



PRESENTS
JAZZ WORKSHOP SERIES



Jazz Piano Coursepack

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Major 7th, Minor 7th, Dominant 7th

1) Start with Major Scale

1 2 3 4 5 6 7 8

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 C^{Δ7} C⁷ Cm⁷

Let's Try it in Eb Major

6) 1) Start with Major Scale

1 2 3 4 5 6 7 8

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 Eb^{Δ7} Eb⁷ Ebm⁷

Common Comping Rhythms

Siskind Jazz Piano

Charleston

Musical notation for the Charleston comping rhythm in 4/4 time. The piece consists of four measures with the following chords: Dm⁷, G⁷, Dm⁷, G⁷, and C^Δ⁷. The right hand plays a rhythmic pattern of quarter notes with eighth rests, while the left hand plays a similar pattern with eighth notes. An arrow labeled "Anticipation" points to the eighth note in the second measure of the right hand.

Reverse Charleston

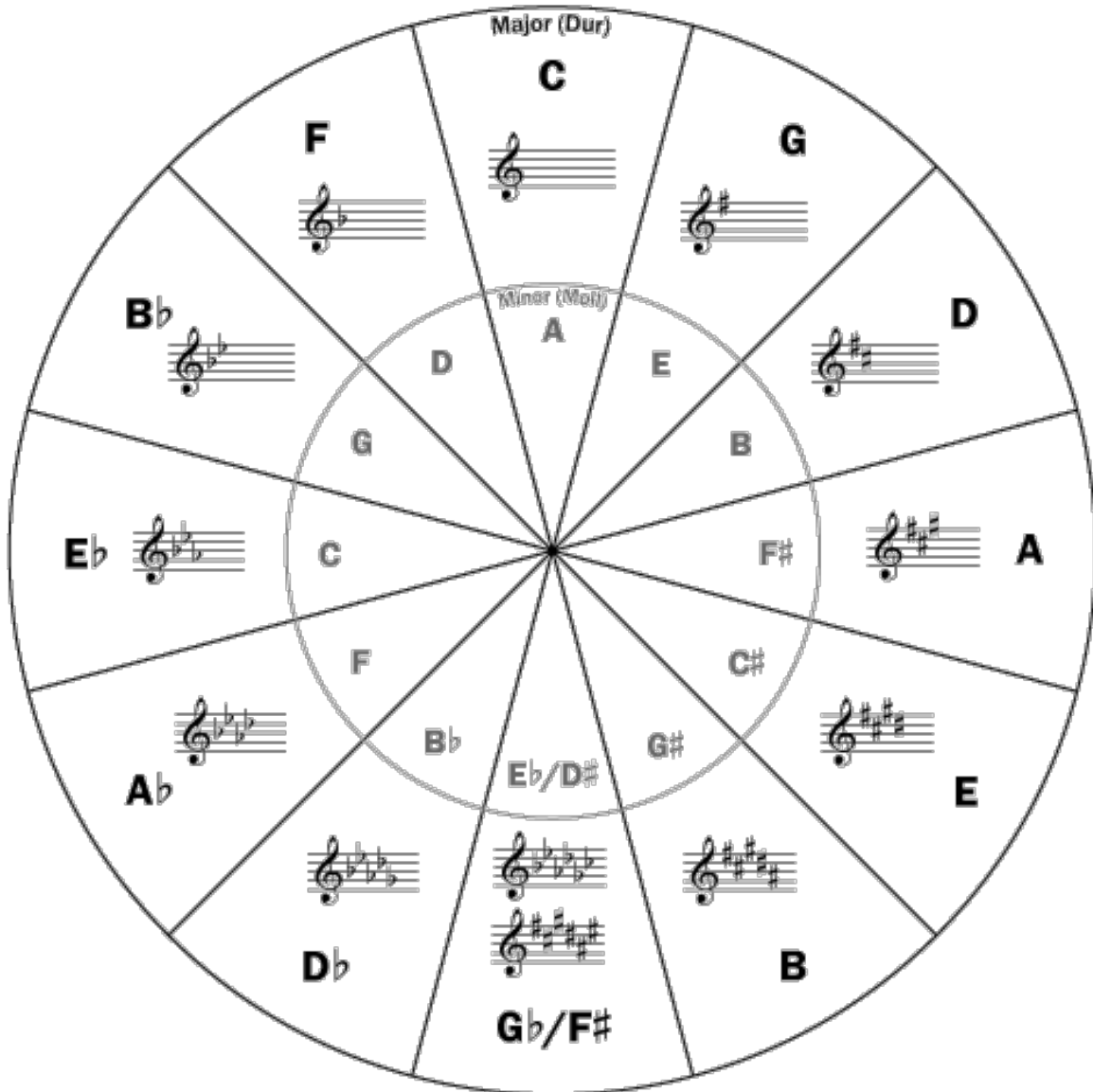
Musical notation for the Reverse Charleston comping rhythm in 4/4 time. The piece consists of four measures with the following chords: Dm⁷, G⁷, Dm⁷, G⁷, and C^Δ⁷. The right hand plays a rhythmic pattern of quarter notes with eighth rests, while the left hand plays a similar pattern with eighth notes.

"Red Garland" Rhythm

Musical notation for the "Red Garland" Rhythm comping rhythm in 4/4 time. The piece consists of five measures with the following chords: Dm⁷, G⁷, Dm⁷, G⁷, and C^Δ⁷. The right hand plays a rhythmic pattern of quarter notes with eighth rests, while the left hand plays a similar pattern with eighth notes. Five arrows labeled "Anticipation" point to the eighth notes in the first measure of each of the five measures.

Partido Alto (for Bossa Nova/Samba)

Musical notation for the Partido Alto (for Bossa Nova/Samba) comping rhythm in 4/4 time. The piece consists of six measures with the following chords: Dm⁷, G⁷, Dm⁷, G⁷, C^Δ⁷, and Am⁷. The right hand plays a rhythmic pattern of quarter notes with eighth rests, while the left hand plays a similar pattern with eighth notes. Two arrows labeled "Anticipation" point to the eighth notes in the second and fifth measures.



C-Jam Blues

Duke Ellington

1 C⁷ F⁷ C⁷

5 F⁷ C⁷

9 G⁷ F⁷ C⁷ (G⁷)

Chords

1 C⁷

5 F⁷ C⁷

9 G⁷ F⁷ C⁷ (G⁷)

Blues Form

Improv '17

Basic ("Rock") Blues Form

1 I

5 IV I

9 V IV I (V)

A chord chart for the basic blues form in 4/4 time. It consists of three staves. The first staff starts with a treble clef and a 4/4 time signature, followed by a repeat sign. The second staff begins at measure 5. The third staff begins at measure 9. The chords are: I (4 measures), IV (2 measures), I (2 measures); V (2 measures), IV (2 measures), I (2 measures), (V) (2 measures).

Example in F

1 F⁷

5 B^b7 F⁷

9 C⁷ B^b7 F⁷ (C⁷)

An example of the basic blues form in the key of F major. It consists of three staves. The first staff starts with a treble clef and a repeat sign. The second staff begins at measure 5. The third staff begins at measure 9. The chords are: F⁷ (4 measures), B^b7 (2 measures), F⁷ (2 measures); C⁷ (2 measures), B^b7 (2 measures), F⁷ (2 measures), (C⁷) (2 measures).

"Jazz" Blues Form

1 I IV I

5 IV I V/ii

9 ii V I (ii V)

A chord chart for the "Jazz" blues form. It consists of three staves. The first staff starts with a treble clef and a repeat sign. The second staff begins at measure 5. The third staff begins at measure 9. The chords are: I (4 measures), IV (2 measures), I (2 measures); IV (2 measures), I (2 measures), V/ii (2 measures); ii (2 measures), V (2 measures), I (2 measures), (ii V) (2 measures).

Example in F

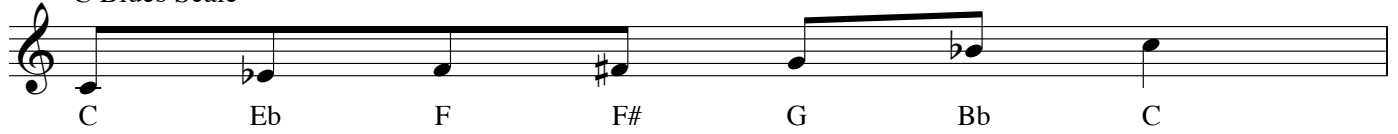
1 F⁷ B^b7 F⁷ F⁷alt

5 B^b7 F⁷ D⁷(^b9)

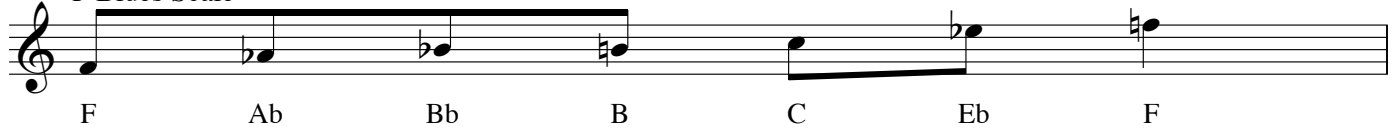
9 Gm⁷ C⁷ F⁷ Gm⁷ C⁷

An example of the "Jazz" blues form in the key of F major. It consists of three staves. The first staff starts with a treble clef and a repeat sign. The second staff begins at measure 5. The third staff begins at measure 9. The chords are: F⁷ (4 measures), B^b7 (2 measures), F⁷ (2 measures), F⁷alt (2 measures); B^b7 (2 measures), F⁷ (2 measures), D⁷(^b9) (2 measures); Gm⁷ (2 measures), C⁷ (2 measures), F⁷ (2 measures), Gm⁷ (2 measures), C⁷ (2 measures).

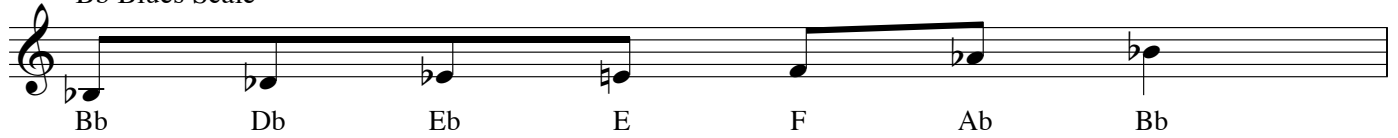
C Blues Scale



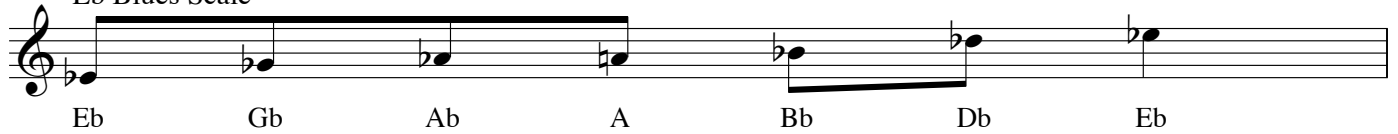
F Blues Scale



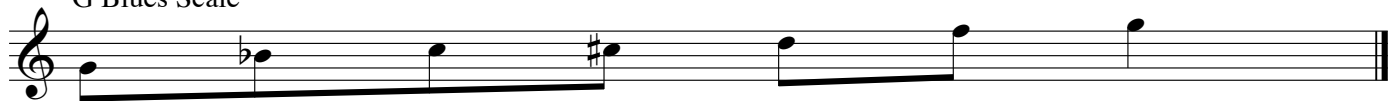
Bb Blues Scale



Eb Blues Scale



17 G Blues Scale



Blues Arpeggios

1 C⁷ F⁷ C⁷

C E G Bb_ F A C Eb_ C E G Bb_ C E G Bb_

5 F⁷ C⁷

F A C Eb_ F A C Eb_ C E G Bb_ C E G Bb_

9 G⁷ F⁷ C⁷ G⁷

G B D F_ F A C Eb_ C E G B_ G B D F_

Bb Instruments

13 D⁷ G⁷ D⁷

D F# A C_ G B D F_ D F# A C_ D F# A C_

17 G⁷ D⁷

G B D F_ G B D F_ D F# A C_ D F# A C_

21 A⁷ G⁷ D⁷ A⁷

A C# E G_ G B D F_ D F# A C_ A C# E G_

Bass Clef

25 C⁷ F⁷ C⁷

C E G B_ F A C Eb_ C E G Bb_ C E G B_

29 F⁷ C⁷

F A C Eb_ F A C Eb_ C E G Bb_ C E G Bb_

33 G⁷ F⁷ C⁷ G⁷

G B D F_ F A C Eb_ C E G Bb_ G B D F_

CHAPTER 7

THE ii-V-I PROGRESSION

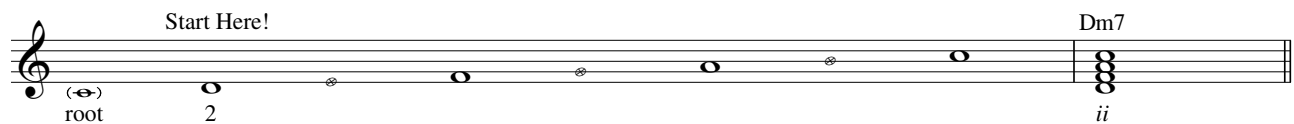
The **ii-V-I progression** (pronounced: “two-five-one”) is the principle building block of traditional jazz harmony. Any pianist who can thoroughly master this short progression and its variants will make significant progress towards being able to instantaneously play the chords in a piece of jazz music.

HOW IT WORKS

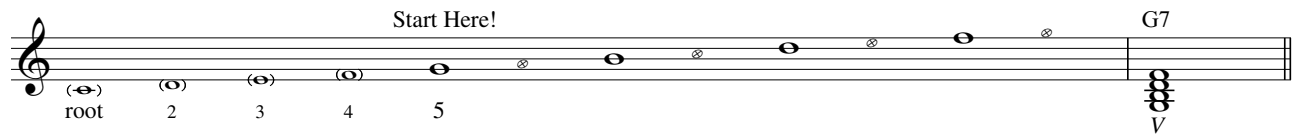
The ii-V-I progression is named for three important scale degrees of the major scale:



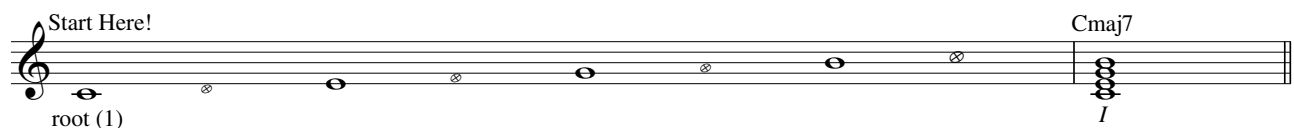
To create a ii-V-I, build four-note chords from each of these notes. For the ii (“two”) chord, select alternating notes starting from the second note of the scale.



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:

A ii-V-I Progression in C

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 \flat Major.

TO THE SHED!

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

Key of ____: Em7 - _____ - D Δ 7	Key of ____: Cm7 - F7 - B \flat Δ 7
Key of ____: A \flat m7 - D \flat 7 - G \flat Δ 7	Key of A: Bm7 - E7 - _____
Key of B: C \sharp m7 - _____ - B Δ 7	Key of C \sharp : _____ - G \sharp 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 \flat m7	D \flat 7	G \flat 7	E \flat m7
B7	B \flat 7	D \flat 7	G \flat Δ 7	F Δ 7	A \flat 7
E Δ 7	A Δ 7	E \flat Δ 7	D \flat 7	C7	D \flat Δ 7
C Δ 7	E7	A Δ 7	A \flat m7	Gm7	A7
F \sharp 7	Bm7	E7	A Δ 7	D \flat 7	Dm7
G Δ 7	Gm7	C7	F Δ 7	C7	G \flat Δ 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:

all voices move by 4th

Good Voice Leading:

top two voices stay the same
bottom two voices move down by step

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

Prof. Jeremy Siskind

Jazz Theory 2013

Basslines in 2

Root-Fifth

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

C Δ 7 Cm⁷ F⁷

"Scoop In" by half-step

5 G Δ 7 Bbm⁷ Eb⁷

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

Root-Third

9 Am⁷ D⁷ Bm⁷ Em⁷

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

13 A⁷ D⁷ Dm⁷ G⁷

(SWING)

10.

AFTERNOON IN PARIS

-JOHN LEWIS

Handwritten musical score for "Afternoon in Paris" by John Lewis. The score is written on ten staves, with chords and melodic lines. The key signature is one flat (Bb), and the time signature is 4/4. The piece is in a swing style.

Chords and melodic lines are as follows:

- Staff 1: Cmaj7, C-7, F7, Bbmaj7
- Staff 2: Bb-7, Eb7, Abmaj7, D-7, G7b9
- Staff 3: Cmaj7, 1. D-7 G7, 2. Cmaj7
- Staff 4: D-7, G7, Cmaj7/E, A7(a)
- Staff 5: D-7, G7, Cmaj7, D-7, G7
- Staff 6: Cmaj7, C-7, F7, Bbmaj7, Bb-7, Eb7
- Staff 7: Abmaj7, D-7, G7b9, Cmaj7, (D-7 G7)
- Staff 8: FINE

MORRIS JAZZ QUARTET - "MSQ AT THE MUSIC INN"

C Part

My Little Suede Shoes

Charlie Parker

Dm⁷ G⁷ C^{Δ7} Dm⁷ G⁷ C^{Δ7}

5 Dm⁷ G⁷ C^{Δ7} A⁷ Dm⁷ G⁷ C^{Δ7}

9 Dm⁷ G⁷ C^{Δ7} Dm⁷ G⁷ C^{Δ7}

13 Dm⁷ G⁷ C^{Δ7} A⁷ Dm⁷ G⁷ C^{Δ7}

17 F^{Δ7} Em⁷ A⁷ Dm⁷ G⁷ C^{Δ7}

21 F^{Δ7} Em⁷ A⁷ Dm⁷ G⁷ C^{Δ7}

25 Dm⁷ G⁷ C^{Δ7} Dm⁷ G⁷ C^{Δ7}

29 Dm⁷ G⁷ C^{Δ7} A⁷ Dm⁷ G⁷ C^{Δ7}

437.

- MILES DAVIS

(115.11)

TUNE-UP

Handwritten musical notation for the first system of 'TUNE-UP'. The staff is in 4/4 time with a treble clef. The melody consists of quarter notes: E4, G4, Bb4, D5, F#4, and a half note E5. The bass line shows chords: E7, A7, Dmaj7, and a fermata.

Handwritten musical notation for the second system of 'TUNE-UP'. The melody consists of quarter notes: D5, (A4), G#4, F#4, and a half note E5. The bass line shows chords: D7, G7, Cmaj7, and a fermata.

Handwritten musical notation for the third system of 'TUNE-UP'. The melody consists of a half note Bb4, quarter notes D5, Bb4, A4, G4, and a half note E5. The bass line shows chords: C7, F7, Bb7, and Ebmaj7.

Handwritten musical notation for the fourth system of 'TUNE-UP'. The melody consists of a half note E5, quarter notes G4, A4, B4, C5, D5, and a half note E5. The bass line shows chords: E7, A7, Bb7, and E7 A7.

MILES DAVIS - "DAVIS"

"MILES DAVIS PLAYS JAZZ CLASSICS"

256.

LADY BIRD

- TAYD JAMERON

Handwritten musical notation for the first system. The top staff is in treble clef with a 4/4 time signature. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4. The bottom staff shows chords: Cmaj7, a slash, F-7, and Bb7. A triplet of eighth notes (G4, A4, B4) is marked above the third measure.

Handwritten musical notation for the second system. The top staff continues the melody: D4, C4, B3, A3, G3, F3, E3, D3. The bottom staff shows chords: Cmaj7, a slash, Bb7, and Eb7. A triplet of eighth notes (G3, A3, B3) is marked above the third measure.

Handwritten musical notation for the third system. The top staff continues the melody: C3, B2, A2, G2, F2, E2, D2, C2. The bottom staff shows chords: Abmaj7, a slash, A-7, and D7.

Handwritten musical notation for the fourth system. The top staff continues the melody: C2, B1, A1, G1, F1, E1, D1, C1. The bottom staff shows chords: D-7, G7, Cmaj7, Ebmaj7, Abmaj7, and Dbmaj7.

Four empty musical staves, each consisting of five horizontal lines, provided for additional notation.

Groovin' High

Dizzy Gillespie

1 Ebmaj7 Am7 D7

5 Ebmaj7 Gm7 C7

9 Fmaj7 3 Fm7 Bb7

13 Gm7 C7(b9) Fm7 Bb7

17 Ebmaj7 Am7 D7

21 Ebmaj7 Gm7 C7

25 Fmaj7 3 Fm7 Bb7

29 Fm7 Abm6 Ebmaj7 (C7(b9) Fm7 Bb7)

How High the Moon

1 Gmaj7 Gm7 C7

5 Fmaj7 Fm7 Bb7

9 Ebmaj7 Am7 D7 Gm6 Am7 D7

13 Gmaj7 Cm(maj7) F7(#11) Bm7 E7 Am7 D7

17 Gmaj7 Abm7 Db7 Gm7 C7

21 Fmaj7 Fm7 Bb7

25 Ebmaj7 Am7 D7 Gmaj7 Cm(maj7) F7(#11)

29 Bm7 E7 Am7 D7 Gmaj7

Basic Piano Voicings

Prof. Jeremy Siskind

Jazz Theory 2013

"Shell Voicings" - used with bassist

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

Musical notation showing a ii-V-I progression (Cm7-F7-BbΔ7) with the 3rd as the lowest note. The notation is in 4/4 time and includes fingerings for each note.

Chord	Notes (Trebble)	Notes (Bass)	Fingerings
Cm7	B♭, D	E♭, G	5, 9 / 7, 3
F7	G, A	C, E♭	9, 5 / 3, 7
BbΔ7	B♭, D	E♭, G	5, 9 / 7, 3

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

Musical notation showing a ii-V-I progression (Cm7-F7-BbΔ7) with the 7th as the lowest note. The notation is in 4/4 time and includes fingerings for each note.

Chord	Notes (Trebble)	Notes (Bass)	Fingerings
Cm7	B♭, D	E♭, G	9, 5 / 3, 7
F7	G, A	C, E♭	5, 9 / 7, 3
BbΔ7	B♭, D	E♭, G	9, 5 / 3, 7

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.

Musical notation showing a ii-V-I progression (Cm7-F7-BbΔ7) with the 5th substituted for the 13th on dominant chords. The notation is in 4/4 time and includes fingerings for each note.

Chord	Notes (Trebble)	Notes (Bass)	Fingerings
Cm7	B♭, D	E♭, G	13, 9 / 7, 3
F7	G, A	C, E♭	9, 13 / 3, 7
BbΔ7	B♭, D	E♭, G	13, 9 / 7, 3

2 *3-Note Voicings (for use with LH playing bass)*

10 Cm⁷ F⁷ B^bΔ⁷

These voicings constitute the bottom 3 notes of a shell voicing

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

13 Cm⁷ F⁷ B^bΔ⁷

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

16 Cm⁷ F⁷ B^bΔ⁷

Tritone Substitutions

Prof. Siskind

Theory 2014

Normal ii-V-I

Dm⁷ G⁷ C^Δ7

Detailed description: This musical example shows a normal ii-V-I progression in D minor over a 4/4 measure. The treble clef has a 4/4 time signature. The first measure contains the Dm7 chord (D, F, A, C), the second measure contains the G7 chord (G, B, D, F), and the third measure contains the CΔ7 chord (C, E, G, B). The bass line follows the root of each chord: D, G, C.

Same Voicings - Chromatic Bass

4 Dm⁷ Db7(b9#5) C^Δ7

Detailed description: This example illustrates a chromatic bass line for a ii-V-I progression. The treble clef has a 4/4 time signature. The first measure contains the Dm7 chord (D, F, A, C), the second measure contains the Db7(b9#5) chord (D-flat, B-flat, D, F-sharp), and the third measure contains the CΔ7 chord (C, E, G, B). The bass line follows the chromatic path: D, D-flat, C.

ii-V-I with full Tritone Substitution

7 Dm⁷ Db7 C^Δ7

Detailed description: This example shows a full tritone substitution. The treble clef has a 4/4 time signature. The first measure contains the Dm7 chord (D, F, A, C), the second measure contains the Db7 chord (D-flat, F, A-flat, C), and the third measure contains the CΔ7 chord (C, E, G, B). The bass line follows the roots: D, D-flat, C.

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

10 Dm⁷ G7(#5b9) C^Δ7

Detailed description: This example shows a tritone substitution with a normal bass line. The treble clef has a 4/4 time signature. The first measure contains the Dm7 chord (D, F, A, C), the second measure contains the G7(#5b9) chord (G, B, D, F-sharp, A-flat), and the third measure contains the CΔ7 chord (C, E, G, B). The bass line follows the roots: D, G, C.

G Half-Whole Octatonic
C#/Db Half-Whole Octatonic

Detailed description: This block shows the Half-Whole Octatonic scales for G and C#/Db. The G scale consists of: G, A-flat, B-flat, C-sharp, D, E, F-sharp, G. The C#/Db scale consists of: C-sharp, D, E-flat, F, G, A, B-flat, C-sharp. The scales are written in treble clef with a 4/4 time signature.

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

1 *C*⁷

C Mixolydian

3 *C*⁷(#5)

C Wholetone

5 *C*⁷(b5)

C Wholetone

7 *C*⁷(b9)

C Half-Whole Octatonic

9 *C*⁷(#9)

C Half-Whole Octatonic

11 *C*⁷(#11)

C Lydian Dominant

13 *C*⁷(b13)

C Mixolydian (b13)

15 *C*^{7alt}

We can refer to any combination of altered 5ths and 9ths as a "C^{7alt}" chord.


C "Altered"

Modes of the Major Scale

Prof. Siskind

Jazz Theory 2014

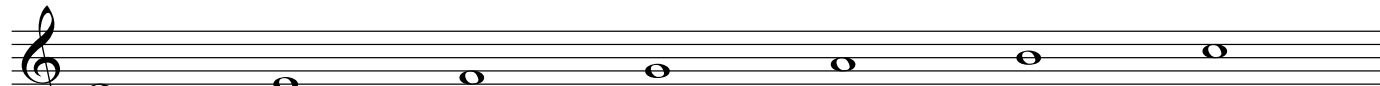
C Δ 7



Ionian

The Ionian mode is shown on a treble clef staff with a key signature of one sharp (F#). The notes are C4, D4, E4, F#4, G4, A4, B4, and C5, all marked with a fermata.


Dm7



Dorian

The Dorian mode is shown on a treble clef staff with a key signature of two sharps (F# and C#). The notes are D4, E4, F#4, G4, A4, B4, C5, and D5, all marked with a fermata.


Ephryg



Phrygian

The Phrygian mode is shown on a treble clef staff with a key signature of two sharps (F# and C#). The notes are E4, F#4, G4, A4, B4, C5, D5, and E5, all marked with a fermata.

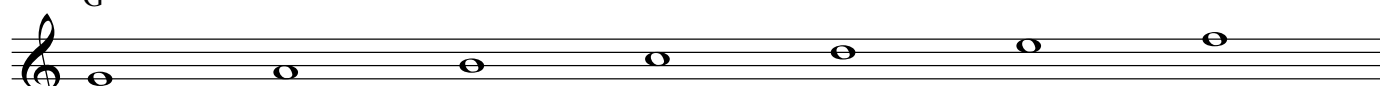
F Δ 7(#11)



Lydian

The Lydian mode is shown on a treble clef staff with a key signature of three sharps (F#, C#, and G#). The notes are F#4, G4, A4, B4, C5, D5, E5, and F#5, all marked with a fermata.

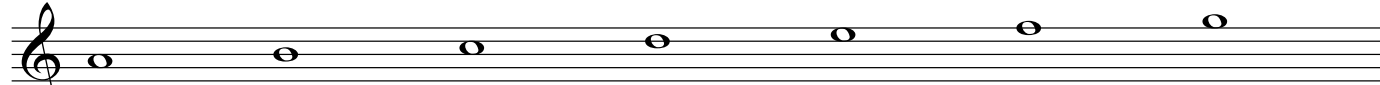
G7



Mixolydian

The Mixolydian mode is shown on a treble clef staff with a key signature of three sharps (F#, C#, and G#). The notes are G4, A4, B4, C5, D5, E5, F#5, and G5, all marked with a fermata.


Am7(b6)



Aeolian

The Aeolian mode is shown on a treble clef staff with a key signature of three sharps (F#, C#, and G#). The notes are A4, B4, C5, D5, E5, F#5, G5, and A5, all marked with a fermata.

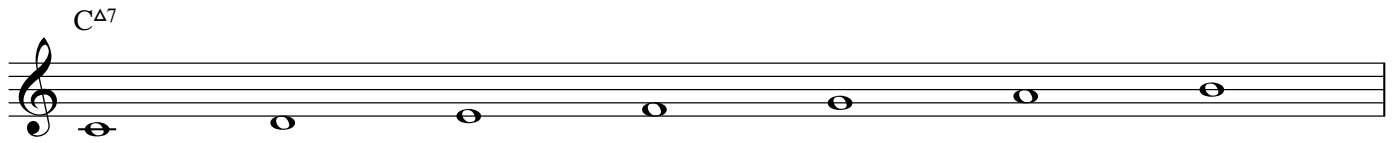
B \emptyset 7



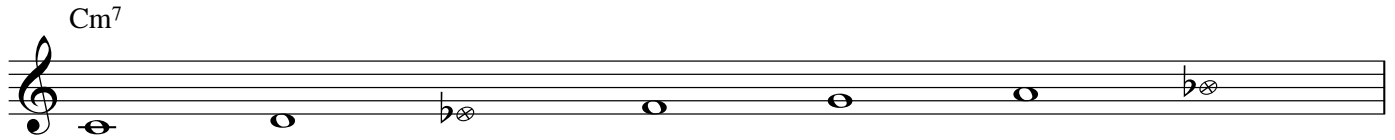
Locrian

The Locrian mode is shown on a treble clef staff with a key signature of three sharps (F#, C#, and G#). The notes are B4, C5, D5, E5, F#5, G5, A5, and B5, all marked with a fermata.

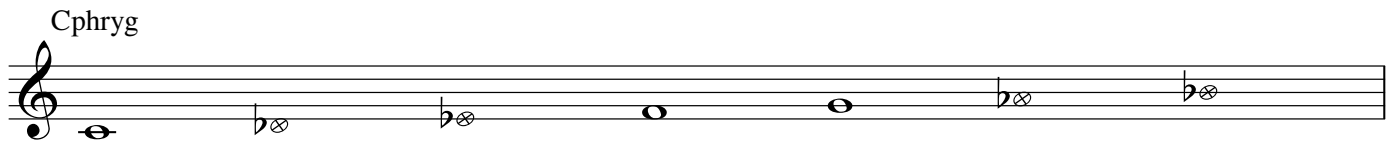
The Modes of C



C Ionian - (from C Major)



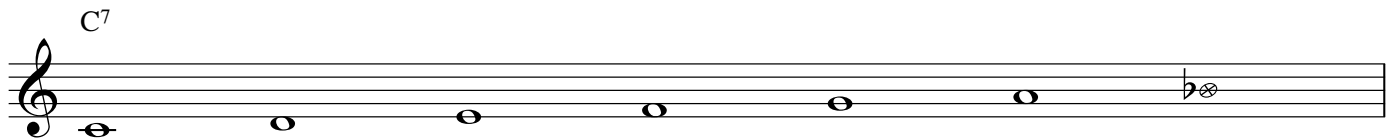
C Dorian - (from Bb Major)



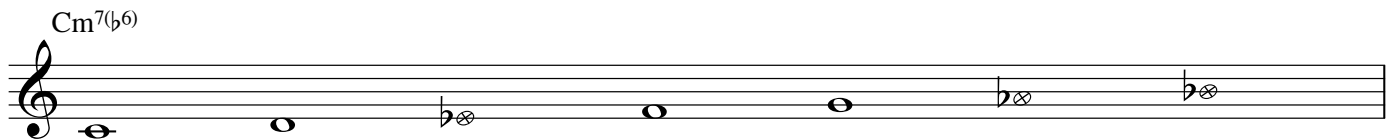
C Phrygian - (from Ab Major)



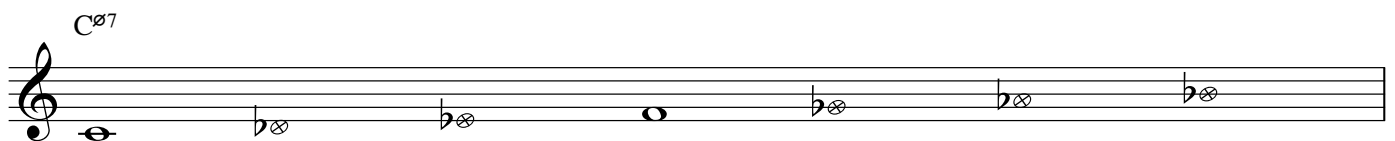
C Lydian - (from G Major)



C Mixolydian - (from F Major)



C Aeolian - (from Eb Major)



C Locrian - (from Db Major)

"So What" and Quartal Voicings

"So What" Voicings

D Dorian

E Dorian

"Quartal" Voicings

D Dorian

E Dorian

F Dorian

Closed Position/Drop-Two Voicings

Prof. Jeremy Siskind

Jazz Theory

Major Chords

C⁶

Chord Tones

This musical staff shows the chord tones for a C6 major chord in closed position. The notes are C4, E4, G4, Bb4, and C5. The first two measures show the notes individually with an 'x' in a circle, and the last two measures show the full chord voicing.

C⁶

Non-Chord Tones

This musical staff shows non-chord tones for a C6 major chord. The notes are C4, E4, G4, Bb4, and C5. The first two measures show the notes individually with an 'x' in a circle, and the last two measures show the full chord voicing with a flat sign above the Bb4 note.

Jazz Theory

Tonic Minor Chords

4

Cm⁶

Chord Tones

This musical staff shows the chord tones for a Cm6 tonic minor chord in closed position. The notes are C4, Eb4, G4, Bb4, and C5. The first two measures show the notes individually with an 'x' in a circle, and the last two measures show the full chord voicing.

C⁶

Non-Chord Tones

This musical staff shows non-chord tones for a Cm6 tonic minor chord. The notes are C4, Eb4, G4, Bb4, and C5. The first two measures show the notes individually with an 'x' in a circle, and the last two measures show the full chord voicing with a flat sign above the Bb4 note.

Predominant Minor Chords

Dm⁷

Chord Tones

This musical staff shows the chord tones for a Dm7 predominant minor chord in closed position. The notes are D4, F4, Ab4, and C5. The first two measures show the notes individually with an 'x' in a circle, and the last two measures show the full chord voicing.

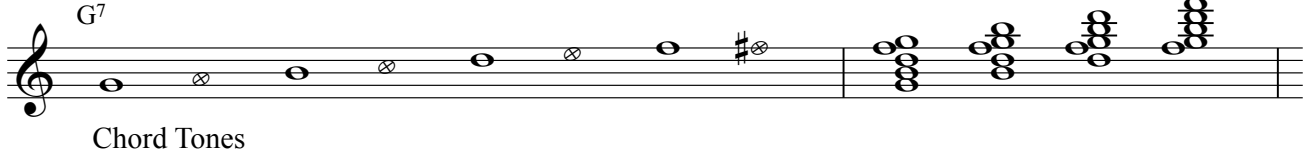
Dm⁷

Non-Chord Tones

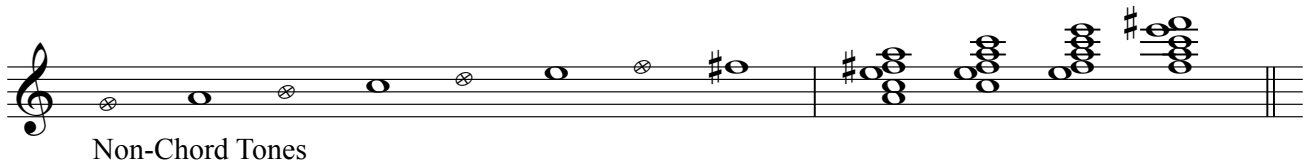
This musical staff shows non-chord tones for a Dm7 predominant minor chord. The notes are D4, F4, Ab4, and C5. The first two measures show the notes individually with an 'x' in a circle, and the last two measures show the full chord voicing with a sharp sign above the Ab4 note.

Dominant Chords

G⁷



Chord Tones

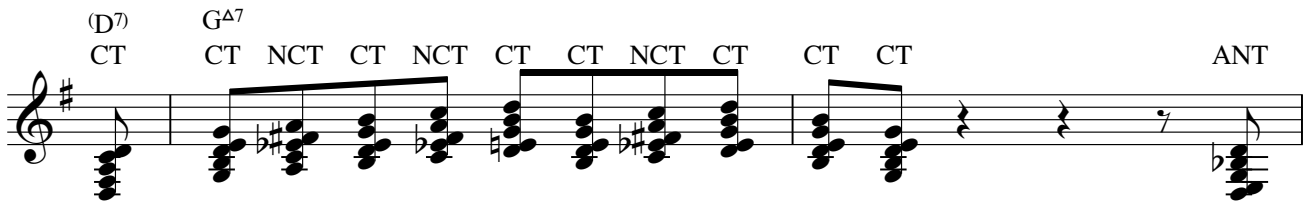


Non-Chord Tones

Example - Ornithology

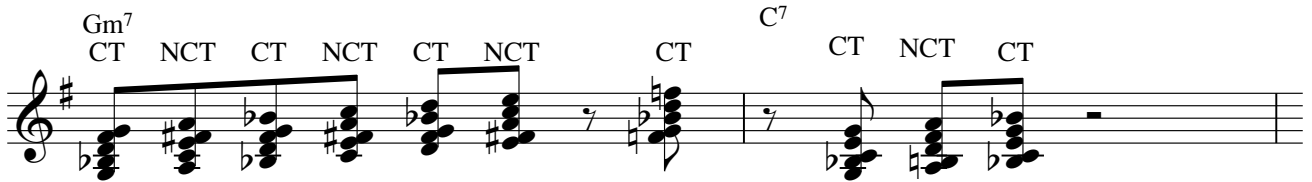
(D⁷) G^{A7}

CT CT NCT CT NCT CT CT NCT CT CT CT ANT

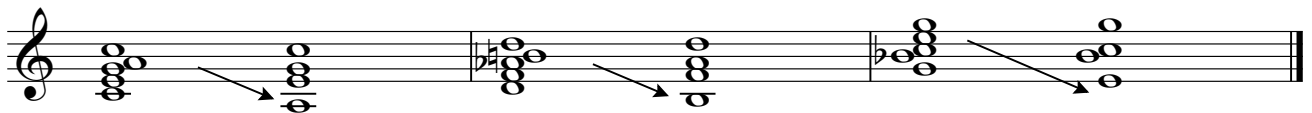


Gm⁷ C⁷

CT NCT CT NCT CT NCT CT CT NCT CT

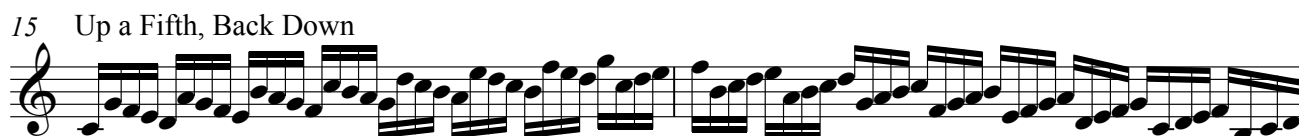
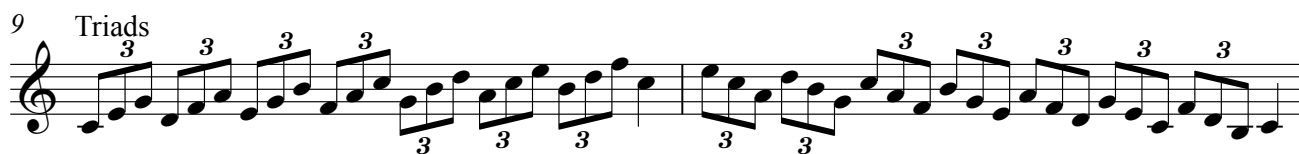
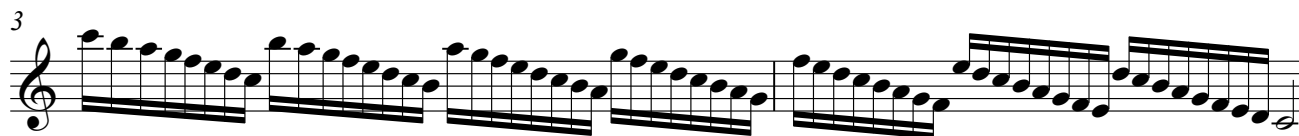
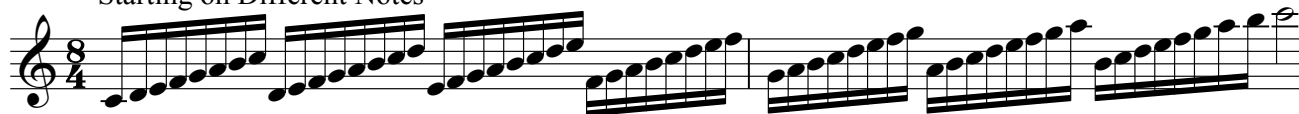


Drop-Two Voicings



Working With Scales

Starting on Different Notes



17 Thirds - Reverse

Musical notation for 'Thirds - Reverse' in treble clef, 4/4 time. The melody consists of eighth notes in pairs, starting on C4 and moving up stepwise to G4, then descending stepwise back to C4.

19 Fourths - Reverse

Musical notation for 'Fourths - Reverse' in treble clef, 4/4 time. The melody consists of eighth notes in pairs, starting on C4 and moving up stepwise to F4, then descending stepwise back to C4.

21 Thirds + Fourths

Musical notation for 'Thirds + Fourths' in treble clef, 4/4 time. The melody consists of eighth notes in pairs, starting on C4 and moving up stepwise to G4, then descending stepwise back to C4.

23 Upper Neighbor (Third - Top)

Musical notation for 'Upper Neighbor (Third - Top)' in treble clef, 4/4 time. The melody consists of eighth notes in pairs, starting on C4 and moving up stepwise to G4, then descending stepwise back to C4.

25 Lower Neighbor (Third - Top)

Musical notation for 'Lower Neighbor (Third - Top)' in treble clef, 4/4 time. The melody consists of eighth notes in pairs, starting on C4 and moving up stepwise to G4, then descending stepwise back to C4.

27 Lower Neighbor (Third - Bottom)

Musical notation for 'Lower Neighbor (Third - Bottom)' in treble clef, 4/4 time. The melody consists of eighth notes in pairs, starting on C4 and moving up stepwise to G4, then descending stepwise back to C4.

29 Chromatic Lower Neighbor

Musical notation for 'Chromatic Lower Neighbor' in treble clef, 4/4 time. The melody consists of eighth notes in pairs, starting on C4 and moving up stepwise to G4, then descending stepwise back to C4.

30

Musical notation for measure 30 in treble clef, 4/4 time. The melody consists of eighth notes in pairs, starting on C4 and moving up stepwise to G4, then descending stepwise back to C4.

31 Chromatic Lower Neighbor (Third)

Musical notation for 'Chromatic Lower Neighbor (Third)' in treble clef, 4/4 time. The melody consists of eighth notes in pairs, starting on C4 and moving up stepwise to G4, then descending stepwise back to C4.

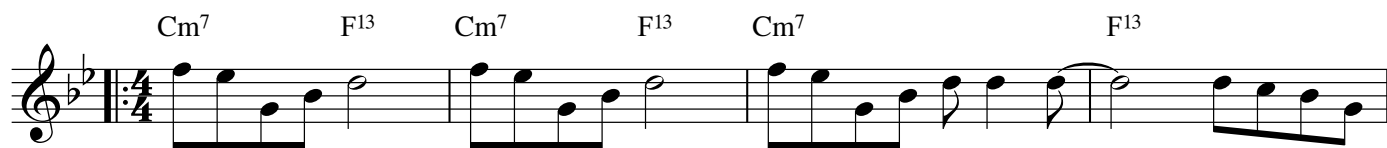
32

Musical notation for measure 32 in treble clef, 4/4 time. The melody consists of eighth notes in pairs, starting on C4 and moving up stepwise to G4, then descending stepwise back to C4. The piece ends with a double bar line and a key signature change to B-flat major.


Honeysuckle Rose

Fats Waller

Musical notation for measures 1-4. Chords: Cm7, F13, Cm7, F13, Cm7, F13.



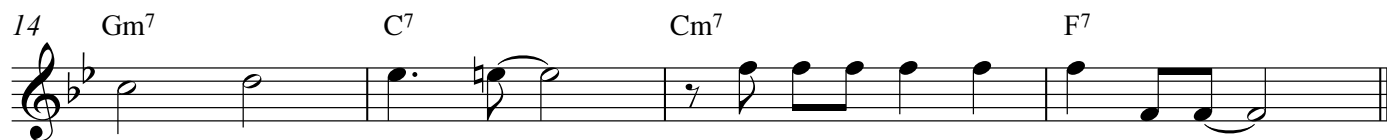
Musical notation for measures 5-8. Chords: Bb7, Eb7, Bb6, 1. Dm7 G7, 2. (Bb6).



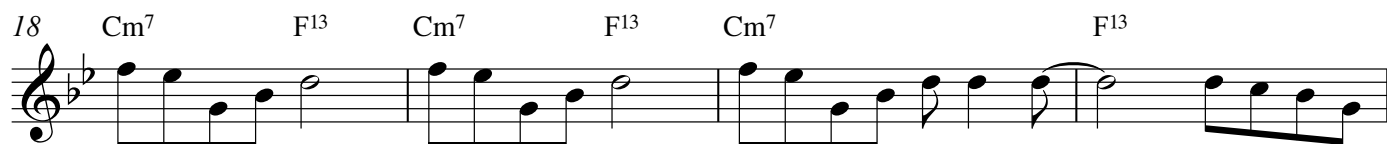
Musical notation for measures 9-13. Chords: Fm7, Bb7, EbΔ7.



Musical notation for measures 14-17. Chords: Gm7, C7, Cm7, F7.



Musical notation for measures 18-21. Chords: Cm7, F13, Cm7, F13, Cm7, F13.



Musical notation for measures 22-25. Chords: Bb7, Eb7, Bb6, (Dm7 G7).



ONE NOTE SAME

- A.C. JOBIM
331

* D-7 G7 C-7 F7

D-7 G7 C-7 F7

F-7 Bb7 Ebmaj7

D-7 G7 C-7 F7 Bbmaj7

Eb-7 Ab7 Dbmaj7

Db-7 Gb7 Cbmaj7 F7

D.S. ♩

F-7 Bb7 Ebmaj7

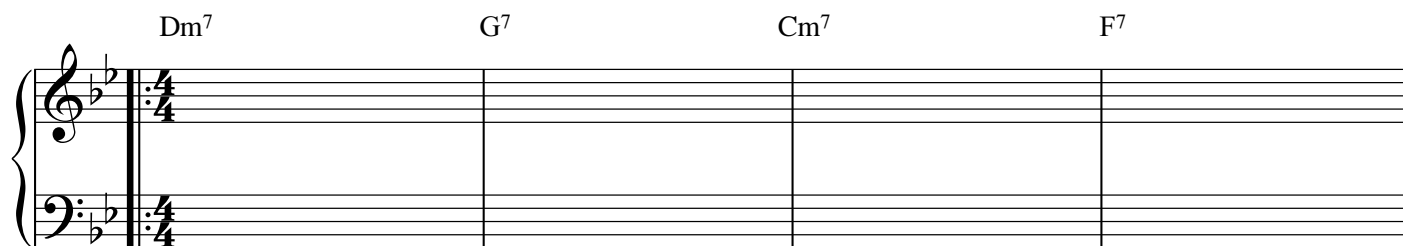
Db7 C7 C-7 F7 Bb7


STAN GETZ - "GETZ AU GO GO"

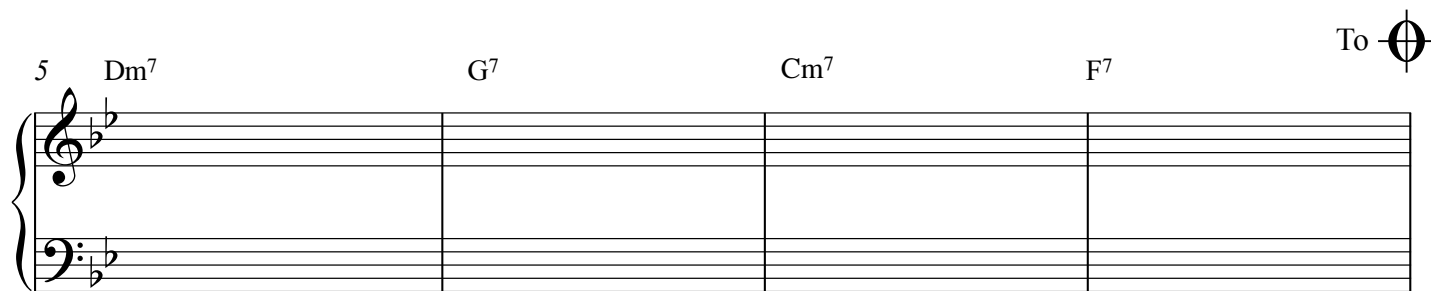
One Note Samba

A.C. Jobim

1 Dm⁷ G⁷ Cm⁷ F⁷



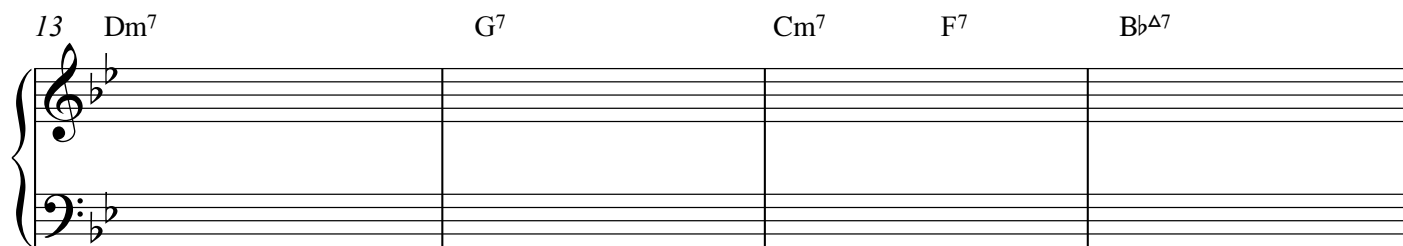
5 Dm⁷ G⁷ Cm⁷ F⁷ To 



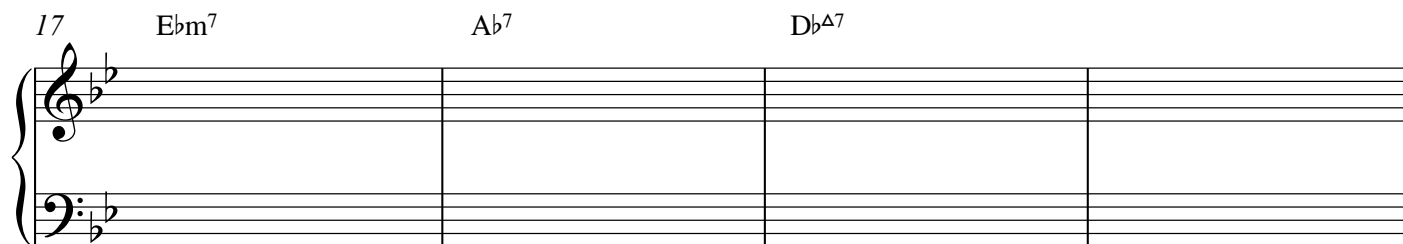
9 Fm⁷ Bb⁷ Eb^{Δ7}



13 Dm⁷ G⁷ Cm⁷ F⁷ Bb^{Δ7}



17 Ebm⁷ Ab⁷ Db^{Δ7}



2

21 D \flat m⁷ G \flat ⁷ C \flat Δ ⁷ F⁷



25 Fm⁷ B \flat ⁷ E \flat Δ ⁷

29 D \flat ⁶ C⁷ Cm⁷ F⁷ B \flat ⁶

SATIN DOLL

- DUKE ELLINGTON

Handwritten musical score for "Satin Doll" by Duke Ellington. The score is written on a grand staff (treble and bass clefs) and includes the following elements:

- Staff 1:** Treble clef. Chords: D-7, G7, D-7, G7, E-7, A7.
- Staff 2:** Treble clef. Chords: E-7, A7, A-7, D7, Ab-7, Db7.
- Staff 3:** Treble clef. Chords: C, E-7, A7, C. Includes first and second endings.
- Staff 4:** Treble clef. Chords: G-7, C7, Fmaj7, G-7, C7.
- Staff 5:** Treble clef. Chords: A-7, D7, D-7, G7, E-7, A7.
- Staff 6:** Treble clef. Chords: D-7, G7, E-7, A7.
- Staff 7:** Treble clef. Chords: A-7, D7, Ab-7, Db7, C, (E-7, A7).
- Staff 8:** Treble clef. Ends with the word "FINE".

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

Perdido

Duke Ellington/Juan Tizol

Cm⁷ F⁷ Cm⁷ F⁷ B^bΔ⁷

5 Cm⁷ F⁷ Cm⁷ F⁷ B^bΔ⁷ Dm⁷ G⁷

9 Am⁷ D⁷ Am⁷ D⁷ G⁷ Dm⁷ G⁷

13 Gm⁷ C⁷ Gm⁷ C⁷ F⁷ Cm⁷ F⁷

17 Cm⁷ F⁷ Cm⁷ F⁷ B^bΔ⁷

21 Cm⁷ F⁷ Cm⁷ F⁷ B^bΔ⁷ Dm⁷ G⁷

Moonlight in Vermont

Seussendorf/Blackburn

Chord progression for measures 1-6: Eb^{Δ7} Fm⁷ Bb⁷ Eb⁶ Db⁷(b5) Fm⁷ Bbsus⁷ Eb⁶

Musical staff showing measures 1-6. The key signature has three flats (Bb, Eb, Ab) and the time signature is 4/4. The melody consists of quarter notes in measures 1-3, followed by a half note in measure 4, and quarter notes in measures 5-6. The notes are: G4, A4, Bb4, C5, Eb5, D5, C5, Bb4, A4, G4, F4, Eb4, D4, C4.

Chord progression for measures 7-12: Eb^{Δ7} Fm⁷ Bb⁷ Eb⁶ Db⁷(b5) Fm⁷ Bbsus⁷ Eb⁶

Musical staff showing measures 7-12. The melody continues from the previous staff. The notes are: G4, A4, Bb4, C5, Eb5, D5, C5, Bb4, A4, G4, F4, Eb4, D4, C4.

Chord progression for measures 13-16: Am⁷ D⁷ G^{Δ7} E⁷ Am⁷ D⁷ G^{Δ7}

Musical staff showing measures 13-16. The melody consists of eighth notes in measures 13-14, followed by quarter notes in measures 15-16. The notes are: G4, A4, Bb4, C5, Eb5, D5, C5, Bb4, A4, G4, F4, Eb4, D4, C4.

Chord progression for measures 17-20: Bbm⁷ Eb⁷ Ab^{Δ7} F⁷ Bbm⁷ Eb⁷ Ab^{Δ7} Bb⁷(b9)

Musical staff showing measures 17-20. The melody consists of eighth notes in measures 17-18, followed by quarter notes in measures 19-20. The notes are: G4, A4, Bb4, C5, Eb5, D5, C5, Bb4, A4, G4, F4, Eb4, D4, C4.

Chord progression for measures 21-24: Eb^{Δ7} Fm⁷ Bb⁷ Eb⁶ Db⁷(b5) Fm⁷ Bbsus⁷ Eb⁶

Musical staff showing measures 21-24. The melody consists of quarter notes in measures 21-22, followed by a half note in measure 23, and quarter notes in measure 24. The notes are: G4, A4, Bb4, C5, Eb5, D5, C5, Bb4, A4, G4, F4, Eb4, D4, C4.

Moonlight in Vermont

Write in Two-Handed Shell Voicings

Seussendorf/Blackburn

Piano

Chords: Eb^{Δ7} Fm⁷ Bb⁷ Eb⁶ Db⁷(b5) Fm⁷ Bbsus⁷ Eb⁶

Pno.

Chords: Eb^{Δ7} Fm⁷ Bb⁷ Eb⁶ Db⁷(b5) Fm⁷ Bbsus⁷ Eb⁶

Pno.

Chords: Am⁷ D⁷ G^{Δ7} E⁷ Am⁷ D⁷ G^{Δ7}

17 Bbm⁷ Eb⁷ Ab^{Δ7} F⁷ Bbm⁷ Eb⁷ Ab^{Δ7} Bb⁷(b⁹)

Pno.

21 Eb^{Δ7} Fm⁷ Bb⁷ Eb⁶ Db⁷(b⁵) Fm⁷ Bbsus⁷ Eb⁶

Pno.

Moonlight in Vermont

Write in One-Handed Shell Voicings

Seussendorf/Blackburn

$E_b^{\Delta 7}$ Fm^7 Bb^7 E_b^6 $D_b^7(b^5)$ Fm^7 $Bbsus^7$ E_b^6

7 $E_b^{\Delta 7}$ Fm^7 Bb^7 E_b^6 $D_b^7(b^5)$ Fm^7 $Bbsus^7$ E_b^6

Pno.

13 Am^7 D^7 $G^{\Delta 7}$ E^7 Am^7 D^7 $G^{\Delta 7}$

Pno.

17 Bbm^7 E_b^7 $A_b^{\Delta 7}$ F^7 Bbm^7 E_b^7 $A_b^{\Delta 7}$ $Bb^7(b^9)$

Pno.

21 $E_b^{\Delta 7}$ Fm^7 Bb^7 E_b^6 $D_b^7(b^5)$ Fm^7 $Bbsus^7$ E_b^6

Pno.

CHAPTER 12

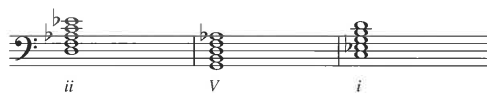
MINOR ii-V-i's

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(b9).

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(b5). 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 – Cm⁷.

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.

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.

Autumn Leaves

Med. Swing

A

Chords for System A:
 C_{mi}7, F7, (B_{mi}7 E7), (B^b_{mi}7 E^b7), (B^b_{ma}7 E^b_{ma}7), A_{mi}7(b9), D7, G_{mi}

B

Chords for System B:
 A_{mi}7(b9), D7, G_{mi}, C_{mi}7, F7, (B_{mi}7 E7), (B^b_{ma}7 E^b_{ma}7), A_{mi}7(b9), D7, G_{mi}, (D7/F[#]), C⁹, F_{mi}7, B^b7, (A_{mi}7(b9) E^b_{ma}7), (D7), A_{mi}7(b9) D7(#9), G_{mi}, (G7)

and better Blues www.artistsedition.com/revend

(Saxophone) **BEAUTIFUL LOVE** - VICTOR YOUNG

First system of musical notation. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The lower staff is in bass clef. The music begins with a double bar line and a repeat sign. The first measure contains a whole note chord E-flat. The second measure contains a whole note chord A7. The third measure contains a whole note chord D. The fourth measure contains a whole rest.

Second system of musical notation. The upper staff continues the melody. The lower staff contains chords: G, C, F major 7, and E-flat A7.

Third system of musical notation. The upper staff continues the melody. The lower staff contains chords: D, G, E-flat, and A7.

First ending system of musical notation, marked with a '1.' above the staff. The upper staff continues the melody. The lower staff contains chords: D, E-flat, and A7. The system ends with a double bar line and repeat dots.

Second ending system of musical notation, marked with a '2.' above the staff. The upper staff continues the melody. The lower staff contains chords: D, E-flat A7, and D. The system ends with a double bar line and repeat dots.

"BEST OF BILL EVANS"

308.
(BALLAD)

MY FUNNY VALENTINE

- RODGERS/HART

C- C-(maj7) C-7 C-6

Ab maj7 F-7 D-7 b5 G7 b9

C- C-(maj7) C-7 C-6

Ab maj7 F-7 Ab-6 Bb7 (b9)

Eb maj7 F-7 G-7 F-7 Eb maj7 F-7 G-7 F-7

Eb maj7 G7 C- Bb-7 A7 Ab maj7 D-7 b5 G7 b9

C- C-(maj7) C-7 C-6

Ab maj7 D-7 b5 G7 b9 C- Bb-7 A7 (#11)

Ab maj7 F-7 Bb7 (b9) Eb6 (D-7 b5 G7 b9)

"MILES DAVIS SEXTET VOL. 2 - 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...
 - o 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
 - o 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)
 - o One exception: if the 3rd/7th is very high up (roughly above the B above middle C), you can double 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.”

General Rules for Voicings

- 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

Bar 1, "Beautiful Love"
Melody note + Chord symbol

Step 1: Add Bass!

E^ø7

Note: we're only concerned with the melody note on the downbeat.

OR (your choice!)

Step 2: Since the melody is the 11th, We need both 3rd and 7th in this chord!

Step 3: We have one color tone to add to get to 5 notes. Let's choose the 5th (remember, it's a flat 5)

Bar 2, "Beautiful Love"
Melody note + Chord symbol

Step 1: Add Bass!

A^{7(b9)}

Note: we're only concerned with the melody note on the downbeat.

Step 2: Since the melody is the b13/#5, We need both 3rd and 7th in this chord!

Step 3: We have one color tone to add to get to 5 notes. Let's choose the b9.

Bar 2, "Beautiful Love"
Melody note + Chord symbol

Step 1: Add Bass!

Dm⁶

Step 2: We have the 3rd in the melody! We just need to add the 7th.

Step 3: We have two color tones to add to get to 5 notes. Let's choose the b9.

Basslines in 4

Stepwise Ascent

1 C^Δ7 Cm⁷ F⁷

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

Stepwise Descent

5 G^Δ7 B^bm⁷ E^b7

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

Walk-up

9 Am⁷ D⁷ B⁷ Em⁷

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

Acceptable Leaps

13 A⁷ D⁷ G^Δ7

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

17 C^Δ7 Am⁷ Dm⁷ G⁷ C^Δ7 E^bo⁷ Dm⁷ G⁷

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!

21 C^Δ7 C⁷/E F⁷ F^Δo⁷ C⁶/G A⁷ A^b7 G⁷

Intros

All Given in C

Siskind Jazz Piano

Pedal V

5

9 I-vi-ii-V

13

17

21

Endings

1 b2

Musical notation for ending 1, measures 1-2. Treble clef, bass clef. Measure 1: Treble has a whole note chord of Bb2, Eb3, Gb3, Bb3. Bass has a whole note chord of Bb1, Eb2, Gb2, Bb2. Measure 2: Treble has a whole note chord of Bb2, Eb3, Gb3, Bb3. Bass has a whole note chord of Bb1, Eb2, Gb2, Bb2. A slur is under the bass line in measure 2.

3 "Count Basie"

(optional: both hands 8va)

Musical notation for ending 3, measures 3-4. Treble clef, bass clef. Measure 3: Treble has a whole note chord of Bb2, Eb3, Gb3, Bb3. Bass has a whole note chord of Bb1, Eb2, Gb2, Bb2. Measure 4: Treble has a whole note chord of Bb2, Eb3, Gb3, Bb3. Bass has a whole note chord of Bb1, Eb2, Gb2, Bb2.

5 "A Train bass"

Musical notation for ending 5, measures 5-6. Treble clef, bass clef. Measure 5: Treble has a whole note chord of Bb2, Eb3, Gb3, Bb3. Bass has a whole note chord of Bb1, Eb2, Gb2, Bb2. Measure 6: Treble has a whole note chord of Bb2, Eb3, Gb3, Bb3. Bass has a whole note chord of Bb1, Eb2, Gb2, Bb2.

7 #4

Musical notation for ending 7, measures 7-8. Treble clef, bass clef. Measure 7: Treble has a whole note chord of Bb2, Eb3, Gb3, Bb3. Bass has a whole note chord of Bb1, Eb2, Gb2, Bb2. Measure 8: Treble has a whole note chord of Bb2, Eb3, Gb3, Bb3. Bass has a whole note chord of Bb1, Eb2, Gb2, Bb2.

9 4ths

Musical notation for ending 9, measures 9-10. Treble clef, bass clef. Measure 9: Treble has a whole note chord of Bb2, Eb3, Gb3, Bb3. Bass has a whole note chord of Bb1, Eb2, Gb2, Bb2. Measure 10: Treble has a whole note chord of Bb2, Eb3, Gb3, Bb3. Bass has a whole note chord of Bb1, Eb2, Gb2, Bb2.

Chord Symbols, Chord Types

Jazz Theory

Prof. Jeremy Siskind

Triads

C C^Δ Ctri Cm C- Cmi C^o Cdim C+ Caug

Major Triad Minor Triad Diminished Triad Augmented Triad

Triads with Suspensions

Csus⁴ Csus²

Sus 4 Sus 2

Seventh Chords

C^{Δ7} Cmaj⁷ CM⁷ C⁷ C⁹ C¹³ Cm⁷ C-⁷ Cmin⁷ Cm^{Δ7} C-^{Δ7} Cm^{MA7}

Major Seventh Dominant Seventh Minor Seventh Minor-Major Seventh

C^{ø7} Cm^{7(b5)} C-^{7(b5)} C^{o7} Cdim⁷ C+^{Δ7} C^{Δ7(#5)} C+⁷ C^{7(#5)} Csus⁷ Csus^{Δ7}

Half-Diminished Seventh Diminished Chord C Augmented (maj7) C Augmented (dom7) C Sus, Dominant 7 C Sus, Major 7

Other Four-Note Chords

C⁶ C^{Δ6} Cmaj⁶ Cm⁶ C-⁶ Cmi⁶

C Major Sixth C Minor Sixth

Common Alterations

C^{7(b5)} C^{7(#5)} C^{7(b9)} C^{7(#9)} Csus^{7(b9)} C^{Δ7(#11)} C^{7(#11)} C^{7(b13)}

Slash Chords

C^{Δ7}/E C^{Δ7}/F[#] Ab/C⁷ Ab/C⁷

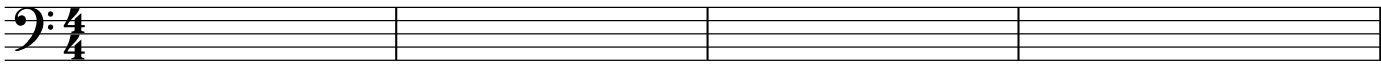
Inversion Slash Chord (?) Polychord

Jazz Piano Quiz 1

Siskind

Write the notes of the chord indicated below:


↙ A⁷ Cm⁷ Gmaj⁷ Eb⁷



↙ 5 Dmin⁷ A^Δ7 Bb⁷ D^Δ7



9 G⁻⁷ C⁷ F⁷ Eb^Δ7



Write the correct chord symbol for the notes below:

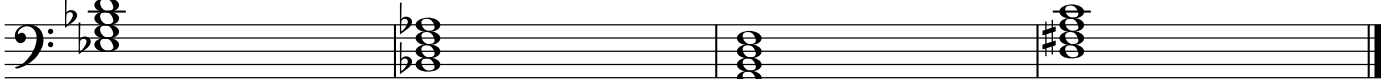
↙ 13



↙ 17



21



Pratice Quiz - Jazz Piano I

Siskind

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

D⁷ Gm⁷ C⁷ F^{Δ7} Am⁷ Dm⁷ Gm⁷ Cm⁷ F⁷

7 Bb^{Δ7} Bbm⁷ G⁷ C⁷ Am⁷ D⁷ G^{Δ7}

13 Abm⁷ Db⁷ Gb^{Δ7} Gbm⁷ B⁷ E^{Δ7} A⁷ D⁷

19 Gm⁷ Ebm⁷ Ab⁷ Db^{Δ7} Gb^{Δ7} B^{Δ7} E⁷

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

25 ii-V-I in G Major ii-V-I in Bb Major ii-V-I in F Major

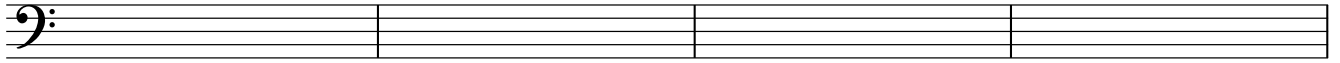
34 ii-V-I in Eb Major ii-V-I in C Major ii-V-I in E Major

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

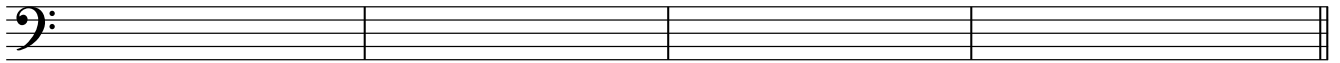
43 Gm⁷ C⁷ F^{Δ7} Bm⁷ E⁷ A^{Δ7} Fm⁷ Bb⁷ Eb^{Δ7}

49 Am⁷ D⁷ G^{Δ7} Bbm⁷ Eb⁷ Ab^{Δ7}

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

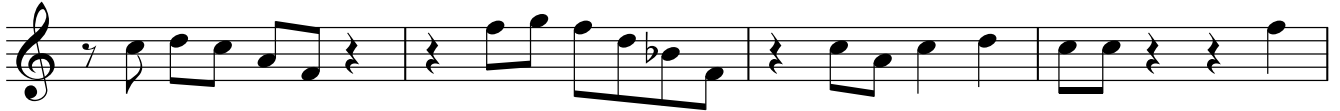
43 Fm⁷Bb⁷Eb^{m7}Ab⁷47 Dm⁷D⁷A⁷Gm⁷C⁷

(Lead to F)

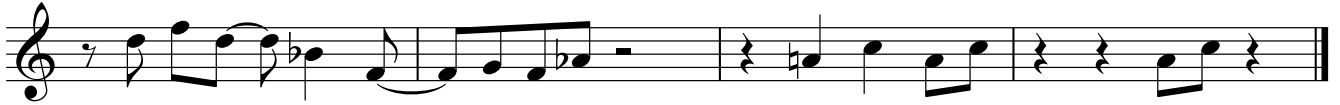


Write in the appropriate syllables for the swing rhythm below. Use "doo," "vah," "daht," and "dit." [5 points]

51



55



Pratice Quiz - Jazz Piano II 2018

Siskind

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

Fm^{7(b5)} C#m⁷ F#m⁷ Bm⁷ E^{Δ7} Am^{Δ7} A^{ø7} D7(b9b13)

7 Gm⁶ C⁷ F^{ø7} F#m⁷ B⁷ E^{ø7} A7(b9) F^{ø7} Bb7(b9b13)

13 Ebm^{Δ7} Ab⁷ Db^{ø7} Dm⁷ G⁷ C^{ø7} F7(b9) Bbm⁶

19 Cm⁷ F⁷ Bb^{ø7} Eb7(b9) Abm⁶ F^{ø7} Bb7(b9) Ebm⁶ Ab⁷ Db⁶

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

25 ii-V-I in C Minor ii-V-I in G Minor ii-V-I in E Minor

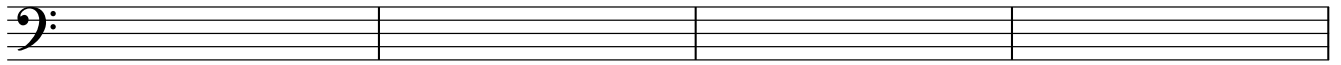
Pno.

ii-V-I in F MAJOR ii-V-I in Ab MAJOR ii-V-I in D Minor

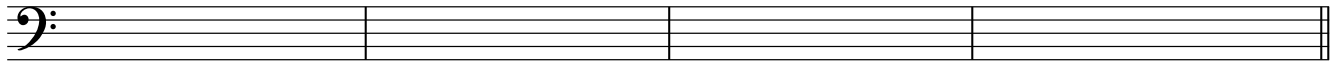
34

Pno.

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

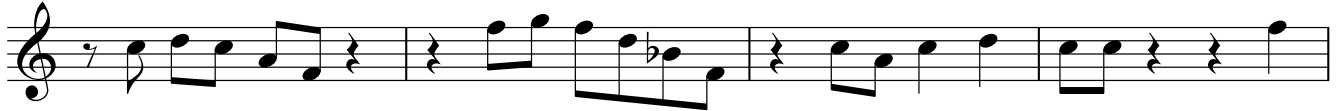
43 Fm⁷Bb⁷Eb^{m7}Ab⁷47 Dm⁷D⁷A⁷Gm⁷C⁷

(Lead to F)

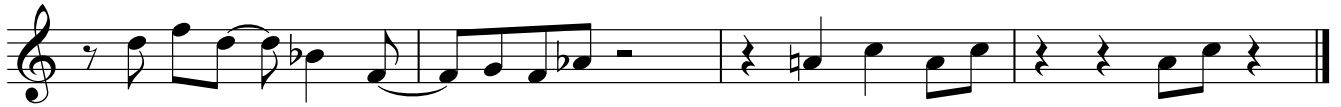


Write in the appropriate syllables for the swing rhythm below. Use "doo," "vah," "daht," and "dit." [5 points]

51



55



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