



JAZZ PIANO SCHOOL

Learning Freedom

STAGE 02 Lesson Text

Lessons 17-24

By: Brenden Lowe

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JAZZ PIANO SCHOOL

Learning Freedom

Lesson 17

Lesson 17

Technique

1. Technique Overview

- a. This course will begin with a review of some of the beginner technique exercises. I want to make sure that we view some of the beginner exercises to ensure that we are on the right path before working on more difficult exercises. Most of the exercises we will do in the Intermediate section will focus on playing rather than technique building although the technique lessons from the beginning lessons will still be valuable practice components for developing speed and dexterity.

2. Scales

- a. Knowing your major and minor scales is a necessity to play well. The majority of jazz harmony and theory is derived from scales. By practicing scales you will increase control in each key. This control will allow you to maneuver your fingers more fluidly for soloing, and improve dexterity. At the intermediate level I have included all major scales with specific practice instructions for you to follow along with in the practice videos. These instructions include different tempos and octaves for you to switch between. Work on playing notes evenly within each scale and tempo.

3. Swing 2-5-1's

- a. In this exercise we will play the diatonic modes of a 2-5-1 in different directions. The purpose of this exercise is to increase your familiarity with 2-5-1's in all keys, as well as to develop control of your swing feel in your RH. (see figure 17.1)

Figure 17.1



Harmony & Theory

1. Bebop and the Bebop Scale Intro

- a. Bebop was an influential era in jazz. A plethora of great jazz musicians changed the way jazz was played. Charlie Parker, Dizzy Gillespie, and Bud Powell are just a few of these influential musicians. We're going to study specific nuances contained in the language of bebop, where and why certain lines are played, and how they relate to the harmony.
- b. *The Dominant Bebop Scale*– The premise of bebop is the idea that chord tones fall on down beats. Over a C7 chord, we would want any chord tones (C, E, G, and Bb) to fall on beats 1, 2, 3 or 4. Now, we add connecting notes in between, but as long as a chord tone is played on a downbeat you will create a bebop inspired line. The bebop scale was designed as a variation of the scales we already know. For example, let's look at the C7 Mixolydian mode. If we look at the scale going up, we notice that the chord tones in the first octave all fall on downbeats (see figure 17.3).

Figure 17.3



If we continue past the first octave, the non-chord tones (D, F, and A) fall on down beats. (See figure 17.4).

Figure 17.4



In order to correct this problem, a "Passing Tone" was added between the 7th degree of the scale and the 1. The 7th degree is the note Bb and the 1 is the note C so the passing tone would be the note B natural. The new scale is below (see figure 17.5).

Figure 17.5



The mixolydian scale with the extra passing tone is known as a "Dominant Bebop Scale". With this scale we are not limited to just one octave and can play fluidly through all octaves (see figure 17.6).

Figure 17.6



Vocal & Repertoire

1. Solo Piano Series Part 1 – LH Role in Solo Piano

a. LH Components

The LH in solo piano plays roots and serves as a foundation for the RH. The LH is responsible for the bass notes, and the main harmonies within the written chords (usually the root, 3rd and 7th). We will add harmonies from the LH to the RH in future chapters, but for now the root, 3rd, and 7th, must be played somehow between both hands. At first the LH can be overwhelming, but once you

understand its top function, it is simpler. A lot of the times, the tempo and register of a tune will dictate your best LH option. Here are some common LH approaches:

1. Only bass notes – When just playing bass notes, your RH needs to add 3 +7 under the melody if your LH is going to use this option. (figure 17.8)

Figure 17.8



2. Bass note then shells - This method is great for medium swing tunes. It allows you to cover the bass and harmonies at the same time. It is a little tricky at first but it'll come very easy with a little practice (see figure 17.8)

Figure 17.9



3. Bass note then full chord – Just as we jumped to our shells in the previous step, we can also jump to a full chord. This chord can be an inversion or rootless voicing.



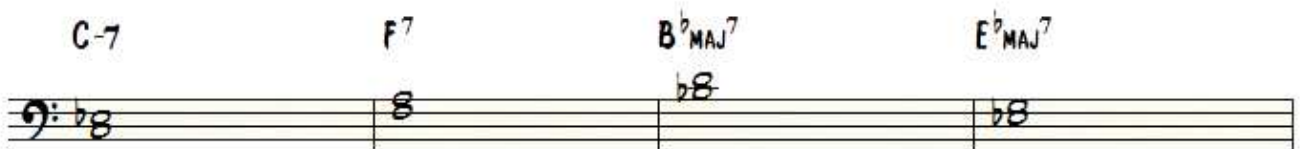
4. Root and 7th – This is an easier way to add bass notes. I named a root in this example only because when we use the root and 7th, our LH will be just below the middle register. When we play one bass note, we will play this note in the low end of the piano. If we play the 1 + 7 in that low end it will sound muddy. (*Note. RH has to include the 3rd underneath the melody when your LH is playing 1 + 7 to account for 1, 7, and 3). See Figure 17.10

Figure 17.10



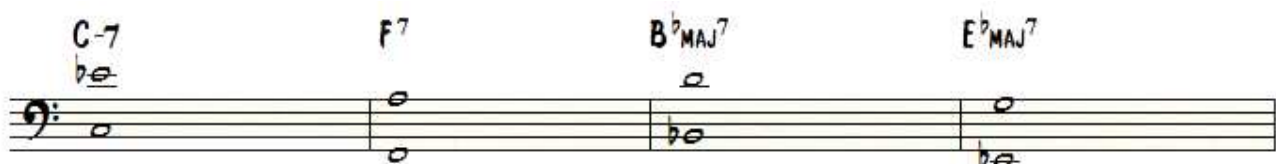
5. Root and 3rd – Playing the root and third is a similar way to add in bass notes but again with this step we need to stay below the middle register for the two notes to blend. The lower we get, the worse this will sound. (*Note. The RH has to account for the 7th when your LH is using this option). See Figure 17.11

Figure 17.11



6. Root and 3rd, (a tenth apart) – This is a great way to voice the root and 3rd option, as a tenth. This gives a nice spread of the voices and will work great when we add the RH to this combination (see Figure 17.12)

Figure 17.12

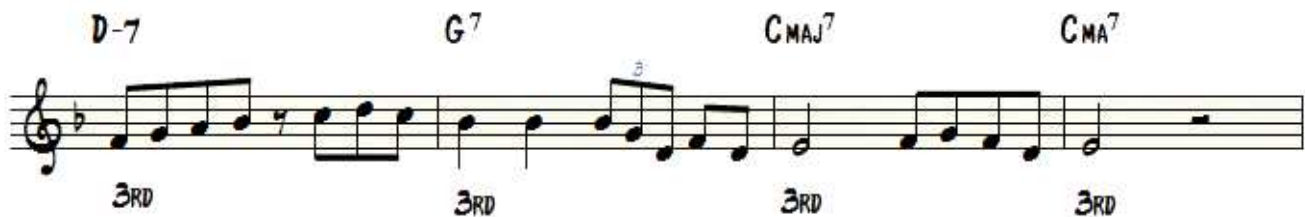


2. Intermediate Improvisation Series Part 1 – Melodies, Chord Tones, and Connections

I cannot emphasize enough how important it is to focus on connecting chord tones as you begin to develop your improvisation skills. This is the only way you will truly be able to create flowing lines through the harmonies instead of just “floating over” the top of them. Great soloists get deep inside the chord changes by using their knowledge of chord tones and how to connect them. In all your 2-5-1s you should be able to target any chord tone (1, 3, 5, and 7) for any of the three chords. This is exactly what we will be practicing. Take a look at the following examples that target the 3rd, 5th and 7th in a 2-5-1. (See Figure 17.13 and 17.14)

a. Targeting 3rds

Figure 17.13



c. Targeting at random

Figure 17.14



3. Analysis – “Blues for Alice”

“Blues” for Alice” is a variation of the blues. It uses a harmonic progression called “Parker Changes”, created by Charlie Parker to be used as a substitute over the blues form. In the first four measures we have the following progression: Fmaj, E-7b5 to A7, D-7 to G7, C-7 to F7. (See figure 17.15)

Figure 17.15

The figure shows a harmonic progression for the first four measures of "Blues for Alice". It is presented as a staff with four measures, each containing a bass clef and a series of diagonal lines representing the staff. Above the staff, the chords are listed: FMAJ7, E-7b5, A7, D-7, G7, C-7, F7. Above the staff, the modes are listed: IONIAN, D NAT MIN, D HAR MIN, DOR, MIXO, DOR, MIXO. Above the staff, the key signatures are listed: D-, C, Bb.

Measure	Chord	Mode	Key Signature
1	FMAJ7	IONIAN	D-
2	E-7b5	D NAT MIN	D-
3	A7	D HAR MIN	D-
4	D-7	DOR	C
5	G7	MIXO	C
6	C-7	DOR	Bb
7	F7	MIXO	Bb

I strongly recommend you first look for 2-5 relationships in all the pieces you analyze. Since this a very strong relationship in jazz you will begin to notice this progress in lots of tunes. In this case, measures 2, 3 and 4 all have 2-5s leading down in whole steps. In the second measure we have a E-7b5 going to A7 (which are connected as a minor ii to v). D-7 to G7 is another 2-5 from the key of C. C-7 to F7, is another 2-5 from the key of Bb. Landing on Bb is important because when we are playing a blues, the fifth bar should always be a 4th away from the root. In this case, Bb is the fourth of F so we meet the “blues” criteria.

For the IV dominant chord we could use the mixolydian mode from Eb since Bb7 comes from Eb. Even though we analyze the Bb7 with a roman numeral IV (because it is the 4 in the key of F), the fact it is a dominant chord implies that it is from the Mixolydian mode and we should know its origins to effectively play over it. Knowing that Mixolydian is the 5th mode, means we can count backwards from Bb to find its origins – in this case Eb. (See figure 17.16).

Figure 17.16

After measure 5 we have more 2-5s that descend in half steps on the 6th, 7th and 8th, measures. Measure 6 is Bb-7 to Eb7 (from the key of Ab). Measure 7 is A-7 to D7 (from the key of G). Measure 8 is Ab-7 to Db7 (from the key of Gb).

In measure 9 we have a G-7 chord which is the ii-7 of F. In measure 10 there is a C7, (the 5 of F), which finally resolves to F in measure 11. The last two measures are a classic I-VI-II-V turn-around. (See figure 17.17).

Figure 17.17

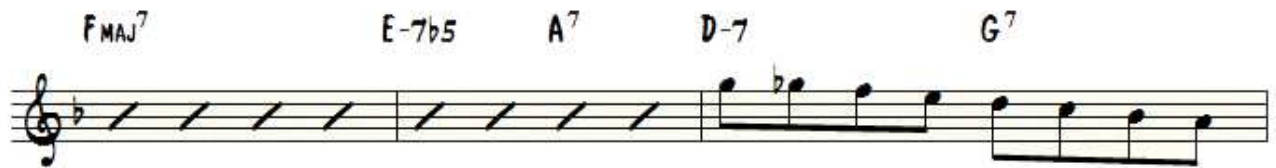
1. Blues For Alice Application

a. Harmony And Theory

- i. **Dominant Bebop Scale**– It is hard to know how or when to apply the bebop scale to a piece. With any scale or mode we can always use the full octave or, just bits and pieces of it. That's the best part of jazz, you can use these scales and modes however you like! We'll look at a couple of different ways you can use this.

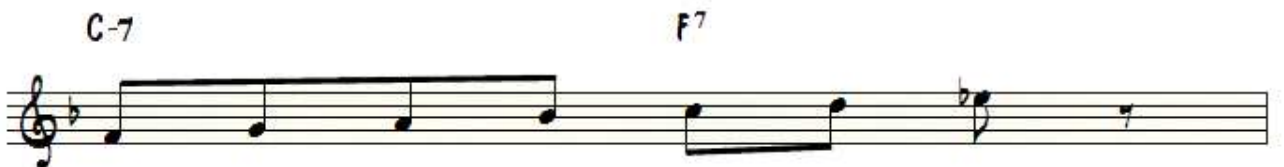
Our first opportunity to use the dominant bebop scale comes in the third measure when our D-7 to G7 2-5 appears. We can use the dominant bebop scale over dominant chords (even over the ii-7 chord that the dominant chord is connected to!). In this case let's start the bebop scale on the root G and come down using eighth notes until we get to measure 4. (See figure 17.18)

Figure 17.18



After four beats, we end on the note A of our G7 dominant bebop scale. We now see a new dominant chord in the fourth measure (F7). So how do we switch? We simply jump and land on the root of the F7 chord. So will begin our new F7 dominant bebop scale on the root and come up this time over the C-7 to F7 chords. (See figure 17.19)

Figure 17.19

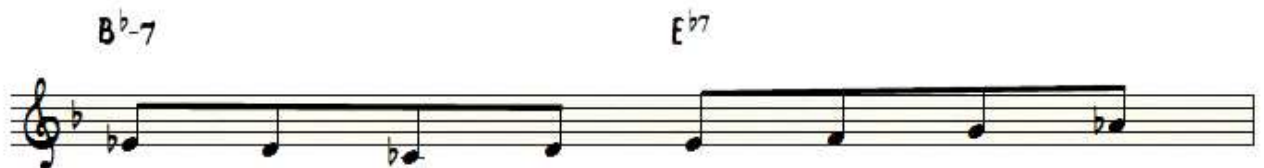


As we continue upward I'm going to stop the scale on beat 4 and end on the note Eb, Our next dominant chord is Bb7. By starting the bebop scale on different chord tones will be able to connect into the next scale. For now, we will jump to the root of the next dominant chord. In this case, we will jump from the Eb back down to the Bb. For this chord we'll use two movements within the scale to create a little more harmonic color. This time we will move up and down with the scale. As we start on Bb let's move up to the 3rd then down until our next measure. (See figure 17.20)

Figure 17.20

As you can hear, this adds a totally different sound than running up or down the scale. The motion adds a little variety. Let's continue to use up and down motion in the next couple measure as well.

Our next 2-5 is Bb-7 to Eb7 so we will use the Eb7 dominant bebop scale over this measure. We'll jump from the G from the previous measure to Eb and begin going downward, using our passing tone immediately. Let's go back up and reuse our passing tone until we hit the next measure. (See figure 17.21)

Figure 17.21

The next 2-5 is A-7 to D7. The last note we end with in our Eb7 bebop scale is Ab. We will jump up from Ab to D above and begin going up the scale to F# (the 3rd), and come back down and stop on C on beat 4, (the 7th of D7). (See figure 17.22)

Figure 17.22

Our next 2-5 is Ab-7 to Db7. We are a half step away from the root which is easy because we will simply move up to Db to start our Db7 dominant bebop scale. Let's stop on beat 4 again as we come down which is the note F. (see figure 17.23)

Figure 17.23



We have now moved through these abrupt, one measure 2-5's and now are at the final 4 measures. There are a lot of opportunities from measures 9-10 to use our bebop scale. The chords are G-7 for one full bar and C7 for one full bar. This means we can use our C7 bebop scale over the ii-7 chord, (the G-7) and over the V7 chord, (the C7 chord).

We ended our last bebop scale on F so will jump down to C on beat 1 of our G-7 chord. From here let's go up to the third (the note E), and continue down to the fifth (the note G). As we hit G the harmony changes to the C7 chord. On beat 1 of the C7 chord we will move upward from G until we reach the 3rd of C7 (the note E). This is the downbeat of beat 4. (See figure 17.23).

Figure 17.23



In this case I'll add a small resolution in order to get back to the F of our Imaj6 chord. As we ended on E from our last bebop scale, I'll move to the note G then come down to hit F on beat 1 of the next measure. (See figure 17.24)

Figure 17.24

Since we just played all those bebop scales, let's leave some space for the last 2 measures. That's it! That's how we can apply the bebop scale to tunes. The more creative you can get with it the better. As I give you more tools, you will become a master of effectively using the bebop scale to maneuver through changes in intricate and creative ways. (See figure 17.25)

Figure 17.25

b. Vocab

1. LH Solo Piano Role In Blues For Alice

c. LH Components

Here are examples of how to utilize our LH components in Blues For Alice.

Obviously not all of these examples are our best choice. For example, I wouldn't recommend playing all thirds, but I did want to show you that all of these can be utilized with each other. You might play bass notes for two measures, and then go to tenths in the next, then to bass note and shells. Mix it up. It's a lot of tools to choose from. The more you can keep it switch it up the better it will be.

Figure 17.26

1. Just bass notes –



Figure 17.27

2. Bass note then shells -



Figure 17.28

3. Bass note then full chord –



Figure 17.29

4. Root and 7th -



Figure 17.30

5. Root and 3rd



Figure 17.31

6. Root and 3rd (tenth)



Figure 17.33

8. Root + 7th to Root + 3rd (tenth) Combination –



2. Improvisation – Melodies, Chord Tones and Connections

- a. In this lesson I discussed the importance of starting, landing and using chord tones in your solos. Chord tones are your harmonic anchors and will help your solo sound good! If you're *NOT* starting on chord tones and you are *NOT* landing on chord tones, your solo's are going to sound "out", and not pleasing to the ear.

The first step to using chord tones effectively is to use them to create melodies within your solo. By melodies I mean simple lines that even a child could sing back to you if you played them. I know you want to play fast burning lines, but without starting with simple melodies as your foundation, your fast lines won't sound good.

Look at the example below of a simple melody over the first four bars to "Blues for Alice". (See figure 17.34)

Figure 17.34



In this example, I am starting and landing on chord tones and utilizing lots of space effectively to give time for each melody to register. Space is a key component in organizing your phrases sound more pleasing to the listener.

We want to look for notes that stay within one section of the piano and utilize the closest chord tones. Let's say I start a solo on C of the Fmaj7 chord. I can play around with the surrounding chord tones and scale tones above and below, being the notes D and Bb. As the harmony moves to E-7b5, I'll look for the closest chord tones to the C D and Bb I have been playing. I can move down to Bb or up to D for the E-7b5 chord. I'll move down to Bb and now I have the Bb C and A, this will keep me in the same region as where I was previously soloing. As we move to the A7 chord I'll continue playing A.

Since I'm already on the A, I'll stay around A because this is also a chord tone of the next D-7 chord that comes up. I'll also use the B and C, as ornamental notes then land on a B on the G7 chord.

So if when looking how this solo is constructed we learn how to use chord tones and stay within a small region to improvise. This is playing more the harmonies instead of playing random segmented lines that do not connect. (See figure 17.35)

Figure 17.35





JAZZ PIANO SCHOOL

Learning Freedom

Lesson 18

Jazz Lesson 18

Technique

1. Parallel Modes

- a. Practicing our modes in a parallel fashion (starting each mode on the same note) is a great way to play up and down the piano while only having to change couple of notes. It'll increase your mental focus and help your hand accurately play small nuances from chord to chord. (see figure 18.1)

Figure 18.1



Harmony & Theory

1. Starting the Bebop Scale on Chord Tones

The bebop scale is great because it's versatile and allows you to maneuver your lines in a scalar motion. It can be used to connect ideas together, or as a single entity. The passing tone between the 7 and the 1 allows chord tones to fall on down-beats, which allows us to start the scale from any chord tone, being the 1, 3, 5, or 7. (See figure 18.2)

Figure 18.2



By starting the scale on different chord tone each time we create unique textures, sounds and movements. Chord tones will continue to line up with down-beats all because of the passing tone. Take a look at each octave of the scale starting on the 1, 3, 5 and 7. We want to be able to practice this from all chord tones up and down.

2. Isolating Voicings (*Rootless Voicings*)

- a. In the previous chapter we reviewed LH rootless voicings over all the 2-5-1s. Now, how exactly do we use these in pieces that aren't all full of 2-5-1s? We need to isolate each structure and practice them in different ways. This way when we play pieces we can select the voicing of our choice even if it is not in the 2-5-1.

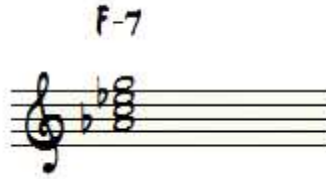
Confused? Let me explain. In structure one of our rootless voicings we learned a minor rootless voicing built on 3,5,7,9, a dominant voicing built on 7,9,3,13 and a major voicing built on 3,5,7,9 (see figure 18.3)

Figure 18.3



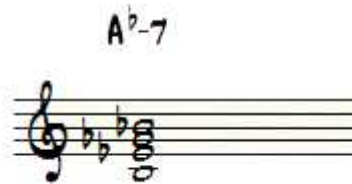
Let's say we have a piece that begins with three consecutive minor chords such as, F-7, Ab-7, C-7. In this case we want to use our rootless voicings but the progression is not a 2-5-1. So, we take our minor structure formula: 3,5,7,9 (which was previously used in a 2-5-1) and apply that to our other minor chords. Let's do it together. If the 3rd is the note Ab and the first tone in our rootless voicing. The 5th is C, (the second note in our rootless voicings). The 7th is Eb, (our third note in our rootless voicing). Finally the 9th is G, which will be our last note in our voicing. If we combine all these notes we have Ab, C, Eb, and G (3, 5, 7, and 9). (See figure 18.4)

Figure 18.4



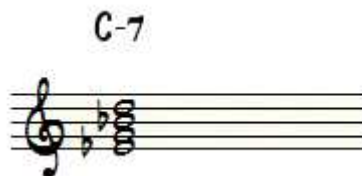
We now have a voicing for the minor F chord. Let's find our voicing for the A^b-7 chord now using the same system. A^b is the 1st degree, the third is B natural, the 5th is E^b, the 7th is G^b, and the ninth is B^b. That creates the following rootless voicing: B, E^b, G^b, and B^b. (see figure 18.5)

Figure 18.5



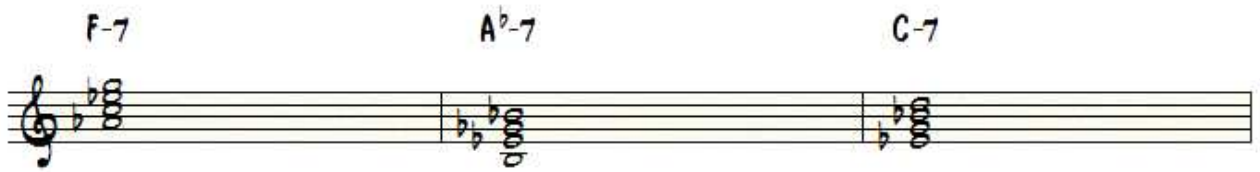
The notes for the C-7 chord are E^b, G B^b, and D. (see figure 18.6)

Figure 18.6



Here is the full progression with rootless voicings. (see figure 18.7)

Figure 18.7



In our practice we will isolate each of the six chords in our rootless voicing 2-5-1s. We must know these as well to effectively utilize them. We will start with the isolation of the first rootless voicing structure then being to isolate the second structure.

Vocab & Repertoire

1. Solo Piano Series - Part 2 (RH Melody Harmonization with shells)

a. Adding Shells beneath the melody.

- i. The first step to arranging a selection for solo piano is to add shells below the melody. Thus far we've played solo piano by playing just the melody in our RH and harmonies or bass notes in the LH. When we move some of the chord tones to our RH, you will hear a significant change in the sound of your tune. We do this by adding the shells beneath the melody. While we learn this concept, our LH will only be used to play bass notes. Here's how to incorporate the LH concepts you learned in the last lesson with this RH shell strategy:

1. **Harmonize shell voicings below the melody with chords** – When the melody lines up with chords we will use these shells.

- a. **One Chord Change** - If there is one chord change for that measure, and the melody starts on beat 1, you will harmonize that melody note with the shells of that chord change. (see figure 18.8)

Figure 18.8



- b. **Two Chord Changes** – If there are two chords for the measure, you will harmonize the melody note beneath the first chord change, and harmonize the other melody note beneath the second chord change. (see figure 18.9)

Figure 18.9



2. **Shells without melody** – Sometimes you will see chords on beats that do not have any melody notes, so what do we do here? We will just play the shells alone in our RH without the melody. For example, if the melody note stays the same but the harmonies change, you'll voice-lead your shells to the next chord. (see figure 18.10)

Figure 18.10



3. **Melody note that is a shell note** – Sometimes the melody will be the 3rd or 7th of the chord. When this happens we have two options. (see figure 18.11)

Figure 18.11

- a. **Add the second shell below the melody**



Figure 18.12

- b. **Add both shells and double the melody note.**



On the first beat of this example, doubling works great. On the 3rd beat though, the melody is too low to double so you'll play the other shell below the melody.

b. *LH Components – Rhythms*

- i. Being diverse and decisive with rhythm in solo piano playing is important to create a diverse and interesting pallet. During the melody our LH can play a lot of different rhythmic figures. Think of rhythms as long or short sounds. Use a few simple rhythms or long complicated rhythms. The use of unique rhythms can change the feel and texture of the piece. The options are endless with rhythms and we will cover different techniques that you can use to change the style and texture of any tune while playing solo piano.

Your LH will be dictated from the melody. If you have a complicated melody with lots of rhythms you'll want to focus on creating a supportive palate. On the flip side if the melody is fairly open with large amounts of space, you can utilize your LH more. Here are some textures that will fit all varieties of tunes. You'll want to pick and choose which ones sound best to you while learning new tunes. I've provided examples over a 2-5-1 so you can get a solid feel for them. These rhythmic examples can be applied to the LH voicing of your choice. I will give examples of them all in the first section but then choose different voicings to represent the rhythms in the other examples.

- I. Whole and half notes– Whole and half notes can create a stable environment for your RH to play over top of. Although they're not as interesting as some of the rhythms we will get to, it's a great place to start. (see figure 18.13-18.16)

Figure 18.13

a. Chords



Figure 18.14

b. Bass Notes

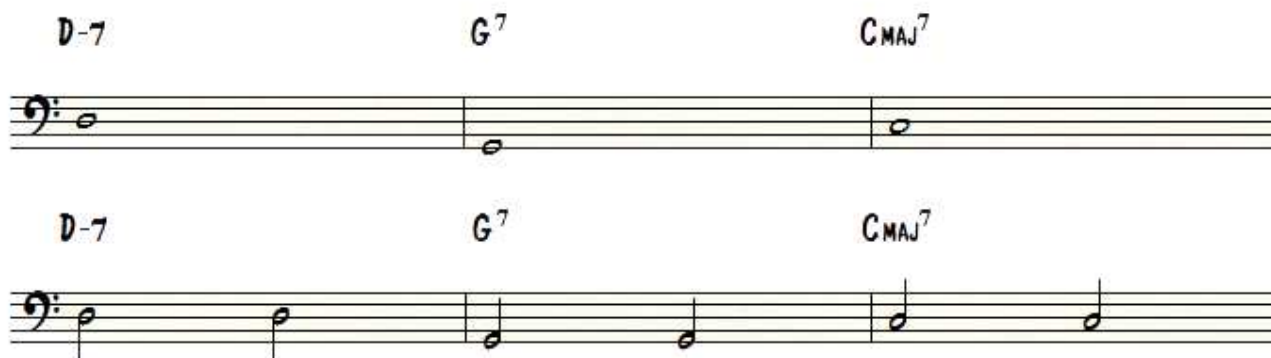


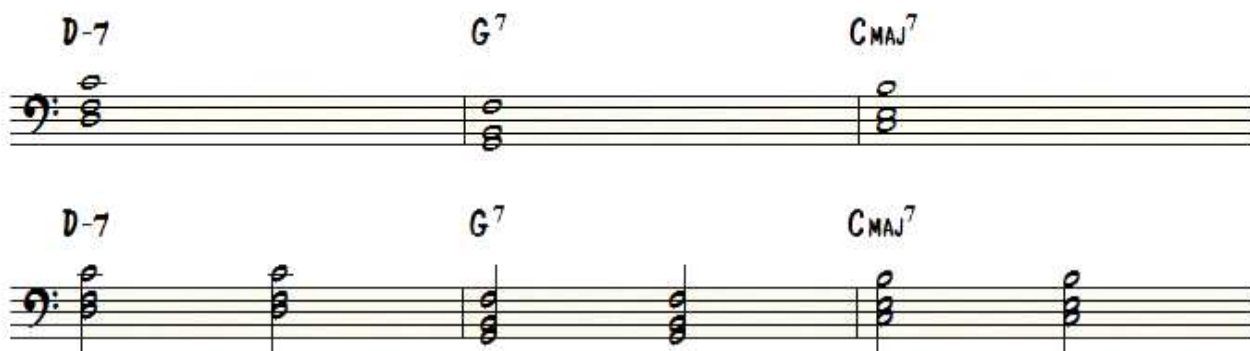
Figure 18.15

c. Shells



Figure 18.16

d. 1+3+7



2. Short Comps on beat 1 or beat 3– This is also a great texture to use that isn't complicated. Playing the downbeats of every bar doesn't help the tune swing, but it gives a feel of the harmony, and is a good foundation for you to build the melody off of. You can integrate more complicated rhythmic figures, which add a nice texture. (see figure 18.17)

Figure 18.17



3. Short Up-beats – Playing short up-beats create a nice swinging' pocket under your RH. This is similar to what Red Garland would do with his LH. Sticking with the up-beats of 2 and 4 he was able to create a solid, swinging background to play over, including while he was improvising. (see figure 18.18)

Figure 18.18

Up beats of 1 + 3

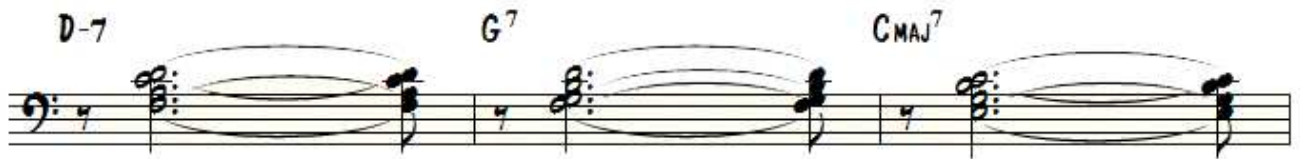


Up beats of 2 + 4



4. Long Up Beats – This method is common in big band playing. Imagine a horn section playing behind your RH. Your LH will play on certain up-beats, but instead of short sounds you strive for louder sounds using the pedal or solely your hand. This creates tension, which can continue with more long sounds, or resolve with a short sound on an up-beat or down-beat. (see figure 18.19)

Figure 18.19



5. Everything Together – After working on these concepts individually you're going to want to combine everything together. By learning these different methods, you'll have more freedom to play any piece as YOU hear it. You'll have more tools to help you in expressing yourself through this great music! (see figure 18.20)

Figure 18.20



2. *Intermediate Improvisation Series Part 2– Melodic Motivic Development*

- a. Creating melodic motivic development is very important to focus on if you want your solos to tell a story. When using melodic motifs you are stating a simple idea and then using that same idea, maybe with a variation, to create a similar line. In a melodic motif we are strictly thinking about the notes we have used to create the line. As opposed to a rhythmic motif where we are playing off a rhythmic figure. Here are some ideas of how to change a melodic idea you have just played to turn it into a motif to build your solo.

- i. 1. *Same notes, change register* – This first motif is the exact same phrase, but is played up or down an octave. This creates a call and response type figure.(see figure 18.21)

Figure 18.21



- ii. 2. *Use the same motion, change more or key* - You can use the same contour of your line but change the mode or key. For example, if you play the first three notes to a major scale, CDE, you can take that same step motion and transpose it to the key of F. You would now play FGA. Or to Ab, and play Ab Bb C. You don't necessarily have to play a major scale either because we are simply using the motion. You could start with CDE, and then jump to F and play F, G, Ab, creating a minor sound. All you are doing is taking the shape of your line and moving it to another place on the piano to keep that motif alive. (see figure 18.22)

Figure 18.22



iii.

- iv. 3. *Change the shape, keep the amount of melodic notes* – When we change the register of the motif we are also altering the shape of the line so that it will resemble what we just played. For example, if we start with our three-note major scale, CDE, and jump to the first three notes of the F major scale but we start with A and move down. We will stay with our original motif but alter the upward shape. (see figure 18.23)

Figure 18.23



- v. 4. *Combine smaller motifs to create a larger one* – We can combine smaller motifs to create a larger one, and then apply any of the techniques we talked about. Let's take a three-note scale starting on C. This time we will move our three note scale up in minor thirds. So we start by playing CDE, then move up to Eb and play Eb F G, then move up, to Gb and play Gb Ab Bb, and then move up to A and play A B C#. (see figure 18.24)

Figure 18.24



The use of a three-note major pattern played up in minor thirds creates a four note cycle. This would serve as our larger motif. We can now use any variation of our

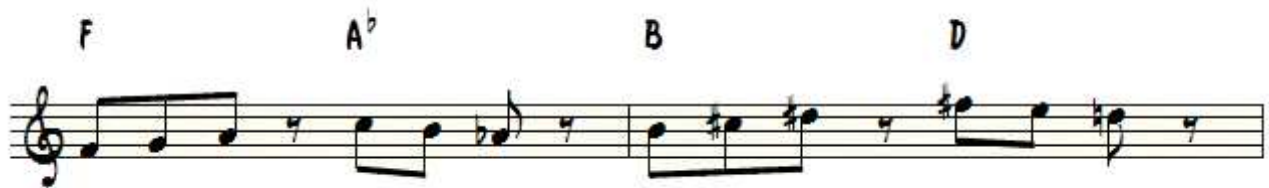
three-note scale and play the same upward minor thirds cycle 8va, maybe starting on a different note such as F. So we would play F G A, Ab Bb C, B C# D#, and finally D E G#. (see figure 18.25)

Figure 18.25



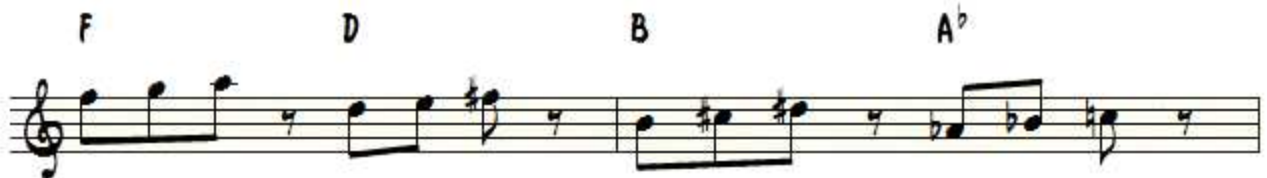
We could also use the variation in which we change the shape of our three note major scale but use the same upward minor 3rds cycle. So we might play, F G A, C Bb Ab, BC#D#, and F# E and D. (see figure 18.26)

Figure 18.26



We could also change the contour of the minor 3rds cycle. Instead of the root moving up in minor thirds we could have it go down in minor 3rds. (see figure 18.27)

Figure 18.27



- vii. 5. *Be creative as possible* – Be creative! We will expand on this in the advanced lessons. We want to continuously try new and unexpected approaches in order to

get different results. This is how we make progress. If we continue to do the same thing, we will get the same results!

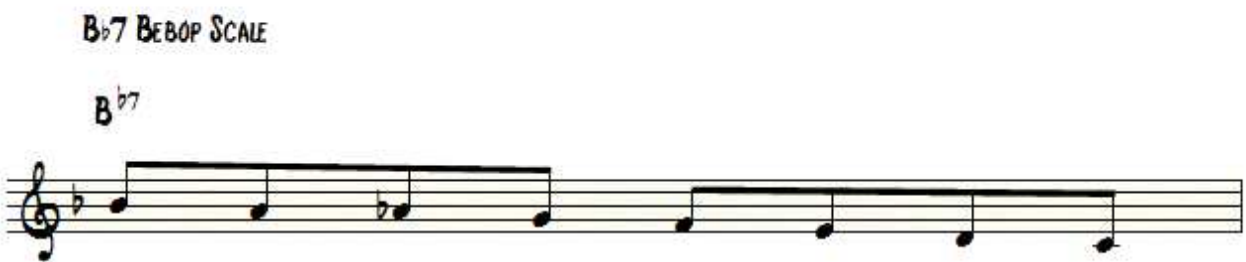
1. *Blues For Alice Series Application*

a. *Harmony And Theory*

- i. *Start bebop scale on different chord tones* – Starting the bebop scale on different chord tones is important to practice and will help you to start connecting your lines together. This allows us to move from any chord tone in any manner. Let's take measures 5, 6, 7, and 8 of "Blues For Alice". Previously, we jumped to the root of each new dominant chord to start our bebop scale. When starting on different chord tones we can voice to each bebop scale without a hiccup. We will start on the root of our Bb dominant bebop scale in measure 5.

Let's move down so we end on the upbeat of beat 4. From here we have two options. We can choose the closest chord tone of the Eb7 chord above the note C, or below. The chord tones for the Eb7 chord in measure 6 are Eb, G, Bb, and Db. This means we can go up to Db, or down to Bb. In this situation I'm going up to Db. Either way is great! We now land on the 7th of our Eb7 chord, the note Db and will continue using the Eb7 dominant bebop scale from here. (see figure 18.28)

Figure 18.28



From here I will continue upward until I reach the 3rd of my Eb7 chord, the note G and come back down by playing the notes F, Eb and finally the note D on the upbeat of beat 4. (see figure 18.29)

Figure 18.29

Since we are on a chord tone of the next dominant chord, D7, we only have one close option: land on the note C on the down beat of 1. Remember the chord tones of D7 are D, F# A and C. We do not want to jump up to F# because this is a bigger interval leap than we want.

Let's continue using the D7 dominant bebop scale. Let's go up the scale until we reach the 5th of the D7 chord (A) then come back down until we reach the upbeat of beat four G). (see figure 18.30)

Figure 18.30

This gives us two possible chord tones to start the next dominant bebop scale over the Db7 chord. Chord tones to the Db7 chord are Db, F, Ab, and B. Let's start on the 3rd and continue downward with the Db7 bebop scale. (see figure 18.31)

Figure 18.31



This is the process of how to connect scalar lines together. Remember the bebop scale creates a fluid approach for playing through chords. In the practice exercises you'll work with different ways to connect all the chords of "Blues For Alice".

ii. Isolating Rootless Voicings Structure 1

1. When isolating rootless voicings look for spots where you can play minor7th and major7th voicings start on the 3rd or dominant 7ths starting on the 7th. When we isolate rootless voicings while playing a tune, we want to pick voicings that fit well below the melody. Look for voicings that fit in the register from middle C to an octave below. In this case our melody starts on a high F. This allows us to play our first rootless voicing for the Fmaj7 from its 3rd in the middle of the piano.

As the harmonies change to E-7 \flat 5 we can also play this voicing starting on its 3rd as well as going to the A7 as well. (see figure 18.32)

Figure 18.32



You'll find that tunes work well for voicing leading rootless voicings. Harmony is meant to flow in a natural manner without gaps. On the D-7 to G7 progression there is no room for LH rootless voicings except on the first beat. After the melody begins to drop down we need to move our hand. If we drop the rootless voicing down to the 3rd of the D-7, it is too low to start our voicings. Remember, we want to stay in the middle of the piano to avoid a muddy sound.

When these situations arise, leave the voicing out and play bass notes (or 1&7) until the melody provides us with enough room to begin playing our rootless voicings again.

We can resume using rootless voicings in measure 4. Or hands will be fairly close together, but that's okay! (see figure 18.34)

Figure 18.34

Figure 18.34 shows a musical score with a melody line in the treble clef and a bass line in the bass clef. The chords are labeled above the staff: F MAJ⁷, E-7^b5, A⁷, D-7, G⁷, C-7, and F⁷. The melody line consists of eighth and quarter notes. The bass line shows rootless voicings for the first four measures, followed by a rest in measure 5, and then rootless voicings for the last two measures.

We can play B^b7 starting on the 7th in measure 5, (see figure 18.35). Again, make sure you keep your voicings around middle C.

Figure 18.35

Figure 18.35 shows a musical score with a melody line in the treble clef and a bass line in the bass clef. The chords are labeled above the staff: B^b7, B^b-7, E^b7, A-7, D⁷, A^b-7, and D^b7. The melody line consists of eighth and quarter notes. The bass line shows rootless voicings for the first measure, followed by rests in measures 2, 3, and 4, and then rootless voicings for the last two measures.

The next rootless voicing we can play is in measure 10 over C7 and measure 11 over F and D-7. (see figure 18.36)

Figure 18.36



Once we begin to add our second structure in we will have more voicing options available to us.

b. Vocab

i. Adding Shells Beneath The Melody

1. “Blues for Alice” doesn’t lend itself to harmonizing with shells very well because the melody goes by fast. It does provide an excellent example of how to use our LH to support faster melodies. Harmonizing faster melodies with shells is tricky. Here are examples where we could use this technique. With faster melodies our only options for harmonization become the spots in which the melody sits for a little bit on a half note or dotted quarter in this case. (see figures 18.37-18.40)

Figure 18.37

- a. The very first beat of the measure



Figure 18.38

b. 1st beat of measure 3.



Figure 18.39

c. And of beat 4 in measure 10.



d. And of beat 4 in measure 11.



c. LH Components – Rhythms

Figure 18.41

Figure 18.41 shows a three-staff musical exercise in bass clef, 4/4 time. The exercise is divided into three systems, each with seven measures. The chords and their rhythmic patterns are as follows:

- System 1:**
 - Measure 1: FMAJ⁷ (chord)
 - Measure 2: E-7^b5 (chord)
 - Measure 3: A⁷ (chord)
 - Measure 4: D-7 (chord)
 - Measure 5: G⁷ (chord)
 - Measure 6: C-7 (chord)
 - Measure 7: F⁷ (chord)
- System 2:**
 - Measure 1: B^b7 (chord)
 - Measure 2: B^b-7 (chord)
 - Measure 3: E^b7 (chord)
 - Measure 4: A-7 (chord)
 - Measure 5: D⁷ (chord)
 - Measure 6: A^b-7 (chord)
 - Measure 7: D^b7 (chord)
- System 3:**
 - Measure 1: G-7 (chord)
 - Measure 2: C⁷ (chord)
 - Measure 3: FMAJ⁷ (chord)
 - Measure 4: D-7 (chord)
 - Measure 5: G-7 (chord)
 - Measure 6: C⁷ (chord)
 - Measure 7: C⁷ (chord)

d. Improvisation

Figure 18.42

1. Same notes, change register –

Figure 18.42 shows a single-staff musical exercise in treble clef, 4/4 time. The exercise is divided into seven measures, each with a chord and a specific note: FMAJ⁷ (F), E-7^b5 (E), A⁷ (A), D-7 (D), G⁷ (G), C-7 (C), and F⁷ (F).

Figure 18.43

2. Use the same motion, change register -

Figure 18.43 shows a single-staff musical exercise in treble clef, 4/4 time. The exercise is divided into seven measures, each with a chord and a specific note: FMAJ⁷ (F), E-7^b5 (E), A⁷ (A), D-7 (D), G⁷ (G), C-7 (C), and F⁷ (F).

Figure 18.44

3. Change the shape, keep the amount of melodic notes –



Figure 18.45

4. Combine smaller motifs to create a larger one –





JAZZ PIANO SCHOOL

Learning Freedom

Lesson 19

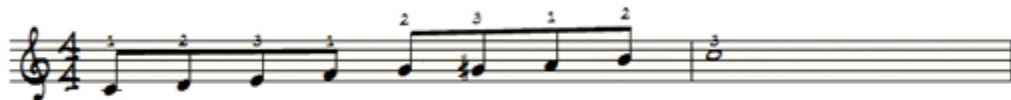
Jazz Lesson 19

Technique

1. Major 6th Bebop Scale –

- a. The scale degrees for the major bebop scale are R-2-3-4-5-6-b7-7-R. To play the major bebop scale you will cross over with your thumb sooner than you do with a regular major scale. (see figure 19.1)

Figure 19.1



Harmony & Theory

1. Major 6th Bebop Scale

As we just learned in Lesson 18, the dominant bebop scale is used over dominant chords. The major 6th bebop scale is used over major 7th chords (or major 6th chords). During the bebop era, most of the major harmonies were played as 6th chords rather than major 7th chords. The only difference between a Major 6th and Major 7th chord is the top note: rather than having the 7th degree of the scale on top, the 6th degree of the major scale is on top. (See figure 19.2)

Figure 19.2



A major 6th bebop scale adds a passing tone between the 5th and 6th scale degrees. In a C major 6th bebop scale, the passing tone is G# and it is played between G (the 5th scale degree) and A (the 6th scale degree). By adding the passing tone, the chord tones of a major 6th chord (C, E, G, and A) are played on down beats in the major 6th bebop scale. (See figure 19.)

Figure 19.3

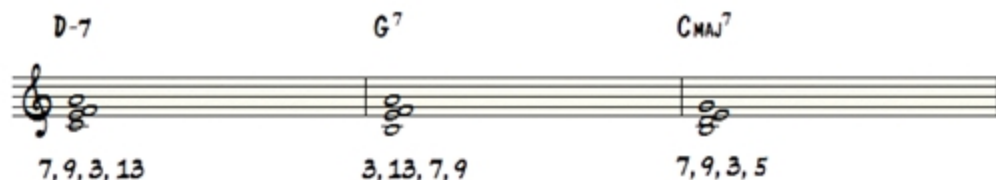


The major 6th bebop scale will primarily be used over a I6 chord. When practicing the major 6th bebop scale, be sure to start the scale on each chord tone.

2. Isolation of Rootless Voicing Structure 2

- a. The next rootless voicing structure we will practice uses the same extensions and degrees from structure 1. To review, below is an example of structure 1 from Lesson 18. (see figure 19.4)

Figure 19.4



To figure out the voicings for any minor, major or dominant 7th chord you will plug in the chord tones from structure 1. The chord progression we will work with is FMaj7, F-7, and Ab7. (See figure 19.5)

Figure 19.5



To build the FMaj7 chord, take the chord tones for a major chord from structure 1 (7, 9, 3, 5) and plug in the corresponding notes. After counting up from the root we find that E is the 7th, G is the 9th, A is the 3rd, and C is the 5th. (See figure 19.6)

Figure 19.6



The next chord in structure 2 is F-7. The only differences between the notes for Fmaj7 and F-7 is that the 7th is changed to the b7th and the 3rd is changed to the b3rd. The notes for F-7 are Eb, G, Ab, C (b3, 9, b7, 5). (See figure 19.7)

Figure 19.7



The final chord in structure 2 is Ab7. The chord tones that we are using are 3, 13, 7, and 9. This makes the notes for the Ab7 chord C, F, Gb, and Bb. (see figure 19.8)

Figure 19.8



Below are all of the voicings over the chord progression for structure 2. (see figure 19.9)

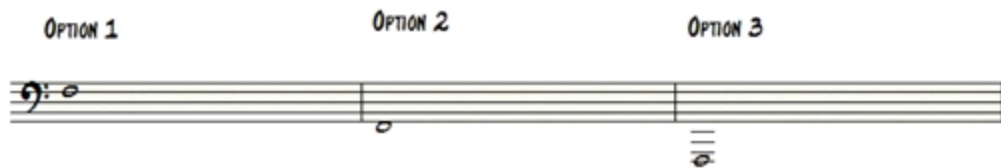
Figure 19.9



Vocab & Repertoire

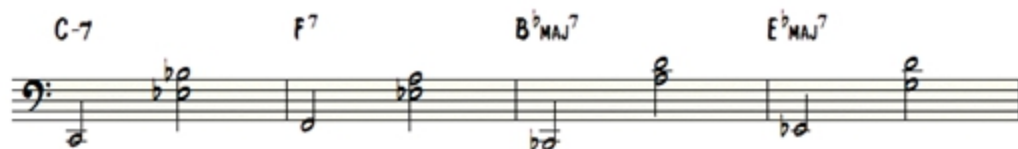
1. Solo Piano Series- Part 3(Combining RH and LH components)

- a. *Spacing between the melody and bass notes. Filling the gaps with 1+7 and 1+3 (importance of register) -*
 - i. The spacing between the melody and bass notes is an extremely important concept. Where the melody is on the piano, in relation to the register you choose to place the root will dictate the options your LH has. To review, your LH has the following options to choose from:
 1. *Just bass note* (see figure 19.10)



2. Bass note, then jump to shells(see figure 19.11)

Figure 19.11



3. Bass note, then jump to full chord(see figure 19.12)

Figure 19.12

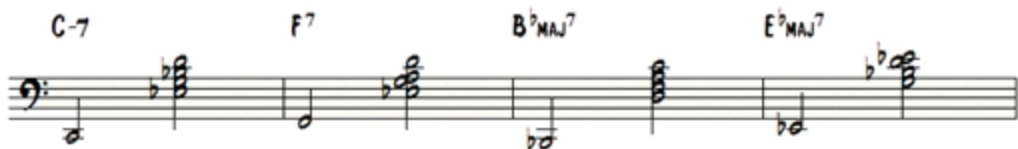
4. Root and 7th(see figure 19.13)

Figure 19.13

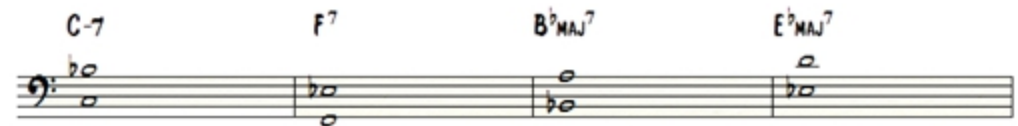
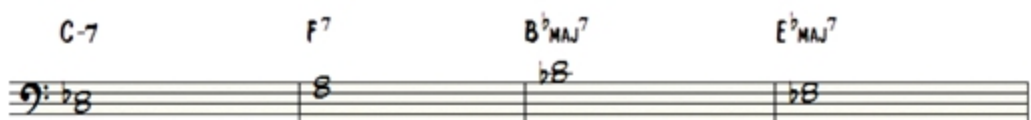
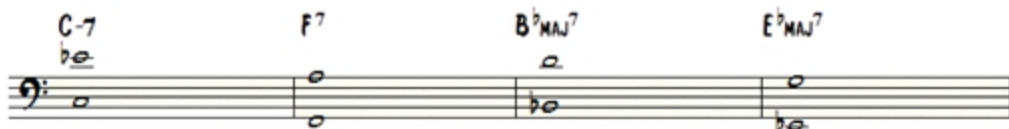
5. Root and 3rd, (third apart)(see figure 19.14)

Figure 19.14



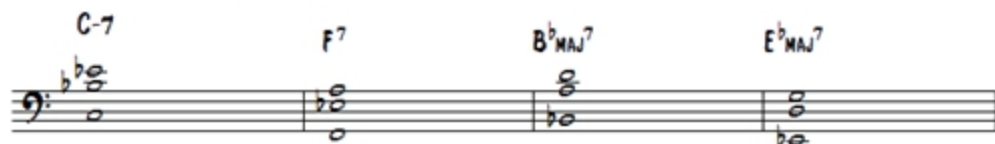
6. Root and 3rd, (tenth apart)(see figure 19.15)

Figure 19.15



7. Root, 7, 3rd (see figure 19.16)

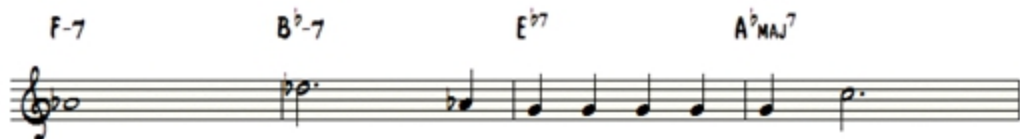
Figure 19.16



ii. *Step 1 – Start with the melody*

1. The melody we will be using to practice spacing between bass notes and melody notes is “All The Things You Are”. (see figure 19.17)

Figure 19.17

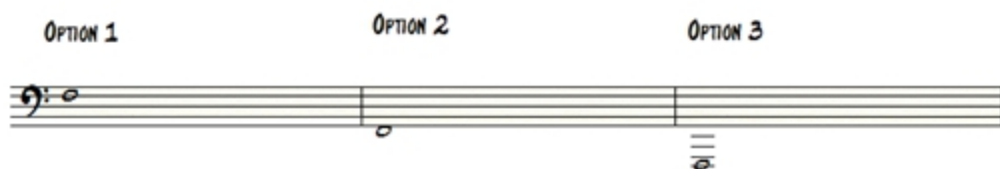


iii. *Step 2 – Choose which octave to place the root*

1. The great thing about jazz is that it gives us lots of freedom! We can choose which octave we want to place the root in. For the first chord of “All the things you are” (F-7) we can place the root in any of the following three places (see figure 19.18):
 - a. Option 1 – The F a tenth down from the melody note (the third F up on the piano)

- b. Option 2 – The second F from the bottom of the piano.
- c. Option 3 – The first F on the piano.

Figure 19.18



iv. *Play root and 3rd or root and 7th*- With this option we are limited with the amount of space between the root and the melody.

- 1. Bass Note Option 1 (The F a tenth down from the melody note - the third F up on the piano)
 - a. Root and third- When your LH plays the root and third, your RH needs to add the 7th in below the melody note. (see figure 19.19)

Figure 19.19



- b. Root and 7th- If your LH plays 1+7, your RH doesn't need to add any more notes because the melody note is the 3rd. This gives us the root, 3rd and 7th. (see figure 19.20)

Figure 19.20



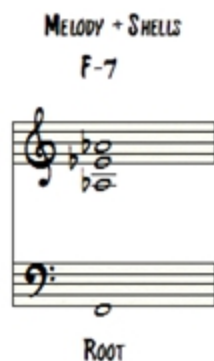
2. Bass Note Option 2 (the second F from the bottom of the piano)
 - a. Root and 7th - Your LH can play the root and 7th starting on the second F from the bottom of the piano, but due to the register this can sound muddy. Your RH has some room to add the shells below the melody. (see figure 19.21)

Figure 19.21



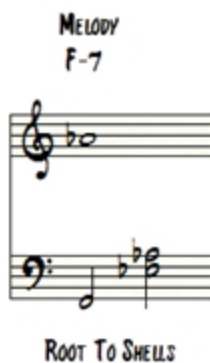
- b. Just the bass note - The root is low enough so we can play the bass note while our RH adds the shells below the melody. (see figure 19.22)

Figure 19.22



- c. Bass note to shells – Your left hand can also play the bass note, and then play shells while the RH plays the melody. (see figure 19.23)

Figure 19.2.



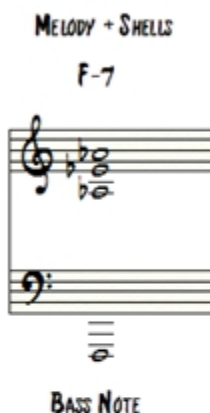
- d. Bass note to rootless voicing or inversion- The bass note can jump to a rootless voicing or inversion. (see figure 19.24)

Figure i



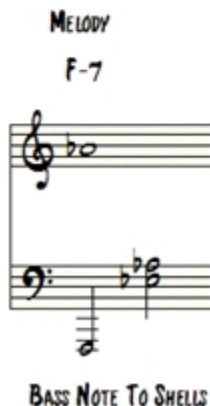
3. Bass Note Option 3 (the first F on the piano) – This bass note is so low that we can't play 1 +7 or 1+3 (tenth apart) because it would sound so muddy.
- a. Bass Note alone – LH plays the bass note alone, RH voices the shells underneath the melody. (see figure 19.25)

Figure 19.25



- b. Bass alone then jumps to shells. (see figure 19.26)

Figure 19.26



- c. Bass note alone, then chord. (see figure 19.27)

Figure 19.27



v. *Choose your RH harmonization*

1. When choosing a RH harmonization remember that the space your RH has will be determined by the option your LH chooses. If you play a low bass note, your RH will have lots of room to fill below the melody with the shells.

vi. *Conclusion*

1. Placing your melody then choosing your bass note will help you arrange your hands during your solo piano piece. Continue to follow these steps and you'll create beautiful sounding solo arrangements!

2. Intermediate Improvisation Series Part 3– Rhythmic Motivic

Development—This concept will completely change your improvisation approach. If you only approach improvisation from a melodic standpoint your solos won't be very interesting. When you begin to shift your focus to rhythm, it opens up a completely new world of development opportunities. There are 5 steps you can take to add rhythmic motivic development to your solos:

- a. Step 1 – Play a short rhythmic idea. (see figure 19.28)

Figure 19.28



- b. Step 2 – Take the short rhythmic idea and alter it slightly still keeping the essence of your original idea. (see figure 19.29)

Figure 19.29



- c. Step 3 – Morph your original idea even more. (see figure 19.30)

Figure 19.30



- d. Step 4 – Either continue to add to step 3 or rest and start a new idea. (see figure 19.31)

Figure 19.31



4. Blues For Alice Series Application Part 3

a. Harmony And Theory

i. Major 6th

1. The major 6th bebop scale is another useful bebop scale. You'll use the Major 6th bebop scale when playing over I chords and major chords.

In "Blues For Alice" there are only two major 6th chords you can use the major 6th bebop scale over. The major chords occur in the first measure and in measure 11. To apply the major 6th scale to your solo use the following steps:

1. Pick the chord tone you would like to start on
2. Move up or down using eighth notes until beat 4.
3. Move either up or down to the closest chord tone of the next measure.

In Figure 19.32, I decided to pick the note A as my starting chord tone. I then went up the major 6th bebop scale until beat 4. Beat 4 is an F so the closest chord tone to

lead into the E-7b5 chord will be G or E. I decided to resolve to E so I skipped over the note then came back down for the resolution.

In the second example, I started the F6 bebop scale on the 6th, the note D. I only had two beats until the chord changed so we play the bebop scale until beat 2 then resolve into the 5th of the D7 chord using the chord scale note Bb.

Figure 19.32

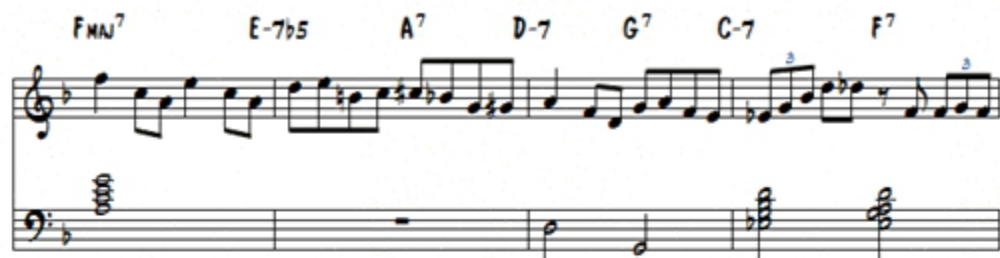


ii. Rootless Structures Voicing 2

1. Now that we have two rootless voicing options to choose from we will be able to add more rootless voicings into “Blues For Alice”.

With structure 2 we are looking for minor 7th and major 7th chords to start on the 7th scale degree, and dominant chords to start on the 3rd scale degree.

In the 1st measure we will use rootless voicing structure 1. In measure 3, the melody is still too low for us to use structure 2 and if we bump our voicing down another octave it will sound too muddy. Since we can't use structure 2, we will play the melody with bass notes in measure 3.



In measures 4 and 5 we'll use structure 1. And we'll use structure 2 over measure 6, which fits perfectly with the melody. (See example 19.33)

Figure 19.33



In measure 7, we'll use bass notes only because the melody is too low. In measures 8, 9, and 10 we'll jump back up to structure 2. (See example 19.34)

Figure 19.34



*Both structures work for measure 10, but since measures 9-10 is a 2-5, it's best to use the structure that allows you to voice lead your 2-5 instead.

In measure 11 we use structure 1 and in measure 12 we use structure 2.

When isolating your rootless voicings in a tune always look for the register of the melody before making a decision as to whether starting on the 3rd or 7th will work best. Remember to keep the register of the rootless voicings in the middle of the piano.

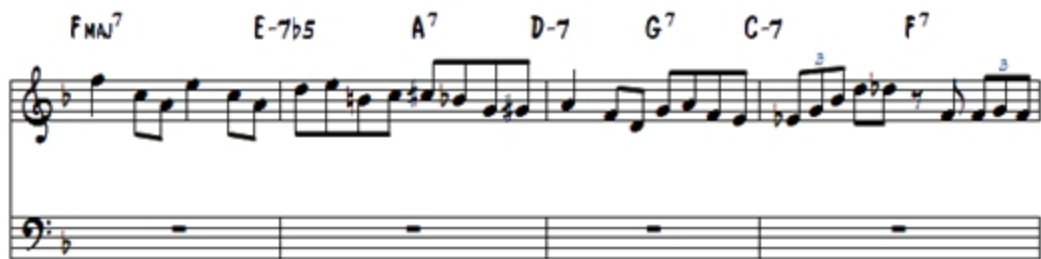
b. Vocab

i. Combining LH and RH Components

1. Space between melody and bass note. Filling the gaps with 1+7 and 1+3 (importance of register) -

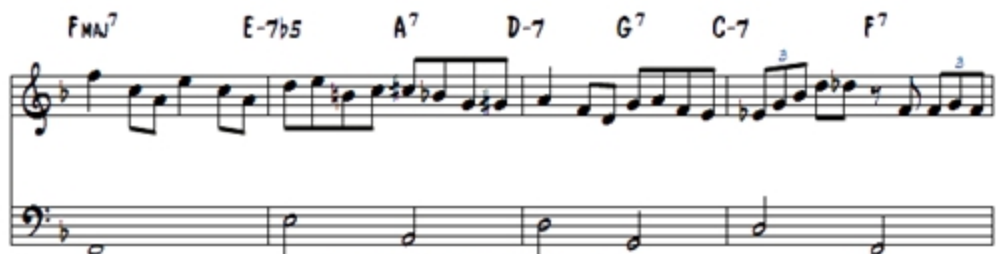
a. Step 1 – Start with the melody

Figure 19.35



b. Step 2 – Choose your Root

Figure 19.36



c. Choose your LH Option

Figure 19.37

Figure 19.37 shows a musical exercise in F major. The top staff is a piano solo line with eighth notes and triplets. The bottom staff shows the bass line with chords and fingering. The chords are: Fmaj7, E-7b5, A7, D-7, G7, C-7, and F7. The fingering for the bass line is: 1+7, 1,3,5, 1+7, 1+7, ROOT SHELLS, 1+7, and 1,7,3.

d. Choose your RH harmonization

Figure 19.38

Figure 19.38 shows a musical exercise in F major. The top staff is a piano solo line with eighth notes and triplets. The bottom staff shows the bass line with chords and fingering. The chords are: Fmaj7, E-7b5, A7, D-7, G7, C-7, and F7. The fingering for the bass line is: 1+7, 1,3,5, 1+7, 1+7, ROOT SHELLS, 1+7, and 1,7,3.

ii. Improvisation – Rhythmic Motivic Development

1. Making a decision to use rhythmic motivic development before you solo can be more beneficial to your improvisation than solely thinking about harmony. Leaving space is one of the best things you can do to develop your solo. We can use a lot of different rhythmic motifs to improvise without really thinking about the notes at all.

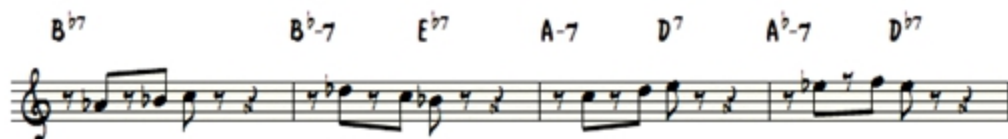
“Blues for Alice” is a great song to practice rhythmic motivic development over because of its medium swing tempo. We have a lot of room to explore different motifs. Let’s go over some of the different rhythmic options we have open to us beginning with eighth notes.

When starting out take one type of rhythm, (we'll use eighth notes), create one motif at the beginning of your solo and expand it throughout your solo. Look at the eighth note example below of how you might start a simple rhythmic motif. (See figure 19.39)

Figure 19.39

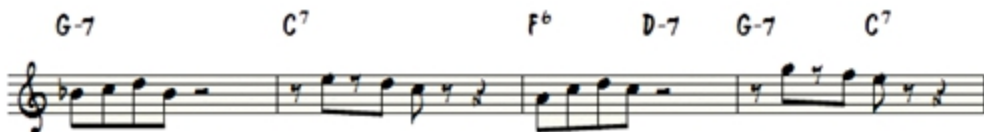


After using this rhythmic idea for a few measures, you can switch to a new rhythmic idea. (See figure 19.40)



Then you can combine both of these ideas. (See figure 19.41)

Figure 19.41



Next, we'll play something instead of eighth notes, let's use quarter notes. (See figure 19.42)

Figure 19.42



The most important part of creating rhythmic motifs is to make your motifs as simple as possible. Once you have your first motif, build off of that idea to create new motifs.

Rhythm is what makes the music groove. It's not the notes that make people want to stomp their feet and clap, it's the rhythms. When using rhythmic motifs, you'll be able to lock in with the rest of the rhythm section and have more freedom with the direction of your solo.



JAZZ PIANO SCHOOL

Learning Freedom

Lesson 20

Jazz Lesson 20

Technique

1. Minor Bebop Scale

- a. Playing minor bebop scales is going to be exactly the same as a dominant bebop scale fingering wise except for the fact that you will play a minor third instead of a major third. This will be a very small switch you will make and shouldn't cause you much trouble.



Harmony & Theory

1. Minor 251 Rootless Voicings

- a. We just finished isolating our major rootless voicings, so what's next? Our Minor 2-5-1 rootless voicings of course! Now that you have a solid understanding of the major rootless voicings the minor 2-5-1 rootless voicings will be easy to learn.

Let's briefly review our minor 2-5-1 harmony. For a minor 2-5-1 in the key of C, our chords would be D-7b5, G7(b9,b13), and C-maj7. We use three different types of minor scales. C natural minor for the II chord, C harmonic minor for the V7(b9,b13) chord, and C melodic minor for the I chord. (See figure below)

D-7b5	G7(b9,b13)	C-maj7
C NATURAL MINOR (D To D)	C HARMONIC MINOR (G To G)	C MELODIC MINOR (C To C)

We know that chords and scales are connected to each other. When we create our rootless voicings we need to reflect the notes from the scales we are using that fit with the harmonies. Let's start with the II-7b5 chord. In this case the D-7b5.

We use the natural minor scale from the I of the key over the II-7b5. For the major rootless voicings, we use the voicing built from the 3, 5, 7, and 9. Let's do the same thing here. Our D-7b5 scale (mode) is shown below. Let's take the 3, 5, 7, and 9 and stack them together. (See figure below)

II-7b5
C NATURAL MINOR (D To D)

9 3 5 7

D-7b5 ROOTLESS

3, 5, 7, 9 STACKED

I'm sure you notice that because of the quality of our chord, the 5 is a b5. There is also a slight difference with the 9 because of the chord scale that connects with the chord. The 9 is now a b9! In order to make this easier I'll state the numbers with the flats so it is easier to tell.

The minor b5 rootless voicing is 3, 5, 7, b9. Let's go to the dominant chord.

For our V7 chord we are using the harmonic minor chord scale from the V to the V. In this case the C harmonic minor from G to G.

Now the major structure for the V7 chord is 7, 9, 3, and 13. Let's see what notes we get when we use the chord scale above with these extensions. (See figure below).

V7 (b9, b13)
C HARMONIC MINOR (G To G)

9 3 5 13 7

G7(b9, b13)

7, b9, 3, b13 STACKED

We got some different extensions don't we? The 9 becomes flat again and so does the 13! So now our chord becomes a G7 (b9, b13) chord! This is great stuff. Our scale will reflect the extensions in our LH perfectly so we are creating a balanced harmonic sound in both hands. The I-maj7 is the last chord.

The I-maj7 takes the melodic minor scale of its own root.

This one isn't quite as exciting as the last two but still creates a great rootless voicing. Our major 7th structure is 3, 5, 7, 9 so will use that for the minor major 7th chord. Here is what we get. (See figure below).

I-maj7
C MELODIC MINOR

3, 5, 7, 9 STACKED

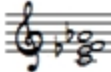
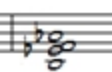
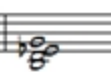
Almost exactly the same as our major 7th voicing but because we have a minor third in the voicing mixed with a major 7th it creates a very haunting yet beautiful sound.

So here is the full rootless voicing structure for the key of C minor.

D-7b5 G7(b9, b13) C-maj7

3, 5, 7, 9 7, b9, 3, b13 3, 5, 7, 9

In order to get the second rootless voicing structure we take the numbers for structure 2 for the major rootless voicings and use them for the minor voicings. (See figure below)

D-7\flat5	G7(\flat9,\flat13)	C-min7
		
7, 9, 3, 5	3, 13, 7, 9	7, 9, 3, 5

We will want to learn these voicings in the same manner we learned our major 251 rootless voicings.

2. Minor Bebop Scale

- The minor 7th bebop scale is the final bebop scale we have left to learn. The minor bebop scale can be used over the first chord of a 2-5-1 progression. The Dorian scale (figure 20.1), which has a $\flat 3$ and $\flat 7$, is the basis for the minor bebop scale.

Figure 20.1



The only difference between a minor bebop scale and a dominant bebop scale is that the third note is lowered by a half step. Instead of playing the major third, you will play the minor third. The passing tone at the top of the scale in a minor bebop scale is the same as the passing tone in a dominant bebop scale. In the key of C, the passing tone (B) is played in between the flat 7th (B \flat), and the root (C). The scale degrees for a minor bebop scale are: R-2- \flat 3-4-5-6- \flat 7-7-R. The fingering for the minor bebop scale is the same as the dominant bebop scale. The C minor bebop scale is shown below. (See figure 20.2)

Figure 20.2



We now know all three of our bebop scales. In future chapters we will learn more about connecting scales together and how they are effectively used.

Vocab & Repertoire

1. Solo Piano Series- Part 4 Adding the Root and 5th below the melody

- a. *Using Chord Tones To Fill* – Using chord tones to fill beneath the melody creates rich sounding voicings. We’ve already learned how to harmonize a melody with the shells (3rd and 7th) of the chords. Now all we are going to do is double the root in our LH, or add the 5th. To explain how to do this, we’ll use the first chord (F-) and melody note (Ab) from “All The Things You Are”.

i. Step 1 – Add your shells below the melody

1. Apply shell voicings below the melody when the harmonies are changing. Change the shells if the melody stays on the same note and the harmonies move. (see figure 20.3)

Figure 20.3

RH MELODY + SHELLS

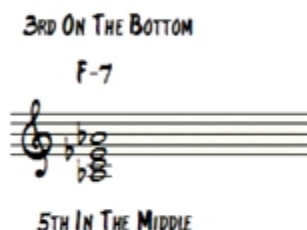
F-7



ii. *Step 2 – Add the 5th between the shells*

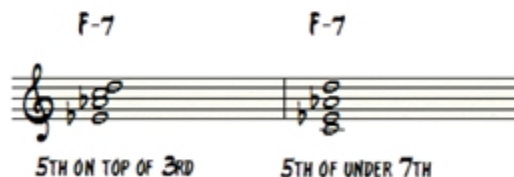
1. Adding the 5th between the shells will give your voicings a fuller sound. If the 3rd is at the bottom of your shell, then the 5th will sit in between the 3rd and 7th (see figure 20.4)

Figure 20.4



If the 7th is at the bottom of your shell, then the 5th has two options for placement depending on the register of the melody: on top of the 3rd or below the 7th. (see figure 20.5)

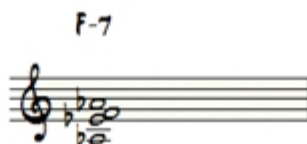
Figure 20.5



iii. *Step 3 – Add the root between the shells*

1. Adding the root between shells can create a thick texture. In this option, the root will always be placed directly under the melody note. (see figure 20.26)

Figure 20.26



iv. *Step 4 – Playing 1,3,5,7 below the melody*

1. This step is tricky because we have lots of notes and only 5 fingers. This method is primarily used on ballads because you have more time to readjust your hand because of the slow tempo. If the melody is a chord tone, and you play the other 3 chord tones below it, you will be playing the chord in inversion. In "All The Things You Are", the melody note is the b3. If we play the root, 7th, and 5th below it, a 2nd chord inversion is created (see figure 20.27)

Figure 20.27



While your RH is playing these new voicings, your LH will follow the same process we have discussed in previous lessons.

2. Intermediate Improvisation Series Part 4–Combining Melodic & Rhythmic Motifs

- a. When we combine melodic and rhythmic motifs, your solos will be more interesting and have more substance. To incorporate both rhythm and melody into your improvisation start with a short motif. If you enjoy the sound of the melody more so than the rhythm you have created, continue to develop the motif melodically. In the example below, the rhythm isn't ear catching, but the short melody line is interesting. I will take the initial motif and transpose it to fit the chord change. I'll also alter the rhythm. (see example 20.28)

Figure 20.28

MELODICALLY FUN! RHYTHMICALLY NOT!

The figure shows two staves of music. The first staff is titled "MELODICALLY FUN! RHYTHMICALLY NOT!". It features four measures of music over the chords D-7, G7, CMAJ7, and CMAJ7. The melody is simple and lacks a strong rhythmic motif. The second staff shows the same melody transposed and altered to fit the chord changes, demonstrating how to develop a melodic motif.

This same principle applies to when your rhythmic motif is more enjoyable than your melodic motif. Play the rhythmic motif throughout your solo, even if the melodic aspect of it isn't as interesting. In the example below, the melody is less interesting than the rhythm. (see example 20.29)

Figure 20.29

RHYTHMICALLY FUN! MELODICALLY EH??

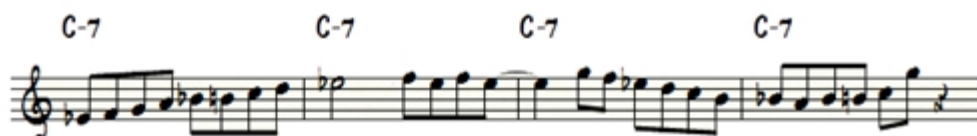
The figure shows two staves of music. The first staff is titled "RHYTHMICALLY FUN! MELODICALLY EH??". It features four measures of music over the chords D-7, G7, CMAJ7, and CMAJ7. The melody is simple and lacks a strong rhythmic motif. The second staff shows the same melody transposed and altered to fit the chord changes, demonstrating how to develop a rhythmic motif.

3. “Blues For Alice” – Application

a. *Harmony and Theory*

Minor Bebop Scale – The minor bebop scale is most effective when there is more than one measure of a minor chord, or you are in a minor key. If you are constantly switching between the minor bebop scale, dominant bebop scale, and the major 6th bebop scale, your solos won't be coherent. Look for chords in minor pieces or progressions that stay on a minor chord for a couple of measures in order to effectively use this scale. This example demonstrates how to use the minor 7th bebop scale over a minor blues. (see example 20.30)

Figure 20.30



b. *Vocab*

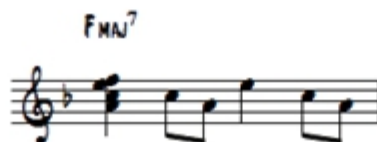
i. *RH Components - Harmonizing the Melody - Adding Chord Tones with shells*

The next step to harmonizing below the melody with shells is to add chord tones to the voicing. This could either be the root or the 5th. The melody in “Blues For Alice” has a lot of eighth-note movement so we won't be harmonizing every note. This technique will mostly be used for slow to medium tempo songs that have simple melodies. In “Blues For Alice” harmonize quarter notes on beats 1 and 3. It's unnecessary to harmonize every note in this particular song.

The first melody note in “Blues for Alice” is F and the first chord is Fmaj7. The chord tones for Fmaj7 are F, A, C, and E. Since the melody note is the root of

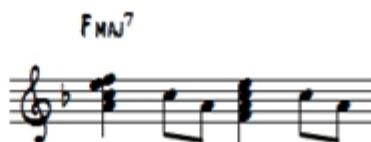
the chord, we have to add the 7th (E), 5th (C), and the 3rd (A) to have a complete voicing. (see figure 20.31)

Figure 20.32



The next quarter note is an E on beat 3 of measure one. Since E is a shell note, we will add the root (F), 5th (C), and the 3rd (A) below the melody. (see figure 20.33)

Figure 20.33



The next opportunity we have to harmonize using shells and chord tones is on beat 1 of measure 3. The melody note is A and the chord is D-7. Since the melody note is the 5th, we'll add the 3rd, root, and 7th below the melody note. (see figure 20.34)

Figure 20.34



That's it! To harmonize the rest of the song you would look for quarter notes on beats one and three and add in the missing chord tones below the melody.

4. *Intermediate Improvisation Series Part 4–Combining Melodic & Rhythmic Motifs*

- Combining melodic and rhythmic motifs can be overwhelming. Your first instinct might be to play all of the ideas you have in your head all at once. As we have discussed in previous lessons, the best way to start combining rhythm and melody is to start with a short and simple idea. As you venture into conceptualizing both ideas at once, continue to build off an idea until you can tie it into a brand new idea.

Brenden's Key Point: The biggest problem I hear when I listen to jazz musicians is that they let go of ideas too quickly. It's similar to when you start talking about your car problems, then immediately launching into how excited you are about a new movie without finishing your initial thought. Try using an idea for 8 measures, then continue to use it for a full chorus, then throughout an entire solo. Let the idea lead you. Here's an example of a solo that combines melodic and rhythmic motifs. (see figure 20.35)

Figure 20.35





JAZZ PIANO SCHOOL

Learning Freedom

Lesson 21

Jazz Lesson 21

Technique

1. Jazz Exercise using Half Steps #1

- a. The following exercises were designed to use half step approaches in one phrase. Practice these exercises in all keys. (see figure 21.1 and 21.2)

Figure 21.1



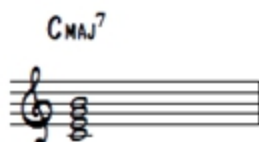
Harmony & Theory

1. Approach Notes

- a. Approach notes are the building blocks to mastering the bebop language. Approach notes lead into chord tones. The bebop language emphasizes chord tones on downbeats. Playing a solo where chord tones only occur on downbeats sounds boring, as would a solo that only uses the bebop scale. This is where approach notes help create color and excitement.
- b. Approach notes connect chord tones together in a way that solidifies the harmony. Add creative rhythmic and melodic concepts to approach notes and you have some great bebop material. There are a number of ways to approach each of the four chord tones. We're going to analyze these different options and how to effectively utilize each one. We will use the chord changes to the standard "Autumn Leaves" to practice approach notes. We will cover half step below approach notes in this lesson.

2. Half Step Approach

- a. **Half Step Below**—To use the half step below approach you will approach a chord tone on a down beat from a half step below. Let's use Cmaj7 as an example chord. The chord tones (1,3,5,7) for Cmaj7 are C, E, G, and B. (see figure 21.3)

Figure 21.3

For the chord tone C, the approach note is going to be note B, because it is a half step below C. For E, the approach note is the note Eb, for G the approach note is the note Gb, and for B the approach note is Bb. (see figure 21.4)

Figure 21.4

There are many ways to use these approach notes while soloing and we will explore these ways in future lessons. Here is a bebop line with a single approach note. The note Eb leads into E from a half-step below. (See figure 21.5)

Figure 21.5

You can also use an approach note to connect two phrases. In the example below, another approach tone is used from a half step below (Eb to E). (See figure 21.6)

Figure 21.6

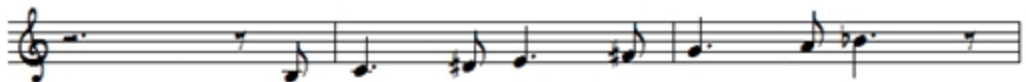
Or you can end a phrase using an approach note. (See figure 21.7)

Figure 21.7



- b.* **Changing Chord Quality** – When the chord quality changes, the approach notes will also change. A C7 chord has the following chord tones: C, E, G, and Bb whereas a CMaj7 chord has a B natural and not a Bb. The half-step below approach notes are the same for the first three chord tones of a C7 and CMaj7 chord, but the approach note for Bb is A. (see figure 21.8)

Figure 21.8



Vocab & Repertoire

2. Solo Piano Series- Part 5 RH Textures & Bass Lines

a. RH Components

- i. *Textures* – When playing solo piano, using different textures is a great way to keep your playing fresh and creative. Textures can be combined to create different sounds. If you only play single note melodies when improvising, your solos will sound boring. Look at the list of textures and begin incorporating these techniques into your playing.

1. *Octaves* – Rather than playing single note lines, add an octave to your line so you have two voices. An octave is a powerful interval for building and creating a strong presence. (see figure 21.9)

Figure 21.9



2. *Octaves with LH Chords* – Playing simultaneous octaves in your left and right hand will create a full sound. This technique works best in medium swing pieces because the listener can clearly hear the octaves. (see figure 21.10)

Figure 21.10



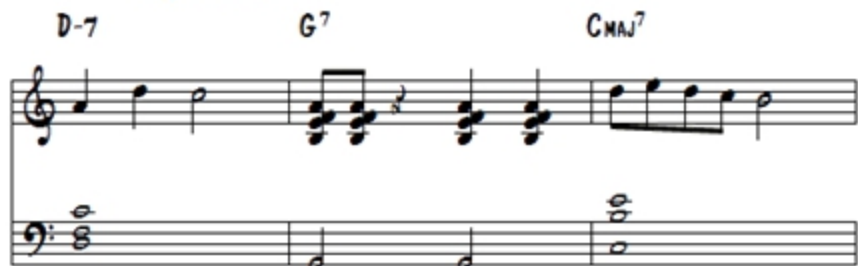
3. *Single note Lines with LH Chords* – Similar to above technique, you can use single note melody lines in your RH while your LH mimics the RH hand rhythms and plays chords. (see figure 21.11)

Figure 21.11



4. *RH Melody, jumps down to play chords while LH plays bass notes* – This texture gives the impression that you have more than two hands. This technique is most effective when there is rest in the melody. After you have played the melody line with your RH it jumps down to a lower register (around middle C), to play chords while your LH plays bass notes. This can create a sound that makes the audience think you have a full band accompanying your playing. (see figure 21.12)

Figure 21.12



5. *RH Fills in between the melody* – A fill is a very short phrase that is played during rest. RH fills are a great addition to a melody. Don't let the fill

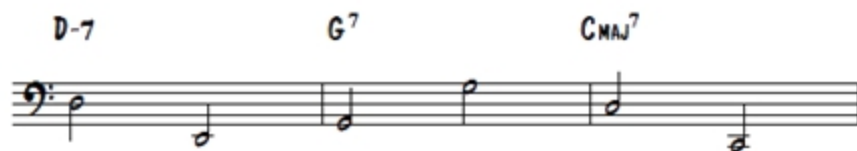
distract the listener from the melody. And don't forget to come in with the melody after you play a fill! (see figure 21.13)

Figure 21.13



1. *Bass Lines Part 1* –At this point, we've only worked on playing roots in the LH. We want to be able to play a note on every beat of each measure. The first step to creating a bass line is to add one more note within the measure besides the root. In our example, there will be one chord per measure therefore the root will be played on beat 1 and the new note will be played on beat 3. The first two options we have for the new note on beat 3 is either the root an octave above or the root an octave below. (see figures 21.14-21.15)

Figure 21.14



The third option is to play the fifth of the chord on beat 3

Figure 21.15



Either of these options work great and the choice is up to you. In the next lesson I will show you how to fill beats 2 and 4 with two new notes.

2. Intermediate Improvisation Series Part 5 – Using approach notes and the dominant bebop scale in your solos

- a. **Half Step Approaches In Improvisation** – The half step below approach is primarily used on up-beats. This allows us to approach a chord tone that is on a downbeat.

Beat 1 - Here are three examples of a half step below approach on the upbeat of beat 1. (see figure 21.16)

Figure 21.16



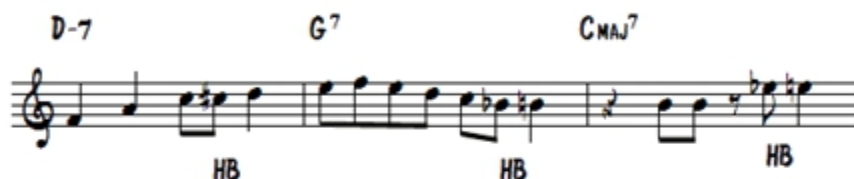
Beat 2 - Here are three examples of a half step below approach on the upbeat of beat 2. (See figure 21.17)

Figure 21.17



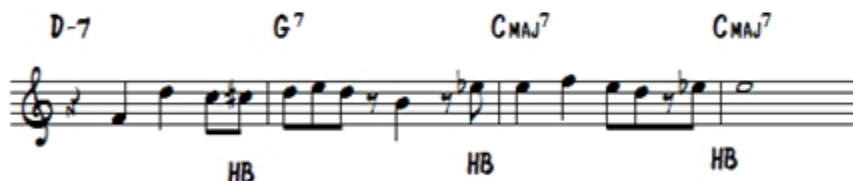
Beat 3- Here are three examples of a half step below approach on the upbeat of beat 3. (see figure 21.18)

Figure 21.18



Beat 4- Here are three examples of a half step below approach on the upbeat of beat 4. (see figure 21.19)

Figure 21.19



Be creative when using the half step below approach. It sounds great and allows you to resolve to chord tones easily.

- b. *Bebop Scale with approaches* – Approach notes can be used to lead into different chord tones of the bebop scale. Approach notes can be used at the beginning of a bebop scale, to pivot in the middle of the scale, or to end the scale. Look at these examples of combining approach notes with the bebop scale.

- i. *Starting the bebop scale* (see figure 21.20 and 21.21)

Figure 21.20



Figure 21.21

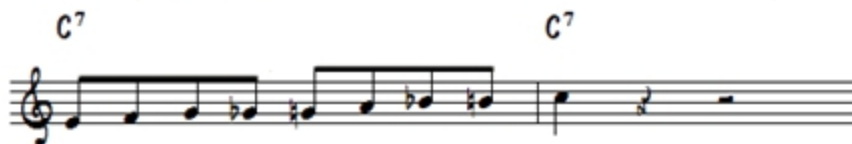


- ii. *Pivot in the middle* (see figure 21.22-21.23)

Figure 21.22



Figure 21.23



iii. *Ending the scale* (see figure 21.24-21.25)

Figure 21.24



Figure 21.25



- c. **Improvising with approach notes** – Just like any new tool, in order to effectively use approach notes we need to be able to know how they can be used in any scenario. Approach notes can be used to create intricate maneuvers through harmonies. This is exactly what bebop players did! Work hard on all the practice exercises in order to incorporate approach notes into your playing. They will help you take your improvisation to the next level.

3. Autumn Leaves Series Part 1 Application

a. Harmony and Theory

i. (See Improv)

ii. Voice-leading Rootless Voicings

- iii. In this section, we will apply rootless voicing to jazz standards, starting with “Autumn Leaves”. The first four measures of “Autumn Leaves” follow this chord progression: C-7, F7, Bbmaj7, and Ebmaj7. The first three chords are a 2-5-1 in the key of Bb. To apply rootless voicings to this progression, we can either use structure 1 or structure 2. In order to pick the structure that is going to work the best, look at the register of the melody over the first three measures. If the melody gets too low and overlaps the voicings, then we will use structure 2. In this case, the melody stays in the higher register as the harmonies move so we’ll start with structure 1 in our left hand. C-7 is going to use the 3,5,7,9 rootless voicing, F7 uses 7,9,3,13 and Bb returns to 3,5,7,9. (see figure 21.26)

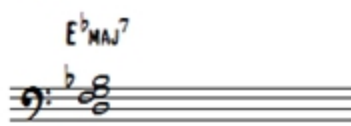
Figure 21.26



*Refer back to lesson 17 if you need to review your rootless voicings!

From the BbMaj7 chord we need to move to a rootless voicing for Ebmaj7. Since EbMaj7 is not part of the 2-5-1 progression, we need to follow different steps to figure out the rootless voicing. To get the smoothest voice leading you must discern which chord tone of the next chord is closest to your pinky. For the BbMaj7 chord, your pinky is on the note A. The nearest chord tone for EbMaj7 is G, so you'll move your pinky down to G. The structure that is created is 7, 9, 3 and 5. (See figure 21.27)

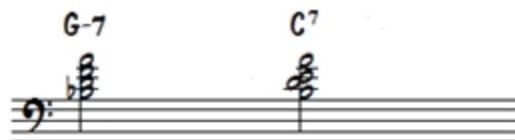
Figure 21.27



Follow this process for all of the pieces we play. Remember to determine which chord tone is closest to your pinky, and then move to that structure for the next chord. Since we haven't learned a rootless voicing for minor 2-5's, we'll skip to the end of "Autumn Leaves". In this section, the song modulates to the key of E^b. These are the steps we will take to determine the rootless voicing structures:

1. Determine if the melody will overlap with either of the rootless voicing structures. The melody stays on a high D, so we can use either structure.
2. Depending upon which structures are available, pick the one you want to use, (either starting on the third or starting on the 7th).
3. After you determine which structure to use, continue to plug in the voicings for the rest of the progression. We'll start on the 3rd of G-7 and play the 3,5,7,9 structure. This gives us the notes B^b, D, F, and A. After the G-7 chord we'll play 7,9,3,5 over C7 giving us the notes B^b, D, E and A (7, 9, 3, 13). (See figure 21.28)

Figure 21.28



Now we must determine whether the 3rd or 7th of the next chord, (F-7) is closest to our pinky, which is now currently on A. The 3rd of F-7 is A^b and the 7th is E^b so we'll move our pinky from A to A^b. (see figure 21.29)

Figure 21.29



Over the F-7 chord we'll use structure 1, starting on the 3rd of F-7. From there we'll use structure 1 to get to the V7 (B^b7), then to Imaj7 (E^bMAJ7).

b. Vocab

i. Analyzation

1. "Autumn Leaves" is a popular standard that should be added to your repertoire. The tonality of this piece switches between major and minor. E^b is the major key, and the relative minor is G- minor. G- will be the basis of our analysis. In the first four measures there is a diatonic progression from the relative major key of G minor, B^b major. The progression is C-7, F7, B^bMAJ7, and E^bMAJ7. The roman numeral analysis is ii-7, V7, Imaj7, IVmaj7. (see figure 21.30)

Figure 21.30

<u>B^b</u>	DOR	MIXO	ION	LYDIAN
	ii-7	V7	Imaj7	IVmaj7
	C-7	F7	B ^b MAJ7	E ^b MAJ7

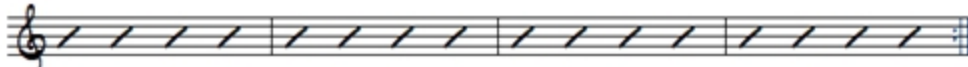
A musical staff in treble clef showing a diatonic progression from C-7 to E^bMAJ7. The staff is divided into four measures, each containing a slash (/) indicating a progression. The first measure is C-7, the second is F7, the third is B^bMAJ7, and the fourth is E^bMAJ7.

After this progression, the tonality changes from B^b Major to G minor. We can tell the tonality changes to minor because of the minor 2-5-1 in measures 5-8. The A-

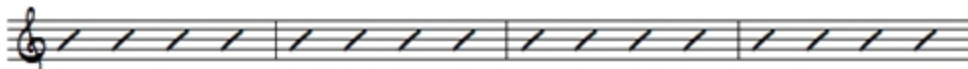
7b5 is the ii-7b5, the D7 is the V7 chord, and the G-maj is the I-maj chord. In some real books you might see a G-7 chord rather than a G-Maj7 chord. I prefer the – Maj7 sound. This section repeats and then we move to the bridge. The chords to the bridge are the same as the A section, just rearranged slightly. (see figure 21.31-21.32)

Figure 21.31

<u>G-</u>	G NAT MIN ii-7b5 A-7b5	G HAR MIN V7:9,13 D7 9,13	G MEL MIN I-MAJ7 G-MAJ7	G MEL MIN I-MAJ7 G-MAJ7
-----------	------------------------------	---------------------------------	-------------------------------	-------------------------------



	G NAT MIN ii-7b5 A-7b5	G HAR MIN V7:9,13 D7 9,13	G MEL MIN I-MAJ7 G-MAJ7	G MEL MIN I-MAJ7 G-MAJ7
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<u>Bb</u>	DOR ii-7 C-7	MIXO V7 F7	ION I-MAJ7 Bb-MAJ7	LYDIAN IV-MAJ7 Eb-MAJ7
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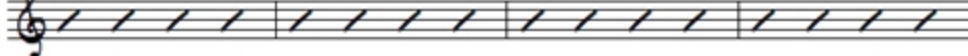
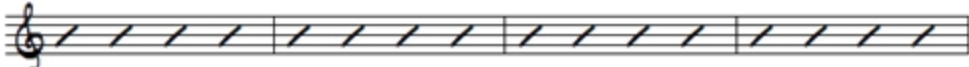
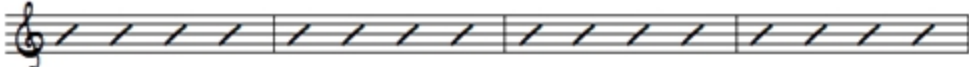


Figure 21.32

G NAT MIN ii-7b5 A-7b5	G HAR MIN V7:9,13 D7	<u>F</u> DOR ii-7 G-7	MIXO V7 C7	<u>Eb</u> DOR ii-7 F-7	MIXO V7 Bb7
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ION I-MAJ7 Eb-MAJ7	G MEL MIN V7:9,13 D7	G MEL MIN I-MAJ7 G-MAJ7	G MEL MIN I-MAJ7 G-MAJ7
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Solo Piano Series- Part 5 RH Textures & Bass Lines

b. RH Components

i. Textures.

1. Octaves (see figure 21.33)

Figure 21.33



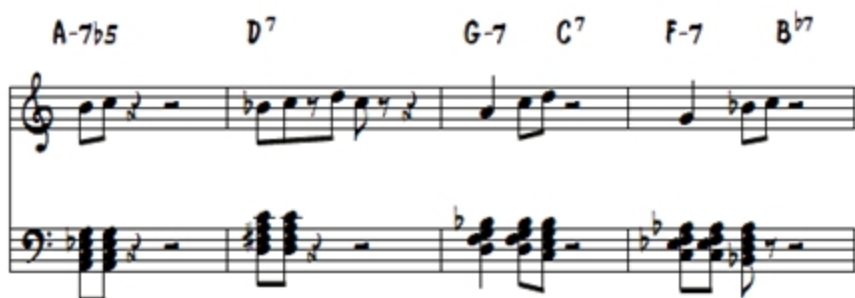
2. Octaves with LH Chords (see figure 21.34)

Figure 21.34



3. Single note Lines with LH Chords (see figure 21.35)

Figure 21.35



4. *RH Melody, jumps to play chords with LH bass notes (see figure 21.36)*

Figure 21.36

5. *Fills in between the melody (see figure 21.37)*

Figure 21.37

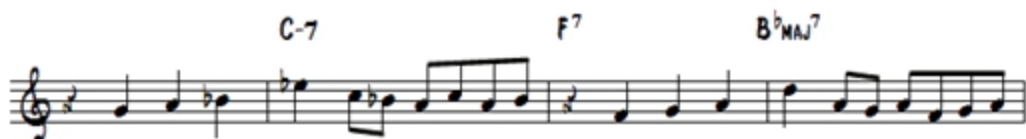
c. *Bass Lines Part 1*i. *Octaves (see figure 21.38)*

Figure 21.38



ii. **Fifths** (see figure 21.39)

Figure 21.39

4. *Improvisation – Using approach notes in your solos*

- i. **Half Step Approaches In AL** - Half step approaches can be used in a variety of ways. Use them to start lines, end lines, or as connecting tones in the middle of an eighth-note run.

Let's use approach notes in "Autumn Leaves". The first chord in "Autumn Leaves" is C-7. We can use the half step approach to approach any chord tone to start our solo off. In the example below, I approached the root with a half step below approach beginning on the upbeat of beat 4. Once I've landed on the root I continue up the C Dorian mode until I reach the 7th of C-7 (the note B^b). From B^b, I added in another half step approach from below in order to land on the 3rd of F (the note A). (see figure 21.40)

Figure 21.40



From A, I moved downward using the bebop scale and inserted a passing tone between F and Eb. Once I get to the 5th of the F7 chord, the note C, I approached the root of the Bb chord with a half step below approach. (See figure 21.41)

Figure 21.41



From here, I added a quarter note rest to break up my line. (See figure 21.42)

Figure 21.42



You can use these half step approaches in any manner you would like. All you need to do is be creative! (See figure 21.43)

Figure 21.43





JAZZ PIANO SCHOOL

Learning Freedom

Lesson 22

Jazz Lesson 22

Technique

1. Jazz Exercise for Chord Scale Approach #1

- a. In addition to practicing half-step approaches, here are some exercises that will combine different chord scale approaches into one lick. Practice these exercises in all 12 keys. (see figure 22.1)

Figure 22.1



2. Jazz Exercise for Chord Scale Approach #2 (See figure 22.2)

Figure 22.2



3. Jazz Exercise for Major6th Bebop Scale to Dominant Bebop Scale #1 (see figure 22.3)

Figure 22.3



4. *Jazz Exercise for Major6th Bebop Scale to Dominant Bebop Scale #2 (see figure 22.4)*

Figure 22.4



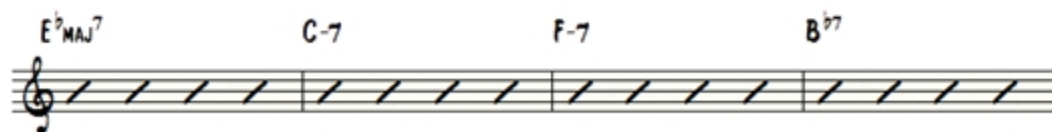
Harmony & Theory

1. *Approach Notes –Chord Scale Approach above and below*

- a. Chord scale approaches are different from half-step approaches because a chord scale approach is always diatonic to whatever chord you're playing.

The half steps approach note for any given note will never change. For example, if you approach the note F from a half step below, the approach note will always be E. If you approach the note F from a half step above, the approach note will always be F#. Chord Scale approach notes can change depending upon how you have analyzed a chord in a specific chord progression. In the following progression from "Autumn Leaves" the C-7 chord is analyzed as a vi-7 chord. The corresponding chord scale to this chord can either be C Aeolian or C Dorian depending on your analysis. (See figure 22.5)

Figure 22.5



To approach a note using the chord scale approach, you approach the target note from the closest chord scale note. You can approach the target note from above or below. First, you need to know which chord scale goes with each chord. For a C-7 chord in a 2-5

progression, the corresponding chord scale is C Dorian. When trying to find the chord scale note above any chord tone in C-7, you will refer to the notes in C Dorian. (See figure 22.6)

Figure 22.6



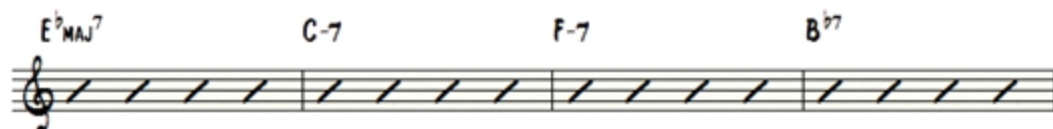
The chord tones for C-7 are C, Eb, G and Bb. First we'll find the chord scale notes that are *above* each of these chord tones. The chord scale note above C is D. The chord scale note above Eb is F. The CSA (chord scale above) G is A. And the chord scale above Bb is C. (see figure 22.7).

Figure 22.7



In a I-IV-II-V progression in the key of Eb another C-7 chord pops up as we saw earlier. The chords for this progression are Ebmaj7, C-7, F-7, and Bb7. (see figure 22.8)

Figure 22.8



The C-7 chord is now analyzed as vi-7 whose corresponding chord scale is the Aeolian scale. Below is the C Aeolian scale. (See figure 22.9)

Figure 22.9

The difference between the Aeolian and Dorian mode is the flat 6 degree of the chord scale. This means that the approach note leading in to the 5th of a C-7 chord when it is functioning as a vi-7 will change. C, Eb, G and Bb remain the same. The chord scale approach notes from above are now D (going to C), F (going to Eb), Ab (going into G), and C (going to D). (See figure 22.10)

Figure 22.10

Chord scales are important to figuring out chord scale approaches. After a couple of practice sessions, you'll have this down!

2. Dominant and Major 6th bebop scale connection.

- a. Connecting dominant bebop and major 6th bebop scales over a chord progression can add some great vocabulary to your solos. The process can be difficult, but once mastered you'll have extremely fluid lines.
- b. A V-I progression is extremely common in music. The unstable tritone interval in the middle of a V7 chord, allows for a natural resolution to the I chord. When playing a dominant bebop scale, specific notes need to resolve in order to land on a chord tone of the I6 chord. We're going to learn all the possible resolutions of a V7 – I6 chord using the dominant and major 6th bebop scales. The chord progression we will be using is one measure of G7 and one measure of C6.

When you play ascending eighth notes from the root of a G dominant bebop scale, you will run out of notes by beat four on the note F. (see figure 22.11)

Figure 22.11



To continue playing the scale upward, you need to pick the closest chord tone for C6 to land on. That note is G. To fill in the eighth note rest, from G7 it only makes sense to go up chromatically from F, to F#, then resolve to G on beat 1. (See figure 22.12).

Figure 22.12



After landing on G in the C6 chord, we are free to move up or down as we wish using the major 6th bebop scale. All you have to do is play the major 6th bebop scale starting and ending on the 5th. (See figure 22.13)

Figure 22.13



In this example, we connected the dominant bebop scale to the major 6th bebop scale by ascending from the root of the dominant bebop scale and resolving to the 5th of the major 6th bebop scale. Now we're going to start on the third of the dom. 7th bebop scale.

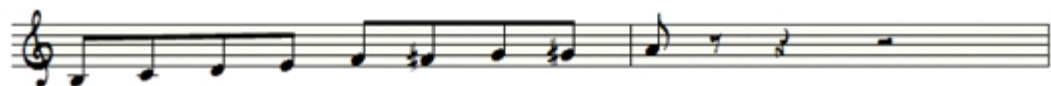
We'll use the same chords: G7 to C6. This time we'll start on the note B, which is the 3rd of G7. If we play the dom. 7th bebop scale using eighth notes from B, we'll end on G. The closest chord tone of C6 above G is the note A. Remember, the chord tones of the C6 chord are C, E, G, A. (see figure 22.14)

Figure 22.14



So how do we get to the note A? We'll use the half step below approach to connect G and A, which is the note G#. (See figure 22.15)

Figure 22.15



From A, you can use the major 6th bebop scale however you want beginning on A.

The process of connecting these two bebop scales is a little different when starting on the 5th of the dominant bebop scale. When starting on D, (the fifth of G7), we land on the note B on beat 4. The closest chord tone from the C6 chord above B is C so we do not have any options that allow us to use the half step below approach since B and C are a half step apart. In this case, we'll resolve to C by using either the *half step above* or *whole step above* approach (See figure 22.16)

Figure 22.16

Your two options would be to approach C from the 5th of G7 which is the note G, or the 7th of G7 which is the note B. The latter of these two options would resolve in repeating the same note, which isn't ideal so we'll use the whole step above approach instead (D to C). (See figure 22.17)

Figure 22.17

Vocab & Repertoire

1. Solo Piano Series - Part 6 Bass Lines & Textures Continued

a. Textures

1. *Two handed Fills* – Two-handed fills are a wonderful texture that are often used by pianists such as Benny Green and Oscar Peterson. When you play a two-handed fill, your LH will copy what your RH does. Keep two handed fills to around 4-5 notes, or even less when you're first starting out. (see figure 22.18)

Figure 22.18

2. *Space* – I’ve described a lot of techniques in previous lessons that can be used to fill in space. Don’t forget that you actually don’t need to do anything in the space if you don’t want to. Not playing anything or filling in rests with LH bass notes is a great way to let a piece breathe. (see figure 22.19)

Figure 22.19

3. *Register* – Changing the register of a melody is an easy way to create texture. Each register has its own sound. Try playing melodies in the highest register and in the low register using bass notes. You can also try switching registers back and forth between both hands. Be creative! (see figure 22.20)

Figure 22.20



4. *Changing tempo* – When playing solo piano, you can change tempos whenever you want. You have freedom from having to play a unwavering tempo while playing solo piano. You can speed up or slow down a song as drastically as you want. Changing tempos can get a reaction from your audience. If you feel inspired to change tempos you should try it!

5. *Key Modulation*— Similar to tempo changes, you can also change keys. A change of key can alter the mood of a piece, and create excitement. Just like registers, each key has its own feeling and mood. Listen to Keith Jarrett and Brad Mehldau if you need some great examples of players that utilize key modulations. (See below)

The image displays two systems of musical notation, each consisting of a treble and bass staff. The first system is for the key of B-flat major, indicated by a B-flat key signature. The second system is for the key of C major, indicated by a C key signature. Chord symbols are written above and below the staves, and melodic lines are written on the treble staves.

System 1 (B-flat major):

- Chord symbols above staff:** B \flat , C-7, F 7 , B \flat MAJ 7
- Chord symbols below staff:** E \flat MAJ 7 , A-7 \flat 5, D 7 , G-MAJ 7

System 2 (C major):

- Chord symbols above staff:** D-7, G 7 , CMAJ 7 , FMAJ 7
- Chord symbols below staff:** B-7 \flat 5, E 7 , A-MAJ 7

- b. **Bass Lines** - In this bass line lesson we're going to fill beat 2 and 3 of a measure. As in the previous lesson, we're going to either use an octave or 5th above or below the root.

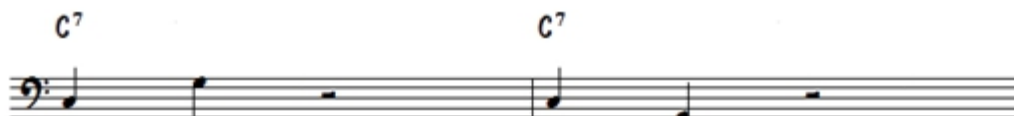
i. **Beat 1 Root** (See figure 22.21)

Figure 22.21



ii. **Beat 2 Fifth (up or down)** (see figure 22.22)

Figure 22.22



Root (up or down) (see figure 22.23)

Figure 22.23



iii. **Beat 3 Fifth (up or down an octave) Root, (up or down)**

Over a C7 chord we would play C on beat 1, then play the fifth or root an octave above or below the note on beat 1 or beat 2. Once we land on either the fifth or the octave, we'll either play another 5th or root in either direction on beat 3. (See figure 22.24)

Figure 22.24

2. Intermediate Improvisation Series Part 6– The Chord Scale Approach, Connecting Bebop Scales

- a. **Using Chord Scale Approach to solo**—Practicing chord scale approaches will help you recognize all of your chord tones faster. Understanding chord scale approaches will also help you have a better grasp on music theory, and make you a more confident improviser.

Chord scale approaches can be placed throughout your solo. First we'll learn how to use chord scale approaches on upbeats. Later on, we'll learn how to start and end a line on a downbeat using a chord scale approach. While improvising with chord scale approaches you won't hear much of a difference in the sound of your lines because the approach notes are diatonic to the key. This varies from half step approaches where the approach note is not always diatonic to the key.

Here are a few examples of chord scale approaches over a 2-5-1. (See figure 22.25)

Figure 22.25

- b. Connecting Bebop Scales**– Connecting bebop scales over chord progressions can be tricky. As we connect bebop scales while improvising, the resolution into the next scale is what we need to focus on. Without a correct resolution, we won't be able to continue playing the next bebop scale.

The connection between two bebop scales can come after a long or short phrase. Be as creative as possible when connecting two scales. Take a look at these examples over a 5-1 progression. (See figure 22.26-22.28)

Long Phrase Connection

Figure 22.26



Medium Phrase Connection

Figure 22.27



Short Phrase Connection

Figure 22.28



1. Autumn Leaves Application

a. Harmony and Theory (See Improv)

b. Vocab

i. Solo Piano Series - Part 6 Bass Lines & Textures Continued

1. Textures

a. Two handed Fills

Figure 22.29



b. Space

Figure 22.30



c. Register

Figure 22.31



d. Changing tempo

e. Key Modulation

Figure 22.32

The musical score consists of two systems, each with a treble and bass staff. The first system is in B-flat major and the second is in C major.

System 1 (B-flat major):

- Chords: B \flat , C-7, F 7 , B \flat MAJ 7 (treble staff); E \flat MAJ 7 , A-7 \flat 5, D 7 , G-MAJ 7 (bass staff).

System 2 (C major):

- Chords: D-7, G 7 , CMAJ 7 , FMAJ 7 (treble staff); B-7 \flat 5, E 7 , A-MAJ 7 (bass staff).

2. Bass Lines

Figure 22.33



ii. Improvisation

1. **Chord Scale Approaches** – Chord scale approaches can be placed anywhere in a phrase. Make sure the chord scale approaches occur on an upbeat and lead into a chord tone on a down beat. Take a look at the following example that uses chord scale approaches over the changes to “Autumn Leaves”. (see figure 22.34)

Figure 22.34



2. Bebop Scale

- a. **Connecting dominant to major** - To find places where you can connect a dominant bebop scale to a major 6th bebop scale you need to analyze a song and find the V7 – I6 progressions. You'll probably see V7-Imaj7 chords more often than I6 chords. In these situations, you can reharmonize the 7th chords in order to use a maj6 chord instead. This is completely up to you and the sound you want to create. In the following excerpt from a solo

over the changes of “Autumn Leaves” I connect an F dominant bebop scale to a Bbmaj6 bebop scale in the second and third measures. I have also changed all of the IMaj7 chords to Maj6th chords. (See figure 22.35)

Figure 22.35





JAZZ PIANO SCHOOL

Learning Freedom

Lesson 23

Jazz Lesson 23

Technique

1. Jazz Exercise for Half Step Below To Chord Scale Above #1



2. Jazz Exercise for Half Step Below To Chord Scale Above #2

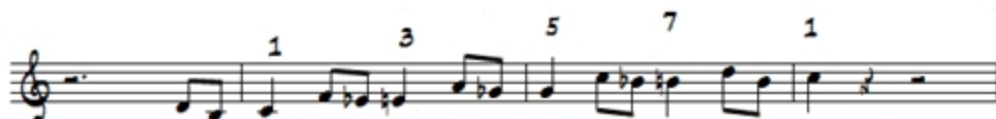


Harmony & Theory

1. Combining Two Approaches – Chord Scale Above with Half Step Below

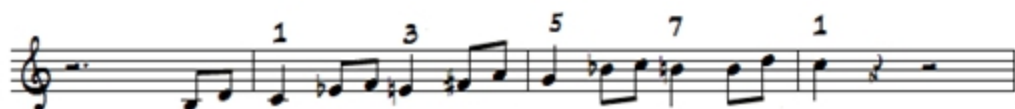
- a. In this section we'll combine both the chord scale above and half step below approach to get some variety in our playing. Figure 23.1 is an example of both the CSA and HSB approaches being used over a CMaj7 chord. The first of these notes is a CSA (chord scale above) note and the note directly before the chord tone is the HSB (half step below) note. To lead into C, D is the CSA note and B is the HSB note. (see figure 23.1)

Figure 23.1



You can also rearrange the order of the approach notes. (See figure 23.2)

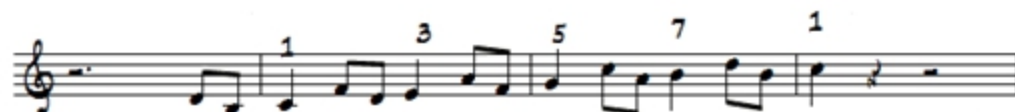
Figure 23.2



2. Combining Two Approaches – Chord Scale Above and Chord Scale Below

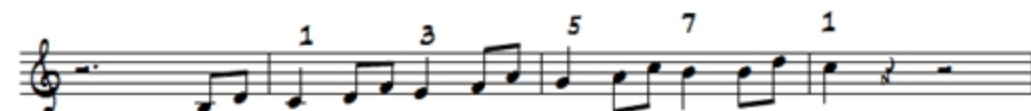
- a. Rather than playing a CSA followed by the HSB, in these examples we'll use two chord scale approaches instead: CSA and the CSB (chord step below). Play all of these approach examples side by side and listen for how they sound different from each other. (see figure 23.3)

Figure 23.3



The opposite way. (See figure 23.4)

Figure 23.4



Vocab & Repertoire

1. Solo Piano Series - Part 7 Bass Lines & Tenths (Autumn Leaves)

- a. *Bass Lines Part 3* – So far in our bass lines we have filled in the first 3 beats. We'll fill in beat 4 by approaching the root of the new chord with either a chord scale or half step approach. The chords we'll use are C7 for one measure and A7 for one measure. The first three notes of our C7 bass line are C, G, and G an octave lower. We know we have to play an A on beat two of the second measure because that's the root. The half step approach notes we have to lead into are either Bb or G#. The chord scale approach notes are Bb and G. You'll notice that each approach has the option of using Bb; you might come across this a lot. (see figures 23.5-23.8)

Figure 23.5

i. Half Step Above

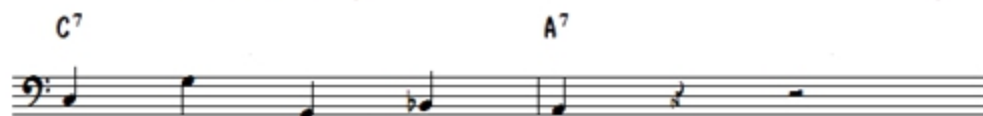


Figure 23.6

ii. Half Step Below



Figure 23.7

iii. Chord Scale Above

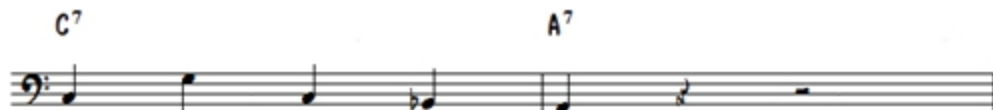
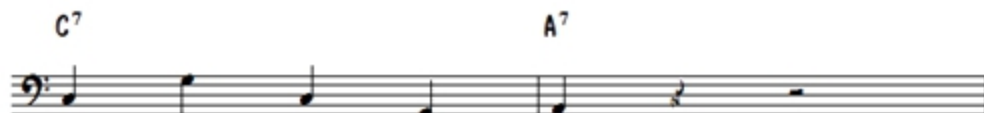


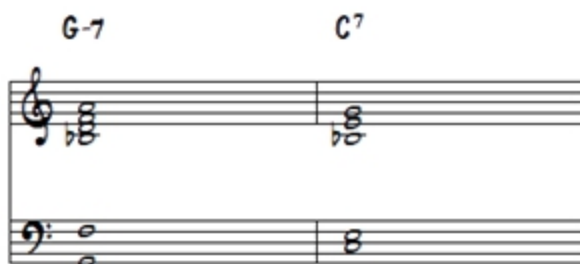
Figure 23.8

iv. Chord Scale Below



- b. *LH can use 1+3 or 1+10* - You'll start to notice a pattern in solo piano where your voicings will go from a spread voicing to a tight cluster, back to a spread and so on. A 1+3 option is usually best after you have used 1+7.
- c. Let's say your melody note is A over a G-7 chord and you decide to play F, D and Bb, below the A. In your LH, you are using 1+7, the notes G and F. Let's say the chord progression goes to the V7 chord next (C^7). In your LH, instead of jumping to a 1+7 (C and Bb), we can just move to the 1+3 of C^7 playing the notes C and E. This is not only easier on your hand, but it also sounds smoother. This works great for this particular example because the melody note A, is only moving down by step to G. (see figure 23.9)

Figure 23.9

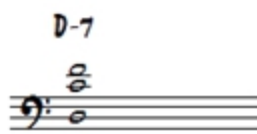


It's common practice for a pianist's LH to be moving from a wide to tight position while the RH provides the rest of the voicing.

- d. *Tenths technique for less movement* - Using tenths in your LH (if you are lucky enough to have hands that reach) can be an extremely useful technique for solo piano. A tenth allows your LH to play 3 notes, with the root in a low range and the top two notes in mid range. This spacing creates a beautiful sound. Tenths allow for your RH take the melody and your LH to do more voice leading. Tenths also work great when soloing.

We'll use a 2-5-1 in the key of C to show how you can apply tenths to a chord progression. The chords are D-7, G7, and Cmaj7. For the minor seventh chord your LH pinky will be on the root, your index finger will be on C and your thumb will be on F. (see figure 23.10)

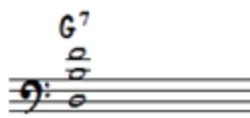
Figure 23.10



Keep your hand low to the piano with little to no space in between the palm of your hand and the keys. Following the complete opposite of the technique you might have been taught. Your pinky and thumb will be playing at the absolute tip of the finger.

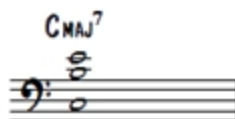
From the D-7 chord we only need to change one note. The 7th moves from C to the note B to form a G7 chord. The notes are now D B and F. The 5th is on the bottom, the 3rd is in the middle, and the 7th is on the top. (see figure 23.12)

Figure 23.12



Notice that there is no root in this chord, which makes it a rootless voicing. From here we will move the top and bottom notes of G7 down to get to CMaj7. The top note (F) will move to the note E, and the bottom note (D) will move to C. Now we are back to playing a voicing that includes the root. The chord tones for this chord are root (C) on bottom, the 7th (B) in the middle, and (E) the third on top. (see figure 23.13)

Figure 23.13



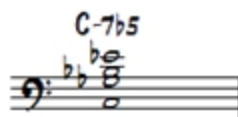
In order to create a C major 6th chord, move your index finger down to the 6th instead of the seventh. In this case we would move our index finger from G to F. (see figure 23.14)

Figure 23.14



To form a minor b5 chord you will need to add the b5 to your minor voicing. (see figure 23.15)

Figure 23.15



This technique will work depending on which key the 2-5-1 is in. I cannot reach a major tenth when my pinky is on a black note. Some of you may have this luxury, and if so, I'm jealous! Minor tenths should be reachable in every key.

1. *Roll* - If you cannot reach a tenth you can use the "roll" technique. Keith Jarrett has small hands and this is the technique he uses for all his tenths. Hit the bass note then the top two notes immediately afterward in order to give the illusion that you have hit the tenth together. This still creates a wonderful sound that can be used in all of the same situations.

2. *Improvisation Series Part 7 – Combining Chord Scale Approaches*

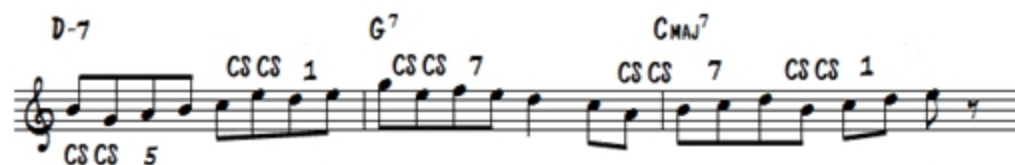
1. *Displacement of approaches* – By displacing approaches, our resolutions will become more flexible. If we are not playing chord tones on the downbeats it's ok! We will eventually reach a chord tone as the approach resolves itself.
2. *Combine Half Step and Chord Scale Approach* – This is where we begin to see the true magic of approaches. You know that bebop sound you hear on records? This is created by combining approaches. I love to relate bebop approaches to moves in chess. Learning approaches is like learning how the pieces move. Eventually, you learn the power of all the pieces and can combine them to create a brilliant strategy, and in our case, create a great solo. Once your ear begins to hear and recognize these movements, your playing will really be stepped up a notch. This is where true improvisation begins to take place. Here's an example of half step and chord scale approaches being used over a 2-5-1. (see figure 23.16)

Figure 23.16



3. Combine Chord Scale and Chord Scale Approach (see figure 23.17)

Figure 23.17



3. Autumn Leaves Application

a. *Harmony And Theory (See Vocab)*

b. *Vocab*

i. *Solo Piano Series - Part 7 Bass Lines & Tenths ("Autumn Leaves")*

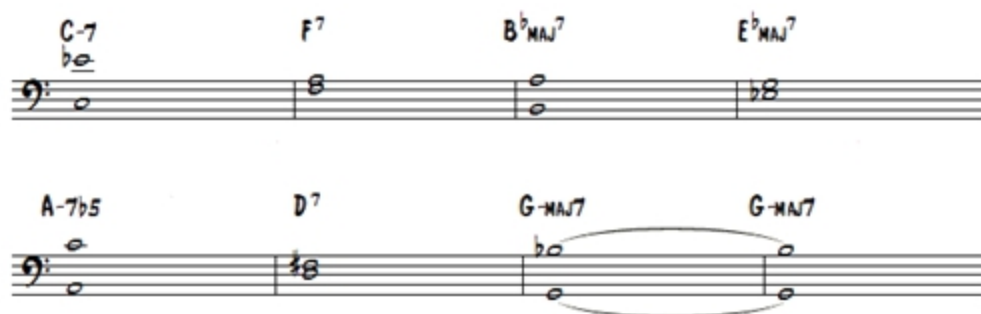
1. Bass Lines Part 3 (see figure 23.18)

Figure 23.18



2. LH can use 1+3 or 1+10 (see figure 23.19)

Figure 23.19



3. Tenths technique for less movement - (see figure 23.20)

Figure 23.20



ii. *Improvisation*

1. *Combining Approaches* (see figure 23.21)

Figure 23.21





JAZZ PIANO SCHOOL

Learning Freedom

Lesson 24

Jazz Lesson 24

Technique

1. Jazz Exercise for 2 Half Step Approaches with #1

Figure 24.1



2. Jazz Exercise for Chord Scale and 2 Half Step Approaches #1

Figure 24.2



Harmony & Theory

1. *Two Half Step Chromatic Approach from Chord Scale Above or Below*-So far the approaches we have learned are the half step below and chord scale above/below approaches. The two half step chromatic approaches use two half steps to approach a chord scale from above or below. The first of these half steps is a chord scale note, and the second of these half steps is the passing tone. The two half step chromatic approach from above will only work for certain chord tones over a major 7th chord because we will be need to start on a chord scale note.

Over a Cmaj7 when approaching the third (E), we cannot start on F and use two chromatic notes to get to E because there is only one half step between F and E!

We can only use the two half-step chromatic approach when there is a whole step separating the chord scale note and the chord tone. Over a Cmaj7 chord, the two half-step chromatic *above* approach can be applied to the root, and the 5th. The below approach cannot be used to approach the root because you would not be starting on a chord scale note. If you tried to use the two note half step below approach to lead into C the starting note would be B \flat which is not in the C Ionian scale. The two half step chromatic *below* approach can be applied to the third, the 5th and the 7th of CMaj7. (See figure 24.3)

Figure 24.3



The two half-step chromatic approach is another great approach to connect your ideas and chord tones together to capture that true jazz sound you've been looking for.

2. Chord Scale to Chord Scale to two chromatic approach

- In this approach we are adding a new approach note to the two existing half step approaches we just went over. The two half-step chromatic approaches will remain in the same place, and the new approach note will be played before these. The new approach note is either a half step above or below the target chord tone. If the two half-steps lead into the chord tone from above, then the new chord scale note will approach the target chord tone from a half step below the chord tone. If the two half-steps lead into the chord tone from below, then the chord scale note will approach the target chord tone from a half step above the chord tone. Either direction can work for the 5th. (see figure 24.4)

Figure 24.4



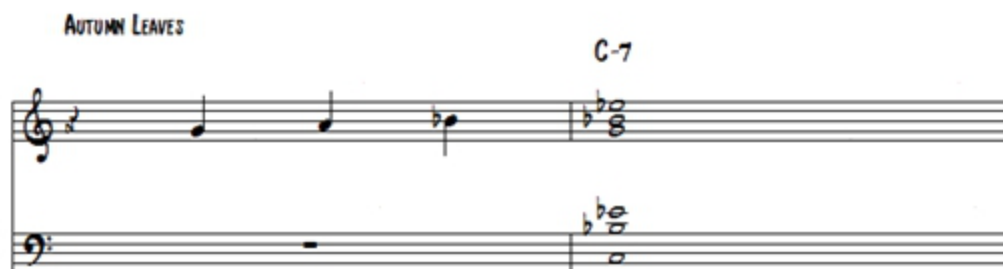
Vocab & Repertoire

1. Intermediate Solo Piano Series Part 8 – Overview and Bass

Lines (“Autumn Leaves”)

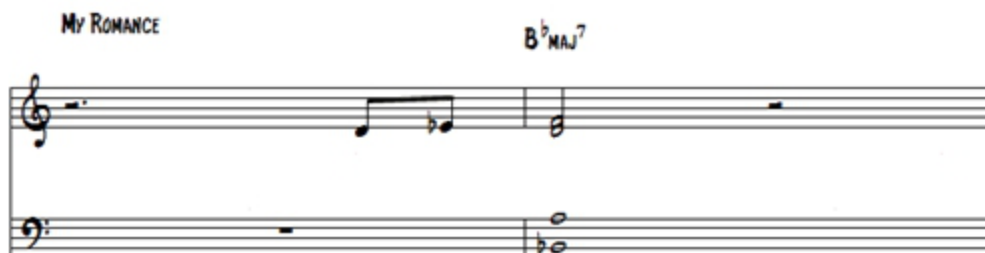
- a. *Steps to build foundation* – Combining all of our tools in order to make something sound good is always the hardest part of soloing. Here’s an overview of some of the concepts we have gone over.
 - i. *Where is the melody* – Look at where the melody note is on the piano. If it is high, use a wide spread voicing option such as LH tenth. In your RH, fill in the chords underneath the melody. (see figure 24.5)

Figure 24.5



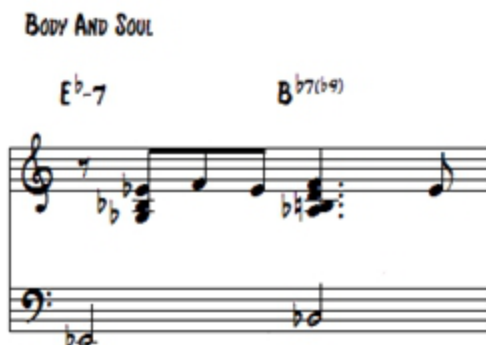
If the melody is in a mid range, then you’ll use 1+7 or 1+3 in your LH and your RH will play the melody and shell. If you’re left hand is playing 1+7 you need the 3rd in your RH. If your LH is playing 1+3 you need the 7th in the RH. You can also add the root and 5th to have a thicker voicing. (See figure 24.6)

Figure 24.6

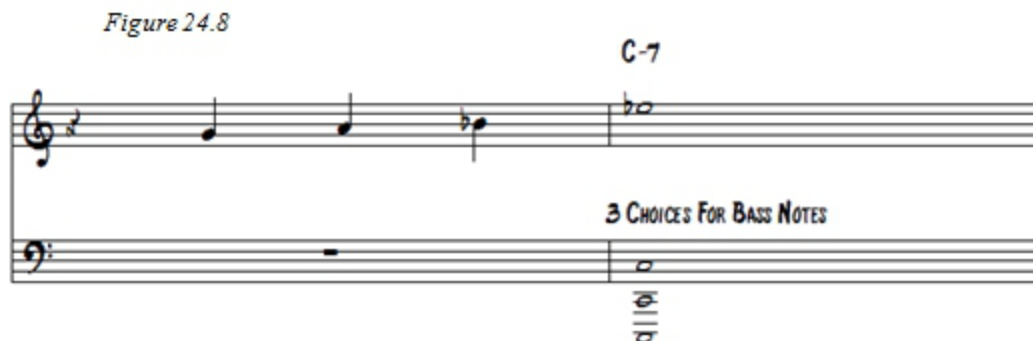


If the melody is low, then your LH will play the bass note and the RH will play the melody and shells underneath. (See figure 24.7)

Figure 24.7



- ii. *Where is the Bass note* – Look at your options for where to place the bass note in relation to the melody. You should only have about 2-3 octaves to pick from. Pick a bass note and move to step 3. (see figure 24.8)



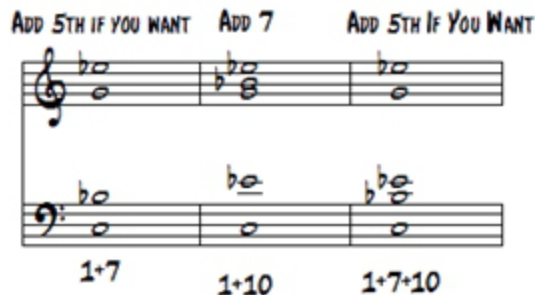
- iii. *How much room* - Depending on the bass note you pick, compare the distance between the bass note and the melody note, then move on to step 4. (see figure 24.9)

Figure 24.9



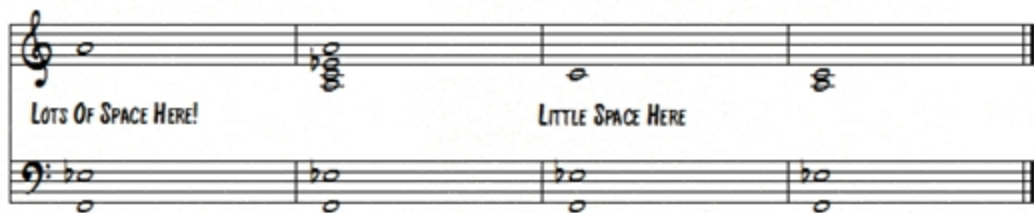
- iv. *1+7 or 1+3 or 1+10 or 1+7+10 or just bass note and chord* - If you have picked the lowest bass note possible you'll want to play a bass note then jump up to a chord with your LH. Your RH would be playing the melody note or filling with chord tones below the melody note. If you have picked a second octave bass note, (one octave up from the bottom of the piano) you might be able to get away with 1+7 but 1+10 is a much better option. 1+7 will be much more available as you get into the second octave on the piano. If your bass note is close to the higher register then 1+3 or 1+7 is best depending on how low the melody is. (see figure 24.10)

Figure 24.10



- v. *Build below melody with chord tones* – The amount of space you have between your melody note and the top note of your LH, will determine the fill you will use underneath the melody with your RH. If you have a lot of space between the melody note and the top note of your LH then you will want to spread your chord tones out to occupy that empty space. If you have a medium to small amount of space then spread your chord tones out appropriately to fit in the space. (see figure 24.11)

Figure 24.11



- vi. *Voice leading 1+7 to 1+3 stretch to tight to stretch* – To move to the next chord we'll follow the same steps we just completed. If we are coming from a 1+7 in our LH then think about using 1+3 in your LH and vice versa. (see figure 24.12)

Figure 24.12



- b. *Bass Lines Part 4* - The use of diatonic movement to connect changes in bass lines is very common. Let's look at a 2-5 progression. From D-7 we'll start on the root then go up the D Dorian scale until we reach F on beat 3. From F we'll approach G (the root of G7) with a half step below or above approach. A half step below is F# and a half step above is G#. Here are two examples that use diatonic movement to create bass lines. (see figure 24.13)

Figure 24.13



Once we are on the root of the V7 chord we can either go up or down the scale to land on the I chord. To continue upward from G we'll go up the G Mixolydian scale until we land on the third (B) on beat 3. To resolve to C on beat one of the next measure you can either use a half step or whole step approach. The half step approach note is Db, and the whole step approach note is D. (see figure 24.14)

Figure 24.14



To move in a downward direction from G, you'll go down the G Mixolydian scale until you land on C in the next measure. No approach tones are needed in this situation. (See figure 24.15)

Figure 24.15

We initially went up from the root of the ii-7 chord, the note D. We can also start by going down to the V7 chord. To go downward you'll go down the D Dorian scale until you land on G. (see figure 24.16).

Figure 24.16

From the V7 chord you can follow the same steps we just discussed.

2. *Improvisation Series Part 7 – Chromatic app & Chord Scale w/ Chromatic App*

- a. **Chromatic Approach-** A two step chromatic approach is a great texture to use when beginning lines, ending lines, and to separate ideas. It is another method to create movement and connect chord tones together. When using a two step chromatic approach, the chord scale note will begin on a down beat. Contrary to what I've been telling you previously about always playing chord tones on down beats, we'll slowly start to move away from this idea to advance our improvisation. We can now place the chord scale note on all the down beats in order to use the chromatic approach to resolve to a chord tone. Check out these examples that use two step chromatic approaches in different parts of a phrase. (see figures 24.17-24.20)

Start lines

Figure 24.17



End lines

Figure 24.18



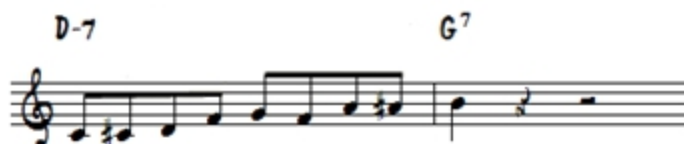
In the middle

Figure 24.19



End and start

Figure 24.20



- b. **Chord Scale with chromatic approach**– Adding a chord scale note to the opposite side of the chord tone we are about to approach follows the same process as the others. Because there are three notes before the chord tone it can be hard to figure out where to insert this particular approach in a phrase. (see figures 24.21-24.24)

Start lines

Figure 24.21



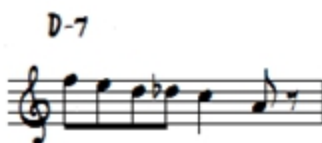
End lines

Figure 24.22



In the middle

Figure 24.23



Start and End

Figure 24.24



3. Autumn Leaves Application

- Harmony And Theory (See Improvisation)
- Bass Lines Autumn Leaves App

Figure 24.25



c. Vocab

*Improvisation Series Part 7 – Chromatic app & Chord Scale
w/ Chromatic App*

1. Chromatic Approach

Figure 24.26



2. Chord Scale with chromatic approach

Figure 24.27

