



JAZZ PIANO SCHOOL

Learning Freedom

STAGE 03 Lesson Text

Lessons 25-32

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Table of Contents

Lesson 25	3
Lesson 26	15
Lesson 27	24
Lesson 28	36
Lesson 29	47
Lesson 30	65
Lesson 31	92
Lesson 32	110



JAZZ PIANO SCHOOL

Learning Freedom

Lesson 25

Jazz Lesson 25

Technique

1. Tri-Tone Sub Exercise #1

Figure 25.1



2. Tri-Tone Sub Exercise #2

Figure 25.2



3. Translate ideas faster

- a. Practicing slow is important! Decoding the information our brain is receiving while practicing takes time, and if we practice too fast then we lost that information. Practice slow!
- b. Connect eight note lines over 2-5-1 continuous eighth notes.
 - i. Exercises that use continuous eighth note lines will help your fingers get used to playing without stopping. To execute this exercise, start soloing with eighth notes over a 251 for example. The goal of the exercise is to continue to play eighth note lines without any rest! This will force you to push through the hiccups and be fearless of making mistakes. It's okay if you play strange sound notes. The goal is to get your fingers, body and mind used to continuous playing. Use this exercise to get over that hump of having your lines get disconnected.

Harmony & Theory

1. Reharmonization Series Part 1

- a. Reharmonization of chord changes, progressions, and harmonies is the next step to improving your comping and soloing. Pianists can have significant effect on the harmonic content of tunes, solos, and anything else that is being played. Because of this, it's important to closely study the various ways we can approach chord progressions. We need to have a wide range of voicings in order to best accompany a soloist and group. Even changing a couple of notes can take the soloist or rhythm section in a completely different direction. Reharmonization is a very powerful tool. The upcoming lessons are going to explain how to reharmonize chord progressions.

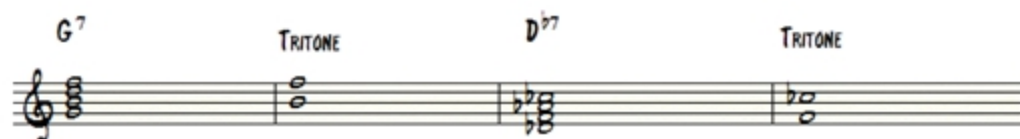
2. The Tri-Tone Substitution

- a. A tri-tone substitution is one of the most common reharmonization techniques used by pianists and implied by soloists. The main principle behind the tri-tone sub is that all dominant chords have an interval of a tri-tone between the 3rd and 7th degrees of the chord. (see figure 25.3)

Figure 25.3



The same tritone interval for one chord can be found in the chord a tritone apart from it. A G7 chord and a Db7 chord both share the same tritone interval because those chords are a tritone apart. In a G7th chord, the tritone interval is found from the 3rd to the 7th (B and F). This same tritone is found in a Db7 chord between the 3rd and 7th, but in a different order from G7: the F is on the bottom and the Cb/B is found on top. (see figure 25.4)

Figure 25.4

Since the 3rd and 7th degrees dictate the chord quality of any chord we are able to substitute the G7 for a Db7. Let's look at a 2-5-1 in the key of C. (see figure 25.5)

Figure 25.5

Because of the tri tone substitution rule, we can replace the G7 chord, with the chord Db7. Our progression now looks as follows: D-7, Db7, Cmaj7. (see figure 25.6)

Figure 25.6

Tritone substitution creates a fluid bass motion that moves down in half steps by going from D to Db to C. A tritone can be applied to a 2-5-1 or 2-5 progression. This will create a sound that contrasts a regular 2-5-1 and will give you more creative options when comping. To solo

over the tritone sub, use the scale for the replacement chord. In this case we would solo over Db7 using a Db Mixolydian scale. (see figure 25.7)

Figure 25.7



Vocab & Repertoire

1. Intermediate Comping Series Part 1 - Two Hand Comping For Group Play ("I Should Care")

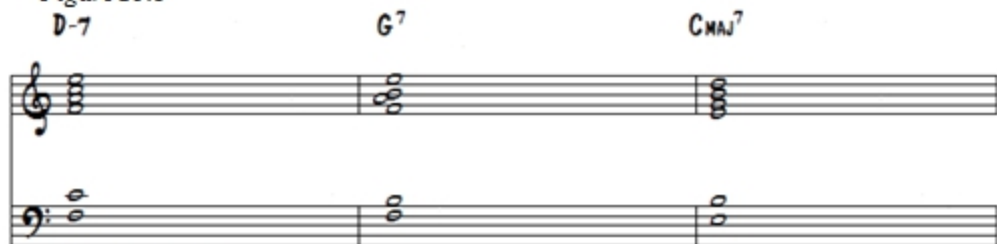
- a. *Integration of Rootless Voicings in two hands-* The rootless voicings we have studied are meant for only the RH. There are ways to use these voicings for two hands that will help us develop our comping.

i. Shells in LH, Rootless Voicings In RH-

1. LH 3+7, RH Rootless Voicing – This is a simple yet extremely effective way to begin using two hands to comp. With this method we are utilizing main harmonies in our LH by playing the shells. Our RH is helping to add strength to the harmonies with the rootless voicings while adding some colors.

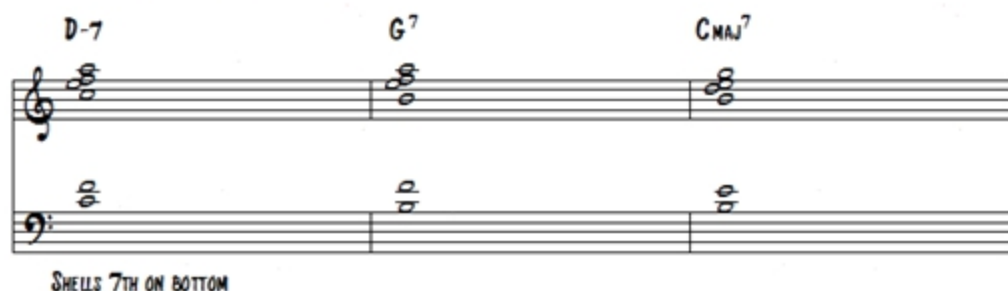
(see figure 25.8-25.9)

Figure 25.8



SHELLS 3RD ON BOTTOM

Figure 25.9



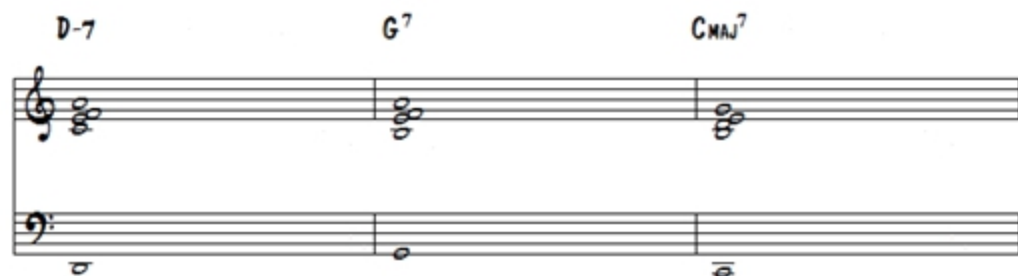
As you play the corresponding rootless voicings in your RH, make sure you choose the structure that is going to fit close to your LH shells. Unless you're going for a thin sound (created by leaving space in between your two hands), you would want your hands closer together to create a thicker sound.

- ii. *Bass Notes and rootless voicings* – You might think you would interfere with the bass player using this technique, but it actually creates a thick sound underneath the band. Your LH plays the bass notes while your RH plays the rootless voicings. This technique also works well when playing solo. You can play a short line in between the melody to comp for yourself. (see figure 25.10-25.11)

Figure 25.10



Figure 25.11



- iii. *Rootless voicings LH RH melodic octaves* – This texture works especially well over a blues. Your LH plays rootless voicings while your RH is plays simple melodic lines in octaves up in the high register. This is a classic jazz comping sound you hear a lot on old albums. Your RH is improvising simple melodic lines in octaves while your LH is playing the rootless voicings with the exact same rhythm as your RH. (see figure 25.12)

Figure 25.12



- iv. *1+7, Tenths, and 1+3* – Your LH can also play 1+7 a tenth or 1+3, while your RH plays the rootless voicing. This also thickens your comping and creates a balanced sound. When using this technique in your LH you'll want to voice lead 1+7 to either the tenth or a tight 1+3. Make sure you're not jumping around because this will sound broken and choppy. (see figure 25.13)

Figure 25.13

2. *"I Should Care" Application: Analyzation*– "I Should Care" is a great tune to add to your repertoire. It's in the key of C and mostly diatonic. The first four measures start out with a ii-7, V7, iii-7 to VI7. When you see dominant chords from other keys they function as a V resolution to get back to another diatonic chord within the key (this is a classic function called "secondary dominants"). In this case the A7 is used to resolve back to D-7. We analyze the A7 as a V7 of ii-7 chord because it resolving to the ii-7 chord. The A7 is called a secondary dominant in this situation. We'll go over secondary dominants more in future lessons!

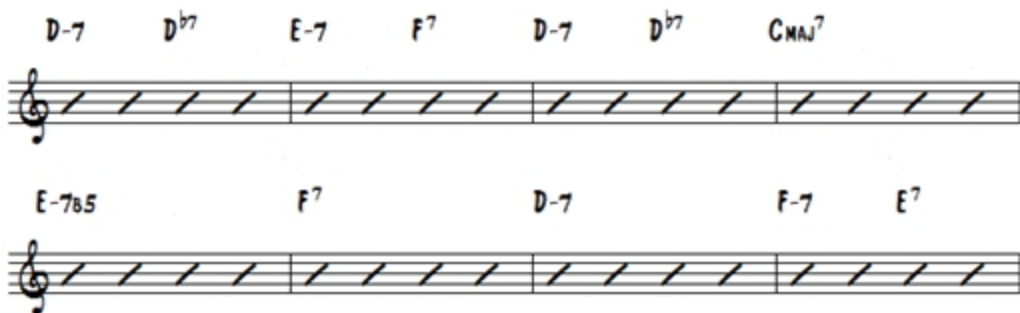
After VI7, we have a 2-5-1 back to Cmaj7. The second system has a minor 2-5-1 now in the key of D-. We then see a 2-5 in the key of Eb (F-7 to Bb7). We start the third line on the Imaj7 and it looks like we are going to the relative minor, (A minor) when we play the chords B-7b5 to E7. Instead of resolving to the A-, we actually are brought to a major 2-5-1 that takes us to the key of F major.

At the start of line 4 we modulate to A- and then modulate back to C major with the A-7 to D7, and D-7 to G7 progressions. This progression is analyzed as vi-7 to V7/V7, then ii-7 to V7. We are at the second A section and everything is the same until the second to last line. We modulate to the key of A- then go to our V7/V7 chord, the D7. From here we are back to the key of C with a 2-5-1 to finish off the piece. We see a I – IV – III- VI turn around at the end to bring us back to the ii-7 chord. The dominant IV7 chord in this progression, (F7), is a tritone sub for B7 chord, which is the true V7 chord of E-7. After F7, the song returns to the iii-7 chord.

a. *Harmony And Theory*

- i. *Add Tri-Tone Sub Chords* – To add a tritone to a piece, scan through the piece, and replace all the V7 chords with their respective tri-tones. (see figure 25.14)

Figure 25.14



- b. *Use Rootless Voicings for Tri-Tone Subs* – After replacing the V7 chords with their tritone substitutions, use the rootless voicing for the new chord. (see figure 25.15)

Figure 25.15



c. *Vocab*i. *Intermediate Comping Series Part 1 - Two Hand Comping For Group Play ("I Should Care") –*

- ii. Here are some examples that use RH and LH rootless voicings. (see figures 25.16-25.19)

1. *Shells in LH, Rootless Voicings In RH (see figure 25.16)*

Figure 25.16



- iii. *Bass Notes and rootless voicings (see figure 25.17)*

Figure 25.17



iv. Rootless voicings LH, RH melodic octaves (see figure 25.18)

Figure 25.18



v. 1+7, Tenths, and 1+3 (see figure 25.19)

Figure 25.19



vi. Improvisation “I Should Care”

1. Using tri-tone sub harmonies to solo – Tritone subs act as V7 chords. We can use the corresponding Mixolydian scale for the given chord as solo material. To solo over the Db7 chord in the second measure of “I Should Care” you would use the notes from a Db7 Mixolydian scale, (a Gb major scale from Db to Db). (see figure 25.20)

Figure 25.20





JAZZ PIANO SCHOOL

Learning Freedom

Lesson 26

Jazz Lesson 26

Technique

1. Relative II Minor Exercise #1

Figure 26.1



2. Relative II Minor Exercise #2

Figure 26.2



3. Translate ideas faster. Continuous Rhythmic Improv Exercise

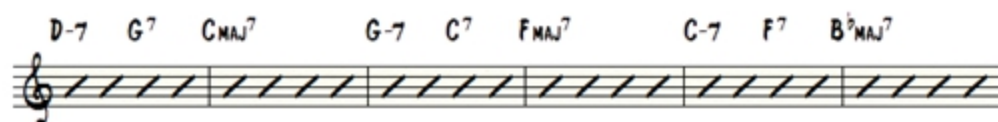
- a. Triplet Lines– In this new section we are progressing the exercise by adding a different rhythmic feel to it. Our goal here is to improvise continuously while playing triplet note figures without stopping. You can choose any tune or progression to practice your continuous triplet note improv.

Harmony & Theory

1. Reharm Series Part 2 – Relative Minor ii to V Chords

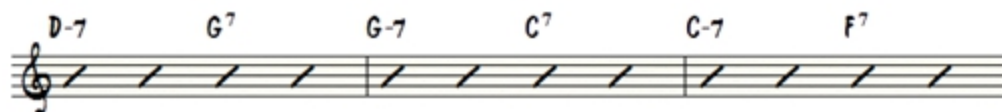
- a. This concept deals with the relation between a ii-7 chord and V7 chord. You can play a 2-5-1 in every key. In the key of C the 2-5-1 is D-7, G7, Cmaj7. In the key of F, the 2-5-1 is G-7, C7, Fmaj7. In the key of Bb the 2-5-1 is C-7, F7, and Bbmaj7. (see figure 26.3)

Figure 26.3



The first step to learning this reharmonization is to remove all of the I chords. (See figure 26.4)

Figure 26.4



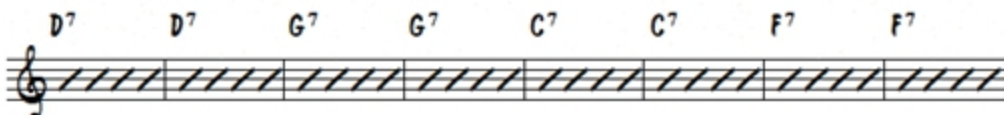
Every dominant chord has a ii-7 chord that can precede the dominant chord. Here are all 12 ii-7 to V7 relationships. (See figure 26.5)

Figure 26.5

1. D-7 - G7 (Key of C)
2. G-7 - C7 (Key of F)
3. C-7 - F7 (Key of Bb)
4. F-7 - Bb7 (Key of Eb)
5. Bb-7 - Eb7 (Key of Ab)
6. Eb-7 - Ab7 (Key of Db)
7. Ab-7 - Db7 (Key of Gb)
8. C#-7 - F#7 (Key of B)
9. F#-7 - B7 (Key of E)
10. B-7 - E7 (Key of A)
11. E-7 - A7 (Key of D)
12. A-7 - D7 (Key of G)

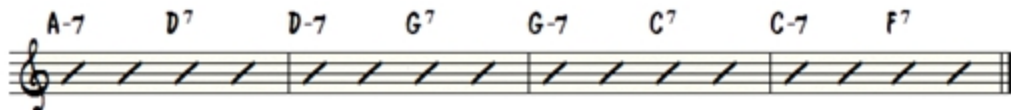
Now that we know every dominant has its own ii-7 chord that can precede it, we can use this to reharmonize chords. This is done by adding the relative ii-7 to a dominant chord. A great example of this can be seen in the bridge of a song that a set of changes called rhythm changes. The bridge to rhythm changes consists of all dominant chords. In the key of Bb, the rhythm changes bridge is two measure of D7, G7, C7 and F7. (see figure 26.6)

Figure 26.6



Playing too many consecutive dominant chords can get boring. Adding relative ii-7 chords to all these dominants adds variety to the progression. In order to figure out the relative ii-7 to any dominant chord (without looking at the chart above), go down a perfect fourth or up a perfect fifth from the root of the dominant chord. To figure out the ii-7 chord of D7, go down a perfect fourth or up a perfect fifth from D, either of these options gives us A. We now know A-7 is the relative ii-7 chord to the D7 chord. In order to reharmonize this measure we would play two beats of A-7, and two beats of the D7. Follow this same process to figure out the ii-7 chords for the rest of the progression. The reharmonized version of the bridge to rhythm changes is shown below. (see figure 26.7)

Figure 26.7



Adding the ii- also opens up opportunities for soloing. This is a great technique to add some refreshing harmonies to dominant chords. This technique sounds better in some places more than others, so you need to experiment a little to see what sounds best.

Vocab & Repertoire

1. Intermediate Comping Series Part 2 - Rhythms (I Should Care)

- a. *Rhythms* – Rhythmic comping is essential to creating interaction between you and the rest of the band. It's also important for creating excitement when accompanying a soloist. The placement of your rhythmic comping has a huge impact on the swing feel of the band and soloist. If you playing strange rhythms while comping, you can make the whole band sound bad.
 - i. *Upbeats* – Comping on upbeats are a nice addition to your rhythms. The upbeats in jazz help make the music swing hard. The drummer is often hitting the snare on upbeats so it is easy for you to lock into what he's doing or vice versa. You don't want to comp all upbeats. Make sure you are mixing your upbeats with downbeats so you never lose where the downbeat is. (see figure 26.8)

Figure 26.8



- ii. *Short to Long and Long to Short* – Be aware of how much short and long comping you are using. Switching back and forth from these textures. Play long comping for four measures and short comping for four measures. Or just two bars of long comping followed by two bars of short comping. Make sure you don't get stuck in the habit of comping one way or the other. This will sound very boring! (see figures 26.9-26.10)

Figure 26.9



iii. *Common Comping Patterns*(see figure 26.10)

Figure 26.10



- iv. *Polyrhythms vs Groove*—Polyrhythms are rhythms that feel like they are in a different time signature than the one you're playing in. These rhythms are great for variation and should be practiced in order to know where beat 1 is. Playing too many polyrhythms can cause the soloist to get confused or take away from the groove. They should be placed in specific spots that add to what the soloist is playing. Check out some of the polyrhythmic comping examples below. (see figure 26.11)

Figure 26.11



2. "I Should Care" Application

a. Harmony And Theory

- i. *Add relative 2 minors* - A new concept we are going to use is adding the relative ii-7 to all of our tritone subs. After this we are going to add all of the relative ii-7 chords to any dominant chords that do not already have a ii-7 chord preceding them.

b. Vocab

- i. *Intermediate Comping Series Part 2 - Rhythms ("I Should Care")*
- ii. Here are some comping examples over "I Should Care" that utilize the rhythmic techniques we have reviewed. (see figures 26.12-26.16)
 1. *Upbeats* (see figure 26.12)

Figure 26.12

The figure displays a musical score for piano comping over the key of D major. It consists of two staves, treble and bass clef, with a 4/4 time signature. Above the staves, the following chords are indicated: D-7, G7, E-7, A7, D-7, G7, and Cmaj7. The notation shows various rhythmic patterns, including eighth and sixteenth notes, and rests, illustrating the 'Upbeats' technique mentioned in the text.

2. Long to Short, Short to long(see figure 26.13-26.14)

Figure 26.13 (long to short)



Figure 26.14 (short to long)



3. 8 comping patterns example(see figure 26.15)

Figure 26.15



4. Polyrhythms vs Groove (see figure 26.16)

Figure 26.16

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The melody in the treble staff starts with a quarter note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note G4. The bass staff provides a simple accompaniment with a quarter note G2, a quarter note A2, a quarter note Bb2, and a quarter note G2. The system is labeled with the following chords: D-7, G7, E-7, A7, D-7, G7, and Cmaj7.

iii. Improvisation "I Should Care"

1. *How to Solo using relative ii-7 chords* – When soloing over relative ii-7 chords use the Dorian scale associated with the I chord. If you place a ii-7 chord in front of a G7 chord, use the Dorian scale from C major. If you place a ii-7 chord in front of a Db7 chord, use the dorian scale from the key of Gbmaj7. (see figure 26.17)

Figure 26.17

D-7 A^b-7 D^{b7} E-7 B^b-7 E^{b7} D-7 A^b-7 D^{b7} C^{MAJ7}



JAZZ PIANO SCHOOL

Learning Freedom

Lesson 27

Jazz Lesson 27

Technique

1. Tri-Tone Substitution and Relative II Minor Exercise #1

Figure 27.1



2. Translate ideas faster in 4 weeks

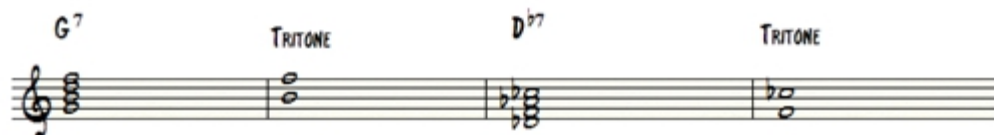
- a. *Sixteenth Notes* - When playing 16th notes, set your metronome at a slow tempo until you're able to comfortably play a phrase at a faster tempo. There is a very high level of concentration needed when playing 16th note lines.

Harmony & Theory

1. Reharm Series Part 3 – Using Tritone Sub, and Relative ii-7 techniques together

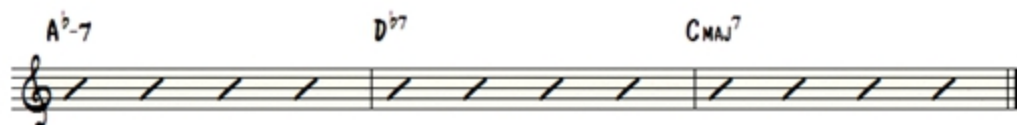
Before we get into combining the tri-tone sub and relative ii-7 techniques let's do some reviewing. The tritone sub replaces the V7 chord of a chord progression with another V7 chord a tritone apart. In a 2-5-1 in C, you would replace G7 with Db. (see figure 27.3).

Figure 27.2



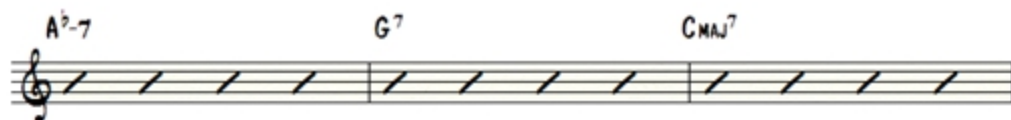
The two progressions we now have are D-, G7, CMaj7 and D-7, Db7, CMaj7. Even though the second of these progressions isn't analyzed as a 2-5-1, we'll be referring to it as a 2-5-1 since it functions in the same way. We can apply the relative ii-7 concept to the D-7, Db7, CMaj7 progression by preceding Db7 with its relative ii-7 chord. Any guesses on what minor chord this would be? That's right! Ab-7. A perfect fourth down from Db7 is Ab, which serves as the ii- to Db7. By replacing the ii-7 chord, (D-7), with the ii-7 that belongs to Db, a new 2-5-1 is created: Ab-7, Db7, CMaj7. (See figure 27.3).

Figure 27.3



We now have three different 2-5-1's to use for reharmonization purposes. We can still create a few more using tritone subs and relative ii-7 chords. Just like we approached the Db7 chord using the relative ii-7 chord of G7, we can approach G7 using the relative ii-7 chord of Db7, which is Ab-7. The new progression is Ab-7, G7, CMaj7. (See figure 27.5)

Figure 27.4



The next concept combines two reharmonization structures in one measure. Up until now we have used one tritone sub and one relative ii-7 chord. We have played each chord for a full measure. Now we'll play one chord for one measure followed by two chords in the next measure, then resolve to CMaj7. The first chord of the second measure is Ab-7 (the relative ii-7 chord of Db7) and the second chord is Db7 (the tritone sub of G7). Each of these

chords will last for two beats. The new progression is D-7, Ab-7 to Db7, Cmaj7. (See figure 27.5)

Figure 27.5



You can also start with Ab-7, (the relative ii-7 of Db7) then go to D-7 G7 chords in the second measure. This new progression is Ab-7, D-7 to G7, Cmaj7. (See figure 27.8)

Figure 27.8



The final way we can alter the progression is to add both 2-5's to each measure of the progression. The progression will start with D-7, then rather than having G7 in the second measure, we will move it to beat 3 of the first measure. In the second measure we will add a tritone sub and its relative ii-7 chord. The entire progression is D-7 to G7, Ab-7 to Db7, Cmaj7. (See figure 27.9)

Figure 27.9



You can also flip the order of the first two measures to create one last progression (see figure 27.10)

Figure 27.10



Practice all of these variations in every key!

Vocab & Repertoire

1. Intermediate Comping Series Part 3 – Texture Concepts

- a. *Textures* – Comping is an interactive process. Using different textures while supporting the soloist is key to good comping. You should listen to each member of the band and decide which texture is the best to use in the moment. This is what can make comping so much fun! Textures will always change! The following textures will give you some initial ideas to start experimenting with.
 - i. *A lot vs. a little* – Comping is a texture in itself. If you are comping very sparsely it'll set a mood that's different from if you were comping very densely. When comping scarcely, you are creating an open feeling for the other members of the band. You are letting the drums, and bass come out to the open much more, which will lay down the time for the soloist. Rhythmic hits allow you to focus on locking in with the rhythm section because you're not overplaying. When pianists launch right in to heavy-duty chords and rhythmic feels, it starts feeling too chaotic. Play open/long comping ideas if the soloist is leaving lots of space and playing compact ideas. If the soloist is not using a lot of space, play short ideas so you don't interrupt his/her phrases. (see figure 27.11-27.12)

Use this technique when the soloist is playing a lot (see figure 27.11)

Figure 27.11



Use this technique when the soloist is leaving space (see figure 27.12)

Figure 27.12



Become more active with comping sounds as the soloist builds their solo, but remember that you don't need to comp on every measure of every phrase. Instead of playing single hits here and there, play longer phrases. If the soloist reaches a very high energy level, this is when you can let loose while avoiding covering up the soloist.

- ii. *Long, Short*—Using long notes when comping will give more support to the soloist because the harmonies are very clear. Avoid using short rhythmic comping in the beginning of solos. This can interfere with the ideas that the soloist might have. As

they start to shape their solo, then open up your comping with short phrases combined with long ones. Most of the time the short texture will be used for faster pieces or during solos where the soloist is holding his notes out longer. When the soloist is creating a long tone pallet, it sounds great when you play the opposite and play short comps. If the soloist is playing lots of eighth note lines with little duration, then it sounds better to use long note comping to create stability. (see figure 27.13-27.14)

b. Long Figure 27.13



c. Short

Figure 27.14



- i. *Dynamics*—Always be aware of your dynamics while comping. You never want to get louder than the soloist and you should always play softer than you think you're playing to assure that you can hear the rest of the band. Dynamics will vary as you

comp. You will be taking all of your cues from the soloist. If they are building, then you want to build as well, but always at a level that sits beneath them. This especially becomes an issue when the pianist is playing on a keyboard. When a new soloist is playing, bring your dynamics down so that the new soloist has a place to go with their solo. Listen hard though, because sometimes a soloist will want to take over and start with the same amount of energy the last soloist left with. If that's the case then you'll want to match their energy immediately and not drop down in dynamics (unless the previous soloist ended their solo softly).

- ii. *Melodic Lines* – Using melodic lines within the space the soloist is leaving is another useful comping technique. A good soloist will leave space in between their phrasing for the other members of the group to speak back to them. It is at these points where you can add small, improvised melodic lines over the chord progression. This can be done with your RH while your LH plays chords. You can also play melodic lines with both hands simultaneously. Try to play short melodic lines then go back to comping so you don't interfere with the soloist's ideas. Your line should reflect a motif that is similar to whatever the soloist just played. (see figure 27.14)

Figure 27.15



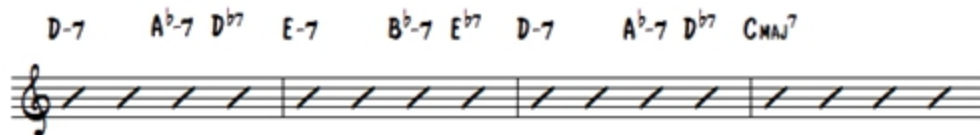
- iii. *Register* – Many pianists would make you think that there are not 88 keys on the piano by the way they play. You have the whole piano available to you. When you are comping, get creative and have your RH play octaves in the very high register of the piano while your LH is playing rootless voicings. Or have your left hand play low bass notes while your RH plays thick rootless voicings in the middle to low range of the keyboard. These types of register changes add a completely texture to the atmosphere of the music.
- iv. *Thick Thin* – Rather than thinking about what notes to you use, try thinking about how many notes to use. This will help you create a thick or thin texture with your comping. By being conscious of this you will be able to contrast the textures during builds or softer sections of tunes.

1. Tune Reharmon Series “I Should Care” Application

a. Harmony and Theory

- i. *Relative ii-7 and tri tone combinations* – We went through “I Should Care” in the previous lesson and placed relative ii-7 chords in front of all of the V7 chords. Now we’ll place ii-7 chords in front of all of the tritone substitution chords. (see figure 27.16)

Figure 27.16



b. *Vocab*

i. *Comping*

1. *Textures*

a. *A lot vs. a little*

i. *A little*(see figure 27.17)

Figure 27.17

Figure 27.17, part i, illustrates a comping texture with sparse notes. The notation is written on a grand staff (treble and bass clefs). Above the staff, the following chords are indicated: D-7, G7, E-7, A7, D-7, G7, and CMAJ7. The melody in the treble clef consists of single notes and rests, while the bass clef features block chords and single notes, creating a sparse, minimalist texture.

ii. *A lot*(see figure 27.18)

Figure 27.17

Figure 27.17, part ii, illustrates a comping texture with dense notes. The notation is written on a grand staff (treble and bass clefs). Above the staff, the following chords are indicated: D-7, G7, E-7, A7, D-7, G7, and CMAJ7. The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef features dense block chords and single notes, creating a more active and dense texture.

b. Long, Short

Short (see figure 27.19)

Figure 27.18



Long (see figure 27.20)

Figure 27.20



c. Dynamics (no example)

d. *Melodic Lines* (see figure 27.21)

Figure 27.21

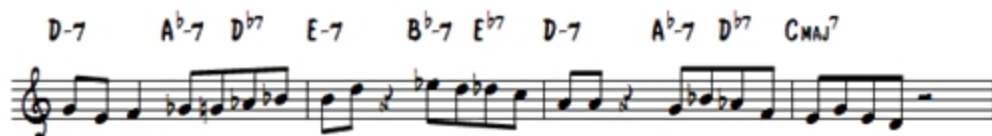


e. *Register* (No example)

i. *Improvisation "I Should Care"*

1. *Soloing with relative ii-7 and tritone combos* – Improvise with a Mixolydian scale over the tritone sub right after coming from the Dorian scale over the relative ii-7. (see figure 27.22)

Figure 27.22





JAZZ PIANO SCHOOL

Learning Freedom

Lesson 28

Jazz Lesson 28

Technique

1. Whole Half Scale

Figure 28.1



2. Secondary Dominants Jazz Exercise #1

Figure 28.2



3. Diminished Jazz Exercise #1

Figure 28.3



4. Translate ideas faster in 4 weeks

- a. *Combine concepts*-Combine the rhythmic and melodic concepts we have covered and use them in your soloing. At this point we should be able to hear lines in our heads and be able to translate them into our playing

Harmony & Theory

1. Reharmon Series Part 4 – Secondary Dominants

- a. Secondary dominants are common in jazz standards. A secondary dominant is a non-diatonic dominant chord that can be used to resolve to a diatonic chord. A dominant chord, or a V7 chord in this case, wants to resolve down a fifth because of the tri-tone in the 3rd and 7th of the chord. Every chord has a relative V7 chord that can precede it to create a downward fifth resolution. Let's look at some examples. Figure 28.4 shows all of the diatonic chords in the key of C.

Figure 28.4



Below is a list of the 7 diatonic chords in the key of C and the dominant chords that can precede them (See figure 28.5)

Figure 28.5

1. G7 – Cmaj7
2. A7 – D-7
3. B7 – E-7
4. C7 – Fmaj7
5. D7 – G7
6. E7 – A-7
7. F#7 – B-7b5

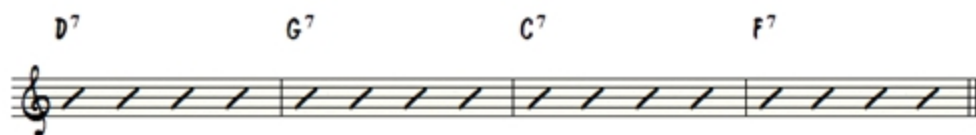
Because of this concept, you will see dominant chords that come from other keys, resolving down a 5th to diatonic chords. An example of a secondary dominant chord analysis looks like this: V7/ii-7. The V7 chord comes before the slash, and the diatonic chord that it comes from is written after the slash. If we look at #2 from the above list, A7 is the V7 of ii-7 because D-7 is the ii-7 chord from CMaj7. In #3, B7 is the V7 of iii-7 and the analysis would look like this: V7/iii-7. Below is a chart with all of the secondary dominant voicings for the key of C. (see figure 28.6)

Figure 28.6

The figure displays two staves of music, each showing a series of secondary dominant chords for the key of C. The first staff contains three chords: V7/I MAJ7 (G7), V7/II-7 (A7), and V7/III-7 (B7). The second staff contains four chords: V7/IV MAJ7 (C7), V7/V7 (D7), V7/VI-7 (E7), and V7/VII-7b5 (F#7). Each chord is represented by a treble clef staff with a single chord voicing.

Each of the dominant chords is a V7 that can resolve to other diatonic chords besides the I. To show you a great example we'll use the bridge to rhythm changes. The chord changes are D7, G7, C7 and F7. (See figure 28.7)

Figure 28.7



This example shows us that even though the secondary dominant chord can resolve to a diatonic chord, it doesn't always have to. It can resolve to another secondary dominant, which happens in the bridge to rhythm changes. To figure out the Roman numeral analysis of each of these chords, we need to go down a perfect 5th to find the resolution. A fifth down from D7 is the note G, which is the sixth degree of a Bb scale (the key of rhythm changes). This makes the D7 chord V7/VI. The D7 resolves to G7, which is not a diatonic chord to Bb making it a secondary dominant. Use the same process to determine the analysis for the G7 chord. A fifth down from G is C, and C is the II of Bb. This makes G7 the V7 of II. The G7 chord resolves to C, but since it resolves to C7 and not C-7 it is a secondary dominant. The C7 chord is V7 of V because a fifth below C is F. F7 is a diatonic chord within Bb, which ends the cycle of secondary dominant chords. (See figure 28.8)

Figure 28.8



2. Diminished 7th Chords

- To create a diminished 7th chord, start with a half diminished chord and bring the 7th down by a half step. A C-7b5 chord has the following chord tones: C, Eb, Gb, and Bb. To change this into a diminished 7th chord all we have to do is bring the 7th down a half step. The Bb

comes down to A giving us the notes C, Eb, Gb, and A. A diminished chord contains two tritones: one between the root and 5th (C and Gb) and another between the 3rd and 7th (Eb and A). This makes a diminished chord a very unstable chord that is used as a passing chord to connect two harmonies together. (see figure 28.9)

Figure 28.9



A diminished 7th chord is symmetrical, meaning that all the intervals are the same. There are no inversions of diminished chords. Take a look at the common progressions you'll see diminished 7th chords in, (see figure 28.10). I have used roman numerals instead of note names so you can relate this to all keys.

Figure 28.10

1. Imaj7 - #Io7 - II-7
2. II-7 - #IIo7 - III-7
3. IVmaj7 - #IVo7 - V7
4. V7 - #Vo7 - VI-7
5. III-7 - bIIIo7 - II-7
6. VI-7 - Abo7 - G7
7. Imaj7 - Io7 - Imaj7
8. V7 - Vo7 - V7

Diminished chords will either: ascend by a half step into a diatonic chord; descend into a diatonic chord; or change from diatonic to diminished back to diatonic.

Vocab & Repertoire

1. Intermediate Comping Series Part 4 - Two Hand Comping For Solo Piano

- a. Comping while playing solo piano has its own technique. You will be playing the melody, and playing harmonies and rhythms that support the melody. Here are some comping techniques that you can use when playing solo piano.

i. When to comp –

1. Long melody notes - Knowing when to comp is the starting point. The first thing we want to look for is space or long notes in the melody. This space will give you an opportunity to add comping during the solo. When the melody contains a half or whole note, use both hands to comp below the melody, or use the pedal to sustain the melody and then comp. (see figure 28.11)

Figure 28.11



2. Phrasing of the melody – Sometimes melodies will lend themselves easily to comps that fit in the space of the melody. This is why it's important to know a melody on a high level. When you know the phrasing of the melody, you'll have a much easier time knowing where to support the

melody in its space. Below is an example of “Solar”, a melody that lends itself to comps in the space of the melody. (see figure 28.12)

Figure 28.12

SOLAR

The musical notation for 'Solar' is shown in two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains a melody with two measures, each starting with a half rest followed by a half note. The bottom staff is in bass clef with the same key signature and time signature. It shows a C-7 chord in the first measure, which is held over into the second measure. A bracket labeled 'COMP DURING HOLDS IN MELODY' spans the second measure of the bass staff, where a C-7 chord is played. The label 'C-7' appears above both measures of the top staff.

3. Comping with the melody – We can also harmonize with the melody. To do this, align your rhythms and harmonies to directly match the phrasing with the melody. I wouldn't recommend using this technique for the entire melody since it is an intense texture. Using it for a couple of measures is more ideal. Below is an example of comping with the melody over the song “Lady Bird”. (see figure 28.13)

Figure 28.13

LADY BIRD

The musical notation for 'Lady Bird' is shown in two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains a melody with two measures, each starting with a half rest followed by a half note. The bottom staff is in bass clef with the same key signature and time signature. It shows a Cmaj7 chord in the first measure, which is held over into the second measure. A bracket labeled 'COMP DURING HOLDS IN MELODY' spans the second measure of the bass staff, where a Cmaj7 chord is played. The label 'Cmaj7' appears above both measures of the top staff.

ii. **How to comp in the space** - Now that we know when to comp, we need some voicings to use. Here are some good strategies to help you out.

1. RH Leaves melody to play rootless voicing or inversions – This technique works when the melody has a lot of long notes. This is a simple and effective way to comp during solo piano. Once you have played the melody in your RH, your RH is then free to comp. In the example below over “Autumn Leaves”, the RH jumps to either a rootless voicing or inversion of the harmony. (see figure 28.14)

Figure 28.14

AUTUMN LEAVES

The musical notation shows a piano score for 'Autumn Leaves'. The right hand (RH) plays a melody in the first measure, then jumps to a rootless voicing (chords) for the second and third measures. The left hand (LH) provides a bass line. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The first measure has a C-7 chord, and the second measure has an F7 chord.

2. Your LH has the following options when your RH makes it's jump:
 - a. Bass Note
 - b. Tenth
 - c. 1+7
 - d. 1+3
 - e. Bass note then jump to shells
3. Comps with the melody – At faster tempos, you won't have much time for your RH to move on from the melody note after playing it. You need to simplify your comping and ideas at faster tempos. Below are some simple textures you can use to comp at fast tempos. You might recognize these textures from when we learned “Blues for Alice”. (see lesson 17)

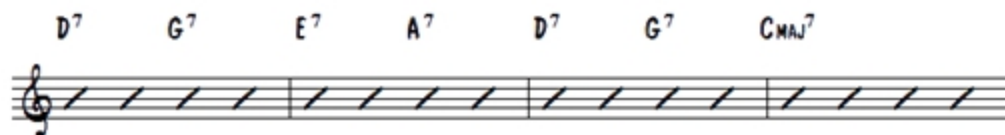
- a. *LH Bass Note, RH Melody*
- b. *LH Bass Note, RH Melody and shells*
- c. *LH 1+7, RH Melody with 3rd below.*

2. Tune Reharmon Series “I Should Care” Application

a. Harmony and Theory

- i. *Secondary Dominants* – To use secondary dominants we can go through a piece and substitute in secondary dominants for all of the minor chords. This will give the tune a different sound. You can pick and choose which substitutions you like rather than adding a new harmonization to every measure. (see figure 28.15)

Figure 28.15



b. Vocab

i. Improvisation “I Should Care”

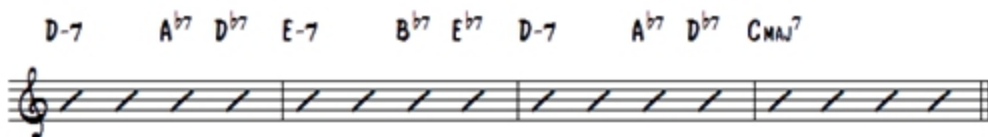
- 1. *Soloing over secondary dominants* – Here’s a solo example over a chord progression that includes a lot of secondary dominants. (figure 28.16)

Figure 28.16



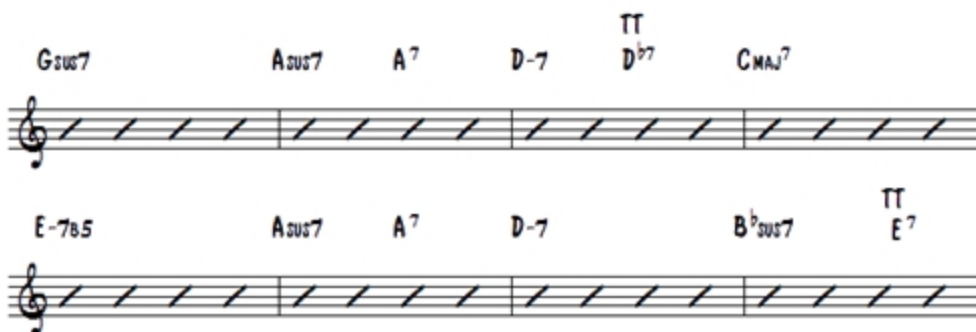
2. *Relative ii-7, tritone and secondary dominants* – Now that we are using secondary dominants we can replace all of the relative ii-7 chords with secondary dominants to approach the tritone subs. Let's go through and replace the relative ii-7 chords that lead into the tritone with secondary dominants in "I Should Care". (see figure 28.17)

Figure 28.17



3. *Soloing over all reharm's* – Adding reharmonization to every measure will take away the essence of the song. A nice balance between the original changes and your own reharm's will sound best. Look at the chart below of some of the reharm's I made over "I Should Care". (see figure 28.18)

Figure 28.18





JAZZ PIANO SCHOOL

Learning Freedom

Lesson 29

Jazz Lesson 29

Technique

1. *Sus Chord Jazz Exercise #1*

Figure 29.1

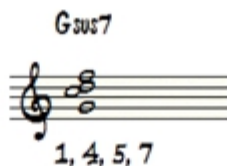


Harmony & Theory

1. *Reharm Series Part 5 - Sustain Chords*

- a. Sustain chords, or sus chords for short, are chords that create a delayed resolution of the third and are typically preceded by a dominant chord. To build a dominant sus chord, replace the third of a dominant chord with the 4th. The chord tones for a G7 sus chord are 1, 4, 5, 7, (G, C, D, F.) (see figure 29.2)

Figure 29.2

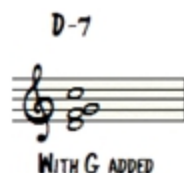


The 4th degree creates a suspended or sustained sound. Sus chords were made popular by modern players such as Herbie Hancock, Chick Corea, Keith Jarrett and many more.

2. How to Voice Sus Chords

- a. To voice sus chords we'll explore some possibilities for G7sus. If you rearrange the order of the notes in a Gsus7 chord to D, F, G, C, a D-7 chord without the fifth degree is created (see figure 29.3)

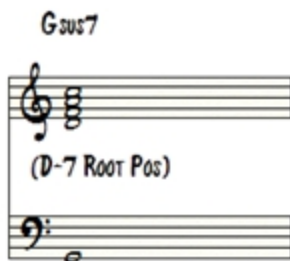
Figure 29.3



D-7 shares three of the same notes with Gsus7, but how does this help us? If you play D-7 in your RH, and play G in your LH, you've created a Gsus7 chord! The note A from the D-7 chord serves as a color tone for the Gsus7 chord.

(See figure 29.4)

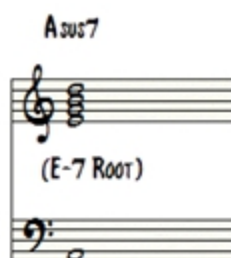
Figure 29.4



Since we know that D-7 is the relative ii-7 to a G chord, we can create sus chords by playing the relative ii-7 chord with the V7 root in the bass. If you wanted to play an Asus7, you can play any variation of A7's relative ii-7 chord, E-7. Find the relative ii-7 by going up a fifth from A, which gives us E. We know that an E-7 chord shares three chord tones

with Asus7 chord tones, (E, G and D). Now, all we need to do is play an E-7 chord with an A in the bass and this will give us an Asus7 chord (See figure 29.5)

Figure 29.5



You can rearrange the order of the notes in the ii-7 chord and you'll still have a sus chord as long as you keep the V7 root in the bass.

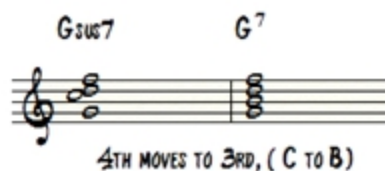
3. How to use Sus Chords Part 1

- a. Sus chords can be used in a wide variety of ways. I'm going to show you a handful of very important foundational concepts that you should learn. From there you can feel free to experiment with them however you'd like.

i. Sus Chord to V7

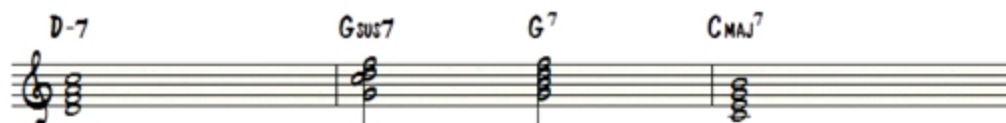
1. We now know that a sus chord is a delayed resolution of a dominant chord. This resolution is created by resolving the 4th degree of the sus chord to the 3rd of dominant chord. (See figure 29.6).

Figure 29.6



We can precede any dominant chord with an appropriate sus chord. In a 2-5-1 in the key of C, instead of going straight from D-7 to G7 we can play a Gsus7 chord first, and then resolve to G7. From G7 you can resolve to Cmaj7. (See figure 29.7)

Figure 29.7



ii. *Sus chord in place of the ii-7*

1. You'll often hear a pianist play a V7sus chord instead of the ii-7 chord in a 2-5-1. A V7sus chord resolves to a V7 chord just as a ii-7 does. This means that you can substitute a ii-7 chord with a V7sus chord. In a 2-5-1 in the key of C, the progression would look as follows: Gsus7, G7, Cmaj7. (see figure 29.8)

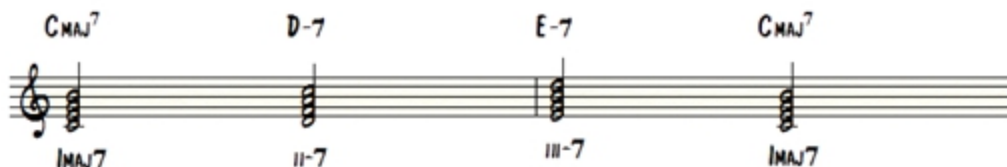
Figure 29.8



4. Passing Chord Series – Part 1

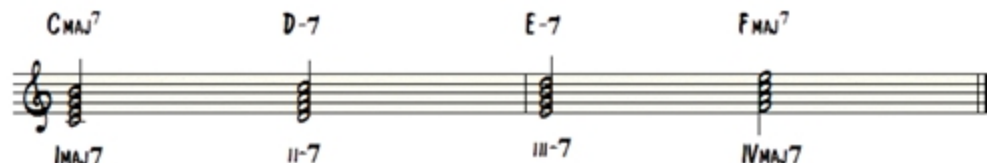
- a. In many cases, harmonies will stay on one chord for a varying amount of measures. One chord can last for one or many measures. In this series I'm going to show you a few reharmonizations that will fill out chords for a long and short amount of time.
- b. *Diatonic Movement* – When sustaining a major 7 chord for a long period of time, moving up and down the diatonic chords is a great way to create variation. Let's say you're playing a 2-5-1 chord and the 1 chord lasts for two measures. When playing a slow swing feel song, sitting on the 1 chord can be boring. Rather than holding out the 1 chord for two measures you can hold it out for two beats, then play diatonic chords, and resolve before the next chord in the progression. For instance, once you play the I maj7 to resolve your 2-5-1, you can go back to the ii-7 chord, then go to the iii-7 chord, then finally resolve to the 1 chord. In the key of C this progression would be: Cmaj7, D-7, E-7, Cmaj7. (see figure 29.9)

Figure 29.9



You can also go up to the IV chord: Cmaj7 D-7 E-7 Fmaj7, to Cmaj7. (See figure 29.10)

Figure 29.10



Once you're comfortable using this technique with half notes, try adding some more complicated rhythms. Make sure you land back on the *Imaj7* chord at some point before the next progression begins! Look at the practice examples for a handful of ways to voice and rhythmically play these diatonic passing chords.

Vocab & Repertoire

1. Intros and Outros Series Part 1 ("The Nearness Of You") ("I Should Care")

- a. *Intro (Last 4 Last 8) solo or non-solo* – In this series I'm going to talk about different possibilities for creating intro's and outros. One of the easiest ways to set up a piece is by playing the last 4 or 8 measures of the piece before playing the melody. Whether you choose the last 4 or 8 measures, be sure to clearly and confidently set the tempo. Make sure you add energy to the intro in order to get everyone in the right mindset to play.
- b. *Outro, Tag 3x* - A tag is a common way to end a piece. A tag involves repeating some variation of the last measures of the piece three times, then ending. After tagging, the band will either hold out the last note or play the last note short. This will depend on the melody. It's difficult to tell which tunes will be tagged when playing with other musicians. Feel free to tag any piece when playing by yourself. The standard, "There Will Never Be Another You", is often tagged at the end. The figure below shows one common tag ending for "There Will Never Be Another You". (see figure 29.11)

Figure 29.11

1X 2X

E^bMAJ⁷ A^{b7} G-7 C⁷ E^bMAJ⁷ A^{b7} G-7 C⁷



3X

E^bMAJ⁷ A^{b7} G-7 C⁷ F-7 B^{b7} E^bMAJ⁷



2. Ballads Series Part 1

- a. *Intro to Ballads* – When playing a ballad, you have a lot of time to incorporate different reharmonizations and movements because of the slow tempo. Filling in rests, and filling out moments where the melody is holding a note will keep the song interesting. With all the reharmonization techniques we've just studied you'll have more than enough ideas to add some great fills.
- i. *Solo - Melody, Bass Note and Fill (Solo Style)* - Playing solo piano ballads uses all of the same steps we've previously discussed. Look at where the melody is in comparison to the bass notes, and choose your LH option. Remember, the LH options are: 1+7, 1+10, 1+3 or just bass note to chord and filling with your RH. If you play any type of short comps in a ballad and do not pedal your connections correctly, there will be a lot of holes in the piece. Let's talk about how you apply this to a melody. The first thing to do is know exactly where the melody and harmonies line up. In the first measure of "The Nearness of You", the melody note A, lines up with the first chord, Fmaj7. In the second measure, there are two chords each lasting for two beats. The melody note G, lines up with C-7 on beat one. The melody note then switches to Bb on beat two, and an F7sus chord falls on beat 3.

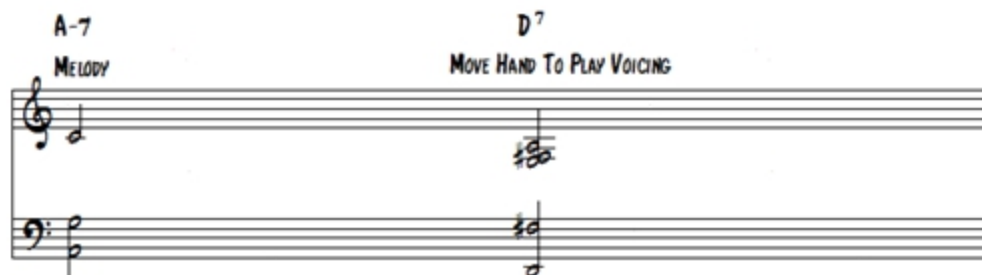
After you play the Bb in the melody, you can either hold the note with your pinky and play a fill with both hands, or you can pedal the note. Adding the pedal here would make the note ring so you can play a voicing below the melody note. After you have voiced F7sus, play your next melody note (A) on beat 4 leading into Bbmaj7 on beat 1 of measure 3. (see figure 29.12)

Figure 29.12



In measure 5 you're holding C for four beats. The chords to measure five are A-7 for two counts and D7 for two counts. Once you have established the melody note over A-7, you can take your hand off the note and play the D7 chord using any voicing. As long as you play some form of the D7 chord underneath the C the melody will be above the harmonies. (See figure 29.13)

Figure 29.13



- ii. *Melody and chords (Group Style)* – Playing ballads with a group is a lot of fun because it gives you the chance to move around the piano. One strategy for playing a ballad in a group setting is for your RH to play the melody while your LH plays chords. A lot of pianists add too much to a ballad and over play, which takes away from the beauty of the melody. As simple as playing the chords in one hand and the melody in the other is, this strategy captures the essence of what the composer intended. Make sure you hold your LH chords out for the amount of time the music dictates. Do not release your hand too early. (see figure 29.14)

Figure 29.14

F^{MAJ7} C-7 F⁷ B^bMAJ⁷ B^o7

The second system of the musical score for 'The Sound of Silence' by Simon & Garfunkel. It features a treble and bass staff. The treble staff contains a melody starting with a whole rest, followed by eighth and quarter notes. The bass staff provides harmonic support with chords. Above the staff, the following chords are indicated: F^{MAJ7}, C-7, F⁷, B^bMAJ⁷, and B^o7.

- b. *Sus chords in ballads* - Sus chords are especially useful in ballads for creating tension and release. They create an amazing airy and open atmosphere for you to play the melody over and solo as well. When the melody note is the third of a dominant chord, don't use a sus chord. If you do, the melody will clash with the suspended 4th you're playing in your LH. For example, let's say that the melody over F7 is A. We would be creating a half step rub between the A in our RH and the Bb in our LH if we played it as a sus chord. (see figure 29.15)

Figure 29.15

CANNOT USE SUS HERE

F⁷



Staff 1: Treble clef, key signature of one flat, 4/4 time. Measure 1: Single eighth note on the line (F4). Measure 2: Whole rest.

3. Ballads Improvisation Part 1 (*The Nearness Of You*)

a. *RHSoloing*

- i. *Taking your time to create melodies* – The hardest part of soloing over ballads is holding ourselves back and relaxing in order to let simple and melodic melodies come out through our playing. Remember, ballads are not fast bebop pieces. We don't need to play a ton of bebop lines in order for the piece to sound good. I've found that more so than not, ballads sound better when you play less. Take a look at some of these simple solo lines I've written over "The Nearness of You". (see figure 29.16)

Figure 29.16



- ii. *Movement up and down* – Since ballads are played at a slow tempo, it's easy to fit a lot of notes into one measure. Adding slightly more complicated lines will help you create up and down movement in your solo. One method to create movement is to start with a complicated rhythm such as septuplets, then go back to playing quarter notes. This sort of phrasing creates a nice ebb and flow that will sit well over the pulse. (see figure 29.17)

Figure 29.17



b. *LH Comping while Soloing (Solo Style)* - Your LH is responsible for maintaining a steady tempo for your RH to solo over. This will help create the time anchor your RH needs to take liberties with the tempo. Below are a couple of ways to establish a steady time feel with your LH. Note: I'm almost always using the far left pedal on the piano to soften the keys when I'm playing ballads. When I want to open up the sound a little, I release the pedal to allow the notes to ring out more.

i. *Pulsing with chords* - Your LH can quietly play chords on each beat of every measure while your RH solos. This can be done with simple voicings such as 1+7, or 1,3+7, or a tenth voicing with the 7 in it, (1,7,10 then lowering your index finger.) (see figure 29.18) You can use any of the LH component strategies from Lesson BLANK.

Figure 29.18



ii. *Whole Notes and half notes* - Only playing whole notes and half notes in your LH is a great way to leave space and focus on keeping a steady tempo at the same time. When using whole notes, make sure that you are feeling each beat so you don't get to the next measure late or early. I wouldn't recommend comping at the beginning of someone's solo with whole notes. Whole notes are more useful in creating tension and release. The half note technique is a little more versatile. This texture will easily lead you into playing whole notes. (see figure 29.19-29.29)

Figure 29.19



iii. Combination

Figure 29.20



4. Tune Application Analyzation “The Nearness Of You”–

This is a beautiful ballad that everyone should have in their repertoire. The piece begins in the key of F and starts on the I maj7 chord. In the second measure, there is a 2-5 leading to the IVmaj7 chord in the third bar. The IVmaj7 goes to a minor 2-5. The minor ii-7 chord can be analyzed as a #IV-7b5 chord, which is very closely related to a fully diminished chord. This chord acts as a movement chord with a couple different available movements. The most obvious one is going to the V7 chord, which it does by going to E7 and resolving down a 5th to ii-7 (A-7). From measures 5-8, the same progression is repeated twice: A-7 (iii-7) goes to the secondary dominant D7 (V7/II), then to the ii-7 (G-7) followed by the V7. The second ending starts with the I maj7 chord for 2 beats then moves to the VII7 then back to the IMaj7.

You'll often see a 2-5 leading to the IVmaj7 chord in the bridge of a lot of standards like this one. The bridge holds the ii-7 chord (G-7) for a full measure, followed by ii-7, the V7 (C7) and back to the IVmaj7 chord. It then modulates to the key of Bb by way of a 2-5-1. The vii-7b5 chord from the key of Bb serves as the minor 2 that goes to its relative V7 chord (D7). From D7 the progression goes to the subdominant chord in the key of F, (G7) which is analyzed as V7/V7. The progression then resolves to the IMaj7. I love this piece because it has three endings. You don't see this much in many popular jazz tunes. There is a minor 2-5 going to the ii-7 (G-7), then V7, Imaj, vi-7, ii-7, V7, and finally back to Imaj7. (See figure 29.21)

Figure 29.21

REPERTOIRE

THE NEARNESS OF YOU

BRENDEN LOWE

KEY OF F IMAJ7 KEY OF B^b (II-7 V7 IMAJ7) WHOLE HALF SCALE I⁰7

FMAJ7 C-7 F7 B^bMAJ7 B^b07

KEY OF F (III-7 V7/II-7 II-7 V7) (II-7 V7/II-7) (II-7 V7)

A-7 D7 G-7 C7 A-7 D7 G-7 C7

IMAJ7 KEY OF B^b (II-7 V7 IMAJ7) I⁰7

FMAJ7 C-7 F7 B^bMAJ7 B^b07

KEY OF F (III-7 V7/II-7 II-7 V7) IMAJ7 V7/II7 IMAJ7

A-7 D7 G-7 C7 FMAJ7 E^b7 FMAJ7

(II-7 V7 IMAJ7) KEY OF B^b (II-7 V7

G-7 C7 FMAJ7 C-7 F7

IMAJ7) KEY OF F V7/V7 (SEC DOM) (II-7 V7)

B^bMAJ7 G- A-7^b5 D7^b9 G7 MIXO G-7 C7

2

THE NEARNESS OF YOU

Key Of B \flat (II-7 V7 IMAJ7 I \flat 7
FMAJ7 C-7 F7 B \flat MAJ7 B \flat 7

25

Key Of F (III-7 V7/II-7 II-7 V7) G- (II-7 \flat 5 V7)
A-7 D7 G-7 C7 A-7 \flat 5 D7(+9)

29

Key Of F (II-7 V7 IMAJ7 VI-7 II-7 V7)
F G-7 C7 FMAJ7 D-7 G-7 C7

33

a. *Harmony and Theory Reharmon Series*i. *Sus Chords*

1. *Sus chords – Precede Dominant Chords* – To use sus7 chords to reharmon a piece, place them in front of V7 chords. (see figure 29.22)


Figure 29.22

FMAJ7 C-7 F \flat SUS7 F7 B \flat MAJ7 B \flat 7

2. *Sus Chord in place of the ii-7* – You don't want to use sus chords in the place of ii-7 chords throughout a whole song. Here's an example over "The Nearness of You" that substitutes the ii-7 chords with sus7 chords that share the same root as the dominant chord (see figure 29.23)

Figure 29.23

F_{MAJ}⁷ F_{SUS}⁷ F⁷ B^b_{MAJ}⁷ B_o⁷



ii. *Passing Chord Series*

1. *Diatonic Movement* – Diatonic movement is especially useful in ballads. Ballads usually have lots of space to fill, which gives us the perfect opportunity to use diatonic movements. Below is an example that utilizes diatonic movement in “The Neanness of You”. (see figure 29.25)

Figure 29.25

b. *Vocab*

i. *Ballads Improvisation Part 1*

1. *RHSoloing* (see figure 29.26-29.27)
 - a. *Taking your time to create melodies*

Figure 29.26



ii. Movement up and down

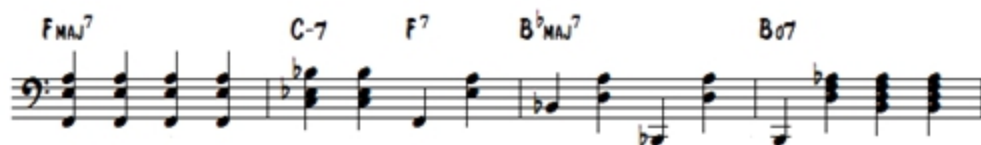
Figure 29.27



c. LH Comping while Soloing (Solo Style) (see figure 29.28-29.30)

i. Pulsing with chords

Figure 29.28



ii. Whole Notes and half notes

Figure 29.29



iii. *Combo*

Figure 29.30





JAZZ PIANO SCHOOL

Learning Freedom

Lesson 30

Jazz Lesson 30

Technique

1. Diminished Approach Jazz Exercise #1

Figure 30.1



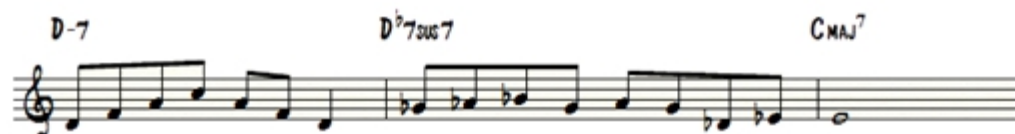
2. Diminished Approach Jazz Exercise #2

Figure 30.2



3. Tri-Tone Sus Chord Jazz Exercise #1

Figure 30.3



4. Tri-Tone Sus Chord Jazz Exercise #2

Figure 30.4

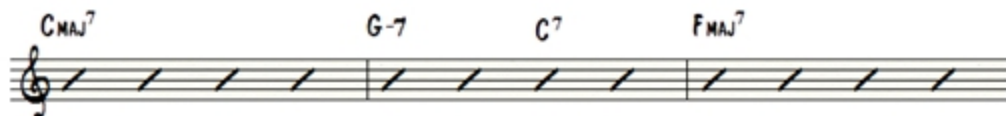


Harmony & Theory

1. Passing Chord Series Part 2 – Diminished Chords

- a. Diminished 7th chords work great to fill space and to approach other chords. Diminished 7th chords are often used to approach a chord from a half step above or below the chord. Let's take the following chord progression: Cmaj7, G-7 to C7, then Fmaj7. (see figure 30.5)

Figure 30.5



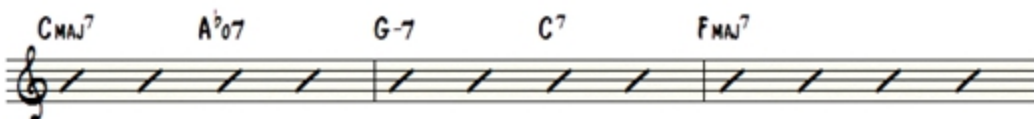
To approach G-7, you can insert a diminished chord on beat 3 of the first measure. To approach G-7 from a half step below the chord is F#o7. This creates a beautiful harmonic movement. (See figure 30.6)

Figure 30.6



To approach G-7 from a half step above, the chord is Abo7. (See figure 30.7)

Figure 30.7



When one chord is held for two measures, you can use the same process. Let's say you come across a D-7 chord that is held for two measures. You can play D-7 for the first two counts of the first measure, then insert a diminished chord on beat 3. The following example approaches D-7 from a half step below, C#o7. (See figure 30.8)

Figure 30.8



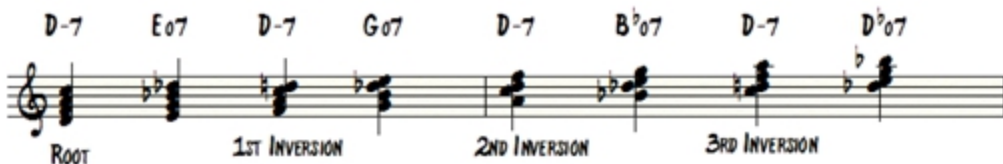
Because diminished chords are symmetrical you have four substitutions available to you that all contain the same notes. Instead of playing C#o7 in the above example, you can also play Eo7. C#o7 and Eo7 both contain the same notes just in a different order. From Eo7 you can play the final D-7 chord using a first inversion voicing. The following example shows smooth voice leading over the D-7, Eo7, D-7 progression. (See figure 30.9)

Figure 30.9



You can go all the way up and down a whole/half diminished scale using minor 7 inversions with diminished chords in between. This is a technique called passing diminished chords. To see how this works, we'll expand on figure BLANK and go to the next symmetrical inversion of Eo7 which is Go7. From Go7, you'll play D-7 in 2nd inversion. The next chord is Bbo7 going to D-7 in 3rd inversion and finally to Dbo7. (See figure 30.10)

Figure 30.10



Practicing these movements up and down in all keys will help you to creatively use passing chords to fill up space.

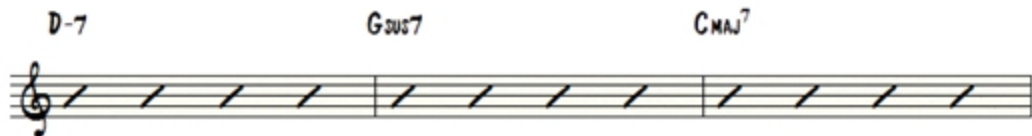
When using passing diminished chords, only the *ascension* diminished chord (the diminished chord a half step below the root of the minor chord) works for this particular technique.

2. How to use Sus Chords Part 2

a. Sus chord for entire dominant chord measure

- i. Sus chords can be used to completely replace the V7 chord in a 2-5-1. This creates an open feel for the listener. It also creates different harmonic options for the soloist. (see figure 30.11)

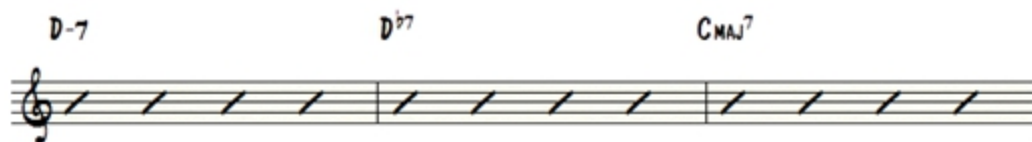
Figure 30.11



b. Make Tri-tone chord a Sus chord

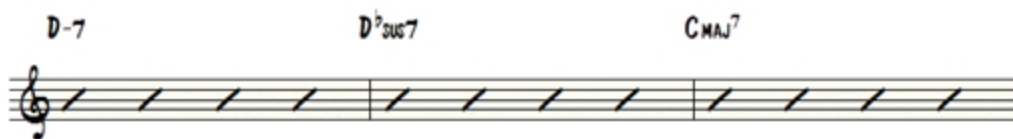
- i. As we already know, one way to reharmonize a 2-5-1 is by using a tri-tone sub. In the key of C, to insert a tri-tone sub you would change G7 to Db7. (see figure 30.12)

Figure 30.12



To take this reharmon one step further, change the Db7 chord to a Db7sus chord. (See figure 30.13)

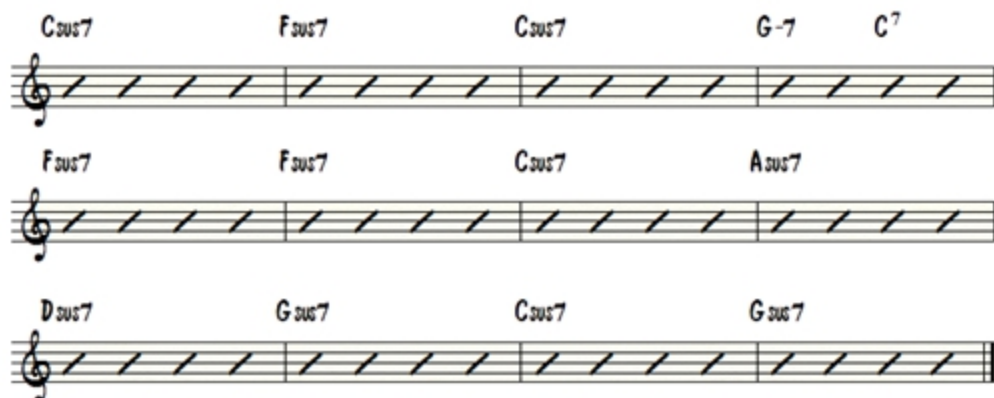
Figure 30.13



c. Modern Approach – Sus chords in the blues and other tunes

- i. Sus chords create a more modern sound than dominant chords. To create a more modernistic sound with any piece, you can replace the dominant chords with sus chords and not resolve them. By not resolving the sus chords, you'll create an open atmosphere that's different than what your listener is accustomed to hearing. Replacing dominant 7th chords with sus7 chords in a blues is a great way to exemplify this. If we take a C blues and replace all the dominant chords with their respective sus7 chords we get a completely different sound. (see figure 30.14)

Figure 30.14



Vocab & Repertoire

1. Intros and Outros Series Part 2

- a. *Intro-V7 Pedal* – A pedal tone is a note that you keep repeating underneath changing harmonies. The most common pedal tone to use is the root of the V7 chord of the key you're in. If a piece is in the key of C, your pedal tone is G. Instead of playing the pedal tone by itself, you can add an octave above or below it to create a bigger sound. In an intro, an easy progression for your RH to play while your LH is playing a pedal note is Imaj7 to V7. Repeat the I7 chord until you are ready to lead the band into the top of the piece, then play V7 with your RH. In order for this intro to work, make sure you provide a very strong cue to lead the band into the melody. Playing one chord in your RH will sound ambiguous to the band. Moving to the V7 chord will alert the band to look for your cue. You can cue the band in after 4 or 8 measures, sometimes longer. To play an 8 bar intro, play the pedal tone with your RH harmony for 7 measures then move to the V7 chord on the 8th bar to cue the beginning of the piece. (see figure 30.15)

Figure 30.15



Your LH and RH can play any sort of rhythmic variation during the open pedal intro.

- i. *I – VI – II – V* – Another progression your RH can use while your LH pedals, is a *I – VI – II – V* progression. In the key of C, a *I – VI – II – V* is Cmaj7 to A-7 to D-7 to G7. In the example below, each chord is only going to get 2 beats. You can repeat the progression as many times as you like, depending on how long you want the intro to be. (see figure 30.16)

Figure 30.16



- ii. *I, I/III, IV, #IVo7 V7sus* – A nice twist to the *I – VI – II – V* progression is to add *I, I/III, IV, #IVo7 V7sus* after it. If you are playing a four bar intro, you would play this new progression in measures 3 and 4. If you are playing an 8 bar intro, this progression would occur in measures 7 and 8. The first four changes move quickly as they only last for one beat. The *V7* chord is held out for a full measure, which will set up the piece strongly. (see figure 30.17)

Figure 30.17

C^b A⁷ D-7 G⁷ C C/E F F[#]o7 G sus7

Instead of repeating a I-VI-II-V over and over, playing this new progression (I, I/III, IV, #IVo7 V7sus) in the last two measures of your intro will add some variety. It'll make it very clear to the band that you're ready to play the melody.

- b. *Outro – True Basie Ending, A-Train Ending* – The Basie ending is the most traditional ending you will hear or play. There are two variations to this ending.
- i. *The True Basie Ending* – What Basie made famous was a RH progression he used at the top end of the piano that consisted of a moving interval. The interval is a 6th, with the 5th of the chord on the bottom and the third on top. In this case over the Cmaj7 chord, the notes are G on the bottom and E on top. From the initial interval of a 6th, Basie kept the top note the same and moved his thumb up by half-steps until he gets to the last chord. The last hit can be played on beat 4 or whenever the band cues. Below is an example of the true Basie ending over a C Maj7 chord (see figure 30.18)

Figure 30.18

ii. *A-Train Ending*

1. Another Basie ending that is often used is called the A-Train ending.

You've probably heard this ending a lot so it will serve you well! It's a really simply lick that starts on the root of the I chord then jumps down to the third and proceeds upward back to the root. (see figure 30.19)

Figure 30.19



2. *Ballads Series Part 2*

a. *Solo*

- i. *Simple Stride Style*— The simple stride style works extremely well over ballads. It also expands the options your LH has available to accompany your RH. When utilizing a stride style, your LH plays the root in a low range followed by any variation of the chord in a higher range. If one chord lasts for the entire measure, then you can use quarter notes and play the bass note on beats 1 and 3 and the chord on beats 2 and 4. You can also use half notes and play the bass note on beat 1 and the chord on beat 3. (see figure 30.20)

Figure 30.20



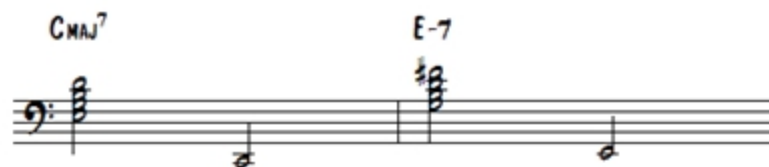
If you have two chords in a measure, the bass note for the first chord will be on beat 1 and the chord will be on beat 2. The bass note for the second chord will be on beat 3 and the chord will be on beat 4. (See figure 30.21)

Figure 30.21



What I love most about this option is that it lends itself to so many variables. Your LH can play the bass notes, then play any sort of voicing. We can also swap out our bass notes for a LH variation such as 1+7, then jump to a rootless voicing above the 1+7. (See figure 30.22)

Figure 30.22

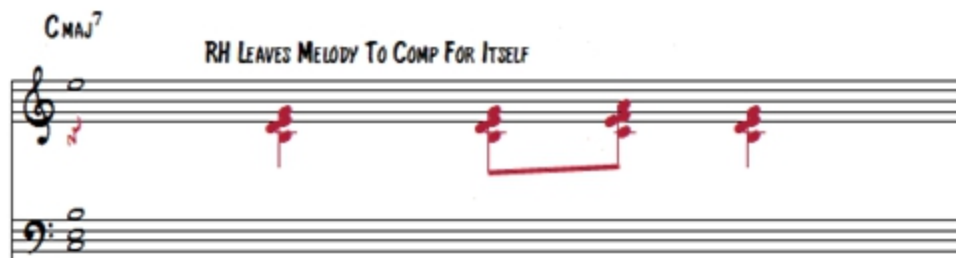


b. Group

- i. *Using Movements within Melody, Leaving the melody* – When the melody consists of half or whole notes, you have a lot of freedom to play nice harmonies below the melody. When playing with a group, it's much easier to employ this method because you have a bass player and drummer holding down the time and playing bass notes. To use this technique, play the melody note then jump both hands to

any type of voicing. Adding these harmonies between the melody bring the melody out while supporting it. (see figure 30.23)

Figure 30.23



- ii. *Passing Chord Reharm* - The passing chord reharm can be used when the melody has a long rhythmic value. You can either use passing diminished chords or diatonic movement (see figure 30.24)

Figure 30.24



- iii. *Comping Behind Group* - Comping behind a horn player while playing a ballad can be a lot of fun. You have time to move harmonies around and add passing chords while supporting the horn player's ideas. Try not to over play and to comp in the spaces of the melody. Below are some techniques you can use to support the melody when comping in a group.

1. *Chords*—When playing chords beneath a melody on a ballad play the harmonies with little to no rhythmic comping. Always do less than more. Enjoy the space. (see figure 30.25)

Figure 30.25



1. *RH Lines*—RH solo fills, such as runs or simple lines can be played while holding out whole notes and half notes, or in between the melody. These lines really add to the beautiful texture that a ballad has. RH solo fills create an elegant sound that will compliment the melody very well. Make sure you are only adding these RH lines in the spaces or over long tones. Again, you do not want to interfere and take away from the melody. (see figure 30.26)

Figure 30.26



2. *Arpeggiated Rolls*– Rolling your chords from bottom to top sound great behind the melody. Start the roll at the bottom of your voicing, then quickly roll the notes up to the top of the voicing. This is done very quickly and should almost sound as if you are playing the full chord at the same. There will be a slightly broken sound to the chord.(see figure 30.27)

Figure 30.27



3. *High Register Chords* – Aim to use the whole register of the piano on any type of piece. Each key on the piano will add something different to a song. In ballads, I like to use high register voicings in the very beginning of a melody to set the mood, then switch to the middle register to add some more support. Try mixing different registers while you're comping in a ballad and see what sound you enjoy. (see figure 30.28)

Figure 30.28



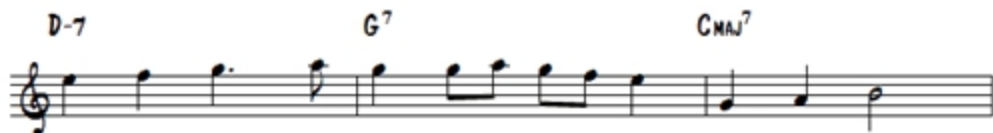
3. Ballads Improvisation Part 2

- a. *RHSoloing* - There are an infinite amount of textures and ornaments you can add to ballads. Listen intently to pianists play ballads, and mimic the ornaments and flares they use, then transform them to make them your own.

i. *Solo*

1. *Single Lines* – Single one note lines always sound great over ballads. The piano cuts through very nicely over a drummer's brushes and the bass. (see figure 30.29)

Figure 30.29



2. *Harmonized Lines* – Solo lines can be harmonized by using inversions over the harmony. Harmonizing your solo lines adds a nice thick texture to your lines and really helps bring out the harmony. Use harmonized lines to get a fuller sound. (see figure 30.30)

Figure 30.30



3. *Octave melodies* – Octaves in the higher end of the piano always seem to resemble a beautiful bell sound. Octaves can be used to solo with your RH while your LH plays the harmonies below. You can play the octaves with your RH at the same time or stagger them so that one note falls first before the second one. (see figure 30.31)

Figure 30.31



4. *Arpeggios* – Using arpeggios to change registers is a great way to connect your lines from one end of the piano to the other. You can arpeggiate the chord you are currently on up the piano, then switch to a different single note line. (see figure 30.32)

Figure 30.32



5. *Trills* – Sixteenth note trills sound clean and professional over ballads. Instead of just playing a target chord tone, use a sixteenth note trill with an approach and then land on the target note. (see figure 30.33)

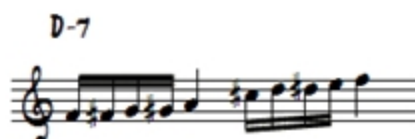
Figure 30.33



6. *Chromatic Approaches* – Sliding down chromatically is a very common method in ballads. Before playing a note, start about 3-5 half steps away from the target note, then slide up or down chromatically to land on the target note on a downbeat. The choice of how many notes to start away

from the target note is up to you. You can start 8 notes away and do a chromatic run all the way to the target note. (see figure 30.34)

Figure 30.34



7. *Short Lines vs. long lines* - A great texture Wynton Marsalis uses when playing ballads is playing short phrases in chunks. He makes the last note of the phrase short, as opposed to holding it out. When you use this technique and switch back to playing long notes, you create a nice rhythmic variance. (see figure 30.35-30.36)

Figure 30.35

Long Lines



Figure 30.36

Short Lines



8. *Articulation*— Articulation when playing your lines is always important no matter what style of piece you're playing. Vladimir Horowitz, a famous classical pianist, once said that he has 90 or so ways to play one note. Can you imagine that?! 90 ways to play one note. I'd be happy with a quarter of that. It helps us realize that lines can be articulated in many different ways. The ballad is the perfect situation to work on these articulations because of the slow tempo. Think about connecting your notes by making them legato, or staccato. You can also try an articulation that is somewhere in between staccato and legato. Every time you play a note make, be aware of how you are playing it and how it relates to harmony.

b. *LH Comping while Soloing (Group Style)*

- i. *Where to put LH? Whole notes*—A nice harmonic structure can be created in your LH by playing whole notes while your RH improvises. You can't go wrong with this method because it creates such a solid foundation. Get extremely comfortable with this texture before moving on to more advanced textures for your LH. (see figure 30.37)

Figure 30.37



- ii. *LH In between phrases* - Placing your LH in between some of the short phrased lines your RH plays is another great comping technique. Let your LH rest, then when your RH rests, add in some comping. This takes a lot of control and focus. Wait for that perfect opportunity to add your LH in. If your RH starts playing continuous lines, leave a beat or two of space for your LH to comp. (see figure 30.38)

Figure 30.38



- iii. *Together with RH Phrasing* - Matching your RH and LH rhythms can create a strong presence in ballads. In the figure below, the LH is playing chords while the RH plays a single note improvised line. Both hands are using the exact same rhythm. This method takes a lot of creativity and focus to make sound good (see figure 30.39)

Figure 30.39



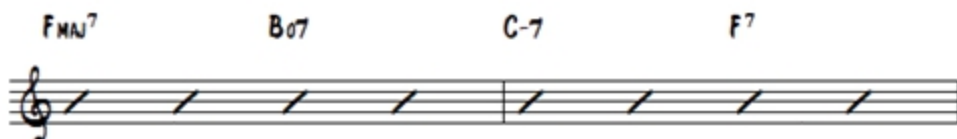
4. Tune Reharmon Series “The Nearness Of You” Application

a. Harmony And Theory

i. Passing Chord Series

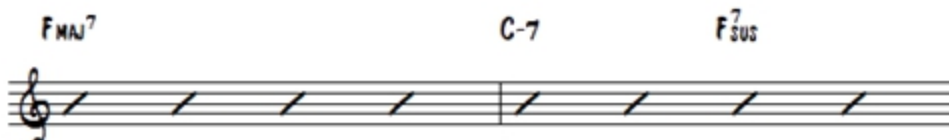
1. Diminished Approaches (see figure 30.40)

Figure 30.40



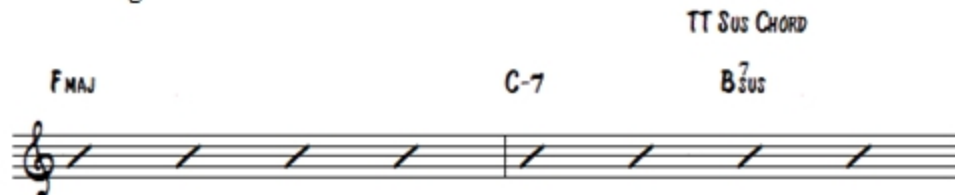
2. Sus Chords – Sus chord in place of the V7 (see figure 30.41)

Figure 30.41



3. Make Tri-tone chord a Sus chord - Look through “The Nearness of You” and reharmonize the dominant chords by replacing them with the tri-tone sub. After doing this, make the tri-tone sub a 7sus chord. (see figure 30.42)

Figure 30.42



b. *Vocab*

i. *Intros and Outros Series Part 2*

1. *Intro-V7 Pedal* (see figure 30.43)

Figure 30.43

Figure 30.43 shows a musical exercise titled "Intro-V7 Pedal". It consists of two staves. The top staff is a treble clef with four measures of whole notes, each measure containing a slash (/) indicating a whole note. The notes are F^b, C⁷, F^b, and C⁷. The bottom staff is a bass clef with four measures of whole notes, each measure containing a slash (/) indicating a whole note. The notes are C, F^b, C, and F^b. The text "C PEDAL" is written above the first measure of the bass staff.

a. *I–VI–II–V–head* (see figure 30.44)

Figure 30.44

Figure 30.44 shows a musical exercise titled "I–VI–II–V–head". It consists of two staves. The top staff is a treble clef with four measures of whole notes, each measure containing a slash (/) indicating a whole note. The notes are F^b, D⁷, G⁻⁷, and C⁷. The bottom staff is a bass clef with four measures of whole notes, each measure containing a slash (/) indicating a whole note. The notes are C, F^b, C, and F^b. The text "C PEDAL" is written above the first measure of the bass staff.

b. *, I/III, IV, #IVo7 V7sus – DOESN'T APPLY*

2. *Outro – Basie Ending, A-Train Ending – DOESN'T APPLY*

3. *The True Basie Ending – DOESN'T APPLY*

5. Ballads Series Part 2

a. Solo

ii. Simple Stride Style (see figure 30.45)

Figure 30.45



b. Group

i. Using Movements within Melody, Leaving the melody (see figure 30.46)

Figure 30.46



ii. Passing Chord Reharm (see figure 30.47)

Figure 30.47



iii. *Comping Behind Group* (see figures 30.48-30.51)1. *Chords*

Figure 30.48

Figure 30.48 shows a piano accompaniment for a 4-measure phrase. The right hand plays a simple melody, and the left hand plays block chords. The chords are labeled above the staff: F#MAJ7, C-7, F7, and B^bMAJ7.

2. *RH Lines*

Figure 30.49

Figure 30.49 shows a piano accompaniment for a 4-measure phrase. The right hand plays a more complex, flowing line, and the left hand plays block chords. The chords are labeled above the staff: F#MAJ7, C-7, F7, and B^bMAJ7.

3. *Arpeggiated Rolls*

Figure 30.50

Figure 30.50 shows a piano accompaniment for a 4-measure phrase. The right hand plays a simple melody, and the left hand plays arpeggiated chords. The chords are labeled above the staff: F#MAJ7, C-7, F7, and B^bMAJ7. The label "ROLL CHORDS" is placed above the left hand staff.

4. High Register Chords

Figure 30.51



1. Ballads Improvisation Part 2 (Nearness)

a. RHSoloing (see figures 30.52-30.59)

i. Solo

1. Single Lines

Figure 30.52



2. Harmonized Lines

Figure 30.53



3. Octave melodies

Figure 30.54



4. Arpeggios

Figure 30.55



5. Trills

Figure 30.56



6. Chromatic Approaches

Figure 30.57



7. Short Lines vs. long lines

Figure 30.58

Long Lines



Figure 30.59

Short Lines



b. *LH Comping while Soloing (Group Style)*i. *Where to put LH? Whole notes (see figure 30.60)*

Figure 30.60

ii. *In between phrases (see figure 30.61)*

Figure 30.61

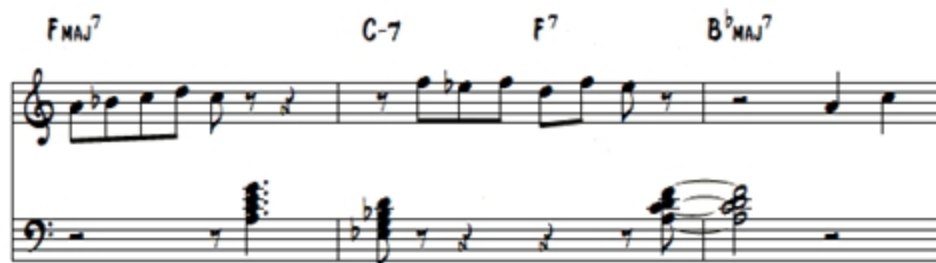
iii. *Together with RH Phrasing (see figure 30.62)*

Figure 30.62





JAZZ PIANO SCHOOL

Learning Freedom

Lesson 31

Jazz Lesson 31

Technique

1. *Passing Diminished Minor Jazz Exercise #1*

Figure 31.1



Harmony & Theory

1. *Passing Chord Series (Part 3) - Passing Diminished Minor for Sus Sound*

- a. One way we've learned to play sus chords is by playing the relative ii-7 over a V7 chord. Now, we are going to take passing minor and diminished chords and play them over a dominant chord.

Rather than playing G7 for two measures, use passing minor diminished chords from the relative ii-7 of G7, which is D-7. In this case, D-7 and C#o7 are the passing chords, and the root is G. The two measure progression is: D-7 to Eo7 to 1st inversion of D-7 to Go7 to 2nd inversion of D-7 to Bbo7, to 3rd inversion of D-7 to C#o7 and finally back to D-7. All of these passing chords are played over the root of the chord, which is G. (see figure 31.2)

Figure 31.2



The G sus sound is created because of the chord tones in the D-7 chord. The chord tones for D-7 are D, F, A, and C. This can be turned into a sus chord by making the root G and omitting the 5th of D-7. Therefore, the notes of a G sus chord are G, C, D, and F. (see figure 31.3)

Figure 31.3



2. Block Chords

- Block chords are often used by Oscar Peterson, Art Tatum, George Shearing, Bill Evans, and many others. They are voicings that are built directly below the melody note, and that also double the melody note in the left hand.

Any note can be harmonized using a block chord. “How High The Moon” begins with a simply melody containing the following notes: D, G, A, A, B in the key of G major. (See figure 31.4)

Figure 31.4

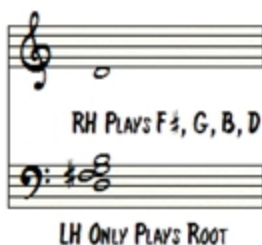


The first step to harmonize these notes using block chords is to play the melody in your RH and double the melody with your thumb in your LH. (See figure 31.5)

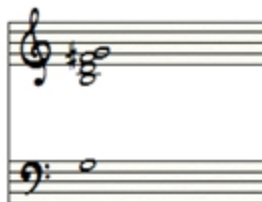
Figure 31.5

The next step is to fill in the space between the octaves with chord tones from GMaj7, since that's the key we're in. The chord tones are G, B, D, and F#. If the melody note is a chord tone use the 3 remaining chord tones to fill in the space. If the melody is a non-chord tone, then you will have 4 additional notes.

The first melody note of "How High the Moon" is D. The chord tones that need to be added are: F#, G, and B. (see figure 31.5)

Figure 31.5

The next note, G, is also a chord tone so the notes that need to be added are B, D, and F#. (See figure 31.6)

Figure 31.6

A is not a chord tone of GMaj7 so G, B, D, and F# need to be added (see figure 31.7)

Figure 31.7



The final chord tone, B, will be filled in with D, F#, and G. (see figure 31.8)

Figure 31.8



Figure 31.9 shows the full passage to the opening of “How High the Moon” using block chords. (See figure 31.9)

Figure 31.9

Musical notation for Figure 31.9. The notation shows a full passage to the opening of “How High the Moon” using block chords. The right hand plays all other notes besides the root, and the left hand only plays the root the entire time.

RH PLAYS ALL OTHER NOTES BESIDES ROOT

LH ONLY PLAYS ROOT ENTIRE TIME

3. Passing Chords as Block Chords

- a. Passing chords can be turned into block chords very easily. To do this, double the top note of the passing chords, and place it an octave below in your LH. (see figure 31.10)

Figure 31.10

D-7 Eø7 D-7 Gø7 D-7 B^bø7 D-7 D^bø7 D-7

RH

LH

LH DOUBLES TOP NOTE OF RH

Vocab & Repertoire

1. Intros and Outros Series Part 3 – Medium Swing

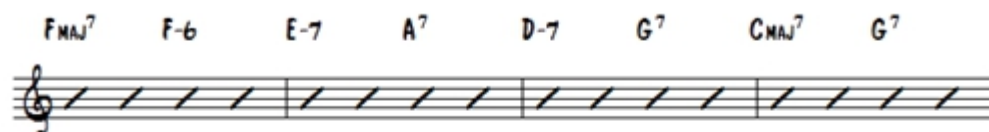
- a. *Intro-Soloing over progressions to set up a song-* The following progressions sound great as an intro to hundreds of jazz standards. (see figures 31.11-31.15)
- i. #IV-7b5, IV-7, iii-7, biiio7, ii-7, V7,

Figure 31.11

F[#]-7^b5 F-7 E-7 E^bø7 D-7 G⁷ CMaj⁷ G⁷

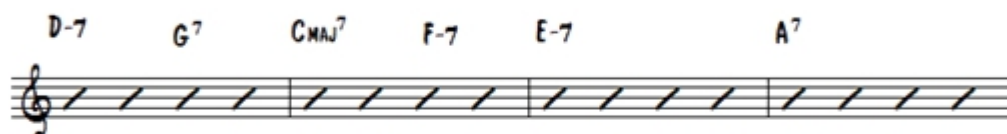
- ii. IVmaj7, IV-7, (6), iii-7, VI7, ii-7, V7

Figure 31.12



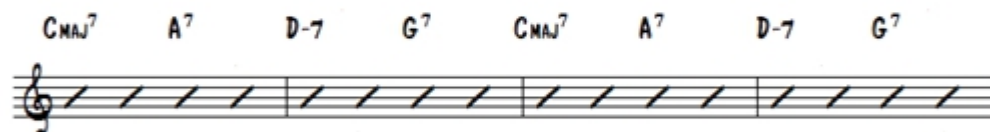
iii. ii-7, V7, Imaj7, IV-7, iii-7, VI7

Figure 31.13



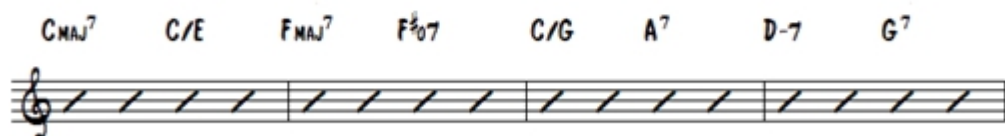
iv. 1, 6, 2, 5 vamp

Figure 31.14



v. 1, 3, 4, #4, 5, 6, 2, 5

Figure 31.15



b. *Outro*

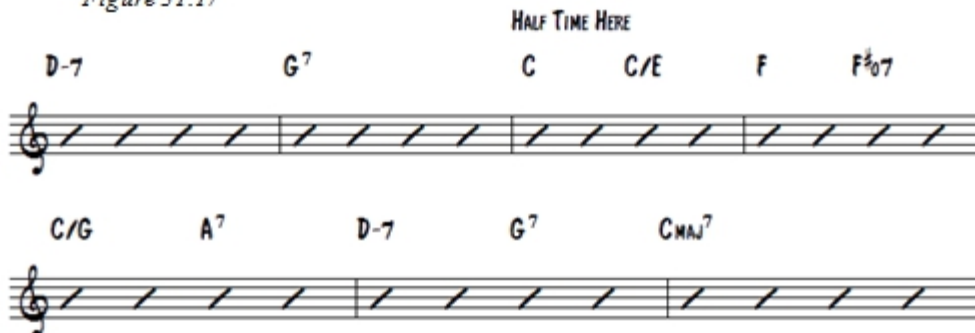
- i. *Hit on 1, two-handed line to half step approach* – In many songs, the melody lends itself to a short hit on 1 to end the song. One possible outro is playing a two handed improvised line that leads into a half step approach into the Imaj7 chord. After hitting a short downbeat on the Imaj7 , improvise a two-handed downward line that leads into beat one of the next measure. After beat one, play a two handed voicing for the bII dom7 chord, then immediately slide into the Imaj7 chord (see figure 31.16)

Figure 31.16



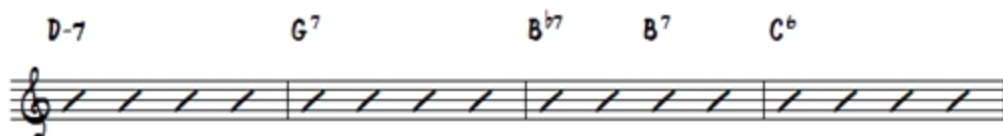
1. *1, 3, 4, #4, 5 (Cut Time)* – A nice ending I use a lot with my trio uses a cut time figure. This adds rhythmic variation and is completely unexpected in most cases. The rest of the band should be able to catch on immediately if you throw this ending in. If you have another melody that has a short ending, you will use the progression above but start with a half time feel for the Imaj7 chord. The V^7 chord is the only chord that is extended for a full measure. After the V^7 chord, use the half step approach from figure 31.16 to end the piece. (see figure 31.17)

Figure 31.17



- ii. *bVII⁷, VII⁷, I⁶* – If you are on the V⁷ chord about to end the tune on the I^{major} chord, delay the resolution by playing the bVII first. After landing on this chord you can do one of two things: 1) put a fermata over the bVII and the following two chords or 2) play the chords in a rhythmic fashion as shown below. (see figure 31.18)

Figure 31.18



- iii. *Intro's (Creating your own and setting up time.)* – The hardest part about creating your own intro's is the fact that you have to let go of the fear that you're are doing or playing something wrong. Creating your own intro's just like improvise can be whatever you want it to be! That's the best part about it. Take yourself outside the box and explore. This is the only way you are going to get better. When creating your own intros you are given the complete freedom to play whatever you want. At the end, come back to the key that the tune is in by playing a 2-5-1 of sorts and establish the time. Anything before that is up to you!

2. Ballads Series Part 3

a. Solo

- i. *Block Chords* - Block chords can be used in a couple of different ways while playing solo piano. Block chords can be used to harmonize the melody, creating a varying texture from what you're used to playing. Block chords also work as passing chords after you have played the bass note with your LH. In this instance you would hit the bass note with your LH while holding the pedal down, jump up, and play your block chords over the harmonies. (see figure 31.19)

Figure 31.19



b. Group

i. *Comping Behind Group*

1. *Block Chords* – When comping behind a group, block chords are built and used in the same manner in which you applied them while playing solo. Below is an example of rhythms that can be used to comp behind a group using block chords. (see figure 31.20)

Figure 31.20



2. *Double time feel* – Suggesting a double time swing feel through your comping can lead your group in a new direction. Be careful not to comp in this manner for too long, and really pay attention to whether the soloist is responsive to what you're playing. If he doesn't want to go into double time, he will stay with a solid quarter note feel in his solo. If this happens then switch back to comping in the regular time-feel because this is where the leader wants the time to be. (see figure 31.21)

Figure 31.21



3. Ballads Improvisation Part 3

a. RHSoloing

i. Solo

1. *Motifs and keeping one idea* – Motivic development in a ballad can be easier than when playing on a fast song with complicated changes. Since the tempo is slow, it's easier to remember the first idea you play. Go back to that first idea at some point! It's a great way to continue with the same theme and it helps build your solo. It's great to keep that one theme going because it gives your solo structure. (see figure 31.22)

Figure 31.22



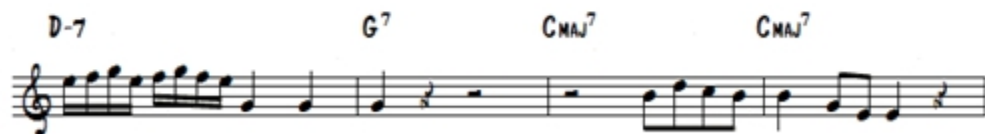
2. *Call and Response* – With this technique your RH plays a phrase or idea in a high register, then rests for a couple of beats and jumps to the lower register to play something that complements the first idea. Call and response can use three voices instead of just two. You can begin to create a call in the high register, then create two types of responses: one in your RH followed by one in your LH. (see figure 31.23)

Figure 31.23



3. *Space* – Space is always an effective tool for great improvisation. Leaving space in a ballad effectively helps to separate your ideas and make them stand out more. It opens the music up and allows you to create more interaction between the rest of the band. Look at the following ways to leave space and incorporate them into your practice.
- Leave space in your RH while soloing* – This is a must in order to separate your ideas and play clear lines. Play around with leaving one beat of space all the way up to 2-4 measures of space with your RH. The more comfortable you are with this, the better it will sound (see figure 31.24)

Figure 31.24



- Leave space in your LH* – It's possible to solo with your RH for an entire chorus without using your LH once. Once you add your LH back in, it's going to be much more powerful than if you were continuously comping with your LH.

- c. *Leave space in both hands* – Drop out for entire measures at a time so the bass and drums can add something to the conversation.
- d. *Alternate space between the hands* – Use your hands in a conversation so the RH speaks while the LH is quiet, then vice versa. (see figure 31.25)

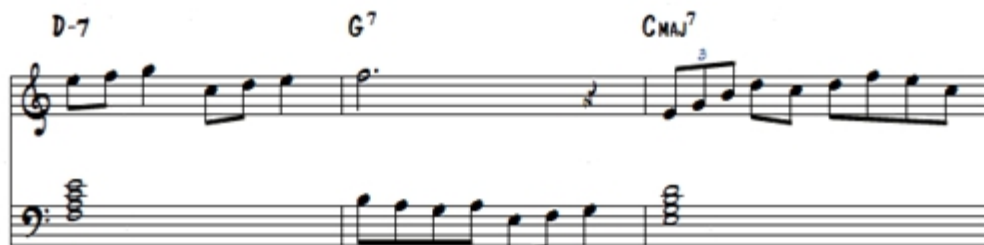
Figure 31.25



b. *LH Comping while Soloing*

- i. *Single note melodic lines in LH* – This is more of a difficult technique to get down, but once you get the hang of it, it'll sound great. You can use your LH to create a counterline to your RH. If your RH plays a short two beat phrase, then your LH can respond with a phrase in a lower register. You can also play both hands together so each hand is soloing simultaneously while creating dual harmonic solo lines. (see figure 31.26)

Figure 31.26



4. Tune Reharmon Series "The Nearness Of You"

a. Harmony And Theory

i. Passing Chord Series

1. Passing Chords – Using Passing Diminished minor for Sus Sound (see figure 31.27)

Figure 31.27

Chord symbols: $F\#m7$, $C-7$, $F7$, $B^b m7$

Highlighted passing chords: $F\#7$, $C-7$, A^b7

PASSING DIMINISHED OVER F
IN THE BASS = SUS SOUND

2. Block Chords (see figure 31.28)

Figure 31.28

Chord symbol: $F\#m7$

3. Passing Block Chords (see figure 31.29)

Figure 31.29

Chord symbols: $F\#m7$, $D\#7$, $C-7$, $F\#7$

PASSING BLOCK CHORDS

1. Ballads Series Part 3

a. Solo

i. Block Chords -

Chord progression: FMAJ⁷ G-7 FMAJ⁷ C-7 F⁷

The notation shows a piano solo with a treble and bass staff. The treble staff contains a whole note chord FMAJ⁷, followed by a half note G-7, a half note FMAJ⁷, a half note C-7, and a whole note F⁷. The bass staff contains a whole note chord FMAJ⁷, followed by a half note G-7, a half note FMAJ⁷, a half note C-7, and a whole note F⁷.

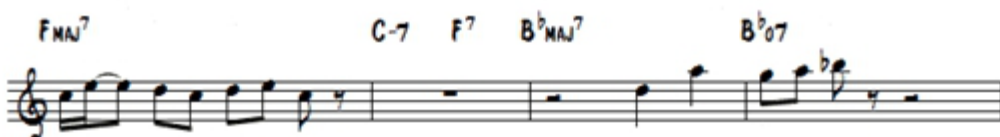
b. Group

i. Comping Behind Group

1. Block Chords -

Chord progression: FMAJ⁷ C-7 F⁷ B^bMAJ⁷

The notation shows a piano group comping with a treble and bass staff. The treble staff contains a whole note chord FMAJ⁷, followed by a half note C-7, a half note F⁷, and a whole note B^bMAJ⁷. The bass staff contains a whole note chord FMAJ⁷, followed by a half note C-7, a half note F⁷, and a whole note B^bMAJ⁷.

Double Time Feel-*2. Ballads Improvisation Part 3**a. RHSoloing**i. Solo**1. Motifs and keeping one idea –**2. Call and Response –**3. Space –**a. Leave space in your RH while soloing –*

b. continuously playing your LH all the time.

FMAJ⁷ C-7 F⁷ B^bMAJ⁷ B^bo7

LH ENTERS HERE

c. Leave space in both hands –

FMAJ⁷ C-7 F⁷ B^bMAJ⁷ B^bo7

d. Alternate space between the hands –

FMAJ⁷ C-7 F⁷ B^bMAJ⁷ B^bo7

b. *LH Comping while Soloing*

i. *Single note melodic lines in LH—*

Chord progression: $F^{\#}m7$ $C-7$ $F7$ $B^{\flat}m7$ $B^{\flat}07$

Measure 1: Treble staff has a quarter note $F^{\#}4$, an eighth note $G^{\#}4$, and a quarter rest. Bass staff has a quarter note $F^{\#}2$, an eighth note $G^{\#}2$, and a quarter rest.

Measure 2: Treble staff has a quarter note $B^{\flat}3$, an eighth note $A3$, and a quarter rest. Bass staff has a half note chord of $B^{\flat}2$ and $F^{\#}2$.

Measure 3: Treble staff has a whole rest. Bass staff has a half note chord of $F^{\#}2$ and $B^{\flat}2$.

Measure 4: Treble staff has a quarter note $B^{\flat}4$, an eighth note $A4$, and a quarter rest. Bass staff has a half note chord of $B^{\flat}2$ and $F^{\#}2$.



JAZZ PIANO SCHOOL

Learning Freedom

Lesson 32

Jazz Lesson 32

Technique

1. Arpeggiated Thirds Exercise

Figure 32.1



Harmony & Theory

1. Passing Chord Series (Part 4) Inversions

- a. In the previous chapters we used passing diminished chords with inversions. We can remove diminished passing chords and use inversions of the Imaj7 chord (or our other diatonic chords) to improvise with. If we play the same chord in root position to 1st inversion to 2nd back to 1st and finally back to root, we create motion without changing chords. (see figure 32.3)

Figure 32.3



Similarly we can do this with our ii-7 chord if we'd like. (See figure 32.4)

Figure 32.4



I recommend staying between the I II and III chords (with inversions). The use of another chord will sound like you are changing the progression (or that the progression has moved to a different section of the tune). See the practice examples to get started with some ideas on how to use the inversions of harmonies to create improvised movements for one chord.

2. *Wrap Up*

- a. There are a lot of ways to seamlessly move from one progression to the next. The concepts we just discussed are a great foundation to start with new ways of creating motion. As we get into our advanced lessons, I will go further into RH solo techniques mixed with different voicing techniques for the concepts discussed in these last four chapters.

3. *Drop 2 Voicing Series Part 1*

- a. *What is a drop 2* – Drop 2 is a jazz arranging term in which we take the 2 second voice from the top of any chord, and move it to the bottom of the chord. Bill Evans loved to use these voicings so oftentimes they are called the “Bill Evans” voicings. This arrangement of notes can be used with any chord that is at least 3 notes. Let’s look at an example. We will start with a root position chord because this will be the easiest to visualize. In a C maj7 root position we have the chord tones C, E, G, Bb. (See below)



Our top voice is Bb so we want to take the second to top voice, the note G, and move it so it's on the bottom of the chord. We play this bottom note in our LH. We now have the notes G, C, E and Bb. (See below)



This is a very widely used arranging technique that can be used with other instruments as well as piano chords. In the following sections we are going to look at other ways we can put the drop'2 technique to good use!

Vocab & Repertoire

1. Intros and Outros Series Part 4

- a. *Ballad Intro* – Ballad intros are played differently than medium or up tempo songs.

They're my favorite to play because of the many unique ways you can set up the intro. Let me show you.

- i. *Pedal with octave up top* – This is a great one! It's very simple yet sounds pristine.

In this intro we use our pedal tone in our LH with our 1 6 2 5 in our RH, but we do it very slow and add a crystal sound octave above after each chord. This can be used alone or to establish the time after the following intros that I describe below. I love this one! (see figure 32.5)

Figure 32.5



- ii. *Improvised intro 's with harmonies and changing keys* - Ballad intros will often be spontaneously improvised. You have a free range to create any progression you want (as long as it doesn't stray too far from the piece). You can start on any chord, and work your way through progression back to the I maj7 chord of the piece for the melody to come back in.

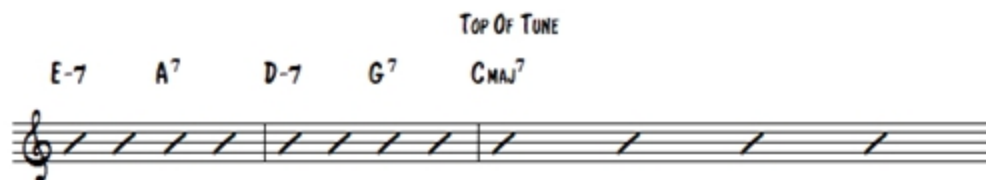
During these improvised progression intros you can add a key change which will change the flavor completely. This takes a little bit of work to understand how to move through keys. Whenever you want to change keys though, play a V7 chord of the new key you wish to move to and you are on your way. (See figure 32.6)

Figure 32.6



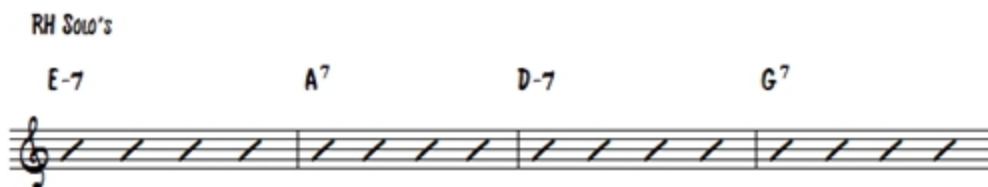
- iii. *III, VI, II, V* - This is a classic progression that you can start with to establish the key immediately. It will clearly state the harmonies and help the band know exactly where to enter. You can use this as a two bar intro in which you would play each chord twice. (see figure 32.7)

Figure 32.7



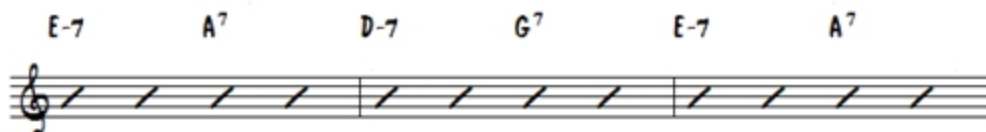
You can use this as a 4 bar intro instead of playing a full bar of each chord while soloing with your RH. (See figure 32.8)

Figure 32.8



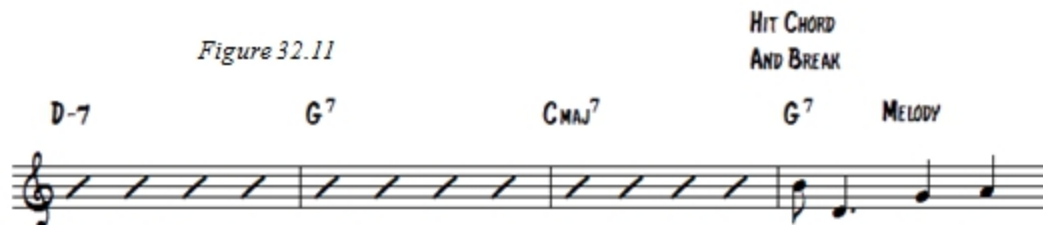
You can also use it as a 4 bar intro and simply play each chord for 2 beats but repeat the progression. (See figure 32.9)

Figure 32.9



- iv. *The Break Intro for pickups, Out of time*— If there are pickup notes into the melody, leave a little space for the leader to play those pickups as they wish. In this instance, we can choose any intro, but at the end of the progression, once we reach the V7 chord, we will simply retard the time and leave a clean open break for them to phrase the pickups into the melody as they wish. (See figure 32.10)

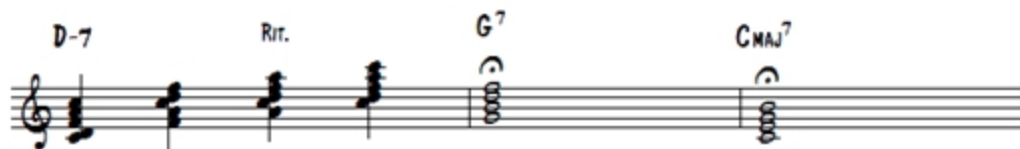
Figure 32.11



b. *Ballad Outro*

- i. *The slow down ritard to the V7* – Ballads typically end by placing a slight ritard on the ii-7 chord and then performing a fermata over the V7 chord; letting it ring out. This could be a couple of notes, or 2-3 minutes worth of fill time. It is up to you to watch and listen intently so you can take their cue on when to finish with the Imaj7 chord. (see figure 32.12)

Figure 32.12



- ii. *Half Step above maj7 chord* – A great delayed resolution to the Imaj7 chord is to go to the bII maj7 chord. You can embellish this chord for as long as you want. After you are done you resolve to the Imaj7 chord and embellish this chord. (see figure 32.12)

Figure 32.12



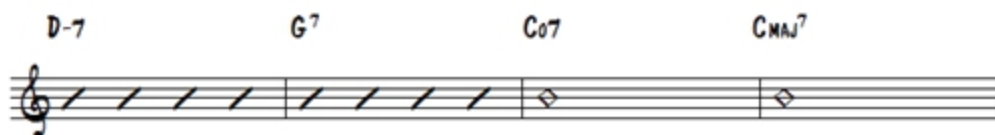
- iii. *Whole Step dominant below* – Another delayed resolution is to move to a bVII chord. Just like above, you can go to the bVII7 chord and embellish this chord then resolve to the Imaj7 chord (see figure 32.13)

Figure 32.13



- iv. *I^o7 to Imaj⁷* - Here is another delayed resolution. Use the same steps above for this progression. (see figure 32.14)

Figure 32.14



- v. *Solo – (trill to I with IVmaj⁷ to 4-, trill)* - This ending involves a trill on the fifth that goes up to the one. In between this repeated phrase we place a progression of a IVmaj⁷ chord going to a IV-7 chord going possibly to the V7 or bII⁷ chord, then to the Imaj⁷ chord to end (see figure 32.15)

Figure 32.15

2. Ballads Series Part 4

- i. *Double handlines* – Using two handed lines while stating the melody is a very nice technique in which you can also apply chords to in between as well. Doubling the melody an octave or two octaves below with your LH supports the melody and allows it to cut through the band more. Try this technique to add some variation to the melody. (see figure 32.16)

Figure 32.16



- ii. *LH bass line arpeggios* – Bill Evans used this technique to create a powerful yet beautiful sound with the LH. With your LH you can arpeggiate the harmonies up the piano and back down while your RH is playing the melody. The LH can play 1, b7, 1, 2, 3, then back down. Or 1, 5, 1, 2, 3. I love the sound of landing on the third at the top but you can add and take away as much as you like to this technique. It's more about the texture that your LH is creating. (see figure 32.17)

Figure 32.17



- iii. *Rubato to time*—It is common to start a ballad rubato (having no time). This is very fun. We can go through the entire piece at a fast moving pace, and then slow down at the very end to establish a slow tempo to set up the actual time. You can speed up, slow down, or move moderately. Be creative with time! When you are ready to create a tempo, simply do so with a solid progression that leads into the Imaj^7 chord.
- iv. *Runs and arpeggios*—Just like we left the melody to play to play chords with both hands, we can abandon the melody and harmonies completely to add runs and arpeggios. Oscar Peterson and Art Tatum were masters at doing this in their ballads. In between the melody you simply add a very quick run over the harmonies that will lead into the next harmony. This can be done through single note lines, arpeggios or any type of fill that extends over the entire piano. We can also employ this tactic when playing over a fast rubato pace, and then move to setting up the time. Look at these sample runs you can choose to use over certain harmonies. (Figure 32.18)

Figure 32.18



3. Ballads Improvisation Part 4

a. *RH Soloing*

i. *Solo*

- 1. *Double Time Solo Lines* - Double the time feel in your RH while keeping your LH solid is a fantastic technique that can create a nice up tempo illusion. It also allows you to move your lines a little quicker if you are getting impatient. (see figure 32.19)

Figure 32.19

DOUBLE TIME FEEL

CMAJ⁷ D-7 E-7 A⁷

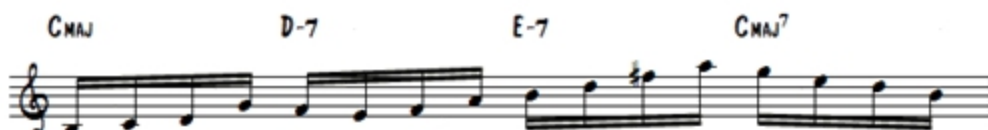
2. *Trills and ornaments* – Trills and ornaments can sound great in ballads. You can trill for as long as you want or as little as you want. You can trill on one note or switch back and forth between notes. With your ornaments, you can slide up or down into different notes. You can repeat your slides; you can slide to multiple notes. Be as creative as possible. (see figure 32.20)

Figure 32.20

CMAJ⁷ SLIDES UP

3. *I beat reharms solo over each one* - It's possible to reharmonize each beat in a ballad. This creates lots of nice voice leading movements within the harmonies. Reharmonizing each beat will give you new options to solo over. If you are running out of ideas by just waiting on the Imaj chord, reharmonize the bar and solo over top of each reharmonized chord. (see figure 32.21)

Figure 32.21



4. *Octave RHLH chord feel* - Using an octave in the RH with an improvised line while your LH mimics the same rhythmic phrase can be used either behind the melody or in between. When using this you want to create very simple melodies that will sound like you are just voice leading harmonies behind the soloist. (see figure 32.22)

Figure 32.22

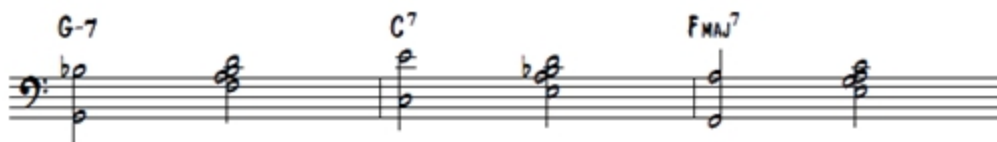


b. *LH Comping while Soloing*

i. *Solo*

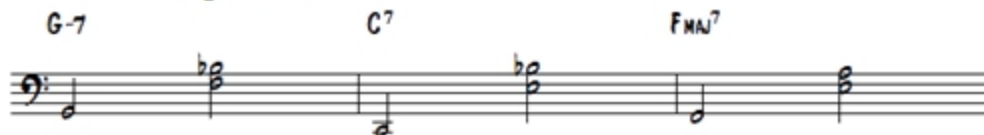
1. *Tenth's to chord* - In a stride type style, instead of playing a bass note down below you can add your tenth as well and then move to a chord. So you're LH is playing a tenth on beat 1 then moving to the chord on beat 3. I love this method because you hear a nice harmony before jumping to a full chord. It creates a very well blended sound for you to solo over. (see figure 32.23)

Figure 32.23



2. *1 to 3+7* - Instead of play this voicing together all at once we can hit the bass note first and then play the 3rd and 7th. This adds a little more rhythm to your ballad and can keep the time flowing steadily, as opposed to if you played all three of these notes at the same time. (see figure 32.24)

Figure 32.24



ii. Group

1. *Double time feel with Erroll Garner Feel* - A very unique style to use is a double time feel that creates a march-like effect. Erroll Garner would use this feel a lot in his playing. We are creating a steady quarter note pulse with our tenth by playing eighth notes, but instead of playing them long, we are playing them very short. Our RH is going to solo using octaves while putting chord tones in the middle. We can trill our octave between our thumb and pinky whenever we want to add this texture. Also, instead of adding chord tones in the middle we can add a cluster of any notes we wish. This provides more of a dirty sound in the middle what you want more of a raw sound then a clean one. (see figure 32.25)

Figure 32.25



4. Tune Reharmon Series "The Nearness Of You"

a. Harmony And Theory

i. Passing Chords—Using Inversions for movement -

Figure 32.26

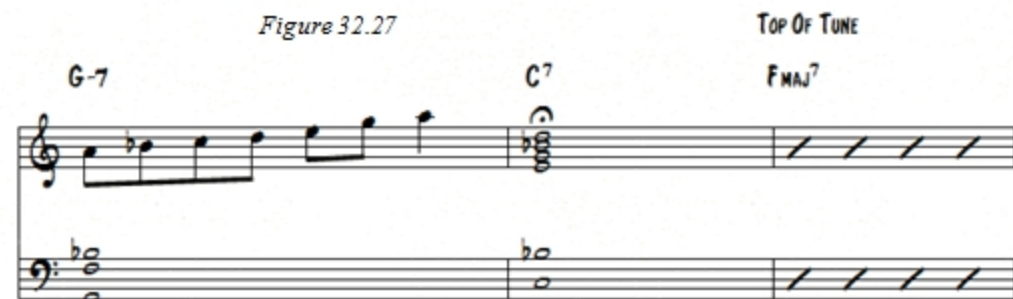


b. Vocab

i. Intros and Outros Series Part 4

1. Ballad Intro

Figure 32.27



2. Pedal with octave up top-

Figure 32.28



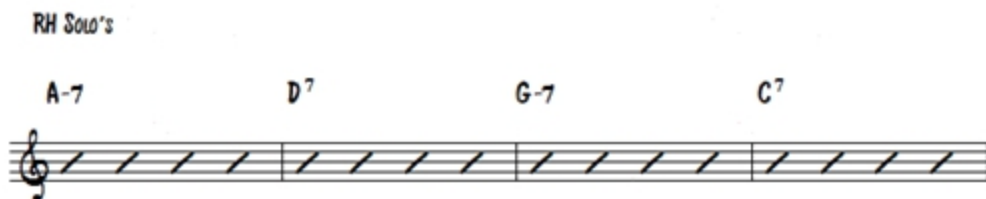
3. Improvised intro's with harmonies and changing keys -

Figure 32.29



4. III, VI, II, V -

Figure 32.30



5. The Break Intro for pickups, Out of time -

Figure 32.31

BREAK HERE

G-7 C7 MELODY PICKUP FMAJ7

ii. *Ballad* Outro

1. The slow downritard to the V7 –

Figure 32.32

G-7 Rit. C7 FMAJ7

2. Half Step above maj7 chord –

Figure 32.33

G-7 C7 GbMAJ7 FMAJ7

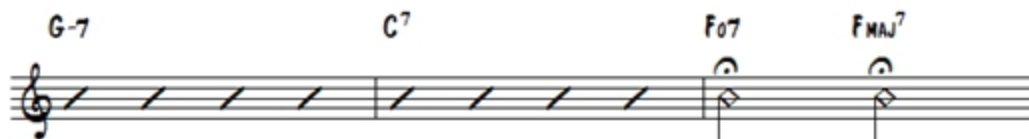
3. Whole Step dominant below –

Figure 32.34

G-7 C7 Eb7 FMAJ7

4. 1o7 to Imaj7-

Figure 32.35



5. Solo – (trill to 1 with IVmaj7 to 4-, trill) -

Figure 32.36

QUARTER NOTE @ 60 BPM

TRILL FOR AS LONG
AS YOU WANT

iii. Ballads Series Part 4

1. Double handlines –

Figure 32.37

2. LH bass line arpeggios –

Figure 32.38



3. Rubato to time – No Example

Figure 32.39

4. Runs and arpeggios –

Figure 32.40



iv. Ballads Improvisation Part 4

1. RHSoloing

a. Solo

Figure 32.41



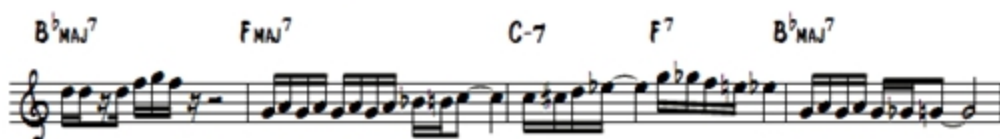
b. Double Time Solo Lines -

Figure 32.42



c. Trills and ornaments -

Figure 32.43



d. 1 beat reharm solo over each one -

Figure 32.44



e. Octave RHLH chord feel -

Figure 32.45



v. *LH Comping while Soloing*

1. *Solo*

a. *Tenth's to chord—*

Figure 32.46



b. *1 to 3+7 -*

Figure 32.47



2. *Group*

a. *Double time feel with Erroll Garner Feel—*

Figure 32.48

