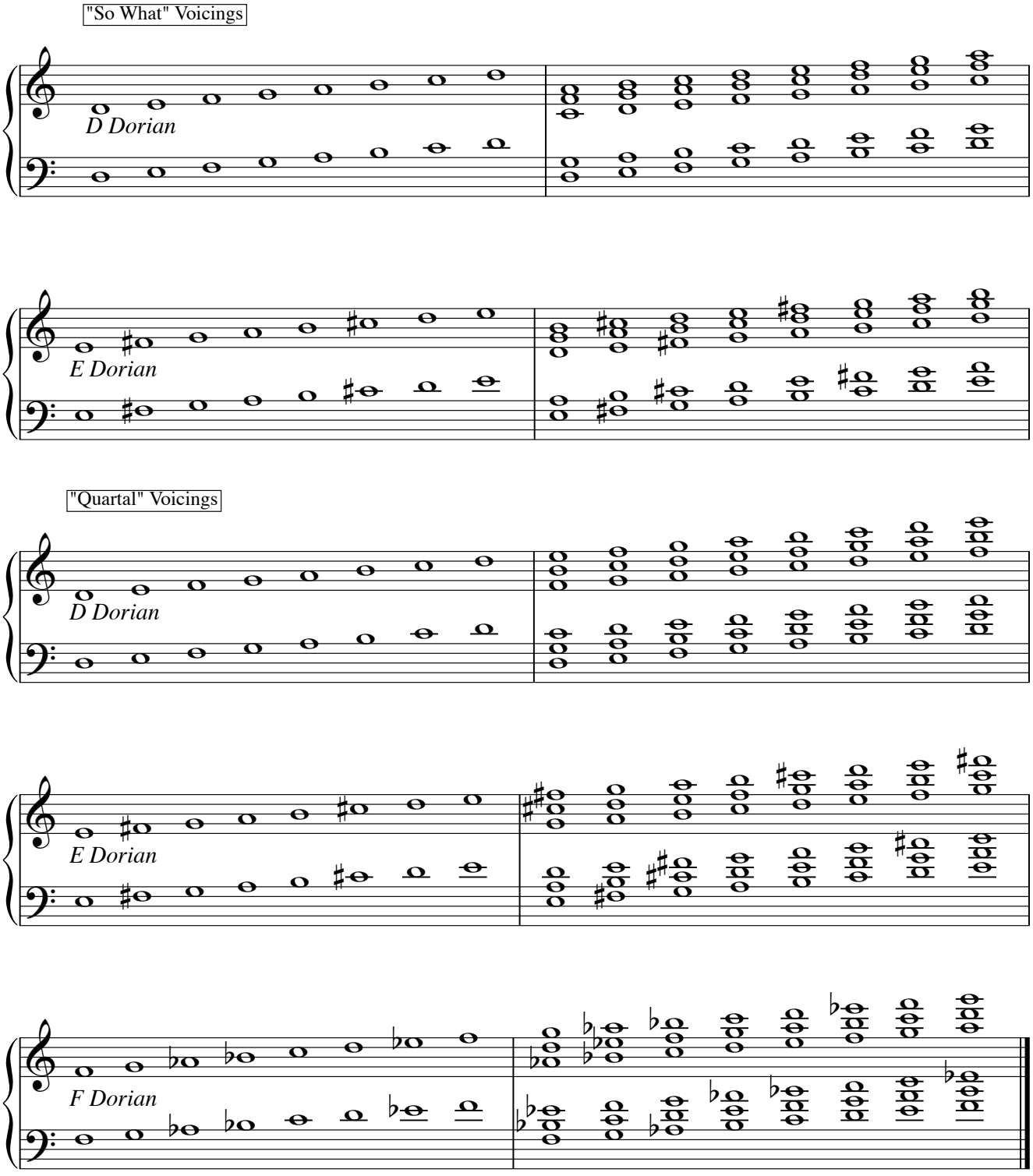


C Aeolian - (from Eb Major)



C Locrian - (from Db Major)

"So What" and Quartal Voicings

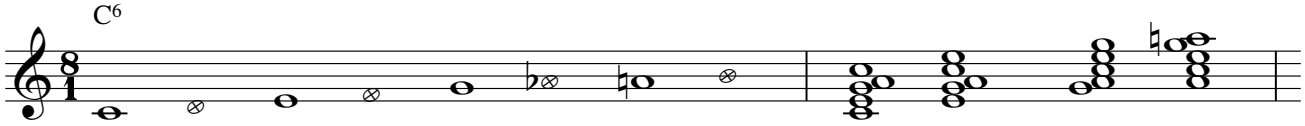


Closed Position/Drop-Two Voicings

Prof. Jeremy Siskind

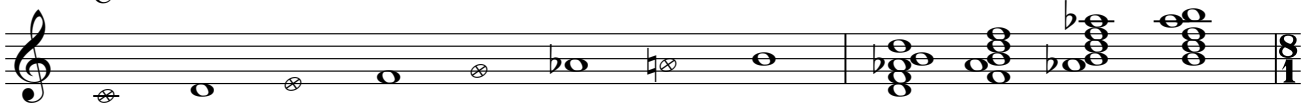
Major Chords

C6



Chord Tones

C6



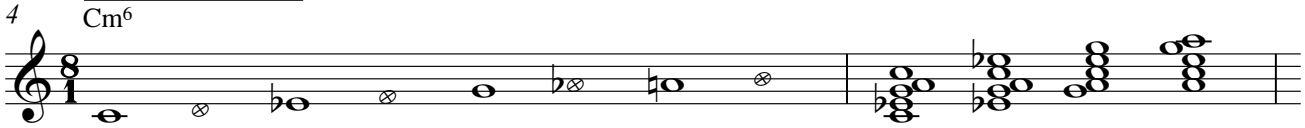
Non-Chord Tones

Jazz Theory

Tonic Minor Chords

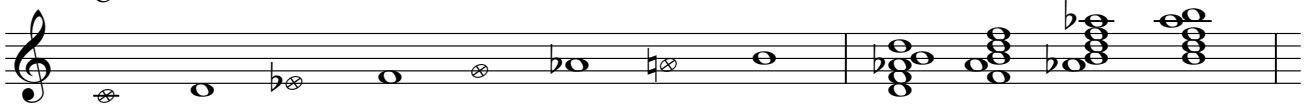
4

Cm6



Chord Tones

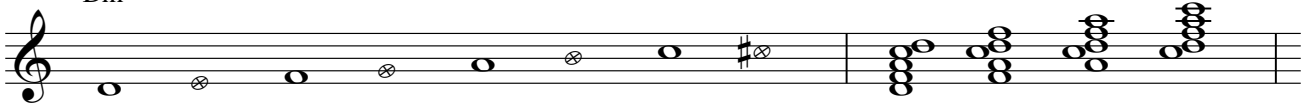
C6



Non-Chord Tones

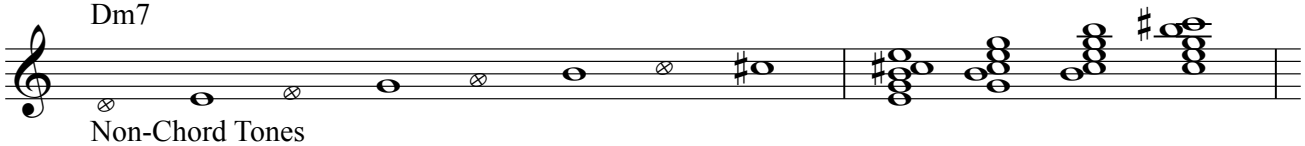
Predominant Minor Chords

Dm7



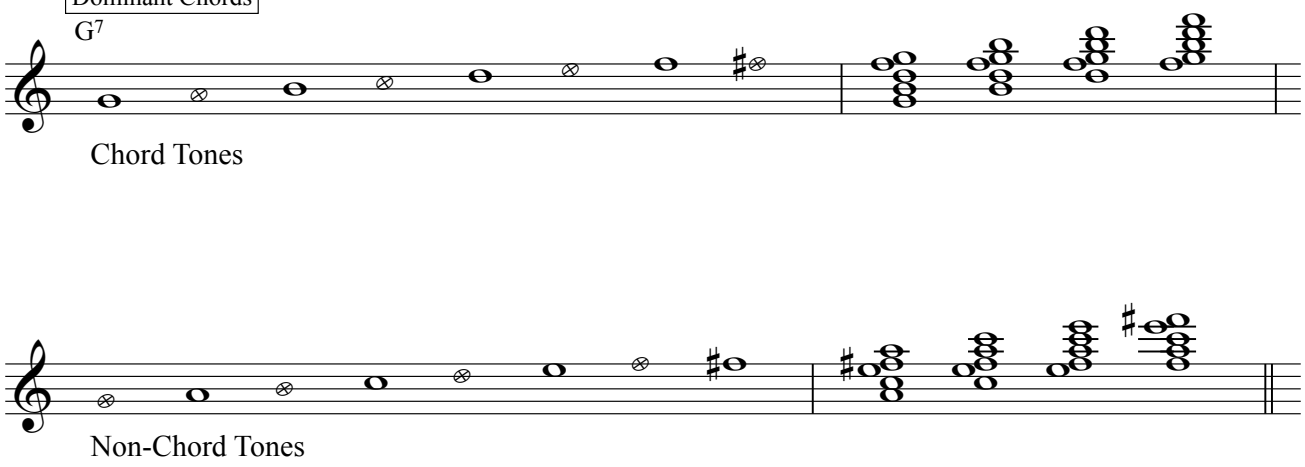
Chord Tones

Dm7

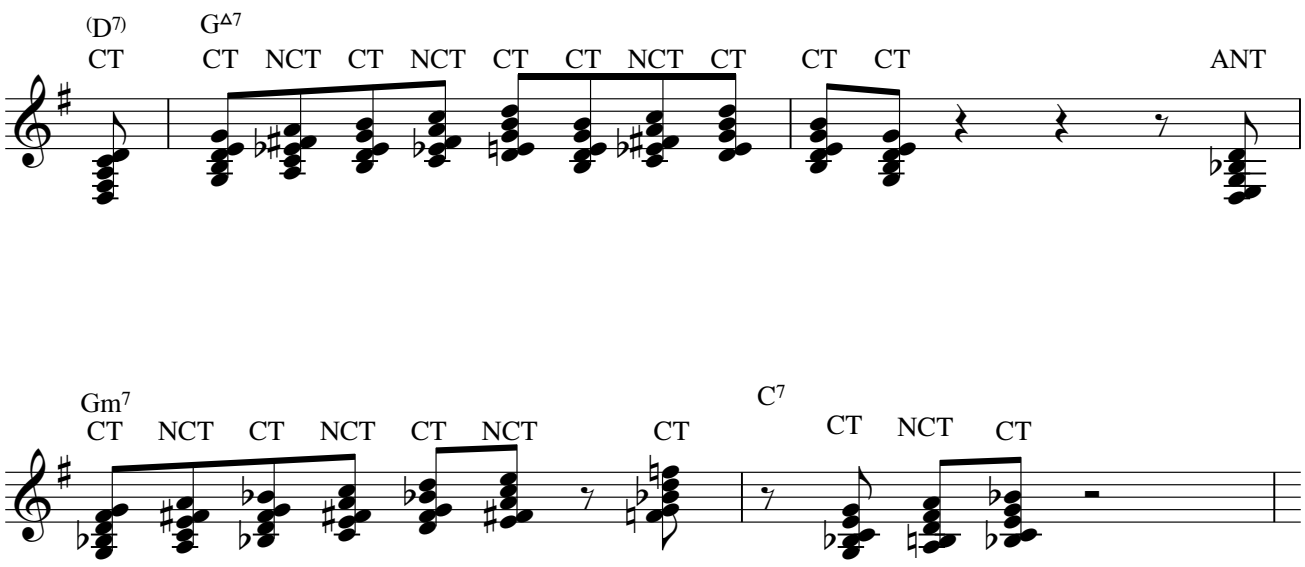


Non-Chord Tones

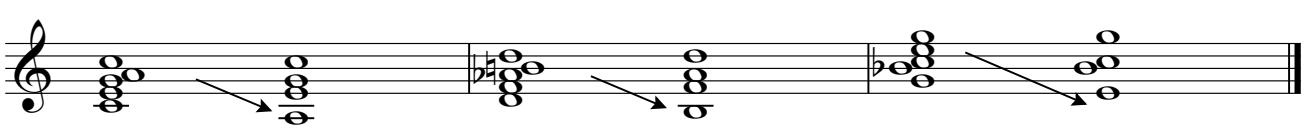
Dominant Chords



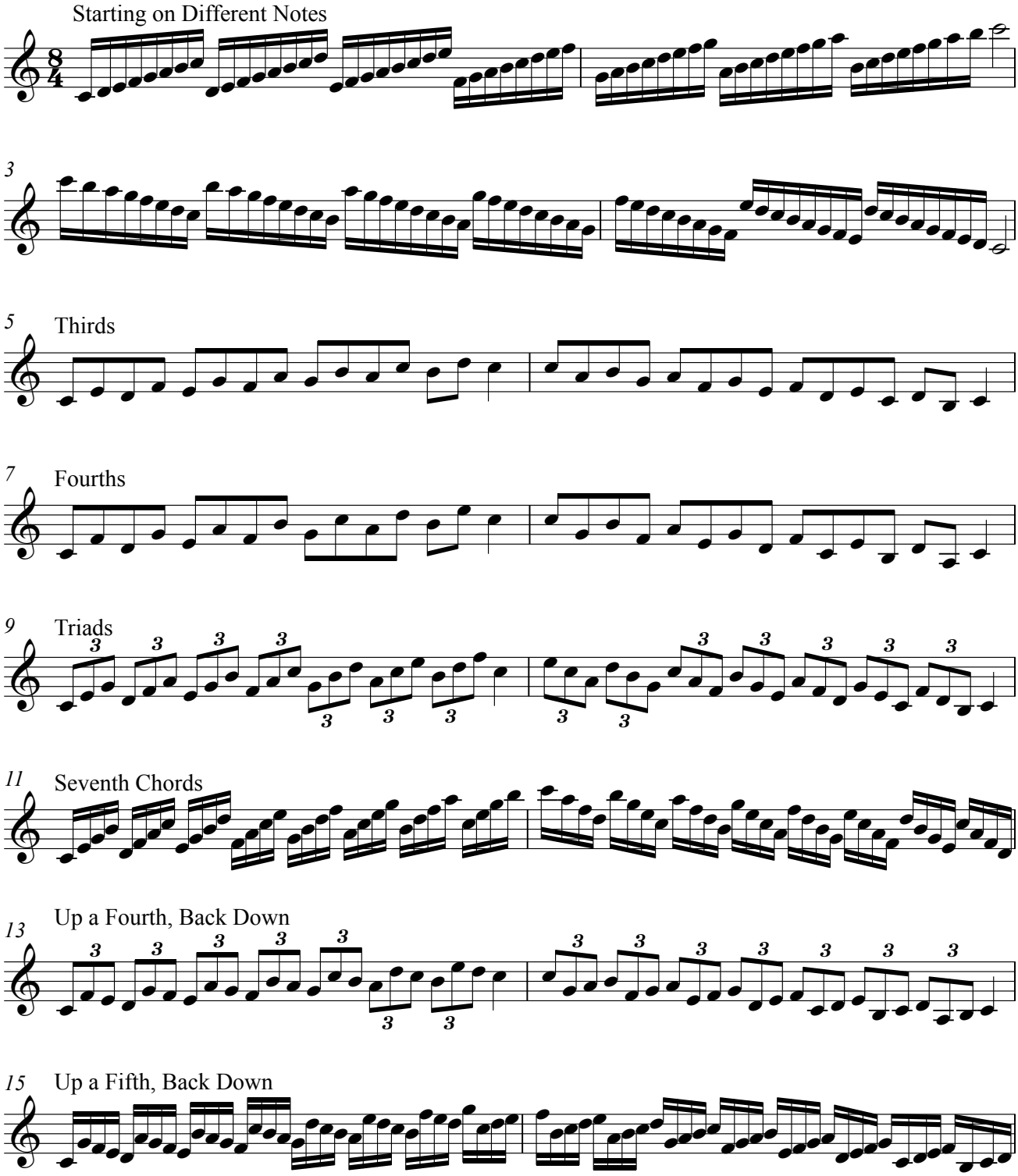
Example - Ornithology



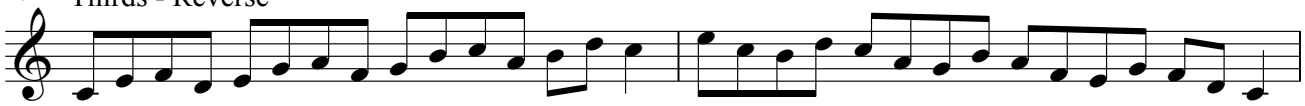
Drop-Two Voicings



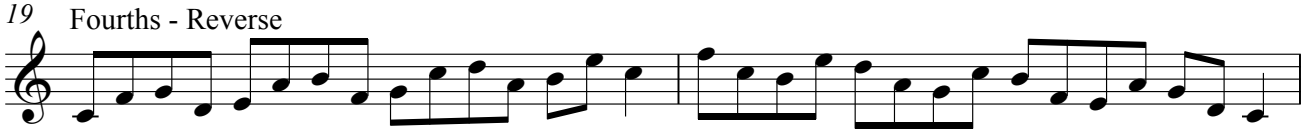
Working With Scales



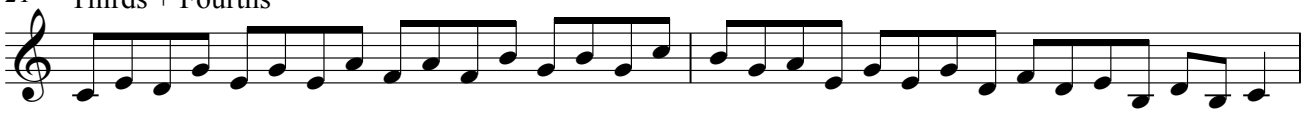
17 Thirds - Reverse



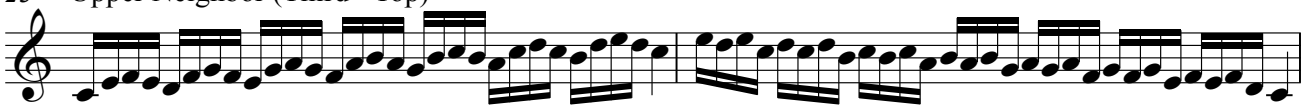
19 Fourths - Reverse



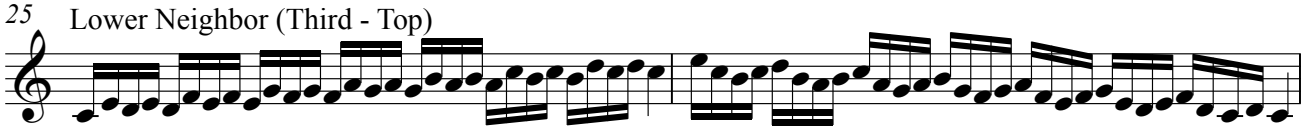
21 Thirds + Fourths



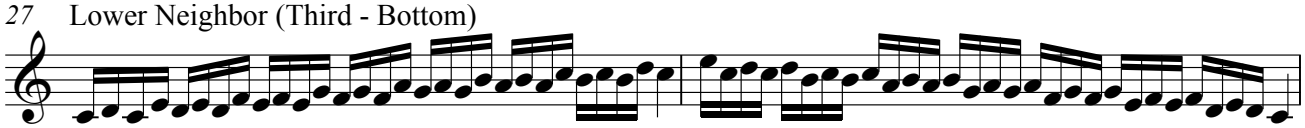
23 Upper Neighbor (Third - Top)



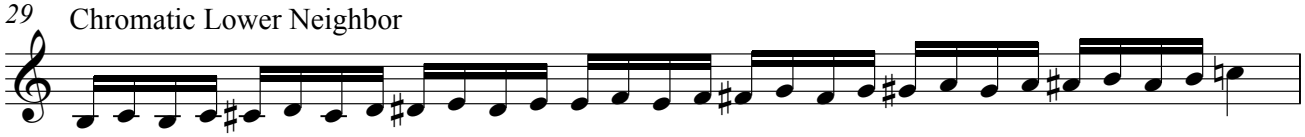
25 Lower Neighbor (Third - Top)



27 Lower Neighbor (Third - Bottom)



29 Chromatic Lower Neighbor



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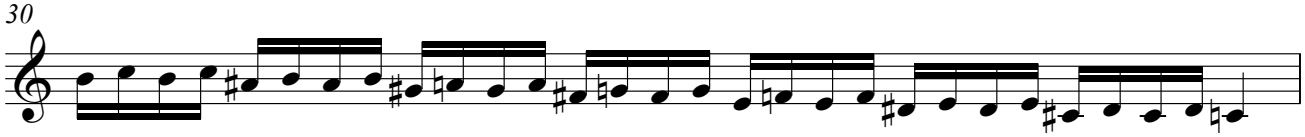
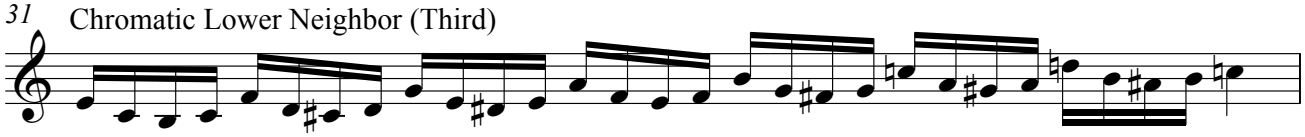


31 Chromatic Lower Neighbor (Third)



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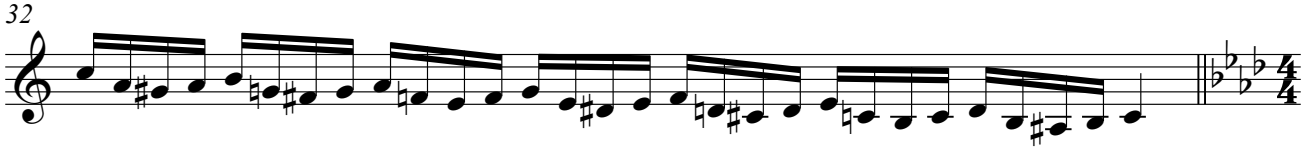
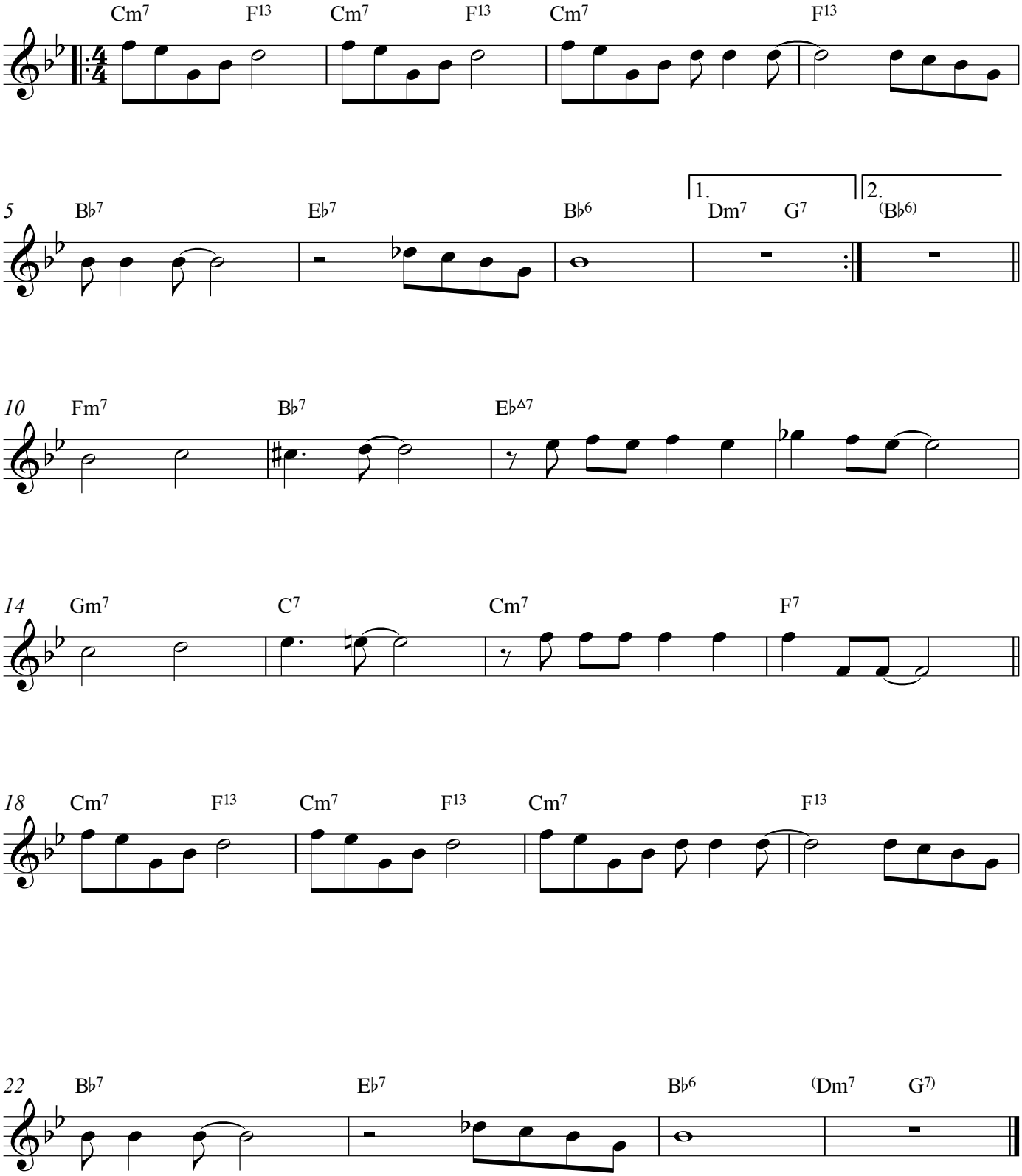


Honeysuckle Rose

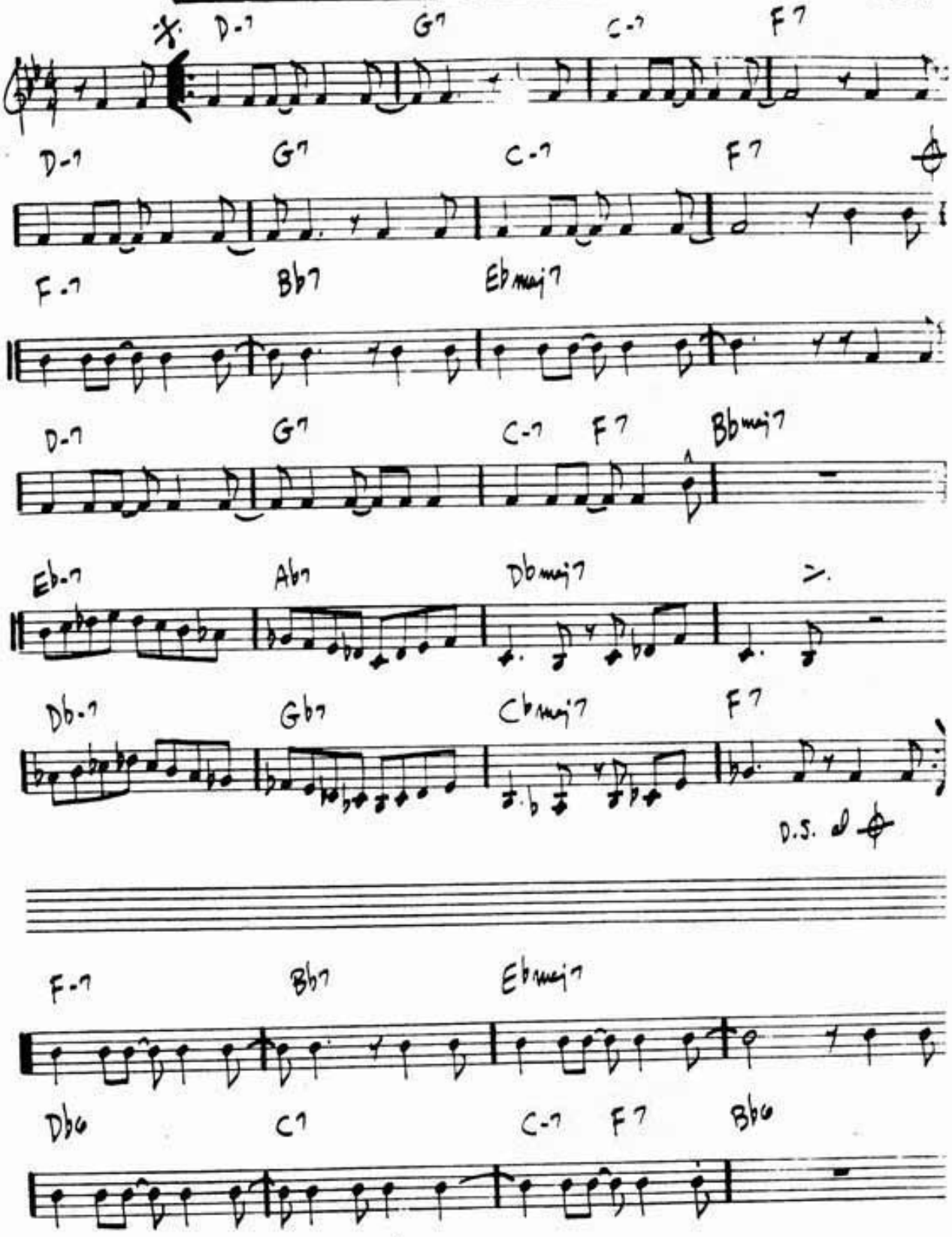
Fats Waller



ONE NOTE SAMBA

– A.C. JOBIM

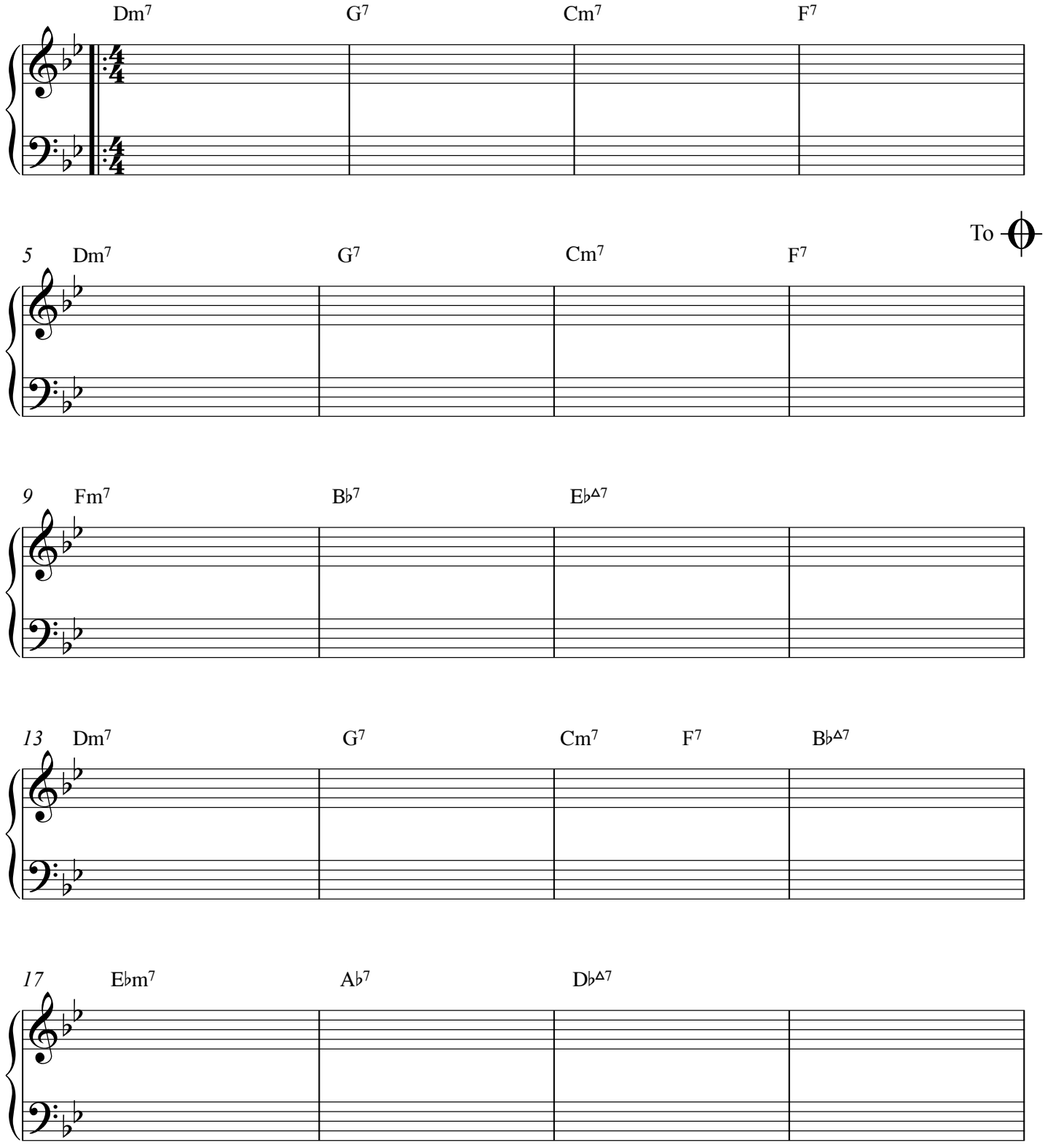
331



STAN GETZ - "GETZ AU GO GO"

One Note Samba

A.C. Jobim



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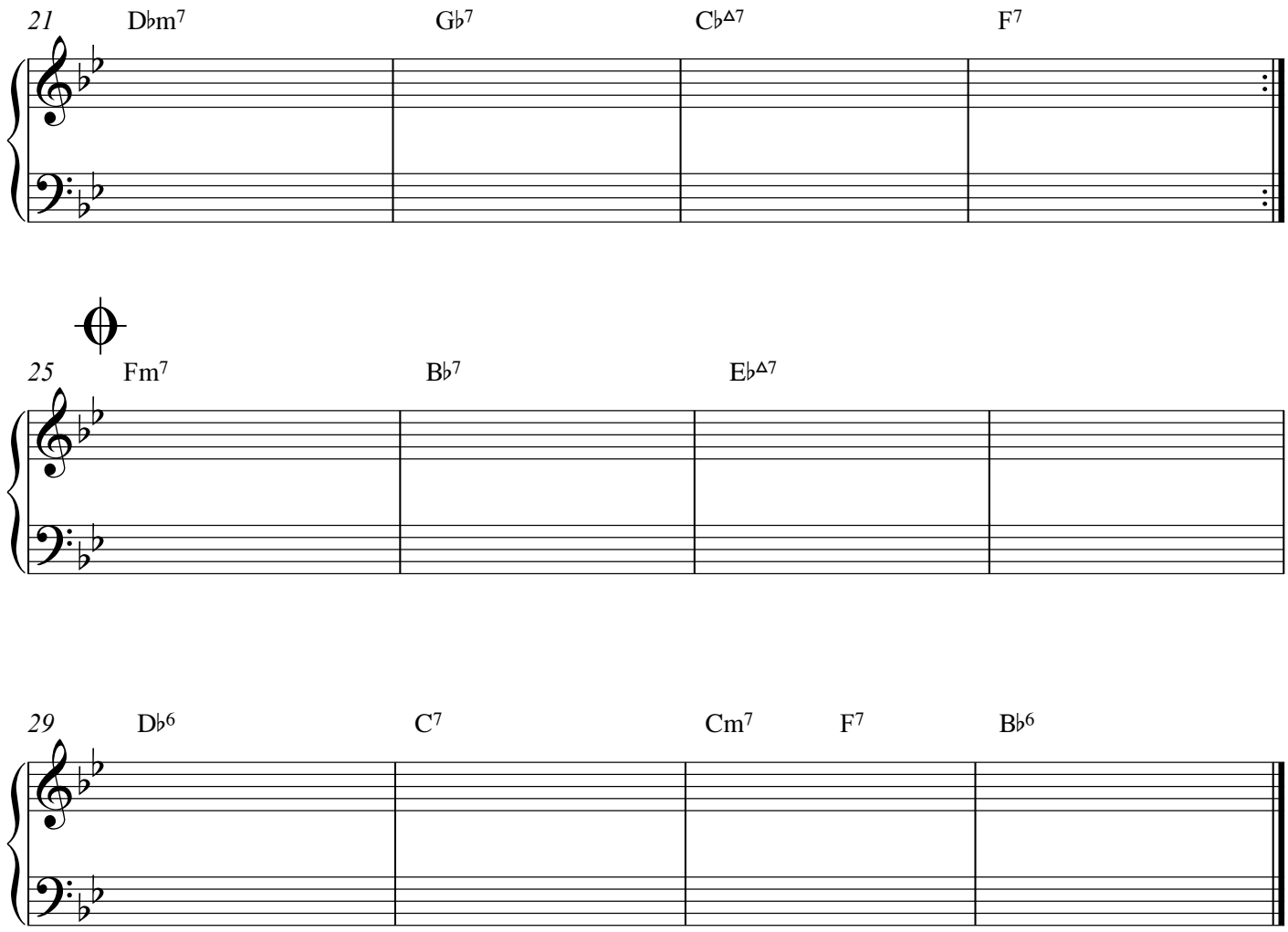
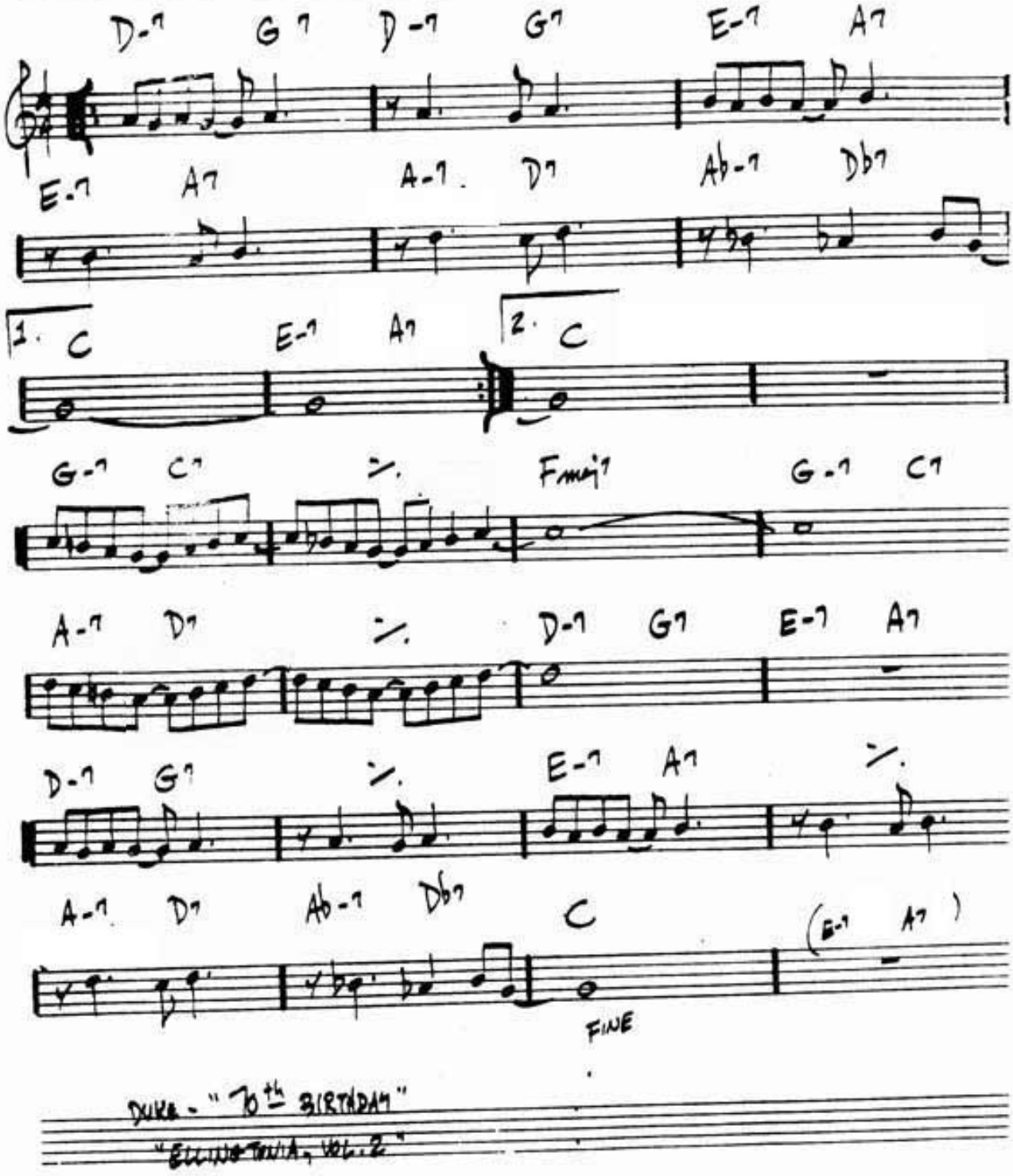


SATIN DOLL

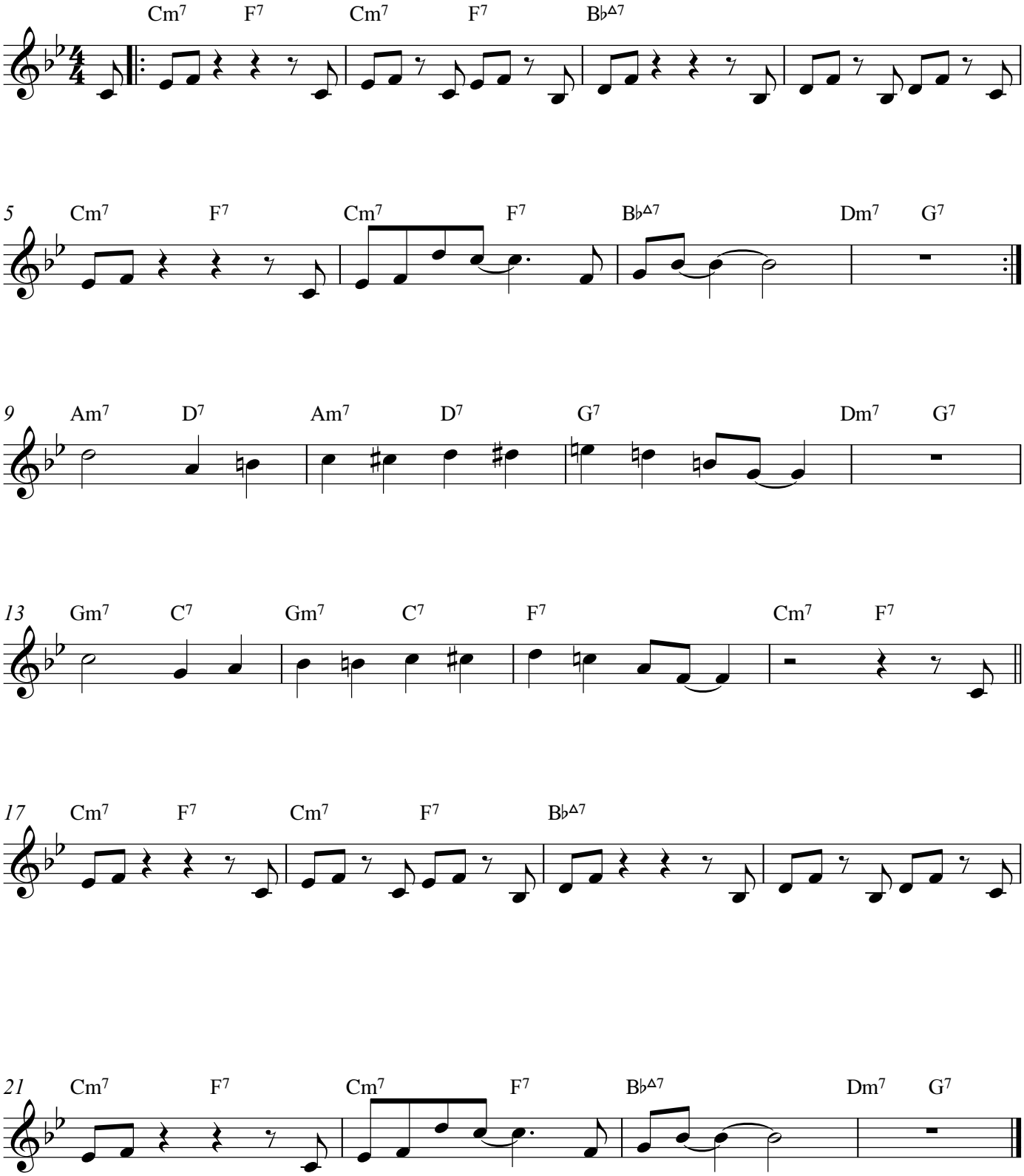
– DUKE ELLINGTON



DUKE - "70th BIRTHDAY"
"ELLINGTONIA, VOL. 2"

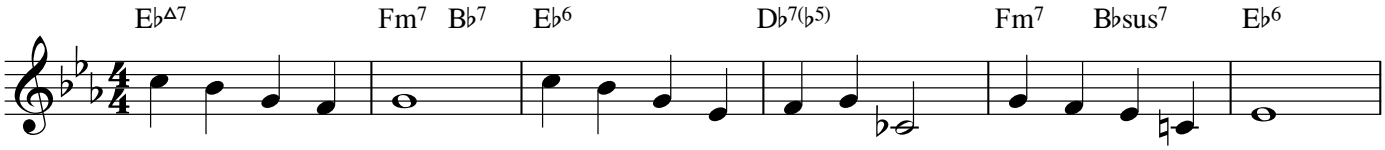
Perdido

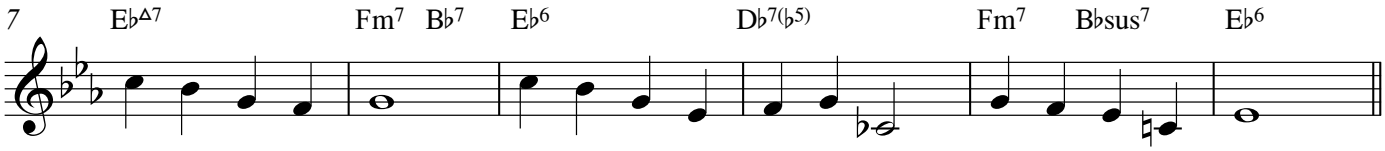
Duke Ellington/Juan Tizol

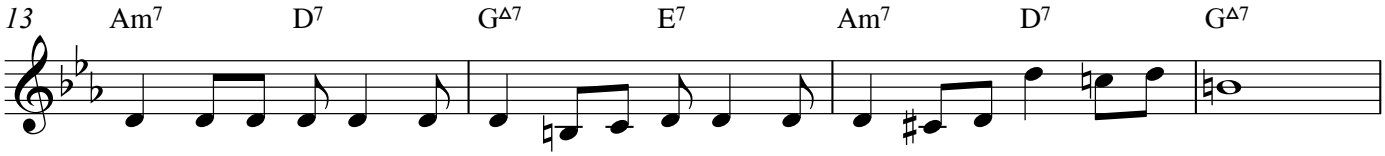


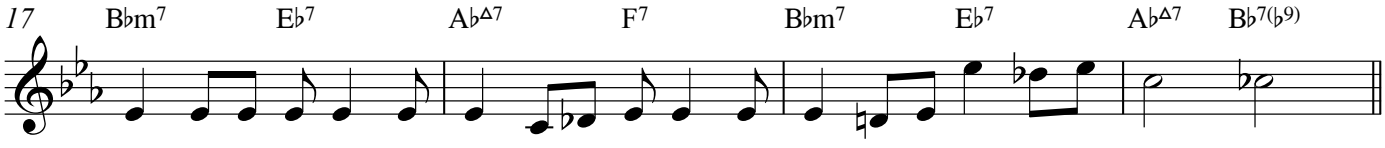
Moonlight in Vermont

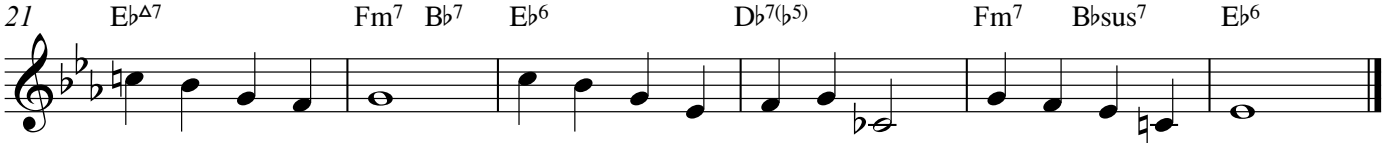
Seussendorf/Blackburn







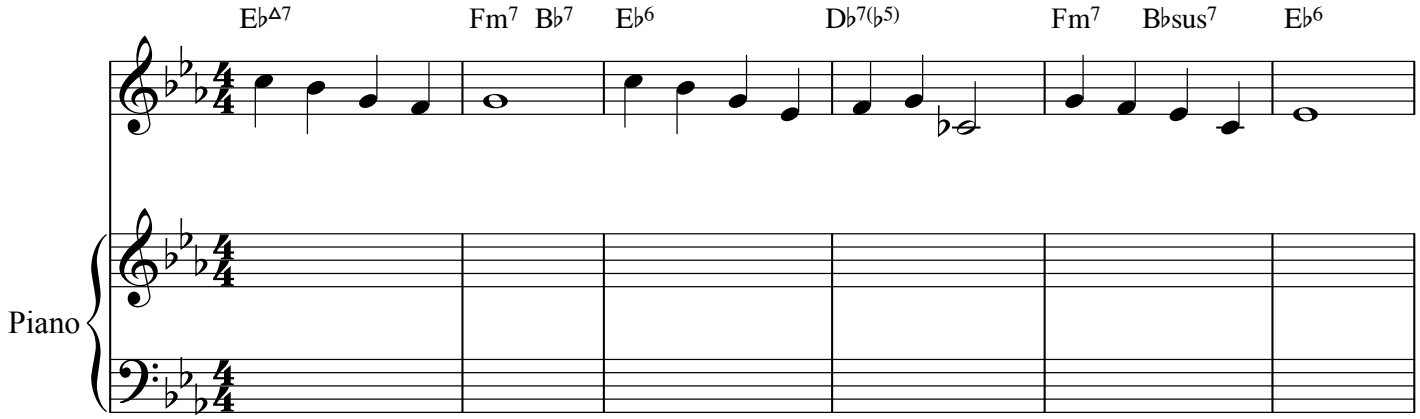


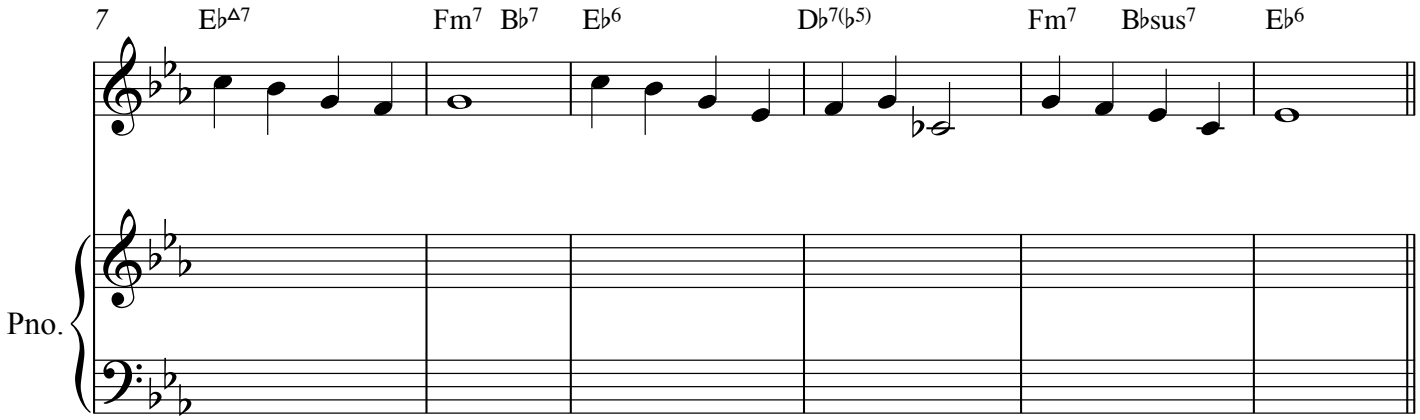


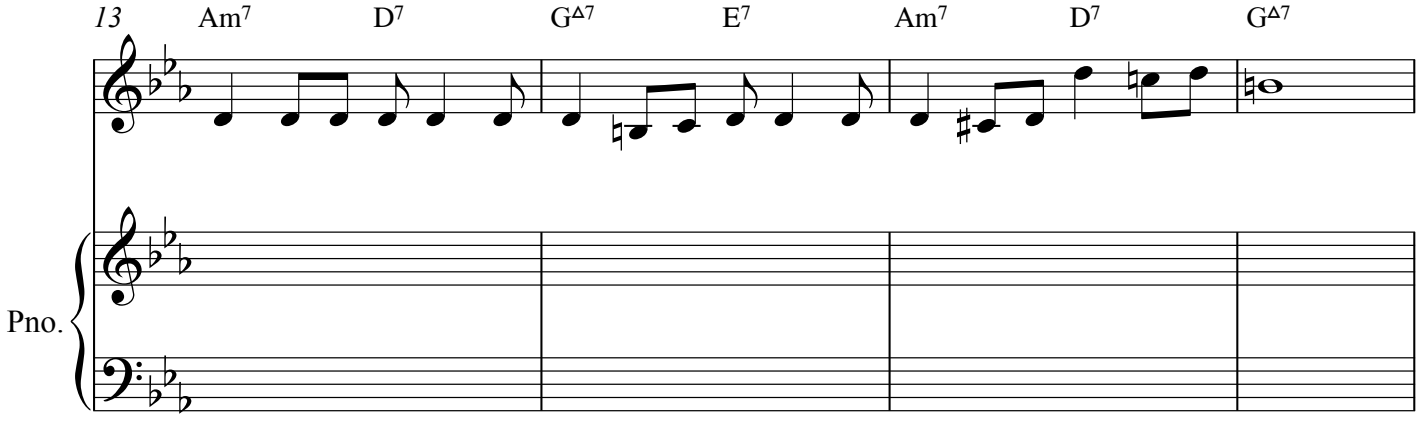
Moonlight in Vermont

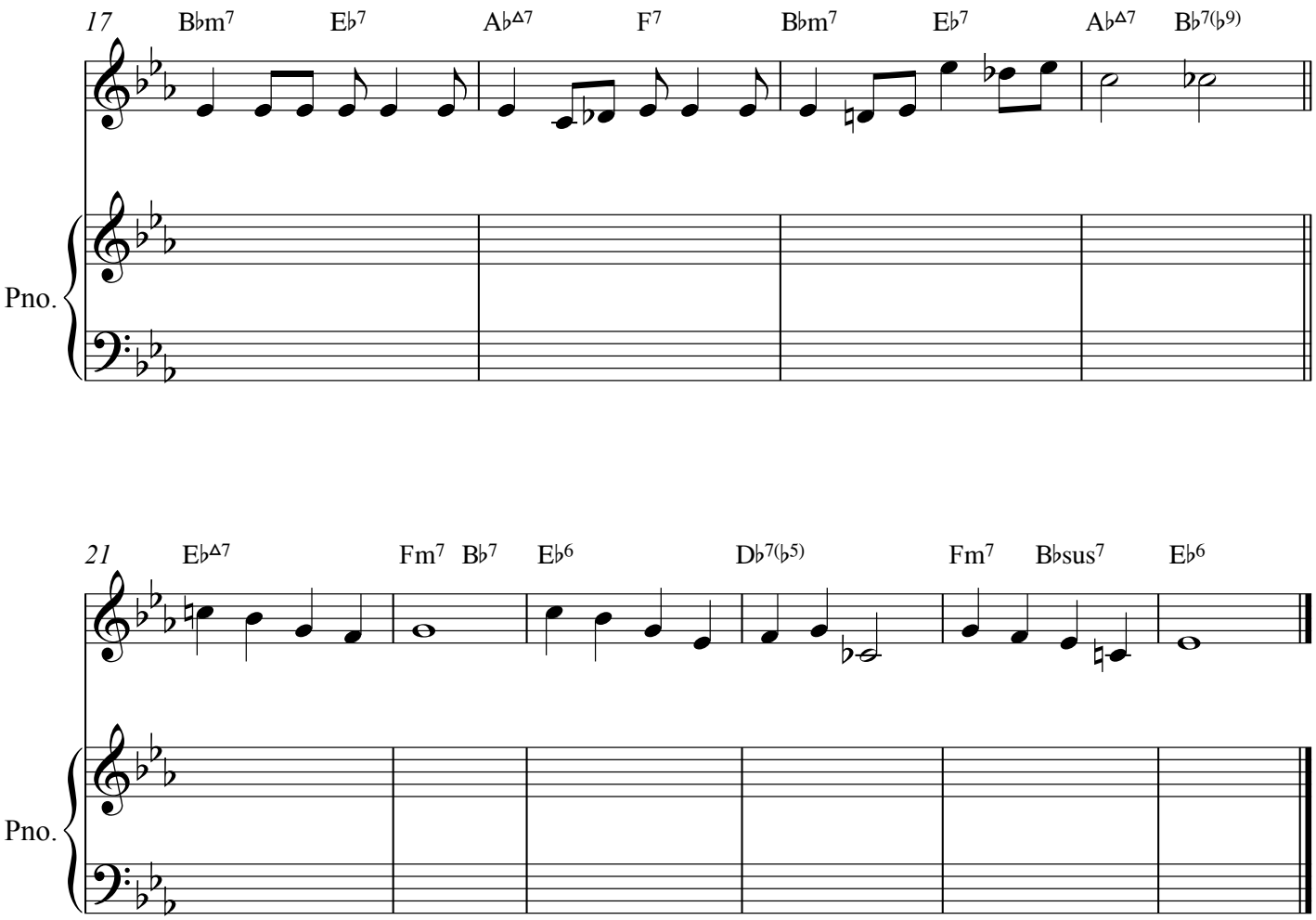
Write in Two-Handed Shell Voicings

Seussendorf/Blackburn





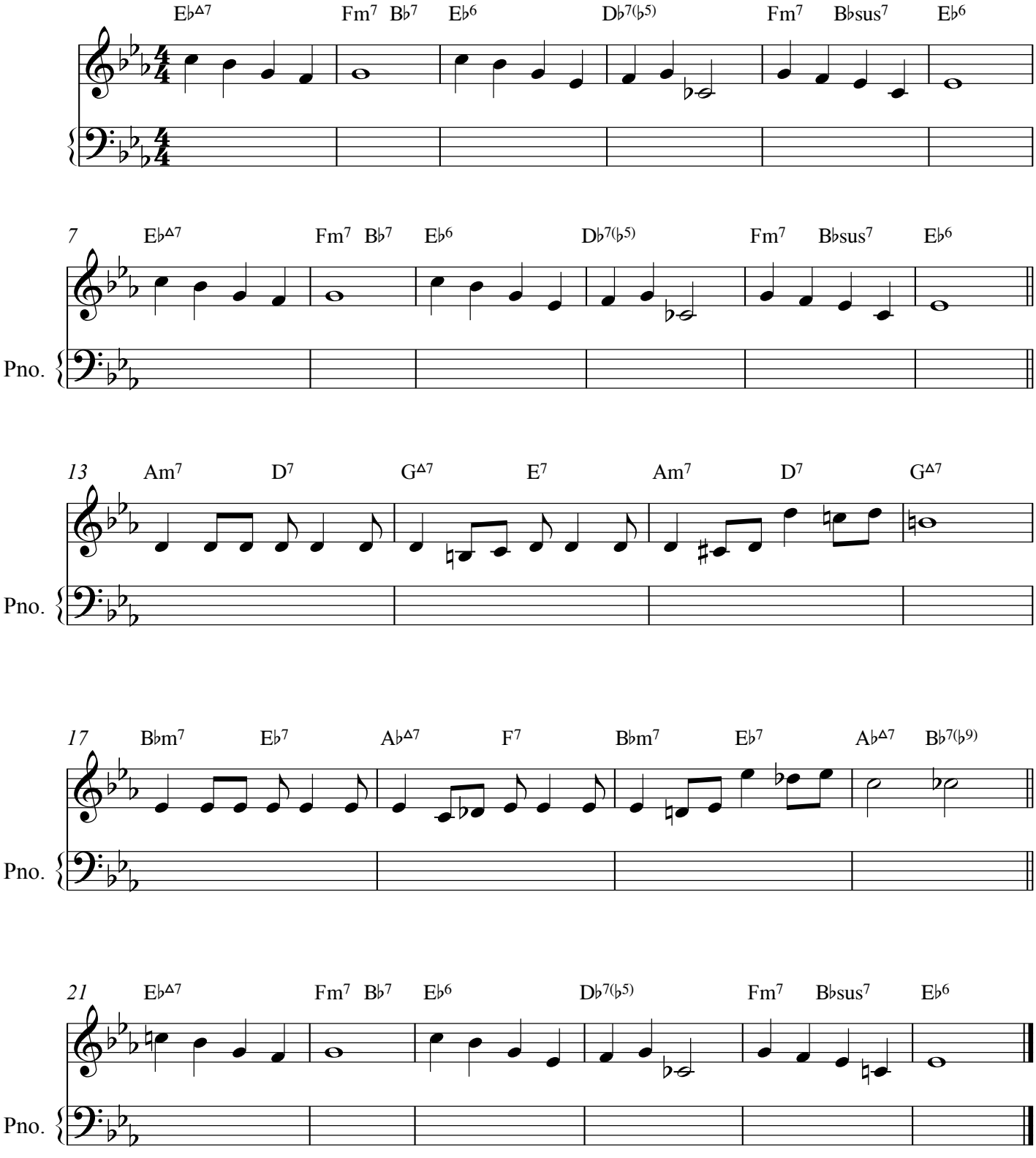



17
B♭m7
E♭7
A♭△7
F7
B♭m7
E♭7
A♭△7
B♭7(♭9)
Pno.
21
E♭△7
Fm7
B♭7
E♭6
D♭7(♭5)
Fm7
B♭sus7
E♭6
Pno.

Moonlight in Vermont

Write in One-Handed Shell Voicings

Seussendorf/Blackburn

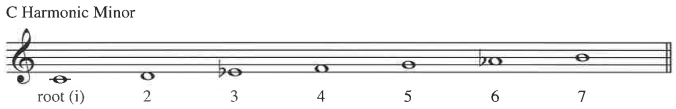


CHAPTER 12

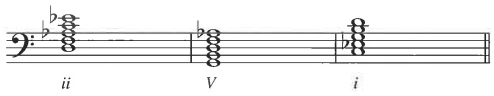
MINOR ii-V-i's

Thus far, we've only studied ii-V-I's in major keys – that is, where the "I" is a major chord and the other chords are derived from the major scale.

You can also create ii-V-i* progressions in minor keys from the harmonic minor scale. Recall that the harmonic minor scale is like a major scale but with a lowered third and sixth.



Just as with a major ii-V-I, form the chords for a minor ii-V-i by stacking every second note starting from the second, fifth, and root notes of this scale. Since we're now familiar with the ninth, we can create five-note chords:



The middle chord should look familiar – it's a dominant seventh chord with a flatted ninth. In C minor, the "V" chord is a G7(♭9).

The other two chords are new. The "ii" chord is like a minor seventh chord, but has a flatted fifth and flatted ninth. Any minor seventh chord with a flatted fifth is called a **half-diminished chord**.** There are two ways to write the chord symbol for this chord. One is to call it a minor chord with a flatted fifth – Dm7(♭5). The other is to write a circle with a diagonal slash through it – D∅7. These are equivalent and you should be prepared to read both.

The "i" chord is a kind of hybrid – it has the seventh of a major chord but the third of a minor chord. Because of these qualities, it's called a **minor-major seventh chord** and its symbol is a little "m" followed by a superscript triangle – Cm△7.

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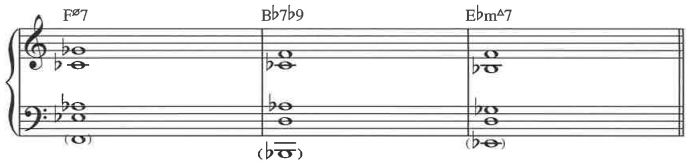
Find a ii-V-I progression in E♭ minor.



* The "i" is now lower case because it represents a minor chord.

** It's called a half-diminished chord regardless of whether the ninth is lowered or not. In fact, for half-diminished chords, you get to choose which kind of ninth you want to use – just make sure your choice doesn't clash with the melody.

TO THE SHED!

1) **Fill in the Blanks:** Fill in the missing chord symbols to complete these minor ii-V-i progressions.

F∅7 - _____ - _____

_____ - B7(♯9) - _____

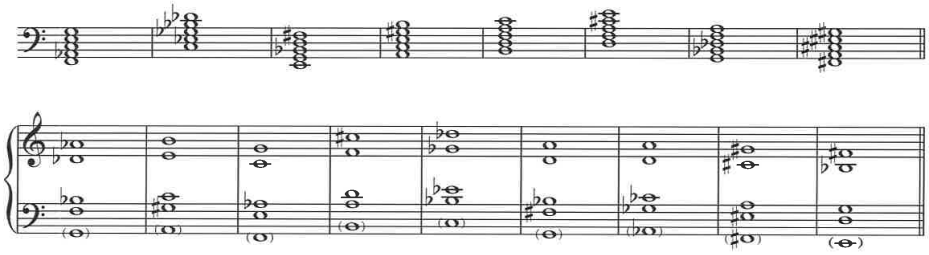
D♭∅7 - _____ - _____

B♭∅7 - _____ - _____

_____ - _____ - Gm△7

_____ - A7(♯9) - _____

2) **Name that Chord:** Determine whether the chords below are half-diminished or minor-major seventh. Then write the correct chord symbol above the staff.



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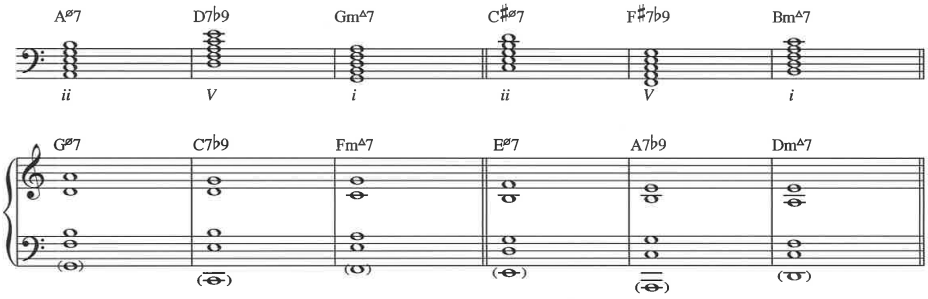
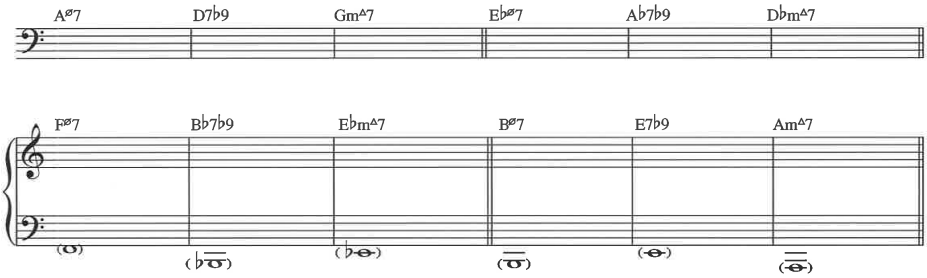
3) **Finish the Job:** Add the necessary flats or sharps to create minor ii-V-i's.



4) **Write it:** Write in the correct chords for the indicated ii-V-i. For the first line, write voicings for the left hand in closed position. For the second line, write the full shell voicing.



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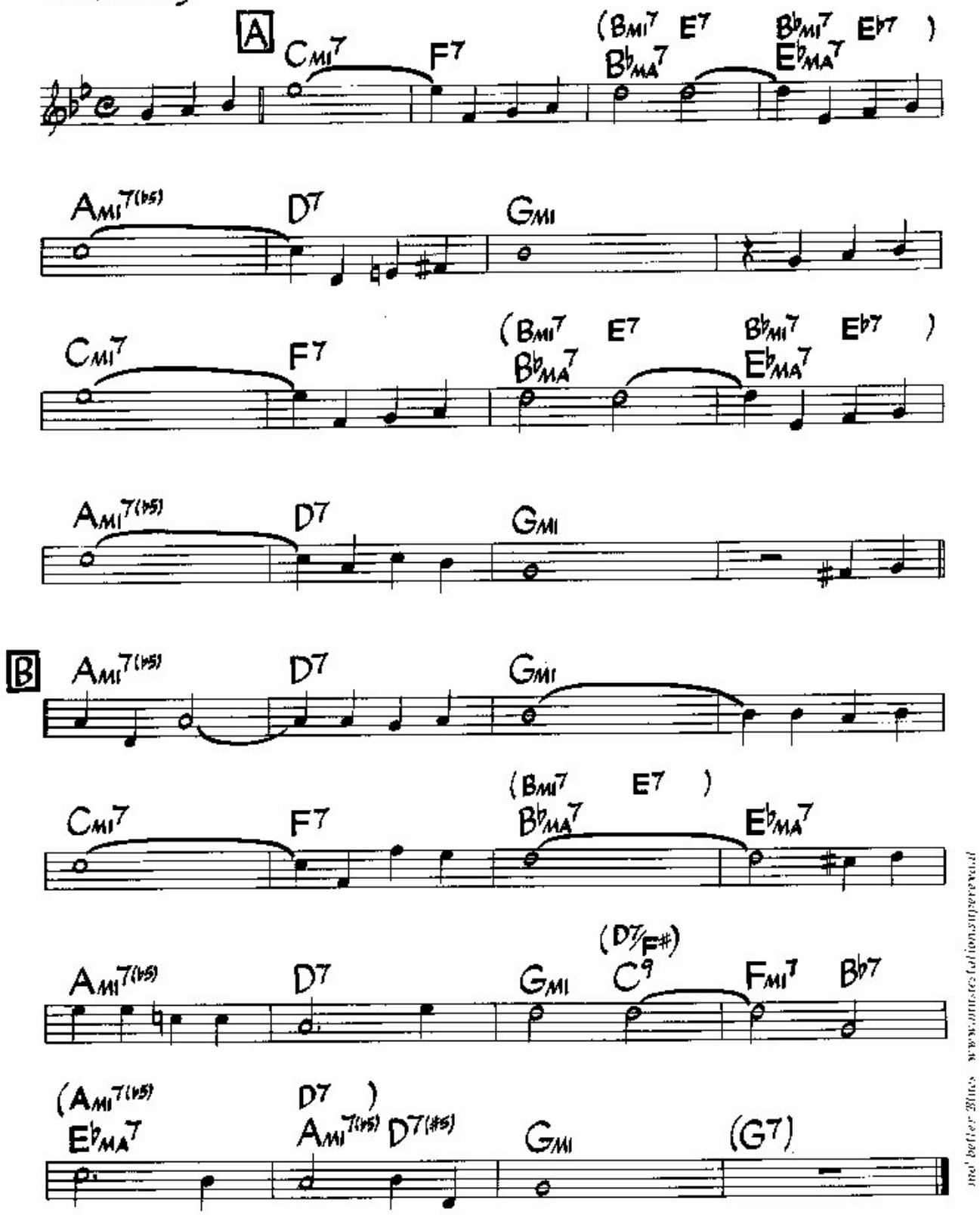
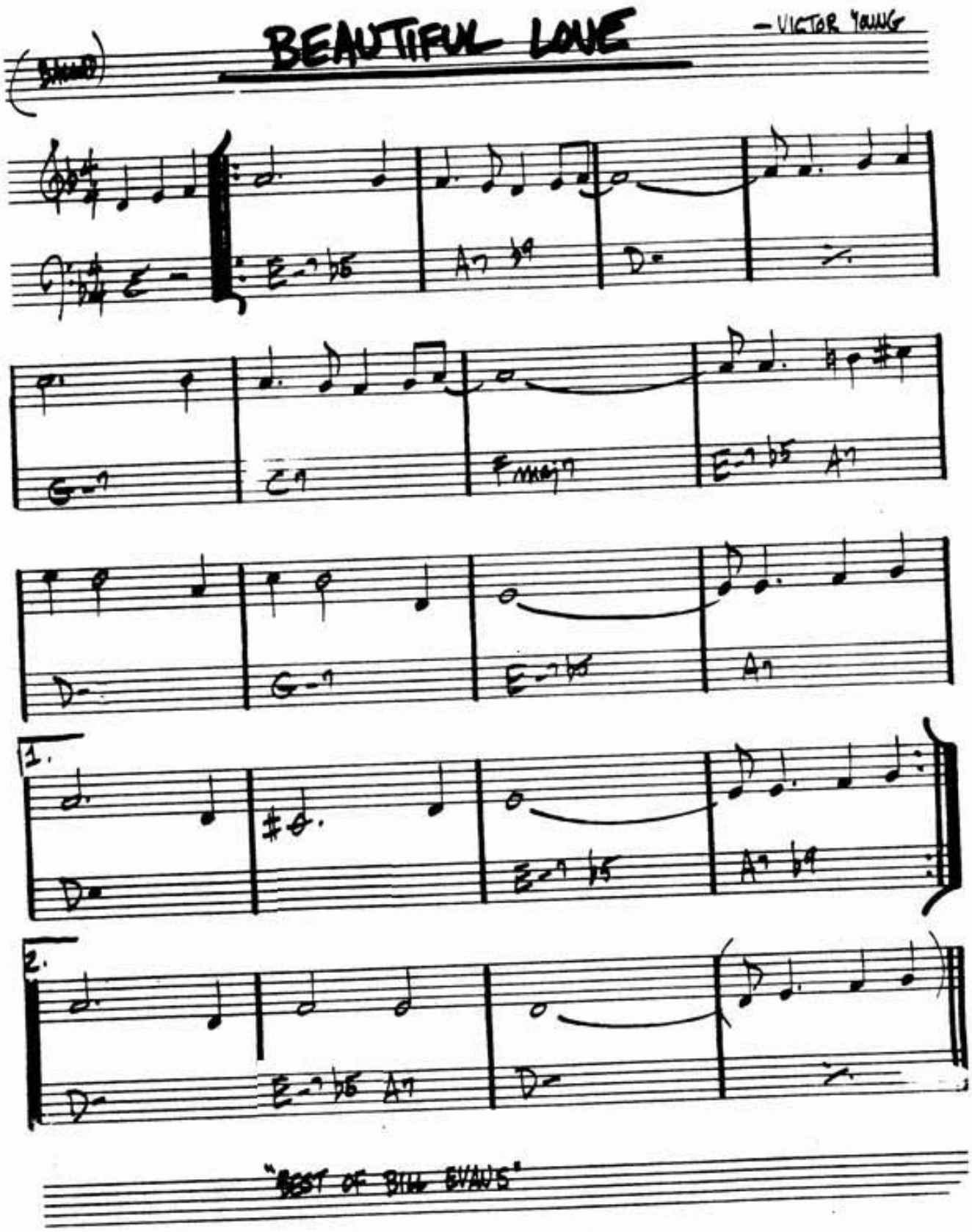
Autumn Leaves

Med. Swing



and better Blues www.musicstation.superexcel

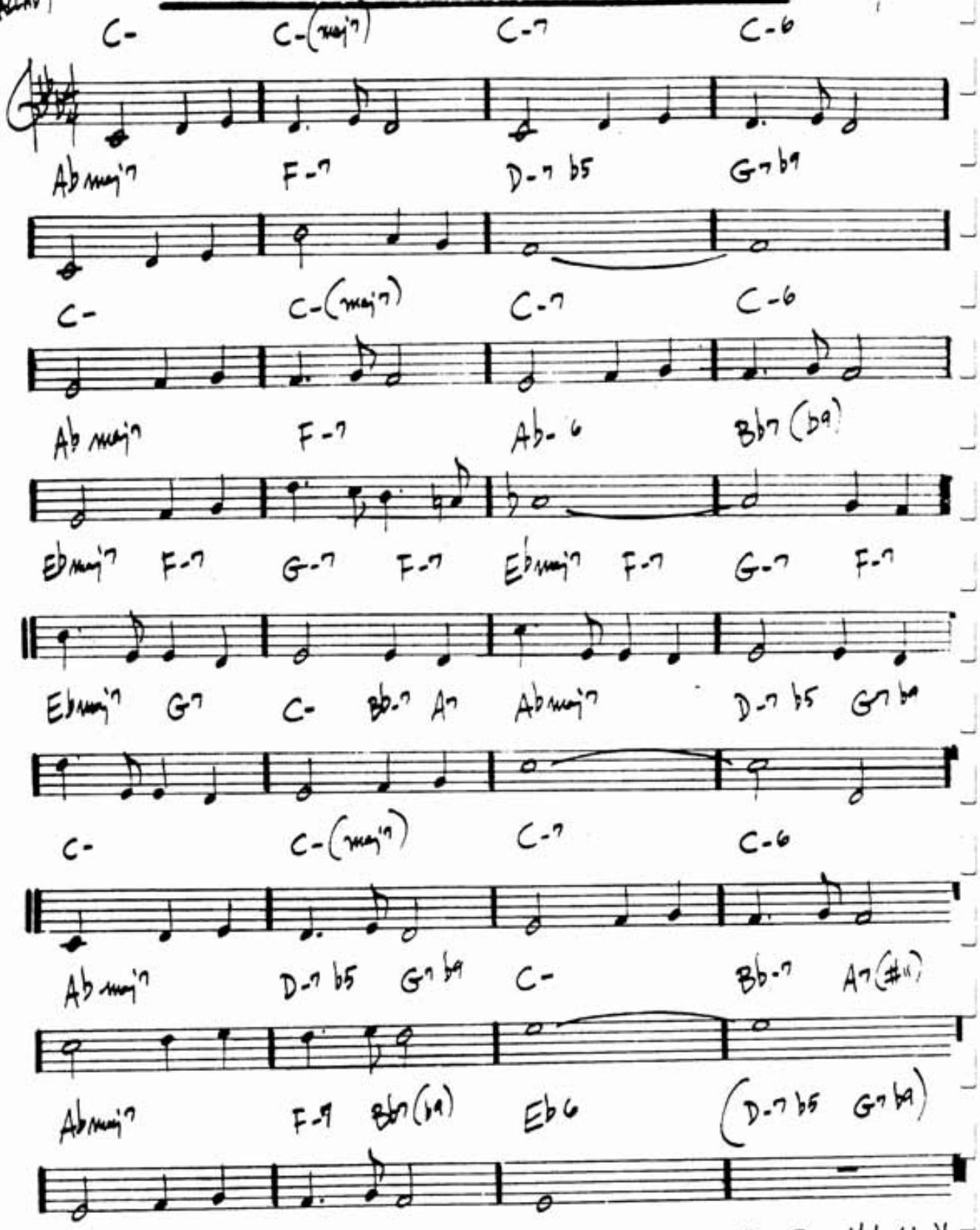

BEAUTIFUL LOVE
— VICTOR YOUNG
1.
2.
"BEST OF BILL EVANS"

308.

(BALLAD)

MY FUNNY VALENTINE

- RODGERS / HART



"MILES DAVIS SEXTET VOL. 1 - JAZZ AT THE PLAZA" Miles - "My Funny Valentine"

Basic Ballad Solo Piano Voicings

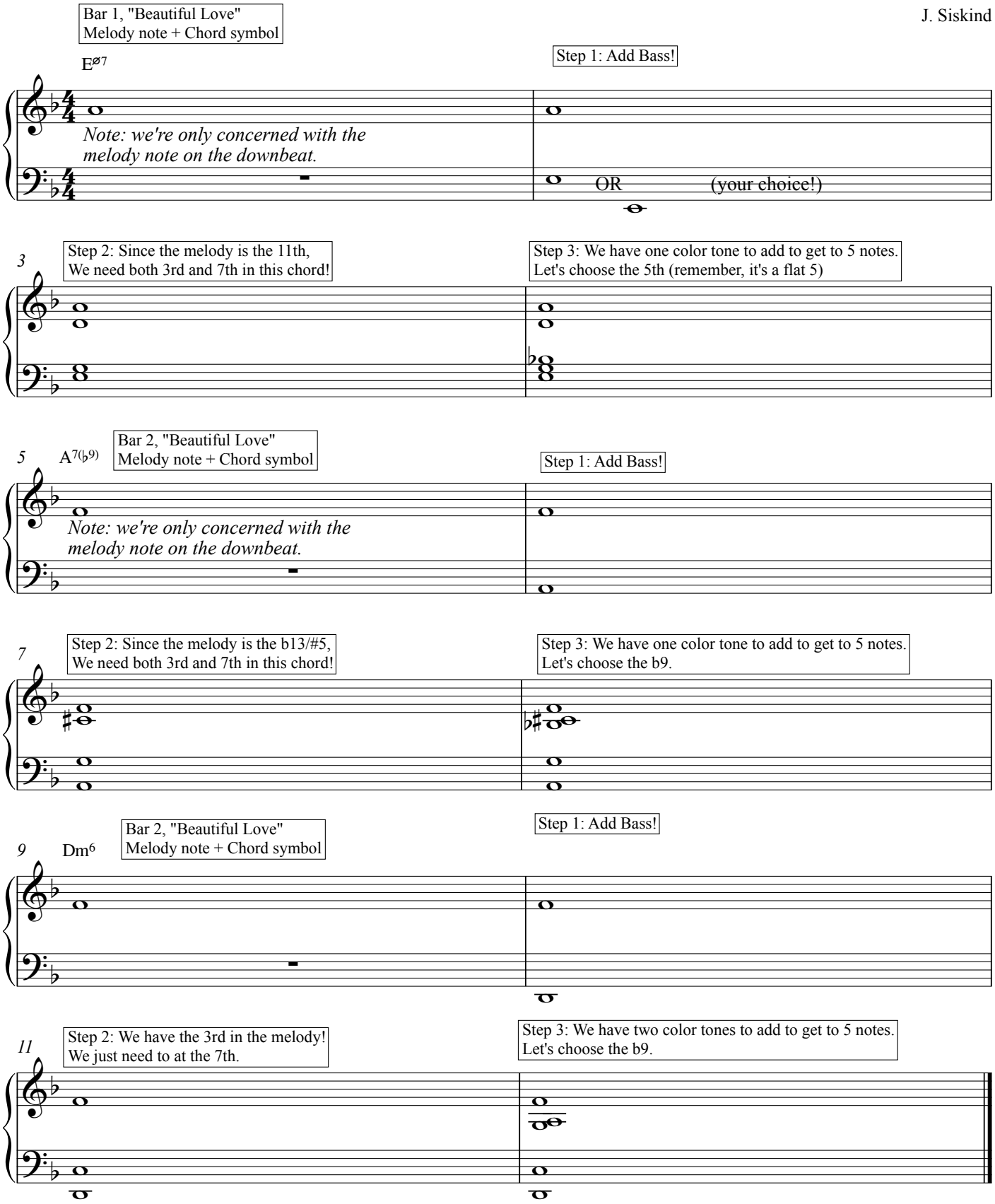
- 5 notes at a time
- Top note is melody; bottom note is bass
- This leaves us with three middle notes
- If top note is neither 3rd or 7th…
    - For the three middle notes, fill in third, seventh, and one color toner
        - Color tone can be 5th, 9th, 13th (and 11th on minor chords)
- If top note is 3rd or 7th
    - For the three middle notes, fill in with the missing "essential tone" (3 or 7, whichever *isn't* in the melody; plus two "color tones" (5, 9, 13 (11th on minor)
    - One exception: if the 3rd/7th is very high up (roughly above the B above middle C), you <u>can double</u> that note in these three middle notes
- Voicings should be relatively well-spaced and they must be physically playable! Be careful about having small intervals close to the bass, as these tend to get "muddy."

<u>General Rules for Voicings</u>

- No roots
- Thirds/sevenths should be prominent
- No stacks of thirds
- Relatively evenly spaced intervals
- No minor 9ths
- No doublings
- Smooth voice leading

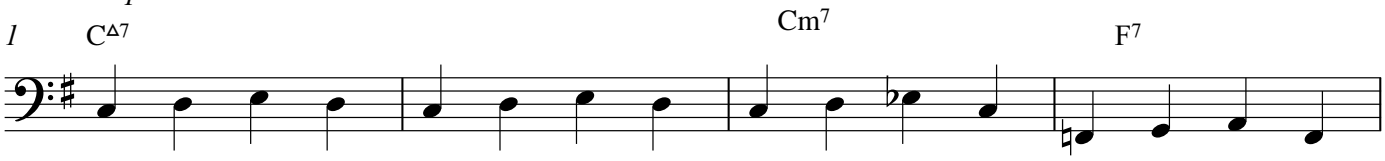
Beautiful Love

J. Siskind



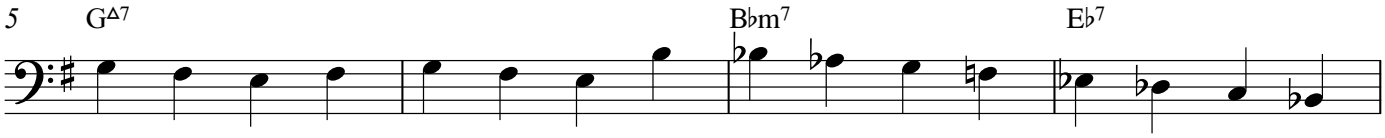
Basslines in 4

Stepwise Ascent



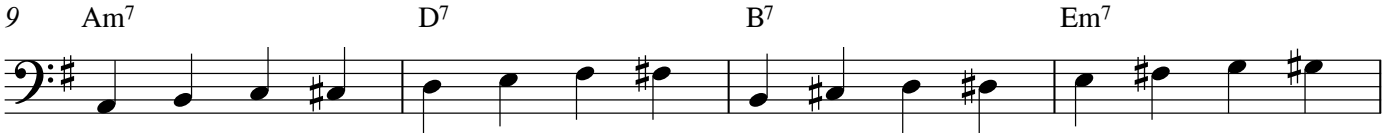
Use the last note of each bar to Prepare for the next chord. Try tomove by 5th/4th or step from beat 4 to beat 1.

Stepwise Descent



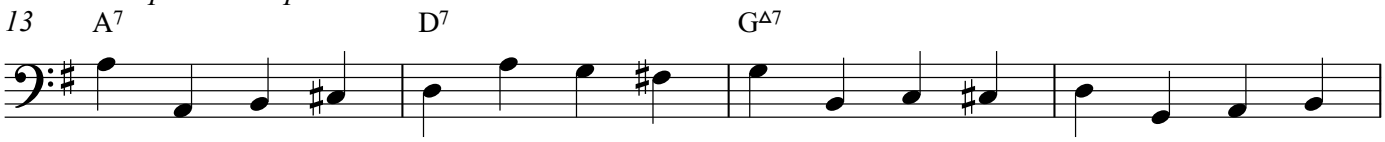
Make sure to place the half-steps on beats 3 and 4 in order to lead into the next measure

Walk-up

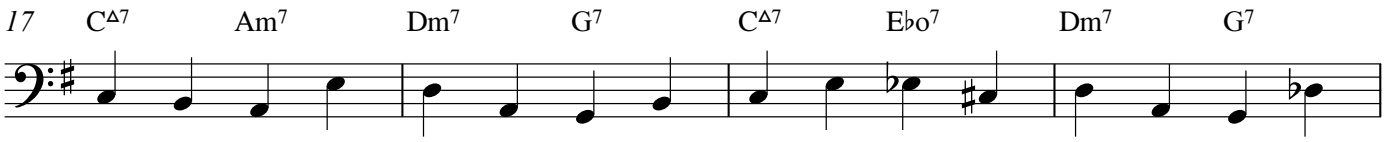


Leaps tend to take place on beat 2 and 4 and have to leap to strong chord tones (root, third, fifth)

Acceptable Leaps

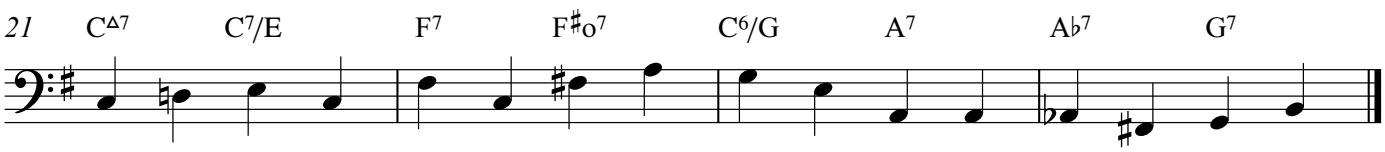


When two chords/bar, use the strategies from we learned regarding basslines "in 2"



When you have an inversion, you play the inverted note on the main beat and you can play the root on the secondary beat

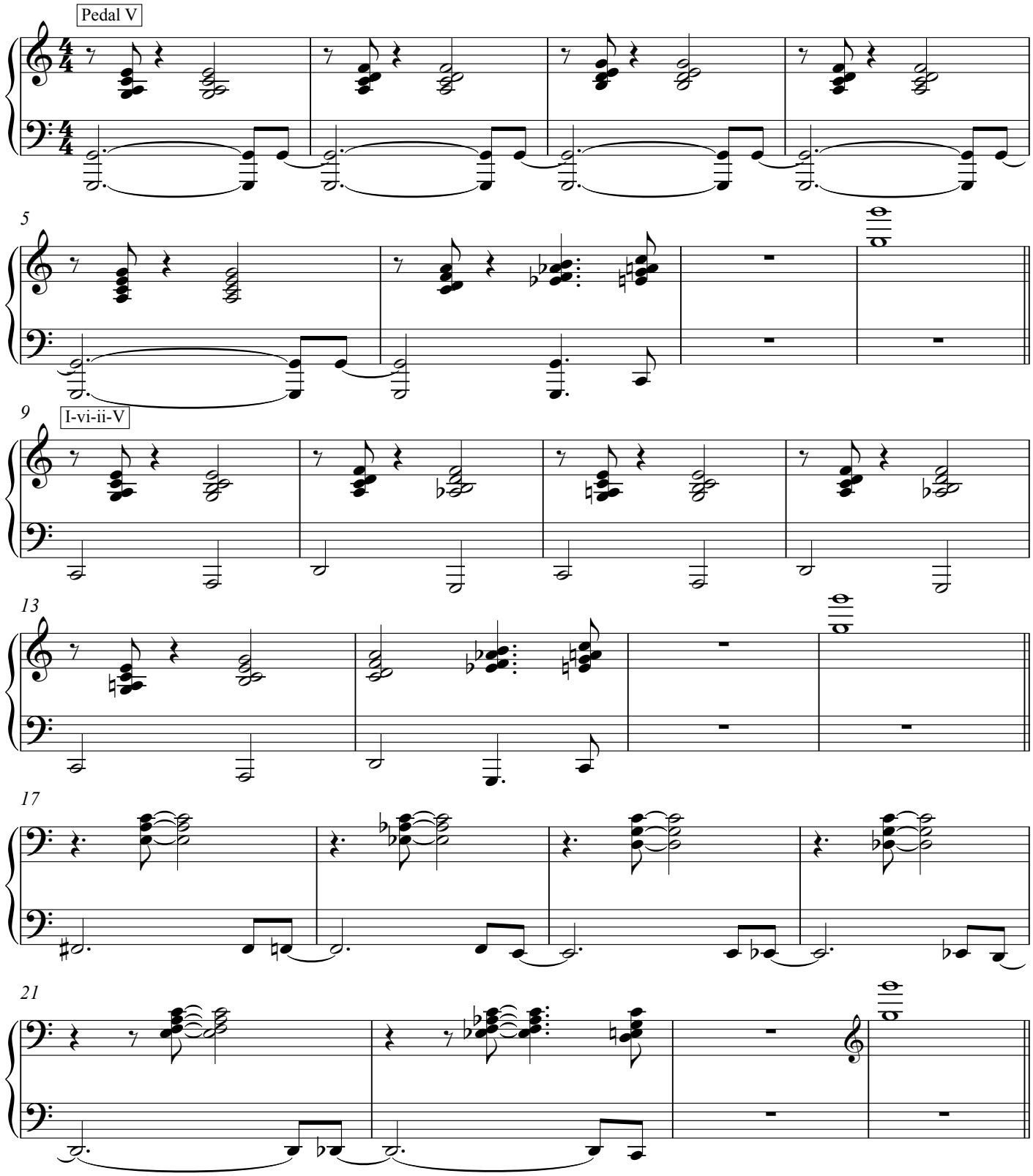
You can repeat a note in both the primary and secondary position, but it's recommended that you do so SPARINGLY!



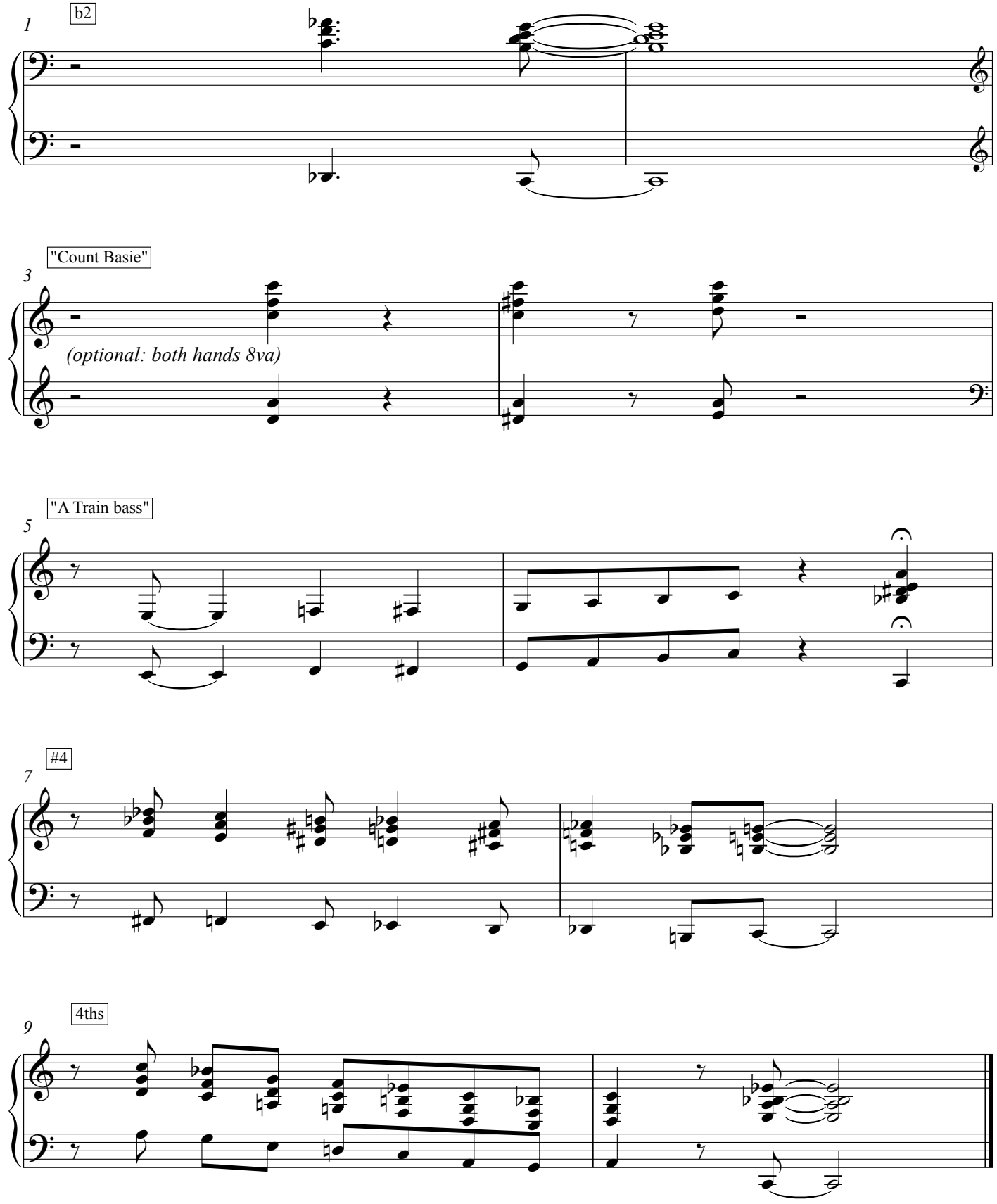
Intros

All Given in C

Siskind Jazz Piano



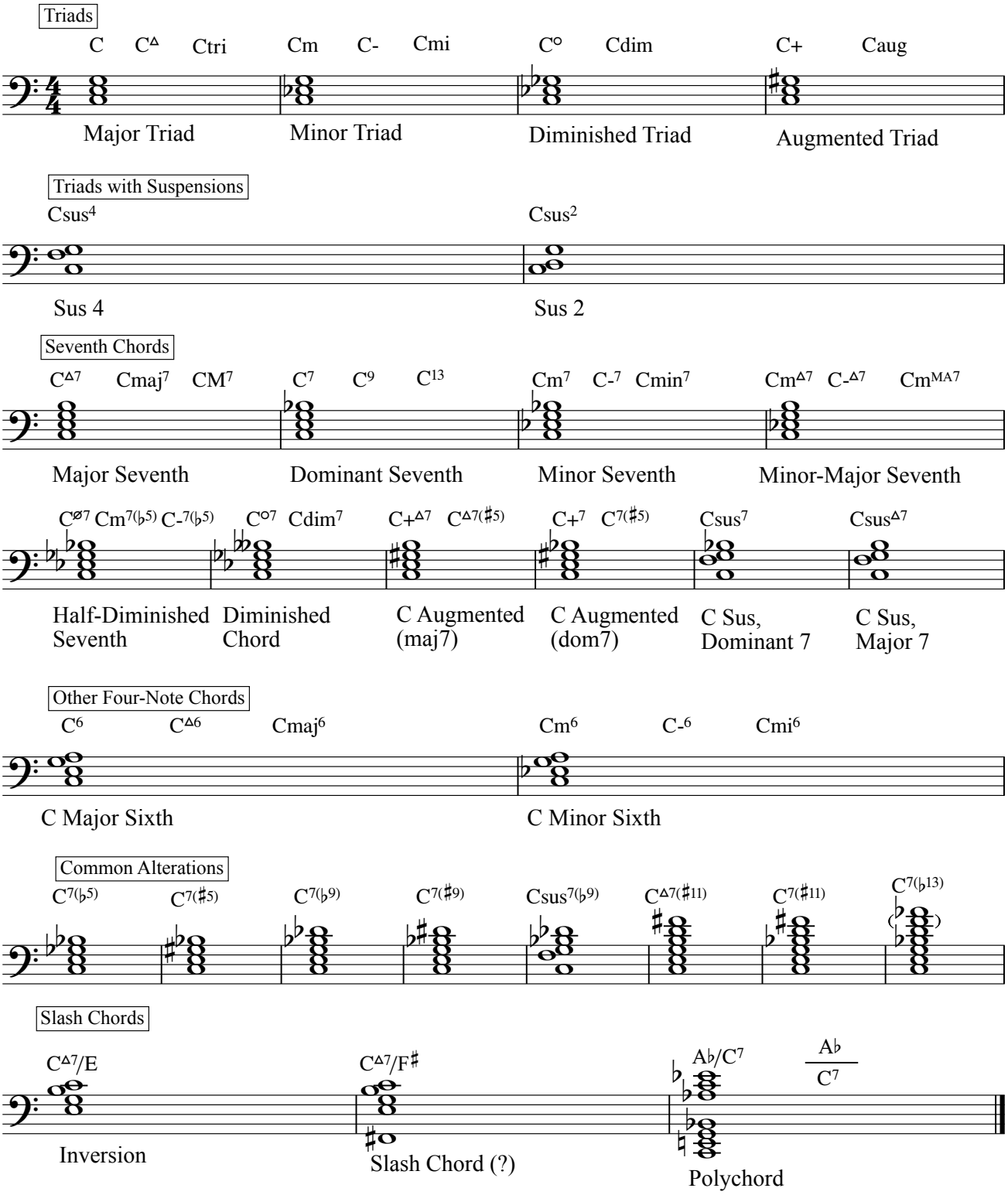
Endings


1
b2
3
"Count Basie"
(optional: both hands 8va)
5
"A Train bass"
7
#4
9
4ths

Chord Symbols, Chord Types

Jazz Theory

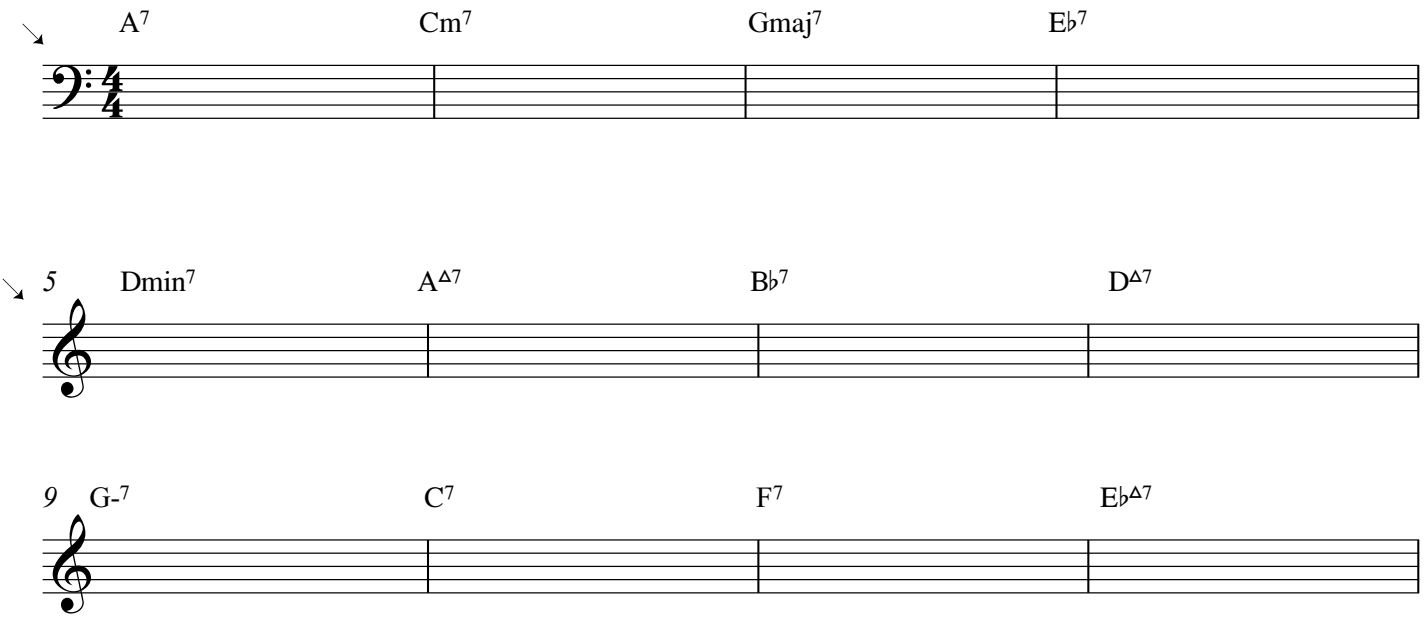
Prof. Jeremy Siskind



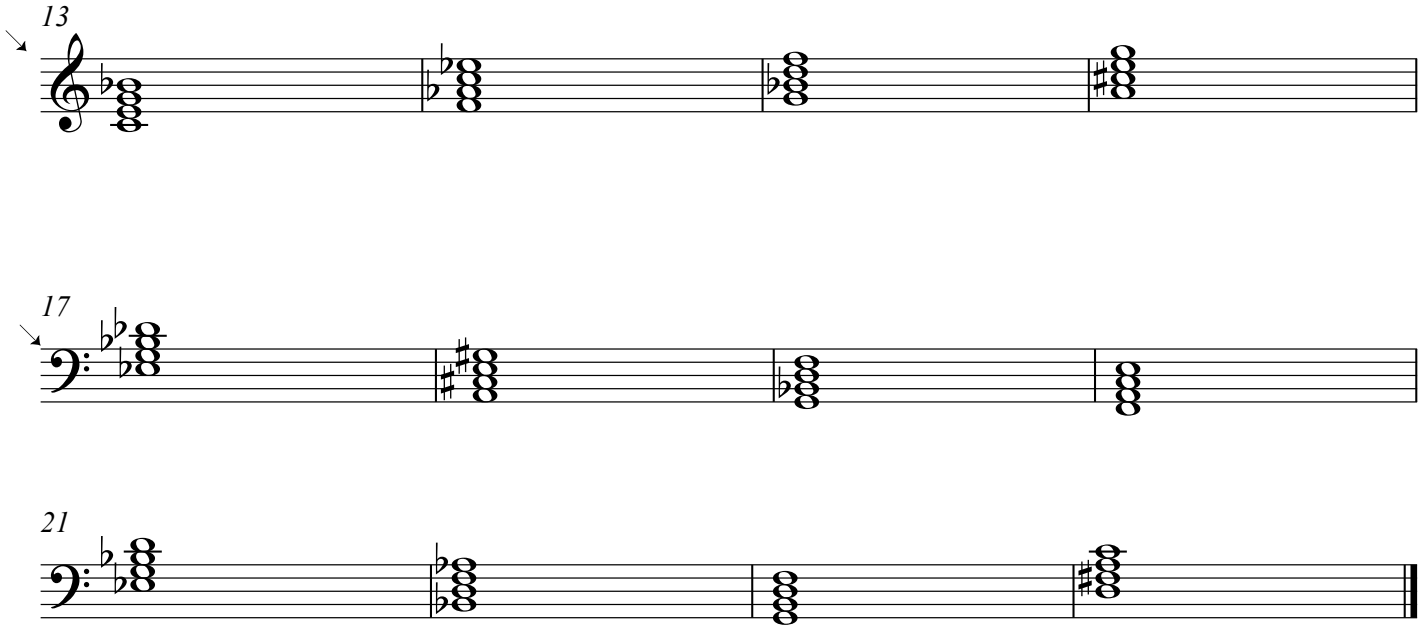
Jazz Piano Quiz 1

Siskind

Write the notes of the chord indicated below:



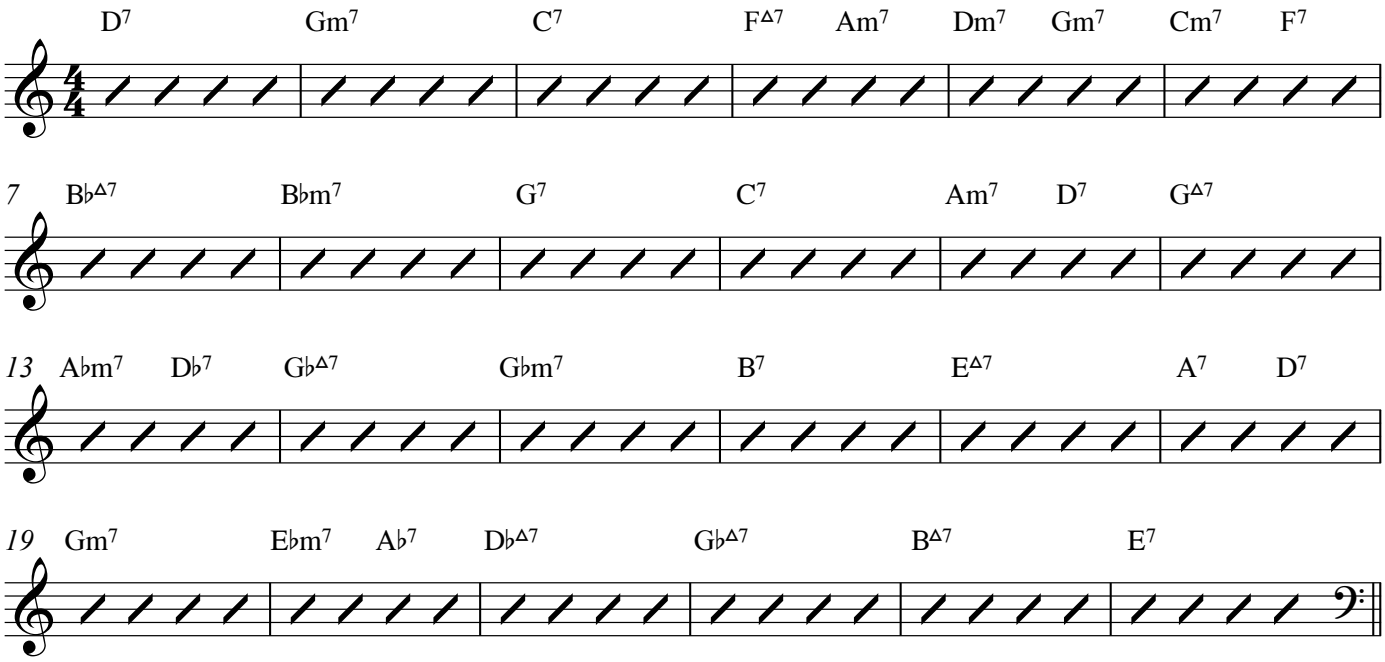
Write the correct chord symbol for the notes below:



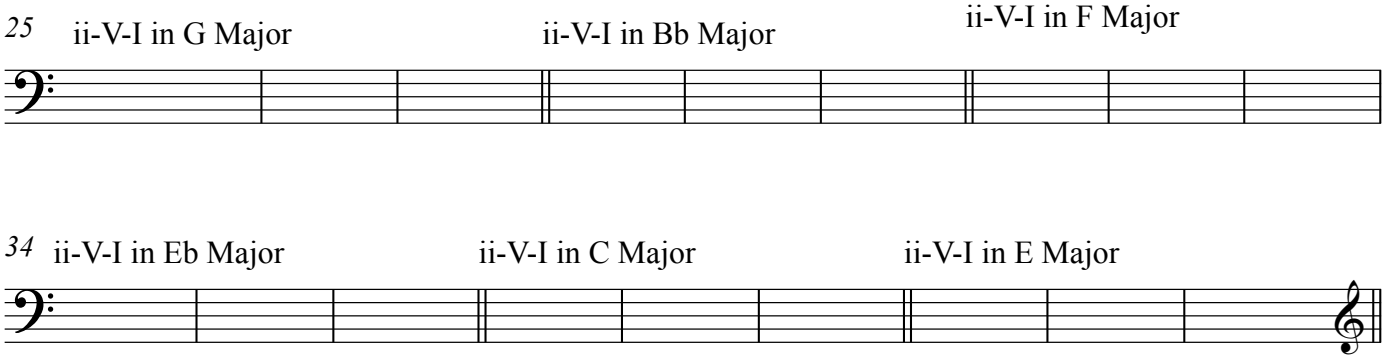
Pratice Quiz - Jazz Piano I

Siskind

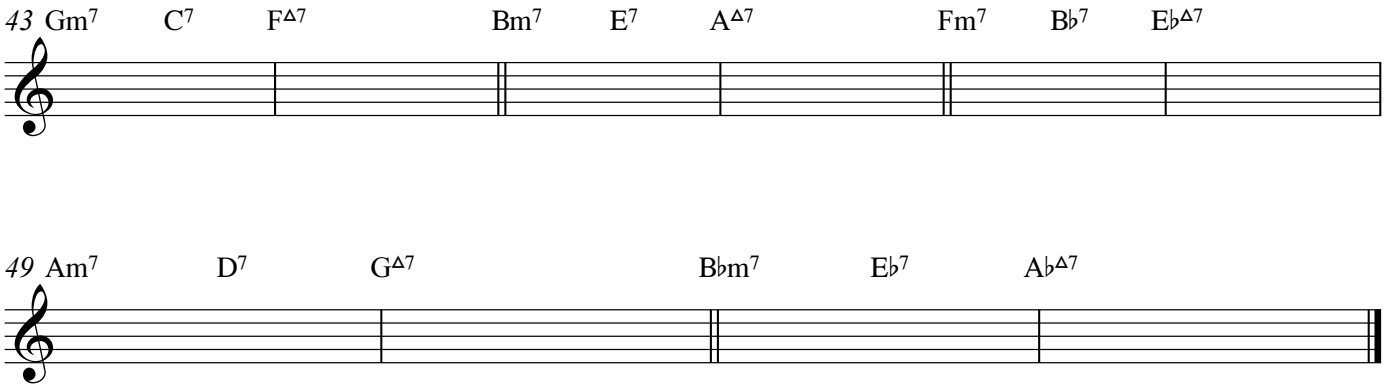
Circle the ii-V-Is in the Chord Progression Below.



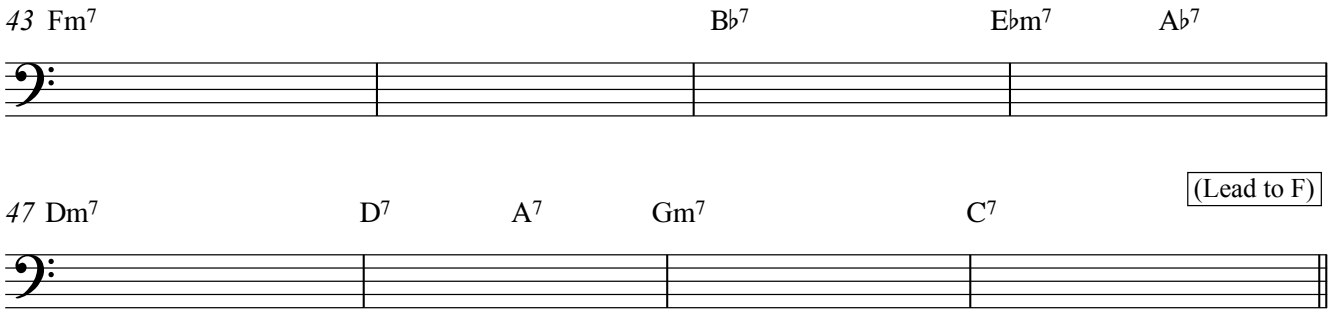
Write the correct notes (including inversions) for the ii-V-Is requested below.



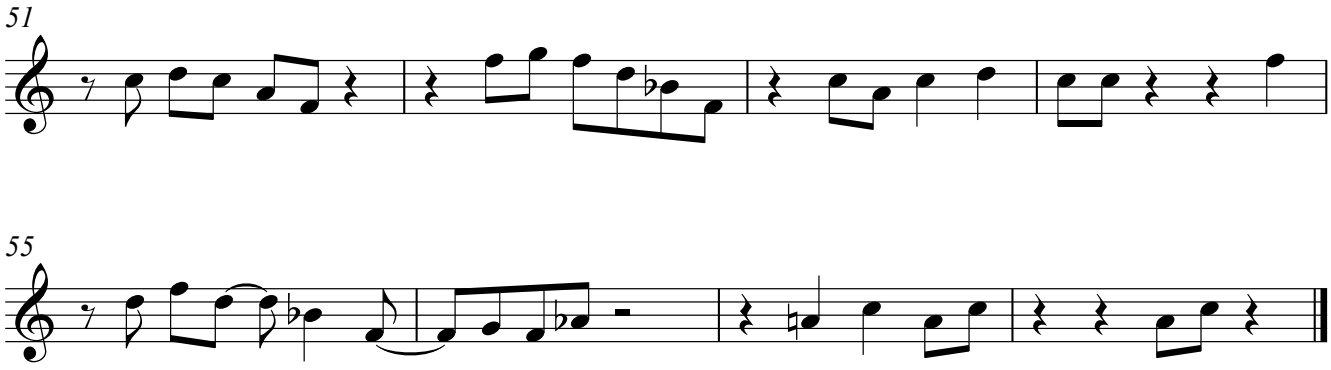
Write the best scale to use with each chord progression below. You only need one scale for each 2-bar progression.



Write a bassline in 2 for the following progression. [10 points]



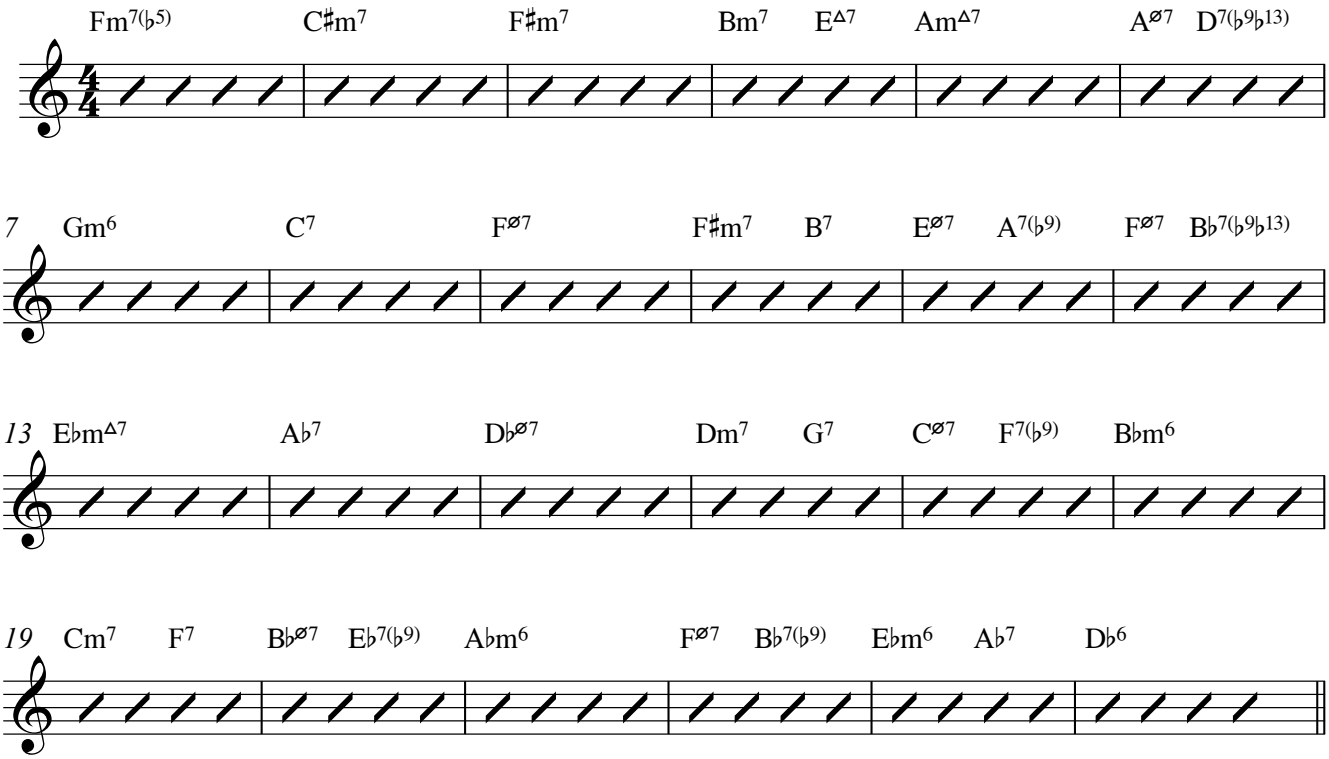
Write in the appropriate syllables for the swing rhythm below. Use "doo," "vah," "daht," and "dit." [5 points]



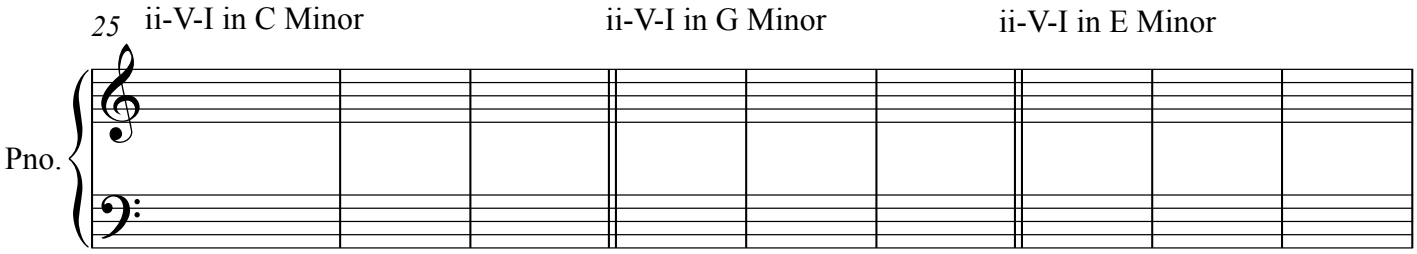
Pratice Quiz - Jazz Piano II 2018

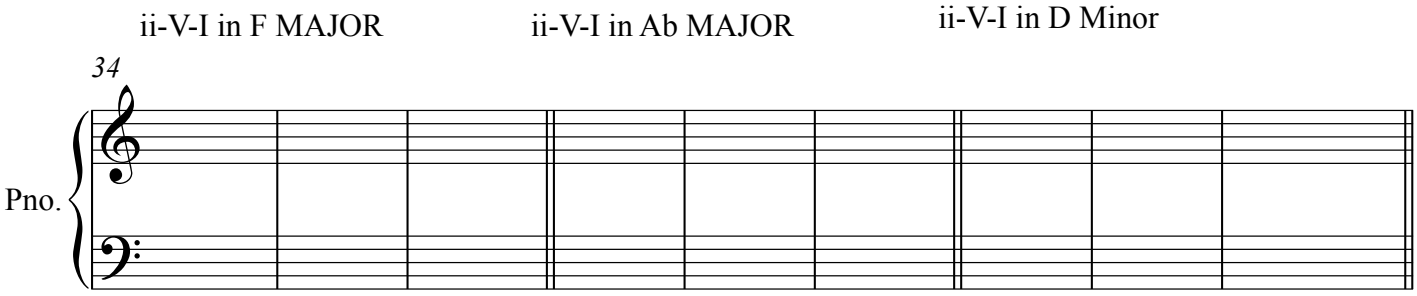
Siskind

Circle the MINOR ii-V-Is in the Chord Progression Below. [5 points]

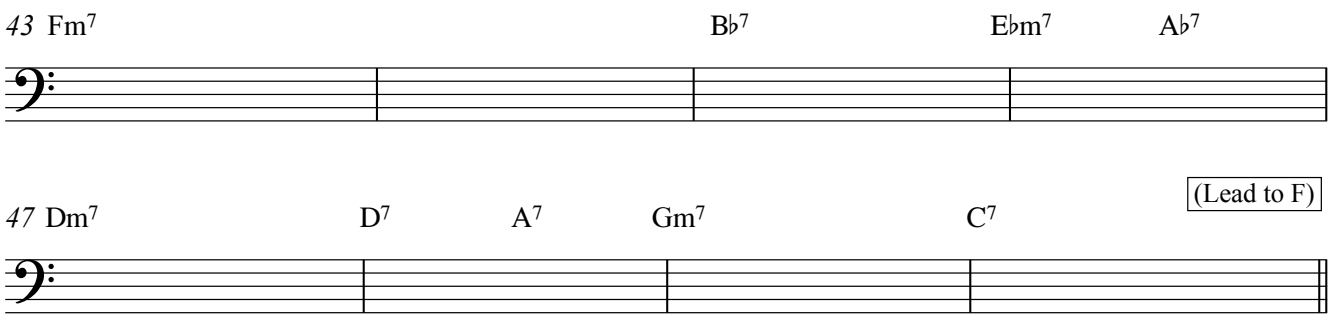


Write the chord symbols and shell voicings for the ii-V-Is listed below. [10 points]

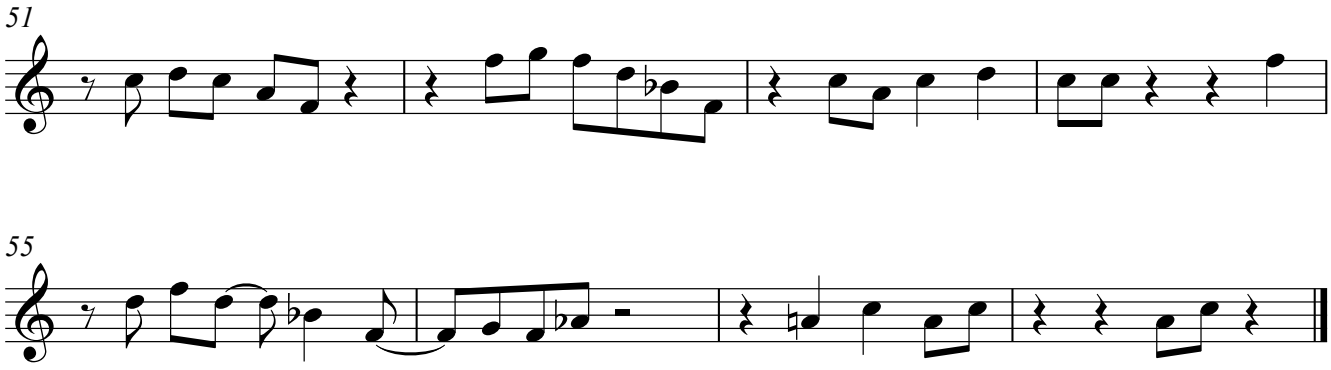




Write a bassline in 4 for the following progression. [10 points]



Write in the appropriate syllables for the swing rhythm below. Use "doo," "vah," "daht," and "dit." [5 points]



Plus, be prepared to:
1) accompany yourself improvising on “Peace Piece”
2) perform the “Autumn Leaves” or “Beautiful Love” with the melody in the right hand, and the LH comping in the “Red Garland” rhythm捕