

JAZZ

Keyboard Harmony

A PRACTICAL METHOD
FOR ALL MUSICIANS

For CLASS or
INDIVIDUAL Study



By Phil DeGreg

JAZZ KEYBOARD HARMONY & VOICINGS

A Practical Method For All Musicians

"This text has been a large, long term project for me. I would like to thank the following people for their invaluable assistance: Jim Connerly, Bill Gwynne, Tony Sweet, Mike Steinel, Pat Harbison, and especially the late Dottie Nicholas. Also thanks to all the students at CCM for their feedback and to my wife Carol for her loving support and patience."

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All Typesetting and Engraving by
Phil DeGreg

Published by
JAMEY AEBERSOLD JAZZ, Inc.
1211 Aebersold Drive
P.O. Box 1244
New Albany, IN 47151-1244

60.000



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FOREWORD

This book is written primarily for beginning jazz pianists and other musicians who may have little or no piano facility but know the sound of jazz music and want to obtain a "hands-on" understanding of harmony at the keyboard. It has evolved from many years of teaching jazz piano harmony to non-pianists. It is designed to function both as a class piano teaching method and as a comprehensive resource for one-on-one jazz harmony instruction.

The focus of the text is strictly on harmony. The goal is to help students master jazz piano voicings and apply them fluently to tunes (popular songs or jazz compositions.) These skills are important for all jazz players. Non-pianists need to understand harmony in order to master jazz linear improvisation on their own instruments, write arrangements, compose, and better comprehend the chords they hear when playing with pianists or guitarists. Beginning jazz pianists must first master voicings before they can coherently improvise lines with their right hands or comp (accompany other players.)

These days, there is no shortage of written theoretical information about jazz piano voicings. The *problem* is that of bridging the gap between theory and application; there are countless individuals who "understand" all of the theory, but cannot use it at the keyboard.

This book provides a **systematic practice method** for learning and applying the language of mainstream jazz harmony. It meets a need for a text which can really assist any novice in gaining a basic orientation at the keyboard, even if his/her notational reading skills are limited. At the same time, it is designed to help a student move well beyond the basic voicings, and provide a logical path toward real harmonic sophistication. **Most importantly, it gives the student a systematic practice discipline for exploring any harmonic style.**

By "mainstream jazz harmony" I refer to a harmonic language that corresponds roughly with jazz piano practice originating in the 1940's and 1950's, and is still in constant use today. It is founded in tertian chord construction, with harmonies built on the basis of third intervals, rather than fourths or clusters. The understanding of tertian harmony is fundamental to the development of skillful voice leading in both playing and writing, and prepares a musician to intelligently assimilate more modern styles. I view the more contemporary jazz language built on 4ths to be a natural evolution from tertian harmony; the later chapters move in that direction.

Although I use the terms "chord" and "voicing" fairly interchangeably, there is a slight distinction. The term "chord" in this text denotes the basic sound of the chord tones and extensions, as described by a symbol (see pp. 3-4.) "Voicing" refers to one of the many ways chord tones and extensions can be arranged vertically or distributed between the hands. **The strongest voicings on piano are economical, with no unnecessary doubling of notes.** Therefore, the exercises presented in this text develop from two-note voicings up to six, adding notes systematically along the way.

TO THE STUDENT

The method of this text can equip you with the skills needed to quickly harmonize tunes at the piano and effectively comp in a mainstream jazz group. In order to harmonize tunes quickly, you need to be flexible enough to apply harmonic ideas in all keys. Comping goes a step further, and requires you to execute harmonizations in time. **Comping is really the art of listening to your musical environment and spontaneously supporting the musical statements being made within the group.**

Naturally, in order to comp authentically in the jazz tradition, you need to listen to and carefully imitate the comping language of good pianist (see Appendix G.) You will find that this language is both harmonic and rhythmic—a good jazz pianist plays harmonically strong chord voicings with a good time feel. You have to practice and master the voicings first, since you have to be secure about *what* to play before worrying about *how* and *when* to play it. Then you can focus on the rhythmic feel. To gain all of these skills, I find that two practice activities are necessary:

ASSUMPTIONS AND MATERIALS

THE PROCESS OF LEARNING

1) **Drilling and repetition of chord voicings in all keys.** Drilling is analagous to using flash cards in learning a language or arithmetic tables; the objective is to cut reaction time in recognizing chord symbols and executing voicings. The purpose of **repetition** is to make the shapes and movements automatic to the hands, so that they can execute without thought or effort. Think about the process of learning to shift gears on a manual car transmission. At first, shifting feels awkward and clumsy, and you have to think about each movement. But through repetition, you learn to do it naturally and automatically. Chords need to be drilled repeatedly, both alone and within common harmonic progressions, until they are familiar enough to be played with a natural feel and flow.

2) **Continual application of the voicings to tunes.** By working a particular voicing structure through tune after tune, you further master the voicing in practical settings, which is the point of all of this. As you learn to recognize recurring harmonic situations, tune learning and transposition become easier.

This book provides a systematic approach for these two activities, which over time will lead you to the goal of quick and facile tune harmonization. It assumes that you are familiar with the notes on the piano keyboard by name. Notation reading will help, although the spelling charts, formula charts, and fingering descriptions (see p.7) make the ability to read grand staff piano notation unessential. It will also be helpful if you understand and can identify intervals at the piano.

Above all, you will achieve the best results if you are familiar with the sound of mainstream jazz piano harmony. The voicing structures contained in this book are in common use within the jazz piano tradition. If you recognize the sound of the piano within the context of rhythm sections, you will already have a sense of the harmonic and rhythmic context of piano voicings. The repetition and application of the exercises in this book will supplement what you already hear, while also increasing the depth of that hearing. Harmonic ear training is a definite benefit of this method.

As source material for tunes, you will need an accurate **fake book** or collection of lead sheets, specifically containing jazz and pop standard songs. A typical lead sheet will contain the melody (sometimes with lyrics) and the chord symbols of a tune, and is commonly used as source material for the jazz player. There are many commercially available jazz "fake books" on the market today, which contain accurate melodies and playable chord progressions. Particularly useful, because they include optional rhythm section accompaniment recordings are: the Jamey Aebersold Play-A-Long recordings, The New Real Book (Sher Music), and collections by Advance Music. Also, you should use a **metronome** as a practice aid. The use of the metronome is described on page 15.

Note: The following twenty pages contain a sizable amount of theoretical and practical information that might be difficult to absorb at one time. Feel free to read section III (How to Use This Book, p. 11) and jump right into the exercises, referring back to these pages frequently while working through the text.

As we learn to manipulate harmony at the keyboard, several kinds of sensory/brain understandings are occurring simultaneously:

- **Tactile**—we feel the shapes and hand movements on the keys.
- **Visual**—we see the patterns on the keyboard
- **Analytical**—we intellectually analyze the chord structures
- **Aural**—we hear the harmonic sound and eventually understand the chordal relationships by ear.

The premise of this book is simple: if you continually repeat a harmonic exercise, memorizing it at the tactile level, then the visual, analytical, and aural understanding follow naturally. The idea is to first ingrain the chordal movements into your hands so well that they can execute them without much mental supervision. Here is the typical process: You begin to learn an exercise as a series of hand movements. As you repeat it, the hands find a "groove". As you memorize it through repetition, you visually notice the keyboard patterns (black and white key relationships), and analyze the harmony (root, third, seventh, etc.). As you repeat it further, your ears learn to recognize the harmony. Therefore, the initial emphasis throughout is on **hands-on repetition and memorization**. First the hands lead the ears; before long, the eyes, the analytical mind, and ultimately the ears, lead the hands.

I. CHORD NOMENCLATURE AND FUNCTION

This text is about practice, not theory, but this section is included to clarify the labels used throughout. If you are at all comfortable with these theoretical basics, skip ahead and use this section as a reference. The first issue is chord nomenclature. Chords are constructed mainly by stacking third intervals, drawn from degrees of a corresponding scale. A **triad** consists of the root, third and fifth of the scale. A **seventh chord** adds the seventh scale degree to a triad. Mainstream jazz harmony essentially deals with seventh chords and their **extensions**, the color tones of the 9th, 11th, and 13th. (By contrast, much commercial and pop music works mainly with triads.) An **alteration** of a chord is an extension that has been raised or lowered to add tension or extra color. Example 1 illustrates the derivation of chord tones and extensions from a scale.

Ex. 1

CHORD TONES **EXTENSIONS**

BASIC CHORDS

Jazz and pop chord nomenclature is anything but standardized. In fake books and professional piano parts, you will find a wide variety of symbols which represent the same sound. Below are listed the basic chords that you might encounter, a variety of commonly used symbols, and their intervallic structures measured from the chord root. They are shown here built off of a C root.

Ex. 2

<u>CHORD</u>	<u>SYMBOLS</u>	<u>STRUCTURE</u>
	C	<i>M3, P5</i>
	Cm, Cmi, Cmin, C-	<i>m3, P5</i>
	C+, Caug	<i>M3, aug 5</i>
	C°, Cdim	<i>m3, dim 5</i>
	CM7, CMaj7, C Δ	<i>M3, P5, M7</i>
	C7	<i>M3, P5, m7</i>
	Cm7, Cmi7, C-, C-7	<i>m3, P5, m7</i>
	Cm7(b5), Cø, C-7(b5)	<i>m3, dim5, m7</i>
	C°7, Cdim7	<i>m3, dim5, M6</i>
	C6	<i>M3, P5, M6</i>
	Cm6, Cmi6, Cmin6, C-6	<i>m3, P5, M6</i>

INTERVAL LABELS

In example 2, and throughout this book, intervals are labeled as follows:

m2 = minor 2nd	dim5 = diminished or lowered 5th
M2 = major 2nd	TT = tri-tone, or aug 4, or dim 5th
m3 = minor 3rd	m6 = minor 6th
M3 = major 3rd	M6 = major 6th
P4 = perfect 4th	m7 = minor 7th
aug 4 = augmented or raised 4th	M7 = major 7th
P5 = perfect 5th	

The first four chords in example 2 are the triads: **C Major, C Minor, C augmented, and C diminished**. Notice that a single prefix alone ("C") indicates a triad. The next five are the seventh chords in common usage in mainstream jazz harmony: **Major 7 (CM7), Dominant 7 (C7), Minor 7 (Cm7), Half-diminished 7 (Cm7(b5)), and Diminished 7**. See Preliminary Exercise # 7 on page 20 to compare these in all keys. The last two chords are **Major 6th (C6)** and the **Minor 6th (Cm6)**. The Major 6 chord can always interchange with a Major 7. The Minor 6 can interchange with a Minor 7 when the chord functions as a I or a IV. (See next page.) Be careful to notice that a Minor 6 chord contains the interval of a *major 6th* between the root and the 6th.

Example 3 below lists the standard extensions used with the basic chords, beginning with the 7th chords. These color tones are usually included in lead sheet chord symbols when the melody includes them. Arrangers write them frequently into piano or guitar parts. These extensions are built into the exercises of this book; your hearing and understanding of them will improve with repetition of the exercises.

CHORD EXTENSIONS

Ex. 3

The musical notation for Example 3 consists of ten staves, each showing a chord in C major or C minor with its extensions. The chords and their extensions are:

- CM7: 9, #11, 13/b5
- C7: b9, 9, #9, #11/b5, b13/#5, 13
- Cm7: 9, 11, 13
- Cm7(b5): 9, 11
- C°7: add D, add F, add Ab, add B
- C6: 7, 9, #11
- Cm6: Δ7, 9, 11
- C7sus4: 9, add 3, 13
- C: add 9
- Cm: Δ7, add 9

*On the M7, the 13 is usually labeled as 6.

*The dominant b13 extension is frequently labelled as a #5. Likewise, the #11 is also sometimes labelled as b5. There may be theoretical distinctions, but since they represent the same tones, I use them fairly interchangeably. The b9 and/or #9 almost never co-exist with a natural 9. The #5 (or b13) almost never co-exists with a natural 13.

*The diminished chord extensions are derived from the diminished or octatonic scale. These colors are located a step above each basic chord tone. Since the diminished scale has 8 notes instead of 7, I do not use 9, 11, or 13 as labels; instead, they are labeled as "add" notes.

*The Δ7 indicates a major 7 interval from the root. Frequently, this color will replace the 6th of the Minor 6 chord, forming a mΔ7 chord.

*7sus4 indicates that the third is replaced by the fourth on a dominant chord. In contemporary harmony, the suspended 4th does not necessarily need to resolve back to the 3rd. This is the predominant dominant chord sound in pop music since the 70's.

*Add 9 on a major or minor triad indicates that only this pitch, and not the 7th, is added. It is sometimes notated as "add 2" instead, and placed between the root and the third.

"ALT."

One other symbol used with a dominant chord in this book, and many others, is "alt." This symbol indicates that any extension used is either raised or lowered and that there are no natural 5ths, 9ths, or 13ths present. Therefore, **C7alt.** could universally stand for any of the following chords: **C7(#5, #9), C7(#5, b9), C7(b5, #9), C7(b5, b9)**. Practically speaking, a raised or lowered 5th on a lead sheet usually implies an altered 9th, and vice-versa. Thus, C7alt. can also be used to indicate C7(b9) or C7(#5).

ROMAN NUMERALS AND HARMONIC FUNCTION

Roman numerals, used with or without chord symbols (e.g. "IIIm7" or "V") are always indicative of **harmonic function**. Function refers to the way that chords relate to a key center within the context of a progression, or series of chords. In jazz harmony, basic chord functions can be derived by building seventh chords from each note of a major or harmonic minor scale, using the notes of that scale.

Ex. 4

Major Key Chords:

CM7	Dm7	Em7	Fm7	G7	Am7	Bm7(b5)
I	II	III	IV	V	VI	VII

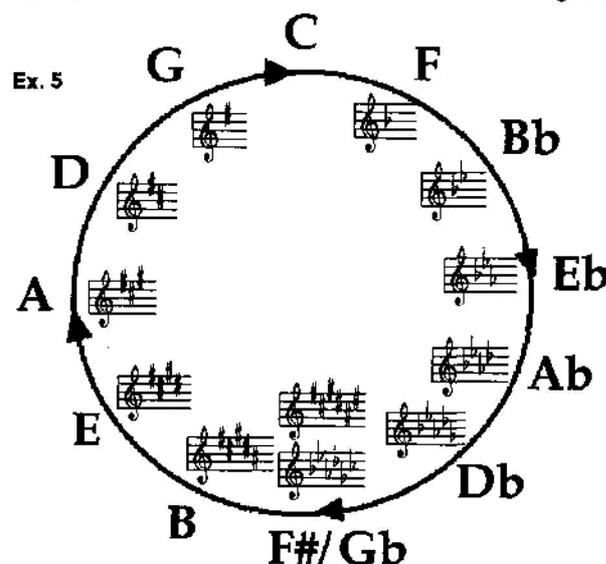
Minor Key Chords:

CmΔ7	Dm7(b5)	EbM7(#5)	Fm7	G7	AbM7	B°7
I	II	III	IV	V	VI	VII

The above chord functions operate within any tonal area, pulling ultimately toward a resolution to the tonic (I) chord. A very common chord progression in mainstream jazz and popular music is the resolution of a II chord to a V chord to a I chord, commonly referred to as II-V-I. In example 4 above, we can trace the derivation of the II-V-I progression in both major and minor keys. This chord progression is used throughout this book in harmonic exercises labeled II-V-I and Minor II-V-I.

KEY CIRCLE

The Key Circle, example 5 below, correlates the twelve major keys and their respective key signatures. It is also useful for demonstrating the kind of root movement which is most



commonly found in tunes and functional chord progressions: movement up a perfect 4th or down a perfect 5th.

We can use the key circle as a practical vehicle for learning chord voicings, or any other kind of jazz vocabulary in all twelve keys. See the Chord Voicing Drills and Practice Patterns in Appendices A and B.

II. HOW THIS BOOK IS ORGANIZED

This book contains nine chapters of harmonic exercises and seven appendices. Each chapter develops a specific *chord voicing structure*—that is, a certain number of notes distributed a certain way between one or both hands. All of the voicing structures are of practical use in playing situations. Each chapter expands upon the previous ones, moving from simpler to more complex harmonic structures. Chapters 1-8 contain these three components:

1. **PRIMARY EXERCISES**, indicated by bold face type. These are the most essential and are transposed into all 12 keys. (See p.8.)

2. **SECONDARY EXERCISES**, indicated by italic type and a music stand logo. These are included for further exploration, and can be selected individually. They are presented in only one key; it is up to you to transpose them to the others. (See p.9.)

3. **Piano arrangements of 4 original tunes**, which apply the voicing structure of that chapter (See p.10.)

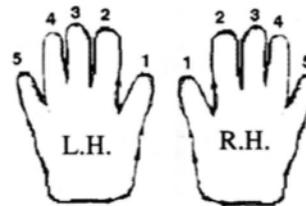
The first four appendices contain important practice tools for use with the harmonic exercises in all of the chapters. **Chord Drills** (Appendix A) help you learn individual voicings in all keys. **Practice Patterns** (Appendix B) help you solidify the Primary Exercises in all keys. **Comping Rhythms** (Appendix C) can be used to strengthen your command of an exercise or tune, and help you develop a good comping feel. **R.H. Melodic Patterns** (Appendix D) add right hand melodies to help strengthen the left hand voicing exercises.

The Primary Exercises (p. 8) outline five common harmonic progressions: **II-V-I, Minor II-V-I, Major Cycle, Dominant Cycle, and Diminished/Tri-tone Sub**. All utilize principles of good voice-leading, so that the individual notes (voices) of each chord move as little as possible from one voicing to the next. Practicing the exercises will solidify voice-leading principles into your hands. Your first goal for each exercise should be to **master and memorize** it as written as quickly as possible. This means that you can play the progression from memory through all the keys perfectly and smoothly, in time, and using a rhythmic pattern.

The content of each Primary Exercise is already transposed into all 12 keys for you. I have found from experience that this helps non-pianists get their fingers on the voicings more quickly. I have also found that students bring different learning styles and reading skills to the keyboard. Therefore, **each exercise is presented in up to four different ways** in order to give you every advantage toward mastering and memorizing it quickly. Part of the Major Cycle exercise from chapter 3 is used below as an example:

1) The exercise is written in conventional piano notation. Suggested fingerings are provided in the notation. They are designed for economy of motion; however, no two person's hands are exactly alike, and you can always use whatever fingering is most comfortable. On the right are the standard finger number indications.

Handwritten musical notation for a Major Cycle exercise. The notation is in G major, showing a sequence of chords: EbM7, AbM7, DbM7, GbM7, BM7, and EM7. The left hand (L.H.) plays the bass notes, and the right hand (R.H.) plays the treble notes. Fingerings are indicated by numbers 1-5 above or below the notes.



Note: Even though chordal extensions may be present, such as the 9th on the AbM7 in the above example, only the following symbols are used with piano notation in the Primary Exercises: M7, 7, m7, m7(b5), o7, and 7alt. Lead sheets commonly indicate only these basic chords. Associating them with the Primary Exercise voicings will help you become accustomed to adding appropriate extensions automatically without prompting from the chord symbol; however, the Formula Charts (next page) *do* detail all harmonic extensions for the Primary Exercises.

2) The exercise is expressed as a written formula which details the structure of each voicing in the exercise, including all chord tones and extensions. It also shows the direction and distance of each voice movement. For example:

Formula		New Key 1 Step Down
IM7	IVM9	IM7
5	9 $\xrightarrow{M_2}$	5
3	7 $\xrightarrow{M_2}$	3
7 $\xrightarrow{M_2}$	3	7
R $\xrightarrow{4}$	R $\xrightarrow{5}$	R

Here, the voices are stacked vertically, mirroring conventional piano notation. "R" indicates the root, "3" the third, "7" the seventh, etc. Up or down arrows indicate rising or falling pitch, with the distances indicated in intervals: m2 for minor 2nd (1/2 step), M2 for major 2nd (whole step), m3 for minor 3rd, M3 for major third, 4 or 5 for perfect 4th or 5th. A horizontal line indicates a common tone. The lower shaded area indicates voices to be played by the left hand; the clear area above indicates the right hand.

Note: The title bar on the formula chart specifies: a) likely chord function in terms of roman numerals, and b) the actual extensions used in the exercise, written as a complete chord symbol.

SPELLING CHART

3) It is spelled out, chord by chord, in a letter chart. The notes of each chord are written horizontally, just as they lie on the keyboard. This is designed to assist students who find difficulty in reading piano music in either or both clefs. To move from chord to chord, read these spelling charts down vertically, from top to bottom.

Note that the blackened area with the white type indicates chord symbols. The lightly shaded area in the center spells out notes played by the left hand; the clear area to the right spells out the notes of the right hand.

Ebm7	Eb	D	G	Bb
AbM7	Ab	C	G	Bb
DbM7	Db	C	F	Ab
Gbm7	Gb	Bb	F	Ab
Bm7	B	A#	D#	F#
Em7	E	G#	D#	F#

FINGERING DESCRIPTION

4) For the II-V-I and Minor II-V-I exercises only, a brief written fingering description describes what the hands are doing from chord to chord. This description is surrounded by this double-line box.

Depending upon your background or learning style, you may relate to any or all of these approaches. They all are designed for one purpose: to help you quickly **memorize** the exercise so that you can play it with a **relaxed, steady time feel**.

PRIMARY EXERCISES

Here are the five kinds of Primary Exercises:

II-V-I

The II-V-I is the most common harmonic progression in jazz and popular music. It consists of a minor seventh chord, followed by a dominant seventh a fourth above, followed by a major seventh a fourth above.

The progression is presented with the key areas descending in whole steps, so there are two series to cover all 12 keys: e.g. the keys of A-G-F-Eb-Db-B, then Ab-Gb-E-D-C-Bb. This root movement places all of the voicings in a good register of the keyboard so you can play through each series descending down the keyboard, without having to relocate hand positions.

MINOR II-V-I

This exercise has the same root movement as the above II-V-I, but with a resolution to a minor instead of a major quality chord. The fifth is flatted on the iim7 chord, and the V7 chord contains a flatted 9th and/or a raised 5th (sometimes labeled as a b13). In a resolution to a minor chord, these particular tensions lead well and are extremely common. In the minor II-V-I Primary Exercises, this book uses the generic "alt." label to indicate b9 or #5 on the V7 chord voicing.

DOMINANT 7TH CYCLE

Motion up a fourth and/or down a fifth is the strongest and most common kind of root movement in popular tunes. In this exercise dominant seventh chords are played with continual ascending 4th or descending 5th root movement, always switching inversions to allow for good voice leading. You should learn these dominant cycles as written, grouping two chords in each measure. Then begin again, starting with the second voicing of the line, and grouping them into two chord measures. This allows your hands to feel familiar with moving to and from both inversions of the chord.

MAJOR 7TH CYCLE

The Major 7th chords are presented in the same way as in the Dominant 7th Cycle above. Both major and dominant cycles are used frequently in turnarounds (see next page.)

DIMINISHED/ TRI-TONE SUB

The progression $IM7-\#I^{\circ}7-IIIm7-\#II^{\circ}7-IIIIm7-bIII7-IIIm7-bII7-IM7$ is really two exercises in one. For the first five chords it uses diminished seventh chords in the common context of an ascending chromatic bass line, where they substitute for secondary dominant chords. This kind of motion is found in many standard tunes, such as "Easy Living", "You Took Advantage of Me", and "Ain't Misbehavin". For example:

CM7—C#°7—Dm7—D#°7—Em7

For the last five chords, the bass line descends chromatically, which presents dominant chords substituting at the tri-tone, instead of up a fourth. For example:

Em7—Eb7—Dm7—Db7—CM7 instead of **Em7—A7—Dm7—G7—CM7**.

This kind of reharmonization, known as the "tri-tone substitution", is used very commonly by pianists and writers. This exercise will train your hands to find it automatically. Only conventional notation and spelling charts are provided on this exercise.



SECONDARY EXERCISES

The Secondary Exercises are variations of the Primary Exercises and are indicated with this music stand icon and titles in italics. These are designed to further expand your harmonic vocabulary. They are presented in only one key; it is up to you to do the transpositions. Once you have mastered the Primary Exercises, you can select some or all of these and transpose them into 12 keys. In each chapter, these variations are found either at the bottom of the II-V-I and Minor II-V-I pages, or following the Diminished / Tri-Tone Sub Exercises. They cover a number of additional and frequently used harmonic possibilities:

The chordal extensions #9, b9, #5 or b13, b5 or #11 are commonly used in V7 (dominant 7th) chords. (See p.4) These are *altered* extensions, resulting from the raising or lowering of the 5th or 9th of a dominant chord. Different combinations of extensions result in a variety of colors for V7 chords, all strengthening the pull toward a resolution.

Dominant Alteration Secondary Exercises appear on the II-V-I and Minor II-V-I pages. In these exercises, the II and I chords are varied as well, so that you can master other major and minor chord voicings in a typical context.

By using different altered-dominant voicings, you can generate variations of the dominant cycle which are harmonically strong and colorful. The same result is achieved with major harmonies using substitutions of major sixth chords for major sevenths.

A Turnaround is a chord progression which strongly pulls harmonically to a tonic chord. It usually employs some fourth motion in the root since this is the strongest kind of root movement. Turnaround progressions are commonly employed by pianists in introductions or tag endings, or substituted within a tune to add harmonic motion when needed. Many tunes (e.g. Blue Moon, Secret Love) are composed primarily of turnarounds. Since there are lots of substitution possibilities with turnarounds, several variations are presented:

- IM7-VIm7-IIIm7-V7
- IM7-VI7-II7-V7
- IM7-bIIIM7-bVIM7-bIIIM7
- I-bIII^o7-IIIm7-bIIIM7
- I7-V7-I7
- I-V7sus-I

C.E.S.H.

This is a term coined by Jerry Coker that stands for "Chromatic Elaboration of Static Harmony". The progression used here is a variation of II-V-I in which the II chord is embellished, creating an internal moving voice. In the example below, the bottom voice in the right hand moves throughout the first measure and a half, even though the harmony is essentially static:

Dm Dm^Δ7 Dm7 G9 CM7 C⁶₉

The musical notation shows a piano accompaniment for the C.E.S.H. progression. The right hand (treble clef) plays chords: Dm (F-A-C), Dm^Δ7 (F-A-C-E), Dm7 (F-A-C-B), G9 (B-D-F-A-C), CM7 (E-G-B-D), and C⁶₉ (E-G-B-D-F). The left hand (bass clef) plays a single bass line: F (quarter), E (quarter), D (quarter), C (quarter), B (quarter), A (quarter), G (quarter), F (quarter).

This kind of motion can be found also in tonic minor chords, such as in the beginning of tunes like "My Funny Valentine" or "What Are You Doing The Rest Of Your Life".

Four original tunes are written and arranged for this text. They utilize common jazz chord progressions and have melodies that are easy to finger. At the end of each chapter these tunes are harmonized using the voicings of that chapter, rhythmically applied in a manner typical of a jazz piano arrangement. To keep things simple, the same rhythmic figures are used for each tune throughout the book, so that you only need to learn the rhythms once. **Note that suggested fingerings and articulations are presented in Chapter 1 only.** The tunes are:

SHEW'S BLUES - A simple 12-bar F Blues dedicated to Bobby Shew, whose input was inspirational early on in the formation of this text. Check out Miles Davis' "Walkin'" as an example of an F-Blues progression.

BLUES FOR THE BIRDS - Another 12-bar progression utilizing a similar chord structure to Charlie Parker's "Blues for Alice". The first four bars are common substitutions in a conventional blues form. A similar progression is used in Toots Thielemans' "Bluesette."

A MINOR THING - A 12-bar blues in the key of C minor, using a similar progression to Dizzy Gillespie's "Birk's Works" or John Coltrane's "Mr. P.C."

RHYTHM - Based on the 32-bar chord progression of Gershwin's "I Got Rhythm", which is foundational to dozens of famous jazz compositions, such as Charlie Parker's "Anthropology", or Sonny Rollins' "Oleo."

You should study and learn some of these piano arrangements as written. They will give you insight about the process of applying chord voicings to lead sheets.

Notice that the tune arrangements in chapters 2,4, and 6 seem to require three hands for you to play. For example:

You can play this arrangement in one of two manners:

1) Play the melody in the right hand, and the interior 3-note voicing with your left. This leaves the root to be played by another person. Typically, in a jazz piano trio situation, a bass player would cover this function with a bass line.

2) Play the 3-note voicing with your right hand, and the bass notes with your left. This leaves the melody to be played by another person. This is a very common format that a single pianist might use in accompanying a singer or instrumentalist.

In the arrangements provided in chapters 3,5,7, and 8, notice that the melody is detached from the harmony on a separate staff. For example:

Since the voicings in these chapters require both hands, these settings should be played with one person playing only the harmony on the bottom two staves. A second person could play the melody.

All of these arrangement settings work well for practicing in teams within a piano lab. (See appendix F.)

III. How To Use This Book

To become fluid with mainstream jazz harmony, you must practice two things:

1) **Harmonic exercises.** This means drilling chord voicings alone and within typical progressions so that your hands are comfortable with the shapes and can find them quickly. This text provides the exercises.

2) **Tune Harmonization.** As you are learning new voicings, you need to continually apply them to tune after tune. The harmonic exercises will make this activity easier. A fakebook is your resource for tune leadsheets. See page 12 for information about harmonizing tunes.

PRACTICING HARMONIC EXERCISES

This text includes nine chapters of harmonic exercises, each dedicated to a specific kind of voicing structure. The chapters progressively add voices and build on one another. You can start with the Preliminary Exercises (p.18) and proceed sequentially, but it is also OK to study individual chapters out of sequence. The main thing is to focus on only one chapter at a time. Proficient jazz pianists feel comfortable jumping from one kind of voicing structure to another. Eventually you will too, but to gain that proficiency you should stay with each voicing structure until it is mastered.

In general, the object is to wean your eyes from the written exercise pages through memorization and by using the Chord Drills and Practice Patterns in Appendices A and B. Below is a step-by-step approach for working on a given chapter. When practicing these steps: 1) use a metronome as a pacing device, 2) recite roots to stay aware of what you are actually playing, and 3) eventually add a rhythm to further strengthen your command of the exercise.

Memorize the II-V-I and Minor II-V-I Primary Exercises.

The best way to do this is to repeat each II-V grouping (e.g. Em7-A7) many times until it feels natural, and then add the I chord (Em7-A7-DM7) and continue the repetitions. When each key area feels comfortable, string them together as they are written, adding one new key area at a time. When these are memorized, continue to practice them using the Practice Patterns in Appendix B.

Practice 12 individual voicings in all keys.

Most chapters present twelve voicing structures within the context of the Primary Exercises (chapters 1 and 2 have fewer.) The voicings include two inversions of each of the following chord qualities: minor seventh, dominant seventh, major seventh, m7(b5), altered dominant seventh, and diminished seventh. Locate and analyse these twelve voicings using the Formula Charts as a guide. Then drill the voicings in all keys using Appendix A, always visualizing the chord constructions on the keyboard.

Begin to apply the voicings to tunes.

As the voicings become familiar, devote equal time to tune harmonizations (see next page) as well as the exercises. You should always be working to musically perfect specific tunes using the chapter's voicings. Also it is a good idea to casually read through fakebooks, trying to apply the voicings on sight. Don't get discouraged; this skill improves with experience and as the voicings become more secure.

Memorize the Dominant Cycle, Major Cycle, and Diminished / Tri-tone Sub Primary exercises.

Use Practice Patterns 25-30, and note the special practice instructions in the title bars.

Select Secondary Exercises to practice in all keys.

Choose the ones that appeal to your ears. The dominant alteration, cycle variations, and CESH exercises can be used with the Practice Patterns in Appendix B. The turnarounds have no practice patterns; just repeat each key area many times until it is comfortable.

TUNE HARMONIZATION

VOICE LEADING

This is really what it's all about—learning to harmonize tunes. The harmonic exercises prepare you for this by teaching the hands voicing shapes, commonly used harmonic progressions, and voice leading. Once you have started the exercises in a chapter, you need to continually apply the voicings of that chapter to several tunes in your fake book, while continuing to master the exercises. These two activities feed each other—the exercises will help you execute the harmony more quickly, while the tunes will help you better understand the voicing structures.

The guiding principle in providing harmony for a tune is **good voice leading**. This means that the individual notes (voices) of each chord move as little as possible from one voicing to the next, and that your hands will not often have to make position leaps on the keyboard.

Good voice leading is accomplished through the careful use of chord inversions. Notice that **every voicing presented in this book is presented in one of two different inversions: the voice above the root is either the third or the seventh of the chord.** I refer to these two inversions as "**off the third**" or "**off the seventh.**" Obviously, there are many other ways to build chords, but these are the ones in most common use in mainstream jazz harmony. Working with just two inversions keeps things simple and consistent.

So where on the keyboard should these voicings go? Keep this rule in mind: **The third and the seventh of any chord voicing should both fall between D below middle C, and A above middle C.** You will find that the Primary Exercises obey this rule. Exceeding these limits will result in voicings either too muddy or too thin to be effective, except as a special effect. Generally, you want to avoid even the extremes of this allowed range.

When you are first learning to harmonize tunes, it is a good idea to write out your voicings. First block out a piece of blank manuscript paper with measures and chord symbols. Then notice and mark any II-V, II-V-I, or cycle harmonic activity with brackets. Your hands will harmonize these easily as you master the Primary Exercises. Finally, fill in the voicings using whole or half notes, following the guidelines below. By writing out the voicings you can visually check their range and voice-leading. After a little experience, you can forego the manuscript and work out the voicings at the piano right from the lead sheet.

Here is the procedure for harmonizing a tune. First, select the voicing for the first chord in a comfortable central register of the keyboard. Once you have voiced the first chord, each subsequent chord represents a decision between the two inversions (off the seventh or third.) This decision is made from chord to chord on the basis of the distance of the root movement, regardless of the chord qualities (major, minor, etc.)

Use the following guidelines to determine the inversion of each subsequent chord. These guidelines apply even if the interval of the root movement is raised or lowered. (e.g. a minor 3rd = 3rd; an augmented 4th = 4th.)

1. If the root doesn't move (but the quality changes)... maintain the same inversion.
2. If the root moves a 2nd or a 7th... maintain the same inversion.
3. If the root moves a 4th or a 5th... switch inversions.
4. If the root moves a 3rd or a 6th... either maintain or switch inversions.

GUIDELINES FOR THE BEST VOICE- LEADING

BREAKING THE VOICE LEADING

The first three possibilities are obviously clearly defined and will always result in the smoothest voice leading. Note how the Primary Exercises follow these guidelines. The Diminished / Tri-tone Sub exercises all contain root movements by minor seconds, and consequently maintain the same inversion throughout. The Dominant and Major Cycle exercises all move continually by 4ths, and therefore constantly switch positions. The II-V-I exercises combine 4th and static root motion, and so follow the first and third guidelines.

The fourth guideline presents a choice. With root movement of 3rds or 6ths, either inversion might seem equally smooth, with all voices making some leap to the new chord. Make your decision on the basis of the harmonies that follow. For instance, there might be a lot of 4th motion ahead in the root movement, which tends to push the voicings down the keyboard (the Cycle and II-V-I exercises are examples of this tendency.) In that case you might wisely decide to pick the inversion which places you in a higher keyboard register, to prepare for this descending chord motion.

There is one common and important exception to these guidelines. If you find that the voicings are drifting too low as you follow the guidelines, you need to **"break the voice-leading"** in order to place the harmony back up to a less muddy register of the keyboard. Do this by choosing the "incorrect" inversion which sits in a higher keyboard register. In such an instance, you are trading off strong voice leading for a better sonority. Consider the following example:

The musical score is in G major and 4/4 time. It consists of two systems of staves. The first system has a treble clef staff with a melody and a grand staff (treble and bass clefs) for piano accompaniment. The second system has a grand staff for piano accompaniment. Chord symbols are placed above the notes: FM7 (bar 1), Em7(b5) A7alt. (bar 2), Dm7 (bar 3), G7 (bar 4), Cm7 (bar 5), F7 (bar 6), and Bbm7 (bar 7). Brackets above the piano part indicate II-V and II-V-I relationships: one bracket from bar 2 to 3, and another from bar 4 to 5. The piano part shows voicings for each chord, with some notes marked with 'y' for grace notes.

In bar 2, the root movement from the FM7 to Em7(b5) is a minor 2nd, which usually requires keeping the same inversion of voicing (off the seventh). But this would place the 7th of the Em7(b5) on a D, which is rather low; the subsequent chords would definitely sound too muddy. Instead, the inversion switches (off the third), placing the Em7(b5) into a higher, better sounding register. In bars 3-4, the root movement from the G7 to Cm7 is a fourth, and the inversion would normally switch; however, by staying the same (off the seventh) the Cm7 voicing is brought up to a more central register.

Note the II-V and II-V-I relationships, indicated by the brackets. Sometimes the functions overlap, as in the 2nd to the 3rd bar, where the Dm7 functions both as a I minor and a II minor chord. **Once you have located the II-V and II-V-I units, do not break the voice leading within them.** The harmonic pull in these progressions is so strong that a break in the voice leading would definitely sound disjointed. If keeping the II-V or II-V-I intact means voicing the final chord too low, place the whole unit higher. This is what was done in bars 3 and 4 in the above example.

One special voicing situation is the **polychord**, such as Gm7/C. The bottom note represents a root only, detached from the rest of the voicing. When you encounter one of these, voice the top chord as if it were alone, following the voice leading guidelines, omitting its root. If the top voicing can be played with the right hand, use your left to play the bottom polychord root. If you need to play everything with your left hand, you can first touch a root below, and connect the rest using the sustain pedal. If there is a bassist, he/she can play the polychord root.

POLYCHORDS

There is no one correct way to place voicings through a chord progression. Each decision will affect all that follow. Smoothness and the proper register for the voicings are the important things. With some experience, you will find that choosing the best inversion becomes a matter of instinct and common sense. Before long you will be able to place chords with strong voice leading intuitively, without needing to think about the guidelines. Be sure to study the examples included at the end of each chapter.

HARMONIC ADJUSTMENTS

Once you have placed the voicings in a tune, you may want to make some **harmonic and rhythmic adjustments** to polish your piano arrangement.

Slight harmonic changes to the voicings can smooth out the harmony. Let your ear be the guide.

1) If your left hand voicings cross into the range of your right hand melody, always feel free to play the melody up an octave. You can even do this for only a part of a tune if it does not disturb the flow of the melody. First place the voicings where they sound the best, and then see if you need to adjust the melody register.

2) If the melody conflicts with the lead note of a voicing by forming the dissonant intervals of a m2 or m9, you might substitute some notes in the voicings. Here are two very common problem situations and their solutions:

The melody here stresses the **third over a minor quality voicing**, which forms a minor 9th interval with the 9th of the Am chord. The solution is to substitute the root for the 9th.

Here the melody stresses the **root over a major 7 voicing**, forming a minor 9th interval with the 7th of the chord. The solution is to substitute the 6th for the 7th.

3) Many lead sheets indicate a dominant alteration only if the melody uses that particular tension. Even if the lead sheet does not specifically call for them, try using altered dominant voicings whenever the root is resolving up a fourth. As long as it does not conflict with a melody, a change in the dominant chord color adds variety. In minor tonalities, the altered dominant color is essential. **It is usually best to alter a dominant harmony when it is resolving up a fourth to a minor quality chord.**

4) Substitute minor 6 voicings for minor 7ths when the chord has a tonic (I minor) function, but never use a minor 6th voicing for a II function chord.

5) Substitute a minor 7 for a minor 9th voicing when the chord function is clearly III minor. On a III minor chord, the 9th disturbs the sense of the tonal center.

RHYTHMIC ADJUSTMENTS

Rhythmic adjustments give your arrangement motion and balance. Here are three principles for rhythmic adjustment of your voicings to complement a melody. They are illustrated in this example.

1). When the melody is active, as in bar 1, use long rhythmic values (half or whole notes) in the accompaniment.

2). When the melody is inactive, as in bar 4, let the accompaniment become rhythmically busier.

3). Occasionally catch melodic anticipations and syncopations with the accompaniment, as in bar 2. This strengthens the rhythmic effect of the melody.

IV. How To PRACTICE

THE RULE OF FLOW

This page contains some general tips about practicing at the keyboard. Whether you are practicing an exercise or a tune, it is important to always make it sound musical and to give it a sense of "flow." "Flow" means that you can play it smoothly and without hesitation; the hands and the brain are calm and unhurried as you get from point to point. **Perhaps the most useful skill in practicing music is the ability to sense when the music is not flowing, to isolate the problem area, and to fix it.** Fixing the problem usually involves two strategies: slowing the tempo, and/or simplifying the problem (i.e. practicing a smaller piece of material and/or separating the hands.) This all goes against our natural instinct, which is to try to play something as we imagine it should sound, even though there is no flow. Here is an important guideline which I call the **RULE OF FLOW: Never increase the practice tempo on a piece of material until you can play it perfectly.** Practicing something much faster than you can play it perfectly may be gratifying to your ego, but you are not really learning it. The truth is that you cannot play something fast until you can play it slowly.

METRONOME AT THE RIGHT TEMPO

The metronome is *the* essential practice tool. It is a completely adjustable pacing device which will focus your attention as you practice and make you much more efficient with your time. It sets up short-term deadlines which make you aware of how relaxed you really are with your material, and helps you to isolate the problem spots. Without the metronome, you might unconsciously slow down around difficult spots, or even avoid them all together. If using the metronome frightens or frustrates you, remember that it is always OK to slow it down.

There exists a myth that practicing with a metronome is a bad idea, because it trains you to play stiffly and to rely on an outside source for time. The truth is that the metronome generates a perfect time pulse, and all good musicians are comfortable playing along with a steady pulse. They do not *play* metronomic time; they play stylistically *in reference* to it. Practicing with a metronome forces you to subdivide beats accurately, and thus helps develop your internal sense of time. A tight band is one in which everybody feels the pulse and its subdivisions exactly the same way.

Once you have your fingers on the notes you are practicing, the metronome should be going constantly. Set it to beat on 2 & 4, 1 & 3, or on each quarternote, however you are comfortable. Just make sure that you will always be ready to adjust it to find the correct tempo for you and your material at that moment: one which is slightly challenging but not frustrating. Once you can play what you are practicing perfectly and with flow (accurately, calmly, and without hesitation), gradually increase the tempo.

REPEAT SMALL PIECES

Repetition is the key to learning something deeply. It works most effectively when you are isolating a small amount of material, because the object of your focus will be more specific. When you have the correct chord movement for part of an exercise or tune under your hands, repeat it continuously until it flows. You should notice a gradual increase in your comfort level as you continue repetitions; eventually remove your eyes from both the music and the keys, and keep repeating until the movements seem easy. This activity is especially important for problem spots in harmonic exercises or tunes.

FEELING THE KEYS

Try to have your hands in position, actually touching the notes before you strike a chord. This will reinforce your "hand memory" of the chord's shape. When you are ready to play the chord, lift your hands an inch or two and **drop the full weight of your hands on the keys**, going to the bottom of the key bed. At first, you probably will miss some notes, and that is OK; simply make the necessary corrections and continue with more repetitions, keeping that feeling of dropping. This will achieve a fuller sound, and your hands will learn the shape of the chords much more quickly and securely.

RECITE ROOTS

Recite the chord roots as you play an exercise or drill chords. This will keep you aware of what you are playing, especially when you work with rootless voicings. As you repeat a progression over and over, make a conscious note of the chord structure (i.e. Root-7-3-5) which you are manipulating. This will reinforce your understanding and hearing of the harmony.

RELOCATING HANDS

Whenever your hands need to leave the keys to start at a new location (i.e. practicing an individual voicing or II-V7-I progression around the key circle), release the chord immediately, rather than sustaining it. This will give you extra time (metronome clicks) to reset your hands for the new key.

SPECIFIC PRACTICE STRATEGIES

Here are some strategies directed specifically toward practicing exercises, tunes, and individual voicings. Always think of practicing in terms of hand choreography: a series of small motions to be perfected and joined together.

EXERCISES

Each Primary Exercise transposes a harmonic progression into all keys; however, it is best to break each exercise down into smaller pieces by isolating single measures or key areas (e.g. Bm7-E7-AM7) and mastering them through repetition (maybe 40 or 50 times.) Once you get your fingers on the notes, start the repetitions with the metronome going continually:

Step 1. As you repeat the voicings for a measure or two, look at both the book pages and the keyboard to analyze the harmonic movement. (e.g. the third is resolving to a seventh as it drops a minor 2nd.)

Step 2. Continue to repeat the chords and begin taking your eyes away from the keys. Keep playing until you feel equally comfortable looking at or away from the keys.

Step 3. Add a rhythmic figure to the voicings (see Appendix C).

Step 4. Repeat steps 1-3 with the next measure(s).

Step 5. Combine the newly practiced measures with all of the previous measures, first playing whole notes and half notes (as written) and then adding a rhythmic figure.

Step 6. Keep adding sections one at a time. When you can play the whole exercise, turn to the Practice Patterns, and continue to repeat it with whole and half notes. If the practice pattern requires you to reset your hand position, leave as many metronome beats as you need, but keep time going. For example:

Dm7 G7 CM7 Gm7 C7 FM7

etc...

Use the time during the rests to relocate your hands for the next chord, so that they feel the key shapes and can land comfortably on the next downbeat.

Gradually increase the tempo, but remember to establish flow before you raise the tempo. A good goal tempo for all the harmonic exercises is 112=half note.

Step 7. Slow the tempo somewhat and add a rhythmic figure to the exercise (see appendix C.) Focus on playing an accurate and relaxed rhythmic feel as you continue repetitions and increase the tempo.

TUNES

Using this text, there are three different ways that you might practice a tune:

- A. With two-handed voicings (chapters 3, 5, 7, and 9.)
- B. With the LH playing roots, the RH playing voicings, and no melody (ch. 2, 4, and 6.)
- C. With the LH playing a voicing and the RH playing a melody (ch. 1, 2, 4, and 6.)

These three playing formats require different practice strategies:

A. Once you have worked out two-hand voicings through the tune, approach practicing as described above for the harmonic exercises: mastering small pieces and then connecting them. The difference is that with tunes you need to isolate "trouble areas" in various locations. These would usually be places where the root motion leaps awkwardly, or where there are more chords per bar than in most of the tune. When you have smoothed out a trouble area, start a few bars ahead of it, so that the transition to it becomes smooth as well.

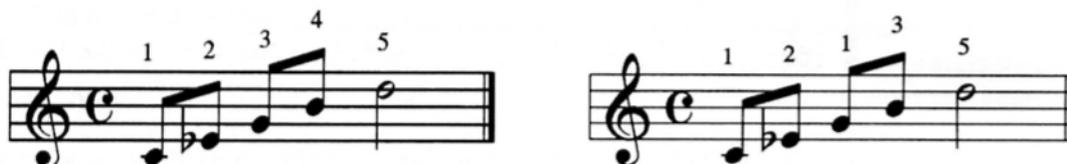
B and C. In both of these cases, your hands are doing two completely different things, so they need to learn their parts separately. In such cases, you have three problems: a) your RH part, b) your LH part, and c) both parts together, which is mainly a coordination problem. Both hands must be individually strong in their own parts before they can be successfully combined. If you combine them prematurely, you are trying to work out all three problems simultaneously, which is a waste of practice time.

Below is a three step process for working out left and right hand coordination. The "goal" tempo is the speed at which you imagine ultimately playing the tune. You might be able to work your left hand up to a tempo much faster than your goal, since it usually sounds chords at only a rate of whole notes and half notes. But an intricate right hand melody of eighth notes probably will not let you exceed your goal by much.

As you increase tempos, always remember the rule of flow. Here is the process.

1. Practice your left hand slowly, gradually increasing speed up to or past your goal tempo.
2. Practice your right hand slowly, gradually increasing speed up to or past your goal tempo.
3. Practice the two together, but start at a *slow tempo, not the goal tempo*. Although your hands worked fine individually at a faster tempo, combining them is a whole new problem, so start slowly and gradually increase the tempo to goal.

Here are some tips about fingering melodies or bass notes. Ideally, when you play a note your fingers should go only one direction: straight down, and not sideways. This means that your fingers can be placed directly above the notes they are about to strike. Work out a fingering in which your hand never stretches so far that the fingers have to move both sideways and down at the same time. Instead, cross your thumb under your second or third finger, placing it on an available white key. This will keep your hand in a more natural and relaxed position. The thumb crossing in the second example below will allow your hand to relax more than in the first.



It is a good idea to write in fingerings above melodies on a lead sheet.

Drilling individual chord voicings outside of the context of a progression is like using flashcards. The object is to decrease the reaction time you need between recognizing a symbol and executing a voicing. Here is a good method using the Chord Voicing Drills in Appendix A :

1. Select the root movement pattern you want to practice.
2. Turn on the metronome.
3. Play each voicing as a quarter note on a beat, leaving several beats rest to replace your hands on the keys for the next voicing. For instance, if you are practicing a dominant 7 voicing around the key circle, try it like this:



4. If the voicing is difficult to find in a particular key, figure it out slowly (out of time, even while the metronome is still going); then, back up and smooth out the transition from the previous root.
5. When you can play the voicing through all keys with a sense of flow, pick up the tempo by increasing the metronome speed, or decreasing the number of rest beats between chords.
6. Add a rhythmic figure to the exercise (see Appendix C.)

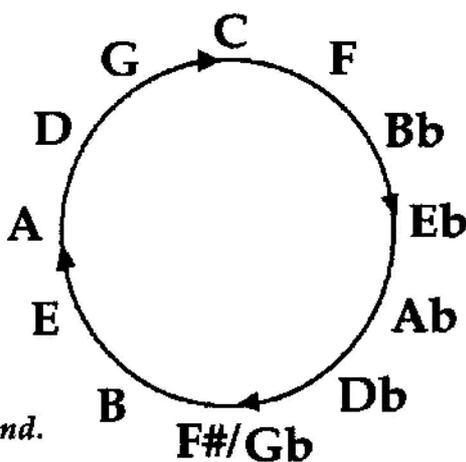
CHORD DRILLING

V. PRELIMINARY EXERCISES

These few pages will prepare you for studying the Primary and Secondary Exercises in the eight chapters of the next section.

Exercise #1: Memorize the key circle.

Be able to recite the key circle without hesitation, starting from any note.



Exercise #2: Play key circle in left hand.

Practice the four lines below until you can play them smoothly at half note=120, without looking at your hands. These will prepare you for the II-V-I and Cycle Exercises.

1.

2.

3.

4.

Exercise #3: Chromatic Scale

Practice this scale up and down, until the fingering is comfortable and you do not have to look at the keys. This will prepare you for the Diminished / Tri-tone Sub Exercises.

Exercise #4: Memorize II-V-I unit in all keys.

It is important for you to recognize the chords of the II-V-I progression in relation to each other, and as a single group unit. Mentally fill in the blanks below, reciting the roots and chord quality of the II-V-I groups below. Stay enharmonically consistent, using either all sharp or all flat keys.

F#m7	_____	_____	Em7	_____	_____
_____	D7	_____	_____	G#7	_____
_____	_____	DbM7	_____	_____	EM7
Bm7	_____	_____	G#m7	_____	_____
_____	Db7	_____	_____	Ab7	_____
_____	_____	EbM7	_____	_____	AM7
Em7	_____	_____	C#m7	_____	_____
_____	F#7	_____	_____	C7	_____
_____	_____	FM7	_____	_____	DM7
Dm7	_____	_____	Bbm7	_____	_____
_____	Eb7	_____	_____	F7	_____
_____	_____	BbM7	_____	_____	CM7

Exercise #5: Memorize II-V-I root movement through the key circle.

Recite and memorize the II-V-I in all twelve keys in this manner:

Key of C: Dm7, G7, CM7

Key of F: Gm7, C7, FM7

Key of Bb: Cm7, F7, BbM7

Etc....

Exercise #6: Play root position major 7th, dominant 7th, and minor 7th chords up and down chromatically.

Play these root position chords (ascending as written and then descending) repeatedly until the shapes feel comfortable and you do not need to look at the keyboard. Recite the roots as you play them.

CM7 D♭M7 DM7 E♭M7 EM7 FM7 G♭M7 GM7 A♭M7 AM7 B♭M7 BM7

C7 D♭7 D7 E♭7 E7 F7 G♭7 G7 A♭7 A7 B♭7 B7

Cm7 C#m7 Dm7 E♭m7 Em7 Fm7 F#m7 Gm7 A♭m7 Am7 B♭m7 Bm7

Exercise #7: Memorize the five basic 7th chords in all keys.

Learn and memorize the basic M7, 7, m7, m7^(b5), and °7 chords side by side for comparison. First study the keyboard as you play them, and then practice without looking. Finally, drill each chord quality in all 12 keys, using the key circle and other Chord Voicing Drills in Appendix A.

The image displays 12 rows of musical notation, each representing a different key. Each row contains five chord voicings: M7, 7, m7, m7^(b5), and °7. The keys are: C major, B major, B minor, A major, A minor, G major, F major, E major, E minor, D major, D minor, and C# minor. The notation is presented in two systems: the first system uses a treble clef for all keys, and the second system uses a bass clef for all keys. Each chord is shown as a vertical stack of notes on a five-line staff, with accidentals indicating the specific notes for each key.

1 Shell Voicings

The voicings in this first chapter are simple but functional. They make use of the root and either the third or the seventh of a chord. Sometimes referred to as "shell" voicings, these are commonly used as left-hand accompaniment in the piano stylings of Bud Powell, Horace Silver, Sonny Clark, and others who play primarily in the "be-bop" idiom. With only two notes, they are harmonically incomplete; however, they do convey enough information to supplement many right hand melodies or improvised lines, especially those in the be-bop style where melodies are crafted to clearly outline the harmony. Most jazz pianists play these kind of voicings in a relatively sparse and percussive manner on medium or up-tempo tunes.

Shell voicings are most effective when the top note (played by the thumb) falls between D below middle C and the D next to middle C. These voicings are particularly useful in supporting an improvised line played in the middle range of the keyboard, which is stylistically typical of be-bop playing. If your melody or improvisation should dip lower and conflict with a voicing, here are some options: a) break the voice leading and pick the other inversion (e. g. R-3 instead of R-7) which falls in a lower register; b) for that moment play only the root, a R-5, or nothing at all in the left hand; or c) play the entire melody up an octave.

When you apply shell voicings to tunes, it is OK to break voice leading occasionally in order to select the inversion which best complements a given melody note (i.e. does not double it.) Since the voicings are likely to be somewhat rhythmically detached from each other, voice leading with shell voicings is not as critical as with the voicings in later chapters. Nonetheless, it is still always best to avoid breaking voice leading within II-V and II-V-I progressions.

Note that any R-3 (a third) structure may be expanded into a R-10 (a tenth), which sounds fuller. Whether or not you are able to use a tenth in place of a third depends upon the size of your left hand and spatial distance the tenth covers on the keyboard. Physically, minor tenths are easier reach than major tenths. In a II-V progression, it is more natural to close in from a R-10 voicing to a R-7, rather than expanding from a R-7 to a R10. Try this with the II-V-IB exercise (p.24). When you do this, finger the minor chord (a tenth) with your fifth finger on the bottom, and the dominant (a seventh) with your fourth or third on the bottom. You just have to experiment to decide which tenth intervals fit your hands. But always STOP IMMEDIATELY if you experience any hint of pain in stretching a tenth or, for that matter, while playing anything on the piano.

To help solidify these voicings into your left hand, try adding the right hand melodic patterns presented in appendix D to your practice.

EXERCISE 1-1A : II-V-I

1. Memorize these voicings as written, repeating each key area many times
2. Practice the first three voicings individually in all keys. See Appendix A.
3. Play the progression in all keys using Practice Patterns # 1,3,5,6,8,10,12.

A1

A2

LH Finger Movement

II chord forms minor seventh interval (5th finger and thumb).

II to V: Interval closes to a major third. The root jumps up a fourth (5th finger to the 3rd finger); the top voice (thumb) drops a half step.

V to I: Interval opens to a major seventh. The root drops a fifth (3rd finger back to the 5th finger); the top voice (thumb) stays constant.

I to new II: Interval closes to a minor seventh. The root stays constant (5th finger). The top voice (thumb) drops a half step.

A1

Em7	E	D
A7	A	C#
DM7	D	C#
Dm7	D	C
G7	G	B
CM7	C	B
Cm7	C	Bb
F7	F	A
BbM7	Bb	A
Bbm7	Bb	Ab
Eb7	Eb	G
AbM7	Ab	G
Abm7	Ab	Gb
Db7	Db	F
Gbm7	Gb	F
F#m7	F#	E
B7	B	D#
EM7	E	D#

Formula

New Key
1 Step Down

A2

Ebm7	Eb	Db
Ab7	Ab	C
DbM7	Db	C
C#m7	C#	B
F#7	F#	A#
BM7	B	A#
Bm7	B	A
E7	E	G#
AM7	A	G#
Am7	A	G
D7	D	F#
GM7	G	F#
Gm7	G	F
C7	C	E
FM7	F	E
Fm7	F	Eb
Bb7	Bb	D
Ebm7	Eb	D

EXERCISE 1-1B: II-V-I

1. Memorize these voicings as written, repeating each key area many times.
2. Practice the first three voicings individually in all keys. See Appendix A.
3. Play the progression in all keys using Practice Patterns #2,4,5,7,9,11,12.

B1

B2

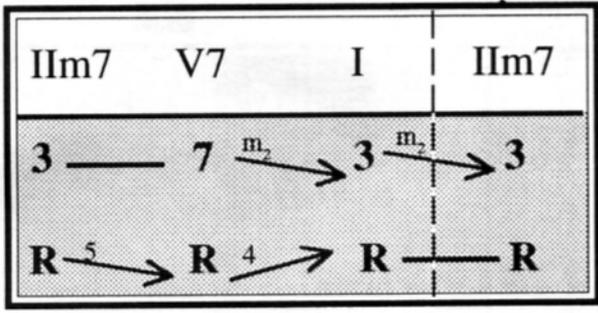
LH Finger Movement

- II** chord forms minor third interval (2nd finger and thumb).
- II to V**: Interval opens to a minor seventh. The root drops a fifth (2nd finger to the 5th finger); the top voice (thumb) stays constant.
- V to I**: Interval closes to a major 3rd. The root jumps up a fourth (5th finger to the 3rd finger); the top voice (thumb) drops a half step.
- I to new II**: Interval closes to a minor third. The root stays constant, but switch to the second finger. The top voice (thumb) drops a half step.

B1

Bm7	B	D
E7	E	D
Am7	A	C#
Am7	A	C
D7	D	C
Gm7	G	B
Gm7	G	Bb
C7	C	Bb
Fm7	F	A
Fm7	F	Ab
Bb7	Bb	Ab
Ebm7	Eb	G
Ebm7	Eb	Gb
Ab7	Ab	Gb
DbM7	Db	F
C#m7	C#	E
F#7	F#	E
Bm7	B	D#

Formula



New Key 1 Step Down

B2

Bbm7	Bb	Db
Eb7	Eb	Db
AbM7	Ab	C
G#m7	G#	B
C#7	C#	B
F#M7	F#	A#
F#m7	F#	A
B7	B	A
Em7	E	G#
Em7	E	G
A7	A	G
Dm7	D	F#
Dm7	D	F
G7	G	F
Cm7	C	E
Cm7	C	Eb
F7	F	Eb
BbM7	Bb	D

EXERCISE 1-2: DOMINANT CYCLE

1. Play and memorize as written.
2. Memorize again, beginning each with the second (R-3) voicing.
3. Use practice patterns #25-26.
4. Always recite roots.

1

Exercise 1 musical notation showing two rows of bass clef staves. The first row contains chords: E7, A7, D7, G7, C7, F7. The second row contains chords: Bb7, Eb7, Ab7, Db7, F#7, B7. Fingerings are indicated for the first three chords in the first row.

2

Exercise 2 musical notation showing two rows of bass clef staves. The first row contains chords: Eb7, Ab7, Db7, Gb7, B7, E7. The second row contains chords: A7, D7, G7, C7, F7, Bb7.

Formula

New Key
1 Step Down

I7	IV7	I7
7	3	7
R	R	R

Diagram illustrating the formula for moving to a new key one step down. The first row shows the chord progression I7, IV7, I7. The second row shows the scale degrees 7, 3, 7. The third row shows the root positions R, R, R. Arrows indicate the movement: 7 to 3 (M2), 3 to 7 (—), R to R (4), and R to R (5).

1

E7	E	D
A7	A	C#
D7	D	C
G7	G	B
C7	C	Bb
F7	F	A
Bb7	Bb	Ab
Eb7	Eb	G
Ab7	Ab	Gb
Db7	Db	F
F#7	F#	E
B7	B	D#

2

Eb7	Eb	Db
Ab7	Ab	C
Db7	C#	B
Gb7	F#	A#
B7	B	A
E7	E	G#
A7	A	G
D7	D	F#
G7	G	F
C7	C	E
F7	F	Eb
Bb7	Bb	D

EXERCISE 1-3 : MAJOR 7th CYCLE

1. Play and memorize as written.
2. Memorize again, beginning each with the second (R-3) voicing
3. Use practice patterns #27-28.
4. Always recite roots.

1

EM7 AM7 DM7 GM7 CM7 FM7

BbM7 EbM7 AbM7 DbM7 F#M7 CM7

2

EbM7 AbM7 DbM7 GbM7 BM7 EM7

AM7 DM7 GM7 CM7 FM7 BbM7

Formula

New Key
1 Step Down

IM7	IVM7	IM7
7	3	7
$7 \xrightarrow{M_2} 3 \xrightarrow{5} 7$		
R	R	R
$R \xrightarrow{4} R \xrightarrow{5} R$		

1

EM7	E	D#
AM7	A	C#
DM7	A	C#
GM7	G	B
CM7	C	B
FM7	F	A
BbM7	Bb	A
EbM7	Eb	G
AbM7	Ab	G
DbM7	Db	F
F#M7	F#	F
BM7	B	D#

2

EbM7	Eb	D
AbM7	Ab	C
DbM7	Db	C
GbM7	Gb	Bb
BM7	B	A#
EM7	E	G#
AM7	A	G#
DM7	D	F#
GM7	G	F#
CM7	C	E
FM7	F	E
BbM7	Bb	D

TURNAROUNDS

Practice in all keys using rhythms in Appendix C.

1. CM7 Am7 Dm7 G7 2. CM7 Am7 Dm7 G7

3. CM7 A7 D7 G7 4. CM7 A7 D7 G7

5. CM7 EbM7 AbM7 DbM7 6. CM7 EbM7 AbM7 DbM7

7. CM7 Eb7 Dm7 DbM7 8. C7 G7 C7 9. C7 G7 C7

Shew's Blues

First system of musical notation. Treble clef, bass clef, common time. Chords: F7, Bb7, F7. Fingerings: 4 5, 4 3 2 1, 2 3, 4 1 3 2. Includes accents and a triplet.

Second system of musical notation. Treble clef, bass clef, common time. Chords: Cm7, F7, Bb7, Bb7. Includes accents and a triplet.

Third system of musical notation. Treble clef, bass clef, common time. Chords: F7, D7 alt., Gm7. Includes accents and a triplet.

Fourth system of musical notation. Treble clef, bass clef, common time. Chords: C7 alt., F7, D7, Gm7, C7. Includes accents and fingerings: 4 3, 1, 2 1.

Blues For The Birds

First system of musical notation for 'Blues For The Birds'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The time signature is common time (C). The first staff contains a melodic line with notes and rests, including fingerings (5, 4, 2, 3, 2, 5, 4, 2, 1) and accents. The second staff contains a bass line with chords and notes. Chord symbols above the first staff are: FM7, Em7(b5), A7alt., Dm7, G7, Cm7, and F7.

Second system of musical notation for 'Blues For The Birds'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The time signature is common time (C). The first staff contains a melodic line with notes and rests, including fingerings (4, 1, 4, 2, 1) and accents. The second staff contains a bass line with chords and notes. Chord symbols above the first staff are: Bbm7, Bbm7 Eb7, Am7, D7, Abm7, and Db7.

Third system of musical notation for 'Blues For The Birds'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The time signature is common time (C). The first staff contains a melodic line with notes and rests, including fingerings (5, 5, 4, 2, 4, 3, 4) and accents. The second staff contains a bass line with chords and notes. Chord symbols above the first staff are: Gm7, C7(b9), Am7, D7, Gm7, and C7.

*Note the break in voice-leading in the left hand in bars 2 and 4.

Rhythm

1 $B\flat M7$ $B^{\circ}7$ $Cm7$ $C^{\#}7$ $Dm7$ $G7(b9)$

4 $Cm7$ $F7(b9)$ $Fm7$ $B\flat7$ $E\flat M7$ $A\flat7$

7 $Dm7$ $G7$ $Cm7$ $F7$ $Cm7$ $F7(b9)$ $B\flat M7$

11 $A\flat M7$ $D7$ $Dm7$ $G7$

15 $Gm7$ $C7$ $Cm7$ $F7$ $F7alt.$

D.C. al Fine
Use 2nd Ending

*In bar 10 the staggered L.H. entrance lessens the minor 2nd dissonance between the top chord voice and the melody.

*In bars 13 and 17 the voice leading is broken to better complement the melody.

A Minor Thing

Chords: Cm7, Cm6, Dm7(b5), G7alt., Cm7, Cm6

Chords: Gm7(b5), C7alt., Fm7, Dm7(b5), G7alt.

Chords: Cm7, F7, Bbm7, Eb7, Ebm7, Ab7

Chords: Dm7(b5), G7alt., Cm7, Eb7, Ab7, Db7

*In bar 1 and 3, minor 7th and minor 6th voicings are used interchangeably, since the Cm6 is a I function chord.

*In bar 8, note the break in L.H. voice-leading.

2 Guide Tones

This chapter presents voicings which use the three most essential harmonic voices: the root (in the left hand) and the third and seventh (in the right hand.) These notes are the foundation of mainstream jazz harmony; any additional tones are for coloration. With these three voices alone we can distinguish between, major, dominant, minor, and diminished quality chords. The two right hand notes are sometimes called "guide tones."

These voicings provide enough harmonic information to provide a simple but satisfying accompaniment for most tunes, and sound especially full when played on an electronic instrument. They are also particularly useful for supporting a big band in ensemble passages in which the piano part indicates chord symbols with fast -moving rhythmic hits and lots of chord extensions. In such situations the band is already providing the full harmony, so you can reduce the harmony to simple guide tones. This helps you to interpret the symbols quickly and to execute the harmony with rhythmic conviction.

Most importantly, mastering guide tones makes you understand an essential principle of good harmonic voice-leading: the smooth resolution of the thirds and sevenths of chords through a progression. Notice how the third and seventh switch positions whenever there is root movement of a fourth, such as in exercises 2-1, 2-2, and 2-3.

To place these guide tone voicings in the most effective register:

- a) Play the L.H. root as low as you wish, but always at least a fifth below your R.H. thumb.
- b) Play the R.H. notes between D below middle C and A above middle C. The R.H. will almost always form an interval of a perfect 4th, a perfect 5th, or a tri-tone.

Guide tone voicings are useful in other contexts besides comping. When applied to tunes, the connected voices horizontally form two lines a fourth apart, providing an excellent basis for harmonic backgrounds when scored for other instruments. You can write one or two part backgrounds as simple whole or half notes, or you can rhythmically embellish them. Your mastery of guide tones will also enhance your hearing of melodic shape; they can become "target" or arrival notes in lines which you compose or improvise.

One interesting variation of this chapter's voicing format is achieved by adding a perfect fifth above the LH root on minor and major chords. Examine and practice the II-V-I variations on pages 34 and 36, and experiment with adding a fifth to the root in other circumstances. This extra voice fattens the sound considerably without disturbing the voice-leading.

In any case, do not leave this chapter until you can quickly find the thirds and sevenths through any progression. This foundation will make it much easier for you to hear and comprehend other voicing formats.

EXERCISE 2-1A : II-V-I

1. Memorize as written, repeating each key area many times.
2. Practice the first three voicings individually in all keys. See Appendix A.
3. Play progression in all keys using Practice Patterns # 1,3,5,6,8,10,12.

A1

Em7 A7 DM7 Dm7 G7 CM7 Cm7 F7 BbM7

Bbm7 Eb7 AbM7 Abm7 Db7 GbM7 F#m7 B7 EM7

A2

Ebm7 Ab7 DbM7 C#m7 F#7 BM7 Bm7 E7 AM7

Am7 D7 GM7 Gm7 C7 FM7 Fm7 Bb7 EbM7

A1

Em7	E	D	G
A7	A	C#	G
DM7	D	C#	F#
Dm7	D	C	F
G7	G	B	F
CM7	C	B	E
Cm7	C	Bb	Eb
F7	F	A	Eb
BbM7	Bb	A	D
Bbm7	Bb	Ab	Db
Eb7	Eb	G	Db
AbM7	Ab	G	C
Abm7	Ab	Gb	B
Db7	Db	F	B
GbM7	Gb	F	Bb
F#m7	F#	E	A
B7	B	D#	A
EM7	E	D#	G#

A2

Ebm7	Eb	Db	Gb
Ab7	Ab	C	Gb
DbM7	Db	C	F
C#m7	C#	B	E
F#7	F#	A#	E
BM7	B	A#	D#
Bm7	B	A	D
E7	E	G#	D
AM7	A	G#	C#
Am7	A	G	C
D7	D	F#	C
GM7	G	F#	B
Gm7	G	F	Bb
C7	C	E	Bb
FM7	F	E	A
Fm7	F	Eb	Ab
Bb7	Bb	D	Ab
EbM7	Eb	D	G

Formula

New Key
1 Step Down

IIm7	V7	IM7	IIm7
3	7	3	3
7	3	7	7
R	R	R	R

Note: Arrows in the original image indicate voice leading: 3 to 7 (m2), 7 to 3 (m2), R to R (5 to 4).

LH Finger Movement: Use the thumb and 4th finger on roots, first down a perfect fifth, then up a perfect fourth.

RH Finger Movement: Use the thumb and 3rd finger throughout.

II chord forms a perfect fourth interval built on the seventh of the minor chord.

II to V: Interval opens to a tri-tone. The bottom voice (thumb) drops a half step while the top voice stays constant.

V to I: Now the interval closes to a perfect fourth again. The top voice drops a half step while the bottom voice stays constant.

I to new II: Both voices drop a half step.



Variations

1. Em7 A7 DM7 2. Em7 A7 Dm6

EXERCISE 2-1B : II-V-I

1. Memorize as written, repeating each key area many times.
2. Practice the first three voicings individually in all keys. See Appendix A.
3. Play progression in all keys using Practice Patterns # 2,4,5,7,9,11,12.

B1

Bm7 E7 AM7 Am7 D7 GM7 Gm7 C7 FM7

Musical notation for exercise B1, first system. Treble clef with chords Bm7, E7, AM7, Am7, D7, GM7. Bass clef with chords Gm7, C7, FM7. Includes fingering numbers 1, 3, 4.

Fm7 Bb7 EbM7 Ebm7 Ab7 DbM7 C#m7 F#7 BM7

Musical notation for exercise B1, second system. Treble clef with chords Fm7, Bb7, EbM7, Ebm7, Ab7, DbM7. Bass clef with chords C#m7, F#7, BM7. Includes 'R.H.' marking.

B2

Bbm7 Eb7 AbM7 Abm7 Db7 Gbm7 F#m7 B7 EM7

Musical notation for exercise B2, first system. Treble clef with chords Bbm7, Eb7, AbM7, Abm7, Db7, Gbm7. Bass clef with chords F#m7, B7, EM7.

Em7 A7 DM7 Dm7 G7 CM7 Cm7 F7 BbM7

Musical notation for exercise B2, second system. Treble clef with chords Em7, A7, DM7, Dm7, G7, CM7. Bass clef with chords Cm7, F7, BbM7. Includes 'R.H.' marking.

B1

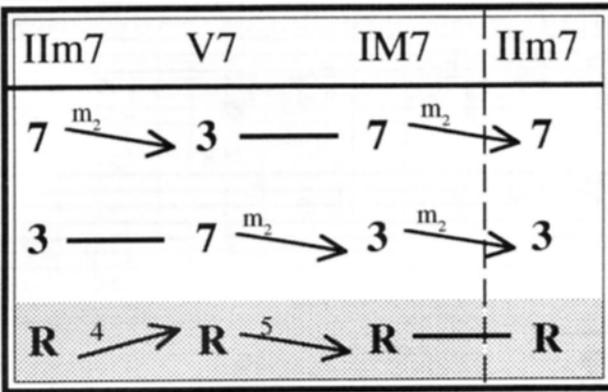
Bm7	B	D	A
E7	E	D	G#
AM7	A	C#	G#
Am7	A	C	G
D7	D	C	F#
GM7	G	B	F#
Gm7	G	Bb	F
C7	C	Bb	E
FM7	F	A	E
Fm7	F	Ab	Eb
Bb7	Bb	Ab	D
Ebm7	Eb	G	D
Ebm7	Eb	Gb	Db
Ab7	Ab	Gb	C
DbM7	Db	F	C
C#m7	C#	E	B
F#7	F#	E	A#
BM7	B	D#	A#

B2

Bbm7	Bb	Db	Ab
Eb7	Eb	Db	G
AbM7	Ab	C	G
G#m7	G#	B	F#
C#7	C#	B	F
F#M7	F#	A#	F
F#m7	F#	A	E
B7	B	A	D#
EM7	E	G#	D#
Em7	E	G	D
A7	A	G	C#
DM7	D	F#	C#
Dm7	D	F	C
G7	G	F	B
CM7	C	E	B
Cm7	C	Eb	Bb
F7	F	Eb	A
BbM7	Bb	D	A

Formula

New Key
1 Step Down



LH Finger Movement: Use 4th finger and the thumb on roots, first up a perfect fourth, then down a perfect fifth.

RH Finger Movement: Use the thumb and 3rd finger throughout.

II chord forms a perfect fifth interval built on the third of the minor chord.

II to V: The interval closes to a tri-tone. The bottom voice (thumb) stays constant while the top voice drops a half step.

V to I: The interval opens back to a perfect fifth. Now the bottom voice (thumb) drops a half step while the top voice stays constant.

I to new II: Both voices drop a half step.



Variations

1. **Bm7** **E7** **AM7** 2. **Bm7** **E7** **Am6**

EXERCISE 2-2: DOMINANT CYCLE

1. Play and memorize as written.
2. Memorize again, beginning each with the second (R-37) voicing. Always recite roots.
3. Use practice patterns #25-26.

1

E7 A7 D7 G7 C7 F7 B \flat 7 E \flat 7 A \flat 7 D \flat 7 F \sharp 7 B7

2

E \flat 7 A \flat 7 D \flat 7 G \flat 7 B7 E7 A7 D7 G7 C7 F7 B \flat 7

Formula

New Key
1 Step Down

I7	IV7	I7
3	7	3
7	3	7
R	R	R

Arrows indicate the movement between notes: 3 to 7 (m₂), 7 to 3 (m₂), 7 to 3 (m₂), 3 to 7 (m₂), R to R (4), R to R (5).

1

E7	E	D	G \sharp
A7	A	C \sharp	G
D7	D	C	F \sharp
G7	G	B	F
C7	C	B \flat	E
F7	F	A	E \flat
B \flat 7	B \flat	A \flat	D
E \flat 7	E \flat	G	D \flat
A \flat 7	A \flat	G \flat	C
D \flat 7	D \flat	F	B
F \sharp 7	F \sharp	E	A \sharp
B7	B	D \sharp	A

2

E \flat 7	E \flat	D \flat	G
A \flat 7	A \flat	C	G \flat
D \flat 7	C \sharp	B	F
G \flat 7	F \sharp	A \sharp	E
B7	B	A	D \sharp
E7	E	G \sharp	D
A7	A	G	C \sharp
D7	D	F \sharp	C
G7	G	F	B
C7	C	E	B \flat
F7	F	E \flat	A
B \flat 7	B \flat	D	A \flat

EXERCISE 2-4A: DIMINISHED / TRI-TONE SUB

1. Practice first 5 chords and last 5 chords separately; then combine.
2. Memorize in all keys as written.
3. Use practice pattern #29.

A1 CM7 C#°7 Dm7 D#°7 Em7 Eb7 Dm7 D♭7 CM7

A2 FM7 F#°7 Gm7 G#°7 Am7 A♭7 Gm7 G♭7 FM7

A3 B♭M7 B°7 Cm7 C#°7 Dm7 D♭7 Cm7 B7 B♭M7

A4 E♭M7 E°7 Fm7 F#°7 Gm7 G♭7 Fm7 E7 E♭M7

A1

C	B	E
C#	Bb	E
D	C	F
D#	C	F#
E	D	G
Eb	Db	G
D	C	F
Db	B	F
C	B	E

A2

F	E	A
F#	Eb	A
G	F	Bb
G#	F	B
A	G	C
Ab	Gb	C
G	F	Bb
Gb	E	Bb
F	E	A

A3

Bb	A	D
B	Ab	D
C	Bb	Eb
C#	Bb	E
D	C	F
Db	B	F
C	Bb	Eb
B	A	D#
Bb	A	D

A4

Eb	D	G
E	Db	G
F	Eb	Ab
F#	Eb	A
G	F	Bb
Gb	E	Bb
F	Eb	Ab
E	D	G#
Eb	D	G

A5

AbM7 A°7 Bbm7 B°7 Cm7 B7 Bbm7 A7 AbM7

A6

Dbm7 D°7 Ebm7 E°7 Fm7 E7 Ebm7 D7 DbM7

A7

Gbm7 G°7 Abm7 A°7 Bbm7 A7 Abm7 G7 Gbm7

A8

Bm7 C°7 C#m7 D°7 D#m7 D7 C#m7 C7 Bm7

A5

Ab	G	C
A	Gb	C
Bb	Ab	Db
B	Ab	D
C	Bb	Eb
B	A	D#
Bb	Ab	Db
A	G	C#
Ab	G	C

A6

Db	C	F
D	B	F
Eb	Db	Gb
E	Db	G
F	Eb	Ab
E	D	G#
Eb	Db	Gb
D	C	F#
Db	C	F

A7

Gb	F	Bb
G	E	Bb
Ab	Gb	B
A	Gb	C
Bb	Ab	Db
A	G	C#
Ab	Gb	B
G	F	B
Gb	F	Bb

A8

B	A#	D#
C	A	D#
C#	B	E
D	B	F
D#	C#	F#
D	C	F#
C#	B	E
C	Bb	E
B	A#	D#

A9

EM7 F°7 F#m7 G°7 G#m7 G7 F#m7 F7 EM7

R.H.

AM7 A#°7 Bm7 C°7 C#m7 C7 Bm7 Bb7 AM7

A10

A11

DM7 D#°7 Em7 F°7 F#m7 F7 Em7 Eb7 DM7

A12

GM7 G#°7 Am7 A#°7 Bm7 Bb7 Am7 Ab7 GM7

A9

E	D#	G#
F	D	G#
F#	E	A
G	E	A#
G#	F#	B
G	F	B
F#	E	A
F	Eb	A
E	D#	G#

A10

A	G#	C#
A#	G	C#
B	A	D
C	A	D#
C#	B	E
C	Bb	E
B	A	D
Bb	Ab	D
A	G#	C#

A11

D	C#	F#
D#	C	F#
E	D	G
F	D	G#
F#	E	A
F	Eb	A
E	D	G
Eb	Db	G
D	C#	F#

A12

G	F#	B
G#	F	B
A	G	C
A#	G	C#
B	A	D
Bb	Ab	D
A	G	C
Ab	Gb	C
G	F#	B

EXERCISE 2-4 B: DIMINISHED / TRI-TONE SUB

1. Practice first 5 chords and last 5 chords separately; then combine.
2. Memorize in all keys as written.
3. Use practice pattern #30.

B1

CM7 C#°7 Dm7 D#°7 Em7 E♭7 Dm7 D♭7 CM7

B2

FM7 F#°7 Gm7 G#°7 Am7 A♭7 Gm7 G♭7 FM7

B3

B♭M7 B°7 Cm7 C#°7 Dm7 D♭7 Cm7 B7 B♭M7

B4

E♭M7 E°7 Fm7 F#°7 Gm7 G♭7 Fm7 E7 E♭M7

B1

C	E	B
C#	E	Bb
D	F	C
D#	F#	C
E	G	D
E♭	G	D♭
D	F	C
D♭	F	B
C	E	B

B2

F	A	E
F#	A	E♭
G	B♭	F
G#	B	F
A	C	G
A♭	C	G♭
G	B♭	F
G♭	B♭	E
F	A	E

B3

B♭	D	A
B	D	A♭
C	E♭	B♭
C#	E	B♭
D	F	C
D♭	F	B
C	E♭	B♭
B	D#	A
B♭	D	A

B4

E♭	G	D
E	G	D♭
F	A♭	E♭
F#	A	E♭
G	B♭	F
G♭	B♭	E
F	A♭	E♭
E	G#	D
E♭	G	D

B5

AbM7 A°7 Bbm7 B°7 Cm7 B7 Bbm7 A7 AbM7

B6

Dbm7 D°7 Ebm7 E°7 Fm7 E7 Ebm7 D7 DbM7

R.H.

B7

Gbm7 G°7 Abm7 A°7 Bbm7 A7 Abm7 G7 Gbm7

B8

BM7 C°7 C#m7 D°7 D#m7 D7 C#m7 C7 BM7

R.H.

B5

Ab	C	G
A	C	Gb
Bb	Db	Ab
B	D	Ab
C	Eb	Bb
B	D#	A
Bb	Db	Ab
A	C#	G
Ab	C	G

B6

Db	F	C
D	F	B
Eb	Gb	Db
E	G	Db
F	Ab	Eb
E	G#	D
Eb	Gb	Db
D	F#	C
Db	F	C

B7

Gb	Bb	F
G	Bb	E
Ab	B	Gb
A	C	Gb
Bb	Db	Ab
A	C#	G
Ab	B	Gb
G	B	F
Gb	Bb	F

B8

B	D#	A#
C	D#	A
C#	E	B
D	F	B
D#	F#	C#
D	F#	C
C#	E	B
C	E	Bb
B	D#	A#

EM7 F°7 F#m7 G°7 G#m7 G7 G#m7 F7 EM7

B9

AM7 A#°7 Bm7 C°7 C#m7 C7 Bm7 B7 AM7

B10

DM7 D#°7 Em7 F°7 F#m7 F7 Em7 E♭7 DM7

B11

GM7 G#°7 Am7 A#°7 Bm7 B♭7 Am7 A♭7 GM7

B12

B9

E	G#	D#
F	G#	D
F#	A	E
G	A#	E
G#	B	F#
G	B	F
F#	A	E
F	A	E♭
E	G#	D#

B10

A	C#	G#
A#	C#	G
B	D	A
C	D#	A
C#	E	B
C	E	B♭
B	D	A
B♭	D	A♭
A	C#	G#

B11

D	F#	C#
D#	F#	C
E	G	D
F	G#	D
F#	A	E
F	A	E♭
E	G	D
E♭	G	D♭
D	F#	C#

B12

G	B	F#
G#	B	F
A	C	G
A#	C#	G
B	D	A
B♭	D	A♭
A	C	G
A♭	C	G♭
G	B	F#



TURNAROUNDS

Practice in all keys using rhythms in Appendix C.

1. CM7 Am7 Dm7 G7 2. CM7 Am7 Dm7 G7

3. CM7 Am7 Dm7 G7 4. CM7 Am7 DM7 G7

5. CM7 A7 D7 G7 6. CM7 A7 D7 G7

7. CM7 EbM7 AbM7 DbM7 8. CM7 EbM7 AbM7 DbM7

9. CM7 EbM7 AbM7 DbM7 10. CM7 EbM7 AbM7 DbM7

11. CM7 Eb^o7 Dm7 D^bM7 12. CM7 Eb^o7 Dm7 D^bM7

13. C7 G7 C7 14. C7 G7 C7

15. CM7 FM7 CM7 16. CM7 FM7 CM7

17. CM7 FM7 CM7 18. CM7 FM7 CM7

Shew's Blues

F7
3
B \flat 7
F7

R.H.

L.H. or R.H.

L.H.

Cm7
F7
B \flat 7
3
B \flat 7

F7
D7 alt.
Gm7

C7 alt.
F7
D7 alt.
Gm7
C7

See p. 28 for suggested fingerings and articulations of the melody.

Blues For The Birds

The musical score is written in a 12-measure blues format, divided into four systems of two staves each. The top staff is labeled 'R.H.' (Right Hand) and the bottom staff is labeled 'L.H. or R.H.' (Left Hand or Right Hand). The key signature has one flat (B-flat), and the time signature is common time (C).

System 1: Chords: FM7, Em7(b5), A7alt., Dm7, G7. The melody starts with a quarter note B-flat, followed by eighth notes G, A, B-flat, and a quarter note C. The accompaniment features a steady bass line with chords.

System 2: Chords: Cm7, F7, Bbm7, Bbm7, Eb7. The melody continues with eighth notes G, A, B-flat, and a quarter note C. The accompaniment includes a walking bass line.

System 3: Chords: Am7, D7, Abm7, Db7, Gm7. The melody features a quarter note B-flat, eighth notes G, A, B-flat, and a quarter note C. The accompaniment has a consistent bass line.

System 4: Chords: C7(b9), Am7, D7, Gm7, C7. The melody concludes with a quarter note B-flat, eighth notes G, A, B-flat, and a quarter note C. The accompaniment ends with a final chord.

See p. 29 for suggested fingerings and articulations of the melody.

Rhythm

R.H. $B\flat M7$ $B^{\circ}7$ $Cm7$ $C^{\sharp}7$ $Dm7$ $G7^{(b9)}$
 L.H. or R.H.
 L.H. $Cm7$ $F7^{(b9)}$ $Fm7$ $B\flat7$ $E\flat M7$ $A\flat7$
 $Dm7$ $G7$ $Cm7$ $F7$ $Cm7$ $F7^{(b9)}$ $B\flat M7$ *Fine*
 $Am7$ $D7$ $Dm7$ $G7$
 $Gm7$ $C7$ $Cm7$ $F7$ $F7alt.$
D.C. al Fine
Use 2nd ending

See p. 30 for suggested fingerings and articulations of the melody.

A Minor Thing

Chord symbols for the first system: Cm7, Cm6, Dm7(b5), G7 alt., Cm7, Cm6

Chord symbols for the second system: Gm7(b5), C7 alt., Fm7, Dm7(b5), G7 alt.

Chord symbols for the third system: Cm7, F7, Bbm7, Eb7, Ebm7, Ab7

Chord symbols for the fourth system: Dm7(b5), G7alt., Cm7, Eb7, Ab7, Db7

* The melody is raised an octave to avoid colliding with 2-note voicings.

See p. 31 for suggested fingerings and articulations of the melody.

3 Four Voice Shell Extensions

Four voice shell extensions are an expansion of the voicings presented in chapter 1, and are mainly used for two-handed comping. The left hand plays R-3 or R-7 shells. The right hand plays two notes: one is either the third or seventh, while the other is either a fifth or a harmonic extension (see p.3). By adding extensions to dominant chords and then raising or lowering them, we create special harmonic tensions called **dominant alterations**, which strengthen the harmonic pull toward a resolution.

Exercise 3-2 introduces voicings with two dominant alterations (b9 and #5) within the context of the minor II-V-I progression. But these altered dominant chords are also used quite commonly when resolving to major chords. Examples of this are presented as Dominant Alteration Secondary Exercises in 3-1. Also note that the #9, b5, and #4 extensions are introduced in various other secondary exercises as well.

When should you use an altered dominant voicing? Your ear is always the final judge, but here are some guidelines:

1. Dominant chords resolving up a fourth to minor chords almost always sound best with dominant alterations replacing a natural 9th or 13th.
2. Dominant chords resolving up a fourth to major or other dominant chords are frequently altered, as long as the melody does not emphasize or pass through a conflicting 9th or 13th.

If you are comping behind improvised jazz choruses where the original melody has been abandoned, you can use dominant alterations freely in V-I resolutions. Listen to the soloist to hear if he/she is using altered tensions in the improvised line. In any case, it is always safe to follow an unaltered dominant with an altered dominant just before the harmony resolves. For example:



The altered dominant voicings of this chapter utilize either a b9 or a +5. When you are harmonizing a lead sheet, you can usually apply these voicing tensions interchangeably to any altered harmony in a tune. For example: if the chord symbol on a tune specifies C7+5, you can usually use a voicing of C7b9 if that inversion (based off the third) leads more strongly. Since this chapter is about mastery of this specific 4-voice format, always choose the inversion which provides the best voice-leading.

If you have mastered the voicings in chapter 1, the new sounds generated in this chapter will originate in your right hand. Pay attention to the right hand interval structures that occur: M2, m3, M3, and P4. To place the voicings in the most effective keyboard range, follow these guidelines:

- 1) Your LH thumb (the third or seventh or the chord) should fall no lower than D below middle C.
- 2) The top voice in your RH should be placed no higher than C# an octave above middle C.

EXERCISE 3-1A : II-V-I

1. Memorize as written, repeating each key area many times.
2. Practice the first three voicings individually in all keys. See Appendix A.
3. Play progression in all keys using Practice Patterns # 1,3,5,6,8,10,12.

A1

Em7 A7 DM7 Dm7 G7 CM7 Cm7 F7 B \flat M7

1 5 1 5 1 5

B \flat m7 E \flat 7 A \flat M7 A \flat m7 D \flat 7 G \flat M7 F \sharp m7 B7 E \sharp M7

A2

E \flat m7 A \flat 7 D \flat M7 C \sharp m7 F \sharp 7 B \sharp M7 Bm7 E7 A \sharp M7

A \sharp m7 D7 G \sharp M7 G \flat m7 C7 F \sharp M7 F \flat m7 B \flat 7 E \flat M7

A1

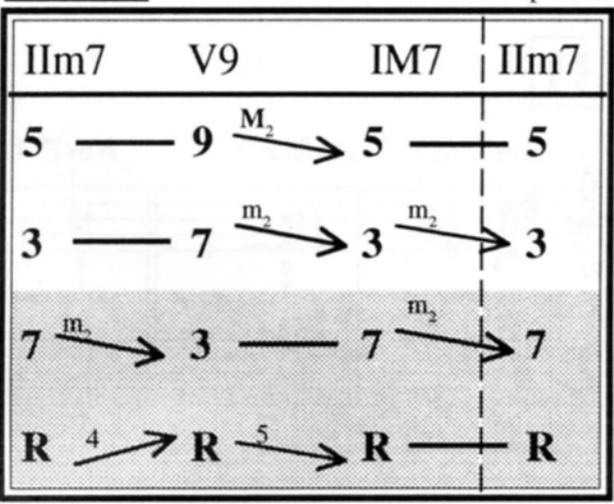
A2

Em7	E	D	G	B
A7	A	C#	G	B
DM7	D	C#	F#	A
Dm7	D	C	F	A
G7	G	B	F	A
CM7	C	B	E	G
Cm7	C	Bb	Eb	G
F7	F	A	Eb	G
BbM7	Bb	A	D	F
Bbm7	Bb	Ab	Db	F
Eb7	Eb	G	Db	F
AbM7	Ab	G	C	Eb
Abm7	Ab	Gb	B	Eb
Db7	Db	F	B	Eb
GbM7	Gb	F	Bb	Db
F#m7	F#	E	A	C#
B7	B	D#	A	C#
EM7	E	D#	G#	B

Ebm7	Eb	Db	Gb	Bb
Ab7	Ab	C	Gb	Bb
DbM7	Db	C	F	Ab
C#m7	C#	B	E	G#
F#7	F#	A	E	G#
BM7	B	A#	D#	F#
Bm7	B	A	D	F#
E7	E	G	D	F#
AM7	A	G#	C#	E
Am7	A	G	C	E
D7	D	F#	C	E
GM7	G	F#	B	D
Gm7	G	F	Bb	D
C7	C	E	Bb	D
FM7	F	E	A	C
Fm7	F	E	Ab	C
Bb7	Bb	D	Ab	C
EbM7	Eb	D	G	Bb

Formula

New Key
1 Step Down



LH Finger Movement: Same as in Ex.1-1A. See p. 23.

RH Finger Movement: Use thumb and 3rd finger throughout.

II chord forms a major third interval built on third of the minor chord

II to V: Both voices stay constant.

V to I: The bottom voice (thumb) drops a half step, while the top (2nd finger) drops a whole step, forming a minor third interval.

I to new II: Opens to a major third interval. The bottom voice drops a half step, while the top voice stays constant.



Dominant Alterations

1. **Em7** **A7^(b9)** **DM7 - 6** 2. **Em7** **A7^(#9 - b9)** **D6** **D⁶**

EXERCISE 3-1B : II-V-I

1. Memorize as written, repeating each key area many times.
2. Practice the first three voicings individually in all keys. See Appendix A.
3. Play progression in all keys using Practice Patterns # 2,4,5,7,9,11,12.

B1

Bm7 E7 AM7 Am7 D7 GM7 Gm7 C7 FM7

1 2 1 5 1 3 1 2

Fm7 Bb7 EbM7 Ebm7 Ab7 DbM7 C#m7 F#7 BM7

B2

Bbm7 Eb7 AbM7 Abm7 Db7 GbM7 F#m7 B7 EM7

Em7 A7 DM7 Dm7 G7 CM7 Cm7 F7 BbM7

B1

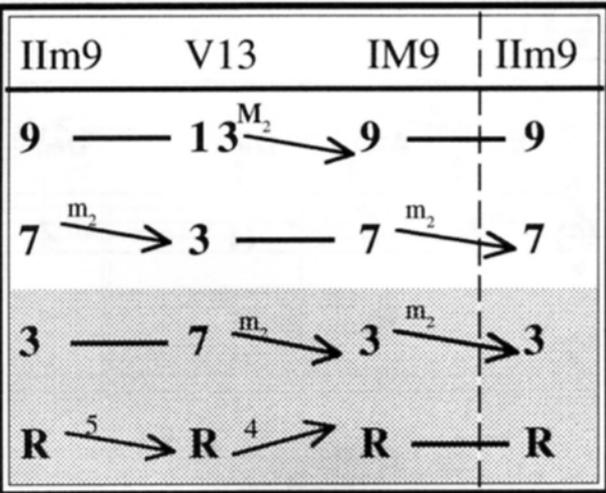
B2

Bm7	B	D	A	C#
E7	E	D	G#	C#
AM7	A	C#	G#	B
Am7	A	C	G	B
D7	D	C	F#	B
GM7	G	B	F#	A
Gm7	G	Bb	F	A
C7	C	Bb	E	A
FM7	F	A	E	G
Fm7	F	Ab	Eb	G
Bb7	Bb	Ab	D	G
Ebm7	Eb	G	D	F
Ebm7	Eb	Gb	Db	F
Ab7	Ab	Gb	C	F
DbM7	Db	F	C	Eb
C#m7	C#	E	B	D#
F#7	F#	E	A#	D#
BM7	B	D#	A#	C#

Bbm7	Bb	Db	Ab	C
Eb7	Eb	Db	G	C
AbM7	Ab	C	G	Bb
G#m7	G#	B	F#	A#
C#7	C#	B	F	A#
F#M7	F#	A#	F	G#
F#m7	F#	A	E	G#
B7	B	A	D#	G#
EM7	E	G#	D#	F#
Em7	E	G	D	F#
A7	A	G	C#	F#
DM7	D	F#	C#	E
Dm7	D	F	C	E
G7	G	F	B	E
CM7	C	E	B	D
Cm7	C	Eb	Bb	D
F7	F	Eb	A	D
BbM7	Bb	D	A	C

Formula

New Key
1 Step Down



LH Finger Movement: Same as in Ex.1B. See p. 24.

RH Finger Movement: Use thumb and 3rd finger throughout

II chord forms a major third interval built on the seventh of the minor chord.

II to V: Opens to a perfect fourth interval. The bottom voice (thumb) drops a half step, while the top voice (3rd finger) stays constant.

V to I: Closes to a minor third interval. The bottom voice stays constant, while the top voice drops a whole step.

I to new II: Opens to a major third interval. The bottom voice drops a half step and the top voice stays constant.

Dominant Alterations

1. **Bm9** **E7(#5)** **AM9** 2. **Bm9** **E7(b5)** **A⁶**

EXERCISE 3-2A: MINOR II-V-I

1. Memorize as written, repeating each key area many times.
2. Practice the first two voicings in all keys. See Appendix A.
3. Play in all keys using Practice Patterns # 13,15, 17, 18, 20, 22, 24.

A1

Em7(b5) A7alt. Dm7 Dm7(b5) G7alt. Cm7 Cm7(b5) F7alt. Bb7m7

Bb7m7(b5) Eb7alt. Ab7m7 Ab7m7(b5) Db7alt. Gb7m7 F#m7(b5) B7alt. Em7

A2

Fm7(b5) Bb7alt. Eb7m7 Eb7m7(b5) Ab7alt. Db7m7 C#m7(b5) F#7alt. Bm7

Bm7(b5) E7alt. Am7 Am7(b5) D7alt. Gm7 Gm7(b5) C7alt. Fm7

A1

E Ø	E	D	G	Bb
A7alt	A	C#	G	Bb
Dm7	D	C	F	A
D Ø	D	C	F	Ab
G7alt	G	B	F	Ab
Cm7	C	Bb	Eb	G
C Ø	C	Bb	Eb	Gb
F7alt	F	A	Eb	Gb
Bbm7	Bb	Ab	Db	F
Bb Ø	Bb	Ab	Db	E
Eb7alt	Eb	G	Db	E
Abm7	Ab	Gb	B	Eb
Ab Ø	Ab	Gb	B	D
Db7alt	Db	F	B	D
Gbm7	Gb	E	A	Db
F# Ø	F#	E	A	C
B7alt	B	D#	A	C
Em7	E	D	G	B

A2

F Ø	F	Eb	Ab	B
Bb7alt	Bb	D	Ab	B
Ebm7	Eb	Db	Gb	Bb
Eb Ø	Eb	Db	Gb	A
Ab7alt	Ab	C	Gb	A
Dbm7	Db	B	E	Ab
C# Ø	C#	B	E	G
F#7alt	F#	A#	E	G
Bm7	B	A	D	F#
B Ø	B	A	D	F
E7alt	E	G#	D	F
Am7	A	G	C	E
A Ø	A	G	C	Eb
D7alt	D	F#	C	Eb
Gm7	G	F	Bb	D
G Ø	G	F	Bb	Db
C7alt	C	E	Bb	Db
Fm7	F	Eb	Ab	C

Formula

New Key
1 Step Down

IIm7 ^{b5}	V7 ^{b9}	I	IIm7
b5	b9 $\xrightarrow{m_2}$ 5 $\xrightarrow{m_2}$ b5		b5
3	7 $\xrightarrow{M_2}$ 3	3	3
7	3 $\xrightarrow{m_2}$ 7	7	7
R	R $\xrightarrow{4}$ R $\xrightarrow{5}$ R	R	R

LH Finger Movement: Same as in 3-1 A (p.53) except resolving to a minor 7th instead of a major 7th interval on I chord; the I chord stays constant as it becomes the II chord of the next key.

RH Finger Movement: Use thumb and 2nd finger throughout.

II chord forms a minor third interval built on third of the minor chord

II to V: Both voices stay constant.

V to I: Forms a major third interval. The bottom voice (thumb) drops a whole step; the top (2nd finger) drops a half step.

I to new II: Interval closes to a minor third. The bottom voice stays constant; the top voice drops a half step.

Dominant Alterations

1. $Em7^{(b5)}$ $A7^{(\#9)}$ $Dm6$ 2. $Em7^{(b5)}$ $A7^{(b9-\#9)}$ $Dm\Delta7$

EXERCISE 3-2B: MINOR II-V-I

1. Memorize as written, repeating each key area many times.
2. Practice the first two voicings in all keys. See Appendix A.
3. Play in all keys using Practice Patterns # 14,16, 17, 19, 21, 23, 24.

B1

Bm7^(b5) **E7alt.** **Am7** **Am7^(b5)** **D7alt.** **Gm7** **Gm7^(b5)** **C7alt.** **Fm7**

Fm7^(b5) **B7alt.** **Ebm7** **Ebm7^(b5)** **A7alt.** **Dbm7** **C#m7^(b5)** **F#7alt.** **Bm7**

B2

Cm7^(b5) **F7alt.** **Bbm7** **Bbm7^(b5)** **E7alt.** **Abm7** **G#m7^(b5)** **C#7alt.** **F#m7**

F#m7^(b5) **B7alt.** **Em7** **Em7^(b5)** **A7alt.** **Dm7** **Dm7^(b5)** **G7alt.** **Cm7**

B1

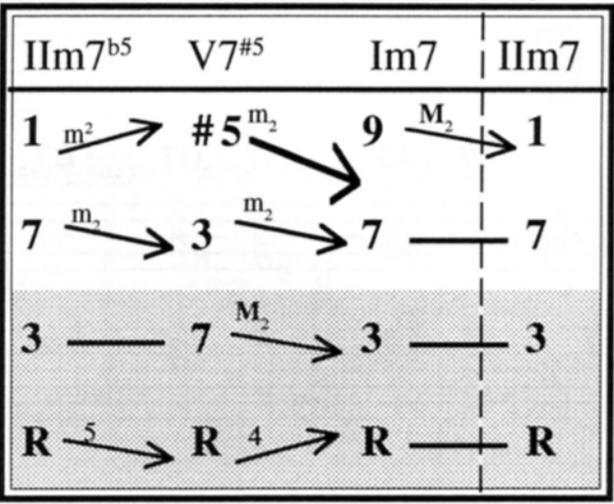
B2

B0	B	D	A	B
E7alt	E	D	G#	C
Am7	A	C	G	B
A0	A	C	G	A
D7alt	D	C	F#	A#
Gm7	G	Bb	F	A
G0	G	Bb	F	G
C7alt	C	Bb	E	Ab
Fm7	F	Ab	Eb	G
F0	F	Ab	Eb	F
Bb7alt	Bb	Ab	D	Gb
Ebm7	Eb	Gb	Db	F
Eb0	Eb	Gb	Db	Eb
Ab7alt	Ab	Gb	C	E
DbM7	Db	E	B	Eb
C#0	C#	E	B	C#
F#7alt	F#	E	A#	D
Bm7	B	D	A	C#

C0	C	Eb	Bb	C
F7alt	F	Eb	A	Db
Bbm7	Bb	Db	Ab	C
Bb0	Bb	Db	Ab	Bb
Eb7alt	Eb	Db	G	B
Abm7	Ab	B	Gb	Bb
G#0	G#	B	F#	G#
C#7alt	C#	B	F	A
F#m7	F#	A	E	G#
F#0	F#	A	E	F#
B7alt	B	A	D#	G
Em7	E	G	D	F#
E0	E	G	D	E
A7alt	A	G	C#	F
Dm7	D	F	C	E
D0	D	F	C	D
G7alt	G	F	B	Eb
Cm7	C	Eb	Bb	D

Formula

New Key
1 Step Down



LH Finger Movement: Same as in Ex. 3-1B (p.55), except resolving to a minor 3rd instead of a major 3rd interval on I chord; the I chord stays constant as it becomes II chord of the next key.

RH Finger Movement: Start with thumb and second finger.

II chord forms a major 2nd interval built on the seventh of the minor chord.

II to V: Interval opens to a major 3rd. The bottom voice (thumb) drops a half step; the top voice goes up a half step. Switch from second to third finger

V to I: Both voices drop a half step. Keep thumb and third finger.

I to new II: Interval closes to a major 2nd. The bottom voice stays constant; the top voice drops a step. Switch back to second finger.



Dominant Alterations

1. **Bm7^(b5) E7^(#11) Am⁶**

2. **Bm7^(b5) E7^(#5) Am9^{Δ7} Am6**

The musical notation shows two examples of dominant alterations. Example 1 consists of three chords: Bm7(b5) (B2, F, D, Gb), E7(#11) (E2, G, B, D, F#, C#), and Am6 (A2, C, E, G, Bb). Example 2 consists of four chords: Bm7(b5) (B2, F, D, Gb), E7(#5) (E2, G, B, D, F#), Am9Δ7 (A2, C, E, G, Bb, D, F#), and Am6 (A2, C, E, G, Bb).

EXERCISE 3-3 : DOMINANT CYCLE

1. Play and memorize as written.
2. Memorize again, beginning each with the second (R3-79) voicing. Always recite roots.
3. Use practice patterns #25-26.

1

E7 A7 D7 G7 C7 F7 Bb7 Eb7 Ab7 Db7 F#7 B7

2

Eb7 Ab7 Db7 Gb7 B7 E7 A7 D7 G7 C7 F7 Bb7

Formula

New Key
1 Step Down

I7	IV7	I7
13	9	13
3	7	3
7	3	7
R	R	R

Diagram illustrating the formula for moving from I7 to IV7 and back to I7, showing the relationship between the 13th, 9th, 3rd, and 7th degrees, and the roots (R). Arrows indicate the movement: 13 to 9 (M2), 9 to 13 (M2), 3 to 7 (m2), 7 to 3 (m2), and R to R (4 and 5 steps).

1

E7	E	D	G#	C#
A7	A	C#	G	B
D7	D	C	F#	B
G7	G	B	F	A
C7	C	Bb	E	A
F7	F	A	Eb	G
Bb7	Bb	Ab	D	G
Eb7	Eb	G	Db	F
Ab7	Ab	Gb	C	F
Db7	Db	F	B	Eb
F#7	F#	E	A#	D#
B7	B	D#	A	C#

2

Eb7	Eb	Db	G	C
Ab7	Ab	C	Gb	Bb
Db7	C#	B	F	A#
Gb7	F#	A#	E	G#
B7	B	A	D#	G#
E7	E	G#	D	F#
A7	A	G	C#	F#
D7	D	F#	C	E
G7	G	F	B	E
C7	C	E	Bb	D
F7	F	Eb	A	D
Bb7	Bb	D	Ab	C

EXERCISE 3-4 : MAJOR 7th CYCLE

1. Play and memorize as written.
2. Memorize again, beginning each with the second (R3-79) voicing. Always recite roots.
3. Use practice patterns #27-28.

1

EM7 AM7 DM7 GM7 CM7 FM7 B♭M7 E♭M7 A♭M7 D♭M7 F♯M7 B♭M7

2

E♭M7 A♭M7 D♭M7 G♭M7 B♭M7 E♭M7 AM7 DM7 GM7 CM7 FM7 B♭M7

Formula

New Key
1 Step Down

IM7	IVM7	IM7
5	9	5
3	7	3
7	3	7
R	R	R

Diagram illustrating the formula for moving a Major 7th chord (IM7) to a new key one step down (IVM7) and back to the original key (IM7). The diagram shows the relationship between the 5th and 9th degrees, the 3rd and 7th degrees, and the root (R) of the chords. Arrows labeled M₂ indicate the movement of the 5th and 9th degrees, and arrows labeled 4 and 5 indicate the movement of the root.

1

EM7	E	D#	G#	B
AM7	A	C#	G#	B
DM7	D	C#	F#	A
GM7	G	B	F#	A
CM7	C	B	E	G
FM7	F	A	E	G
B♭M7	B♭	A	D	F
E♭M7	E♭	G	D	F
A♭M7	A♭	G	C	E♭
D♭M7	D♭	F	C	E♭
F♯M7	F#	F	A#	C#
B♭M7	B	D#	A#	C#

2

E♭M7	E♭	D	G	B♭
A♭M7	A♭	C	G	B♭
D♭M7	D♭	C	F	A♭
G♭M7	G♭	B♭	F	A♭
B♭M7	B	A#	D#	F#
E♭M7	E	G#	D#	F#
AM7	A	G#	C#	E
DM7	D	F#	C#	E
GM7	G	F#	B	D
CM7	C	E	B	D
FM7	F	E	A	C
B♭M7	B♭	D	A	C

EXERCISE 3-5A: DIMINISHED / TRI-TONE SUB

1. Practice first 5 chords and last 5 chords separately; then combine.
 2. Memorize in all keys as written.
 3. Use practice pattern #29.

A1

CM7 C#°7 Dm7 D#°7 Em7 Eb7 Dm7 D°7 CM7

A2

Fm7 F#°7 Gm7 G#°7 Am7 A°7 Gm7 G°7 Fm7

A3

B°M7 B°7 Cm7 C#°7 Dm7 D°7 Cm7 B7 B°M7

A4

E°M7 E°7 Fm7 F#°7 Gm7 G°7 Fm7 E7 E°M7

A1

C	B	E	G
C#	Bb	E	G
D	C	F	A
D#	C	F#	A
E	D	G	B
Eb	Db	G	C
D	C	F	A
Db	B	F	Bb
C	B	E	G

A2

F	E	A	C
F#	Eb	A	C
G	F	Bb	D
G#	F	B	D
A	G	C	E
Ab	Gb	C	F
G	F	Bb	D
Gb	E	Bb	Eb
F	E	A	C

A3

Bb	A	D	F
B	Ab	D	F
C	Bb	Eb	G
C#	Bb	E	G
D	C	F	A
Db	B	F	Bb
C	Bb	Eb	G
B	A	D#	G#
Bb	A	D	F

A4

Eb	D	G	Bb
E	Db	G	Bb
F	Eb	Ab	C
F#	Eb	A	C
G	F	Bb	D
Gb	E	Bb	Eb
F	Eb	Ab	C
E	D	G#	C#
Eb	D	G	Bb

A5

AbM7 A°7 Bbm7 B°7 Cm7 B7 Bbm7 A7 AbM7

A6

Dbm7 D°7 Ebm7 E°7 Fm7 E7 Ebm7 D7 DbM7

A7

Gbm7 G°7 Abm7 A°7 Bbm7 A7 Abm7 G7 Gbm7

A8

Bm7 C°7 C#m7 D°7 D#m7 D7 C#m7 C7 Bm7

A5

Ab	G	C	Eb
A	Gb	C	Eb
Bb	Ab	Db	F
B	Ab	D	F
C	Bb	Eb	G
B	A	D#	G#
Bb	Ab	Db	F
A	G	C#	F#
Ab	G	C	Eb

A6

Db	C	F	Ab
D	B	F	Ab
Eb	Db	Gb	Bb
E	Db	G	Bb
F	Eb	Ab	C
E	D	G#	C#
Eb	Db	Gb	Bb
D	C	F#	B
Db	C	F	Ab

A7

Gb	F	Bb	Db
G	E	Bb	Db
Ab	Gb	B	Eb
A	Gb	C	Eb
Bb	Ab	Db	F
A	G	C#	F#
Ab	Gb	B	Eb
G	F	B	E
Gb	F	Bb	Db

A8

B	A#	D#	F#
C	A	D#	F#
C#	B	E	G#
D	B	F	G#
D#	C#	F#	A#
D	C	F#	B
C#	B	E	G#
C	Bb	E	A
B	A#	D#	F#

A9

EM7 F°7 F#m7 G°7 G#m7 G7 F#m7 F7 EM7

A10

AM7 A#°7 Bm7 C°7 C#m7 C7 Bm7 Bb7 AM7

A11

DM7 D#°7 Em7 F°7 F#m7 F7 Em7 Eb7 DM7

A12

GM7 G#°7 Am7 A#°7 Bm7 Bb7 Am7 Ab7 GM7

A9

E	D#	G#	B
F	D	G#	B
F#	E	A	C#
G	E	A#	C#
G#	F#	B	D#
G	F	B	E
F#	E	A	C#
F	Eb	A	D
E	D#	G#	B

A10

A	G#	C#	E
A#	G	C#	E
B	A	D	F#
C	A	D#	F#
C#	B	E	G#
C	Bb	E	A
B	A	D	F#
Bb	Ab	D	G
A	G#	C#	E

A11

D	C#	F#	A
D#	C	F#	A
E	D	G	B
F	D	G#	B
F#	E	A	C#
F	Eb	A	D
E	D	G	B
Eb	Db	G	C
D	C#	F#	A

A12

G	F#	B	D
G#	F	B	D
A	G	C	E
A#	G	C#	E
B	A	D	F#
Bb	Ab	D	G
A	G	C	E
Ab	Gb	C	F
G	F#	B	D

EXERCISE 3-5B: DIMINISHED / TRI-TONE SUB

1. Practice first 5 chords and last 5 chords separately; then combine.
2. Memorize in all keys as written.
3. Use practice pattern #30.

B1

CM7 C#°7 Dm7 D#°7 Em7 Eb7 Dm7 Db7 CM7

B2

Fm7 F#°7 Gm7 G#°7 Am7 A°7 Gm7 Gb7 Fm7

B3

Bbm7 B°7 Cm7 C#°7 Dm7 Db7 Cm7 B7 Bbm7

B4

Ebm7 E°7 Fm7 F#°7 Gm7 Gb7 Fm7 E7 Ebm7

B1

C	E	B	D
C#	E	Bb	E
D	F	C	F
D#	F#	C	F#
E	G	D	G
Eb	G	Db	F
D	F	C	E
Db	F	B	Eb
C	E	B	D

B2

F	A	E	G
F#	A	Eb	A
G	Bb	F	Bb
G#	B	F	B
A	C	G	C
Ab	C	Gb	Bb
G	Bb	F	A
Gb	Bb	E	Ab
F	A	E	G

B3

Bb	D	A	C
B	D	Ab	D
C	Eb	Bb	Eb
C#	E	Bb	E
D	F	C	F
Db	F	B	Eb
C	Eb	Bb	D
B	D#	A	C#
Bb	D	A	C

B4

Eb	G	D	F
E	G	Db	G
F	Ab	Eb	Ab
F#	A	Eb	A
G	Bb	F	Bb
Gb	Bb	E	Ab
F	Ab	Eb	G
E	G#	D	F#
Eb	G	D	F

B5

AbM7 A°7 Bbm7 B°7 Cm7 B7 Bbm7 A7 AbM7

B6

Dbm7 D°7 Ebm7 E°7 Fm7 E7 Ebm7 D7 DbM7

B7

Gbm7 G°7 Abm7 A°7 Bbm7 A7 Abm7 G7 Gbm7

B8

Bm7 C°7 C#m7 D°7 D#m7 D7 C#m7 C7 Bm7

B5

Ab	C	G	Bb
A	C	Gb	C
Bb	Db	Ab	Db
B	D	Ab	D
C	Eb	Bb	Eb
B	D#	A	C#
Bb	Db	Ab	C
A	C#	G	B
Ab	C	G	Bb

B6

Db	F	C	Eb
D	F	B	F
Eb	Gb	Db	Gb
E	G	Db	G
F	Ab	Eb	Ab
E	G#	D	F#
Eb	Gb	Db	F
D	F#	C	E
Db	F	C	Eb

B7

Gb	Bb	F	Ab
G	Bb	E	Bb
Ab	B	Gb	B
A	C	Gb	C
Bb	Db	Ab	Db
A	C#	G	B
Ab	B	Gb	Bb
G	B	F	A
Gb	Bb	F	Ab

B8

B	D#	A#	C#
C	D#	A	D#
C#	E	B	E
D	F	B	F
D#	F#	C#	F#
D	F#	C	E
C#	E	B	D#
C	E	Bb	D
B	D#	A#	C#

B9

EM7 F°7 F#m7 G°7 G#m7 G7 F#m7 F7 EM7

B10

AM7 A#°7 Bm7 C°7 C#m7 C7 Bm7 Bb7 AM7

B11

DM7 D#°7 Em7 F°7 F#m7 F7 Em7 Eb7 DM7

B12

GM7 G#°7 Am7 A#°7 Bm7 Bb7 Am7 Ab7 GM7

B9

E	G#	D#	F#
F	G#	D	G#
F#	A	E	A
G	A#	E	A#
G#	B	F#	B
G	B	F	A
F#	A	E	G#
F	A	Eb	G
E	G#	D#	F#

B10

A	C#	G#	B
A#	C#	G	C#
B	D	A	D
C	D#	A	D#
C#	E	B	E
C	E	Bb	D
B	D	A	C#
Bb	D	Ab	C
A	C#	G#	B

B11

D	F#	C#	E
D#	F#	C	F#
E	G	D	G
F	G#	D	G#
F#	A	E	A
F	A	Eb	G
E	G	D	F#
Eb	G	Db	F
D	F#	C#	E

B12

G	B	F#	A
G#	B	F	B
A	C	G	C
A#	C#	G	C#
B	D	A	D
Bb	D	Ab	C
A	C	G	B
Ab	C	Gb	Bb
G	B	F#	A



TURNAROUNDS

Practice in all keys using rhythms in Appendix C.

1. CM7 Am9 Dm7 G7 (b9) 2. CM7 Am7 Dm7 G7 (#5)

3. CM7 A7 (b9) D7 G7 (b9) 4. CM7 A7 (#5) D9 G7 (#5)

5. CM7 EbM7 AbM9 DbM7 6. CM7 EbM9 AbM7 DbM9

7. CM7 Eb°7 Dm7 DbM7 8. CM9 Eb°7 Dm9 DbM9

9. C13 A7 (#9) D13 G7 (#9) 10. C7 (#9) A13 D7 (#9) C13

11. C7 G7(#9) C7 12. C9 G7(#5) C9

13. C7 G9 C7 14. C7 G9(#5) C7

15. CM7 G9sus4 CM7 16. CM9 Gsus4 CM9

17. CM7 FM7 CM7



DOMINANT CYCLE VARIATIONS

Use Practice Patterns 27 and 28 in Appendix B

1. E7 A7(#9) D7 G7(#9) 2. E7(#11) A9 D7(#11) G9

3. E7(#5) A9 D7(#5) G9 4. E7(#5) A7(#9) D7(#5) G7(#9)

5. E13 - b13 A9 - b9 D13 - b13 G9 - b9 6. E13 A7(#9) A7(b9) D13 G7(#9) G7(b9)

7. E13 A7(#9) D13 G7(#9) 8. E7 A7(b9) D7 G7(b9)



MAJOR CYCLE VARIATIONS

Use Practice Patterns 25 and 26 in Appendix B

1. **E⁶** **A⁶** **D⁶** **G⁶** **2. EM⁷ add⁶** **AM⁷ add⁶** **DM⁷ add⁶** **GM⁷ add⁶**

etc... *etc...*

3. **EM⁹** **AM⁹** **DM⁹** **GM⁹**

etc...



C.E.S.H.

Dm **Dm^{Δ7}** **Dm⁷** **G⁷ (b⁹)** **CM⁷** **Dm^{add 9}** **Dm^{Δ7}** **Dm⁹** **G⁷ (#⁵)** **CM⁹**

Shew's Blues

First system of musical notation for 'Shew's Blues'. It consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature has one flat (B-flat) and the time signature is common time (C). The first staff contains a melody starting with a quarter rest, followed by eighth notes G4, A4, Bb4, A4, G4, F4, and a quarter note E4. A triplet of eighth notes (G4, A4, Bb4) is marked above the second measure. The second measure of the first staff has a quarter note G4, a quarter note F4, and a quarter rest. The third measure has a quarter note G4, a quarter note F4, and a quarter rest. The grand staff provides accompaniment with chords and bass lines.

Chord labels: F7, Bb7, F7

Second system of musical notation. The first staff has a quarter rest, followed by eighth notes G4, A4, Bb4, A4, G4, F4, and a quarter note E4. A triplet of eighth notes (G4, A4, Bb4) is marked above the second measure. The second measure has a quarter note G4, a quarter note F4, and a quarter rest. The third measure has a quarter note G4, a quarter note F4, and a quarter rest. The grand staff provides accompaniment with chords and bass lines.

Chord labels: Cm7, F7, Bb7, B°7

Third system of musical notation. The first staff has eighth notes G4, A4, Bb4, A4, G4, F4, and a quarter note E4. The second measure has a quarter rest, a quarter note G4, and a quarter note F4. The third measure has eighth notes G4, A4, Bb4, A4, G4, F4, and a quarter note E4. The grand staff provides accompaniment with chords and bass lines.

Chord labels: F7, D7alt., Gm7

Fourth system of musical notation. The first staff has eighth notes G4, A4, Bb4, A4, G4, F4, and a quarter note E4. The second measure has a quarter rest, a quarter note G4, and a quarter note F4. The third measure has eighth notes G4, A4, Bb4, A4, G4, F4, and a quarter note E4. The grand staff provides accompaniment with chords and bass lines.

Chord labels: C7alt., F7, D7alt., Gm7, C7alt.

See p. 28 for suggested fingerings and articulations of the melody.

Blues For The Birds

F Δ 7

E Δ 7(b5) A7alt.

D Δ 7

G7

C Δ 7

F7

The first system of music consists of three staves. The top staff is a single melodic line in 4/4 time, starting with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, eighth notes D5 and E5, a quarter note F5, a quarter rest, eighth notes G5 and A5, a quarter note B5, and a quarter note C6. The middle and bottom staves are piano accompaniment. The middle staff uses a grand staff (treble and bass clefs) with chords and some melodic fragments. The bottom staff is a bass line with chords and a few notes.

B \flat Δ 7

B \flat Δ 7 E \flat 7

A Δ 7

D7

A \flat Δ 7

D \flat 7

The second system of music consists of three staves. The top staff is a single melodic line in 4/4 time, starting with a quarter note B \flat 4, followed by a quarter rest, eighth notes G \flat 4 and F \flat 4, a quarter note E \flat 4, eighth notes D \flat 4 and C \flat 4, a quarter note B \flat 4, eighth notes A \flat 4 and G \flat 4, a quarter note F \flat 4, and a quarter note E \flat 4. The middle and bottom staves are piano accompaniment. The middle staff uses a grand staff with chords and some melodic fragments. The bottom staff is a bass line with chords and a few notes.

G Δ 7

C7(b9)

A Δ 7

D7

G Δ 7

C7

The third system of music consists of three staves. The top staff is a single melodic line in 4/4 time, starting with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note D5, eighth notes E5 and F5, a quarter note G5, eighth notes A5 and B5, a quarter note C6, a quarter rest, eighth notes B5 and A5, a quarter note G5, eighth notes F5 and E5, a quarter note D5, and a quarter note C5. The middle and bottom staves are piano accompaniment. The middle staff uses a grand staff with chords and some melodic fragments. The bottom staff is a bass line with chords and a few notes.

See p. 29 for suggested fingerings and articulations of the melody.

Rhythm

B \flat M7 B \circ 7 Cm7 C \sharp 7 Dm7 G7(\flat 9)

The first system of music features a treble clef staff with a melody in 4/4 time. The piano accompaniment consists of two staves (treble and bass) with chords. The chord symbols above the treble staff are B \flat M7, B \circ 7, Cm7, C \sharp 7, Dm7, and G7(\flat 9). The melody starts with a half note B \flat , followed by quarter notes G \flat , F \flat , and E \flat . The piano accompaniment provides harmonic support with chords corresponding to the chord symbols.

Cm7 F7(\flat 9) Fm7 B \flat 7 E \flat M7 A \flat 7

The second system continues the melody and accompaniment. The chord symbols above the treble staff are Cm7, F7(\flat 9), Fm7, B \flat 7, E \flat M7, and A \flat 7. The melody continues with quarter notes D \flat , C \flat , and B \flat , followed by a half note A \flat . The piano accompaniment continues with chords corresponding to the chord symbols.

1 Dm7 G7 Cm7 F7 2 Cm7 F7(\flat 9)

The third system includes first and second endings. The first ending chord symbols are Dm7, G7, Cm7, and F7. The second ending chord symbols are Cm7 and F7(\flat 9). The melody for the first ending consists of quarter notes G \flat , F \flat , and E \flat , followed by a half note D \flat . The second ending consists of quarter notes C \flat and B \flat , followed by a half note A \flat . The piano accompaniment provides harmonic support for both endings.

See p. 30 for suggested fingerings and articulations of the melody.

B7M7

Am7

D7

Musical notation for the first system. The top staff is a single treble clef staff. The bottom two staves are a grand staff (treble and bass clefs). The key signature has two flats (Bb and Eb). The first measure of the top staff has a whole note chord Bb7M7. The second measure has a whole note chord Am7. The third measure has a whole note chord D7. The word "Fine" is written below the grand staff.

Dm7

G7

Gm7

Musical notation for the second system. The top staff is a single treble clef staff. The bottom two staves are a grand staff. The key signature has two flats. The first measure of the top staff has a whole note chord Dm7. The second measure has a whole note chord G7. The third measure has a whole note chord Gm7.

C7

Cm7

F7

F7alt.

Musical notation for the third system. The top staff is a single treble clef staff. The bottom two staves are a grand staff. The key signature has two flats. The first measure of the top staff has a whole note chord C7. The second measure has a whole note chord Cm7. The third measure has a whole note chord F7. The fourth measure has a whole note chord F7alt.

*D.C. al Fine
Use 2nd ending*

A Minor Thing

Cm7 Cm6 Dm7^(b5) G7alt. Cm7 Cm6 Gm7^(b5) C7alt.

Fm7 Dm7^(b5) G7alt. Cm7 F7 Bbm7 Eb7

Ebm7 Ab7 Dm7^(b5) G7alt. Cm7 Eb7 Ab7 Db7

* In bar 5, the root is substituted for the 9th in the Fm7 voicing to avoid conflict with the melody.

See p. 31 for suggested fingerings and articulations of the melody.

4 Three Note Rootless Voicings

If you have worked on chapter 3, your ears will be familiar with the sounds of this chapter's voicings, because the harmonic content is almost identical. What is different is the voice distribution between the hands, so these voicings will have a completely different feel than those in the previous chapter.

Notice that these voicings are designated as "rootless" even though the exercises do present roots to be played by the left hand. This is because the actual voicings consist of the three notes in the right hand, which function independently from the roots. In performance, you can play them with either hand, so practice and apply them to tunes in these two ways:

1) First, practice them as written, with the left hand playing roots and the right playing the three note voicings. When you apply the voicings to tunes, make sure that the RH notes occur between D below middle C and C# an octave above middle C. The bass notes can be played as low as you like, but should stay at least a fifth below the RH voicing. Once things are comfortable, you can expand the bass notes into a walking or other style of bass line (Refer to appendix E for bass line techniques.) This format is ideal for accompaniment without a bass player, such as a piano-vocal or piano-horn duo.

2) Later, practice with the left hand alone playing the voicings, without roots. Eventually add a R.H. figure to the exercise, such as those presented in Appendix D, to further solidify the voicings in your L.H. If you are working on a tune with these voicings, your right hand is free to play the melody or to improvise lines. **Be sure that you locate the voicings in exactly the same register as when you played them in the right hand.** This places them in most supportive range for the harmony. Also, when drilling these exercises, be sure to always recite the roots since roots are no longer being sounded. You might also make use of accompaniment or "playalong" recordings, which provide the missing roots within bass lines. Better yet, play with a bass player.

A fun way to work on Exercises 4-1A and 4-2A is to create a "montuno" figure, which is a repeated, syncopated vamp played by the piano in a salsa ensemble. This works when you use voicings built off of the seventh. For example:

The image contains two musical exercises, each consisting of a four-measure vamp. The first exercise is for Dm7, G7, Cm7, and C6. The right hand plays a syncopated melody starting on D4, with notes G4, A4, B4, and C5. The left hand plays a bass line starting on D3, with notes G2, A2, B2, and C3. The second exercise is for Dm7(b9), G7(b9), Cm7, and Cm6. The right hand plays a syncopated melody starting on D4, with notes G4, A4, B4, and C5. The left hand plays a bass line starting on D3, with notes G2, A2, B2, and C3.

Try using montunos with the II-V and II-V-I practice patterns in Appendix B. They can be played as written above, or with both hands doubling the RH figure an octave apart. Latin-jazz montunos present one of the few situations where it can be stylistically appropriate to double exactly the same part in both hands. In mainstream jazz playing, exact doubling of the hands is uneconomical and the resulting voicings sound weaker and have less impact than those with fewer duplicated notes.

EXERCISE 4-1A : II-V-I

1. Memorize as written, repeating each key area many times.
2. Practice the first three voicings individually in all keys. See Appendix A.
3. Play progression in all keys using Practice Patterns # 1,3, 5, 6, 8, 10, 12.

A1

Em7 A7 DM7 Dm7 G7 CM7 Cm7 F7 B \flat M7

B \flat m7 Eb7 AbM7 Abm7 D \flat 7 G \flat M7 F#m7 B7 EM7

A2

E \flat m7 A \flat 7 D \flat M7 C#m7 F#7 B \flat M7 Bm7 E7 AM7

Am7 D7 GM7 Gm7 C7 FM7 Fm7 B \flat 7 EbM7

A1

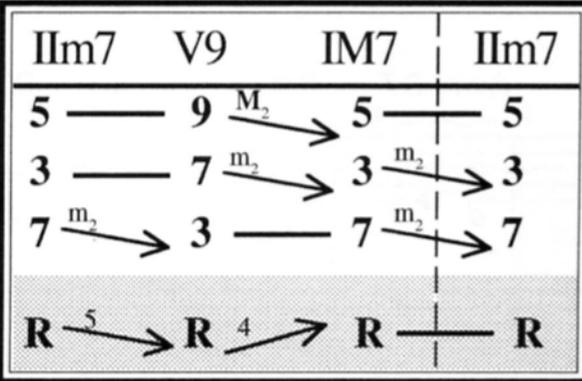
Em7	E	D	G	B
A7	A	C#	G	B
DM7	D	C#	F#	A
Dm7	D	C	F	A
G7	G	B	F	A
CM7	C	B	E	G
Cm7	C	Bb	Eb	G
F7	F	A	Eb	G
BbM7	Bb	A	D	F
Bbm7	Bb	Ab	Db	F
Eb7	Eb	G	Db	F
AbM7	Ab	G	C	Eb
Abm7	Ab	Gb	B	Eb
Db7	Db	F	B	Eb
GbM7	Gb	F	Bb	Db
F#m7	F#	E	A	C#
B7	B	D#	A	C#
EM7	E	D#	G#	B

A2

Ebm7	Eb	Db	Gb	Bb
Ab7	Ab	C	Gb	Bb
DbM7	Db	C	F	Ab
C#m7	C#	B	E	G#
F#7	F#	A	E	G#
BM7	B	A#	D#	F#
Bm7	B	A	D	F#
E7	E	G#	D	F#
AM7	A	G#	C#	E
Am7	A	G	C	E
D7	D	F#	C	E
GM7	G	F#	B	D
Gm7	G	F	Bb	D
C7	C	E	Bb	D
FM7	F	E	A	C
Fm7	F	E	Ab	C
Bb7	Bb	D	Ab	C
EbM7	Eb	D	G	Bb

Formula

New Key
1 Step Down



LH FINGER MOVEMENT: Same as in Ex. 2-1A. See p.33.
RH FINGER MOVEMENT: Use thumb, 3rd, and 5th fingers throughout.
II chord forms a second inversion major triad built on the seventh of the minor chord.
II to V: The bottom voice (thumb) drops down a half step; the top two voices stay constant.
V to I: The bottom voice stays constant. The middle (3rd finger) drops a half step and the top (5th finger) drops a whole step, forming a second inversion minor triad.
I to new II: The lower two voices drop a half step; the top voice stays constant.
TO PLAY UPPER VOICES WITH LH: Use 5-2-1 LH fingering throughout.



Dominant Alterations

1. Em7 A7(b9) DM7 - 6

2. Em7 A7(#9 - b9) DM7 - 6

The musical notation shows two examples of dominant alterations. Example 1 shows a sequence of chords: Em7, A7(b9), and DM7 - 6. Example 2 shows a sequence: Em7, A7(#9 - b9), and DM7 - 6. The notation includes treble and bass clefs, stems, and notes with accidentals.

EXERCISE 4-1B : II-V-I

1. Memorize as written, repeating each key area many times.
2. Practice the first three voicings individually in all keys. See Appendix A.
3. Play progression in all keys using Practice Patterns # 2,4,5,7,9,11,12.

B1

Bm7 E7 AM7 Am7 D7 GM7 Gm7 C7 FM7

Musical notation for B1, first system. Treble clef with chords Bm7, E7, AM7, Am7, D7, GM7, Gm7, C7, FM7. Bass clef with notes 4, 1, 4, 1, 4, 1, 4, 1, 4. Fingerings 5, 3, 1 are shown for the first three chords.

Fm7 Bb7 EbM7 Ebm7 Ab7 DbM7 C#m7 F#7 BM7

Musical notation for B1, second system. Treble clef with chords Fm7, Bb7, EbM7, Ebm7, Ab7, DbM7, C#m7, F#7, BM7. Bass clef with notes 4, 1, 4, 1, 4, 1, 4, 1, 4.

B2

Bbm7 Eb7 AbM7 Abm7 Db7 Gbm7 F#m7 B7 EM7

Musical notation for B2, first system. Treble clef with chords Bbm7, Eb7, AbM7, Abm7, Db7, Gbm7, F#m7, B7, EM7. Bass clef with notes 4, 1, 4, 1, 4, 1, 4, 1, 4.

Em7 A7 DM7 Dm7 G7 CM7 Cm7 F7 Bbm7

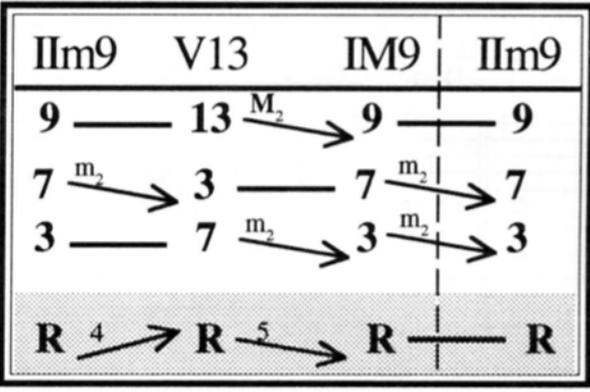
Musical notation for B2, second system. Treble clef with chords Em7, A7, DM7, Dm7, G7, CM7, Cm7, F7, Bbm7. Bass clef with notes 4, 1, 4, 1, 4, 1, 4, 1, 4.

B1

Bm7	B	D	A	C#
E7	E	D	G#	C#
AM7	A	C#	G#	B
Am7	A	C	G	B
D7	D	C	F#	B
GM7	G	B	F#	A
Gm7	G	Bb	F	A
C7	C	Bb	E	A
FM7	F	A	E	G
Fm7	F	Ab	Eb	G
Bb7	Bb	Ab	D	G
EbM7	Eb	G	D	F
Ebm7	Eb	Gb	Db	F
Ab7	Ab	Gb	C	F
DbM7	Db	F	C	Eb
C#m7	C#	E	B	D#
F#7	F#	E	A#	D#
BM7	B	D#	A#	C#

Formula

New Key
1 Step Down



B2

Bbm7	Bb	Db	Ab	C
Eb7	Eb	D	G	C
AbM7	Ab	C	G	Bb
Abm7	G#	B	F#	A#
Db7	C#	B	F	A#
Gbm7	F#	A#	F	G#
F#m7	F#	A	E	G#
B7	B	A	D#	G#
EM7	E	G#	D#	F#
Em7	E	G	D	F#
A7	A	G	C#	F#
DM7	D	F#	C#	E
Dm7	D	F	C	E
G7	G	F	B	E
CM7	C	E	B	D
Cm7	C	Eb	Bb	D
F7	F	Eb	A	D
BbM7	Bb	D	A	C

LH FINGER MOVEMENT: Same as in Ex.2-1B. See p. 36.
RH FINGER MOVEMENT: Use thumb, 3rd, and 5th fingers throughout.
II chord is built on the third of the chord; forms a major third stacked on top of a perfect fifth.
II to V: The bottom voice (thumb) and top voice (5th finger) stay constant; the middle voice (3rd finger) drops a half step.
V to I: Now the middle voice stays constant and the others move: the top drops a whole step while the bottom drops a half step.
I to new II: The lower two voices (thumb and 3rd finger) drop a half step; top voice (5th finger) stays constant.
TO PLAY UPPER VOICES WITH LH: Use 5-2-1 LH fingering throughout.



Dominant Alterations

1. Bm9 E7 (#5) A9⁶ 2. Bm9 E7 (b5) AM9 A6

EXERCISE 4-2A : MINOR II-V-I

1. Memorize as written, repeating each key area many times.
2. Practice the first two voicings in all keys. See Appendix A.
3. Play in all keys using Practice Patterns # 13,15, 17, 18, 20, 22, 24.

A1

Em7(b5) A7alt. Dm7 Dm7(b5) G7alt. Cm7 Cm7(b5) F7alt. Bbm7

Bbm7(b5) Eb7alt. Abm7 G#m7(b5) C#7alt. F#m7 F#m7(b5) B7alt. Em7

A2

Fm7(b5) Bb7alt. Ebm7 Ebm7(b5) Ab7alt. Dbm7 C#m7(b5) F#7alt. Bm7

Bm7(b5) E7alt. Am7 Am7(b5) D7alt. Gm7 Gm7(b5) C7alt. Fm7

A1

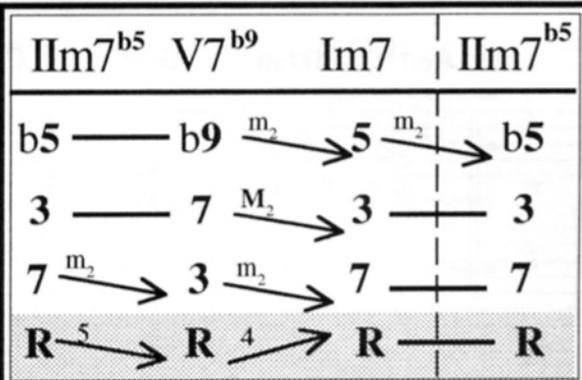
E \emptyset	E	D	G	Bb
A7alt	A	C#	G	Bb
Dm7	D	C	F	A
D \emptyset	D	C	F	Ab
G7alt	G	B	F	Ab
Cm7	C	Bb	Eb	G
C \emptyset	C	Bb	Eb	Gb
F7alt	F	A	Eb	Gb
Bbm7	Bb	Ab	Db	F
Bb \emptyset	Bb	Ab	Db	E
Eb7alt	Eb	G	Db	E
Abm7	Ab	Gb	B	Eb
Ab \emptyset	Ab	Gb	B	D
Db7alt	Db	F	B	D
GbM7	Gb	E	A	Db
F# \emptyset	F#	E	A	C
B7alt	B	D#	A	C
Em7	E	D	G	B

A2

F \emptyset	F	Eb	Ab	B
Bb7alt	Bb	D	Ab	B
Ebm7	Eb	Db	Gb	Bb
Eb \emptyset	Eb	Db	Gb	A
Ab7alt	Ab	C	Gb	A
Dbm7	Db	B	E	Ab
C# \emptyset	C#	B	E	G
F#7alt	F#	A#	E	G
Bm7	B	A	D	F#
B \emptyset	B	A	D	F
E7alt	E	G#	D	F
Am7	A	G	C	E
A \emptyset	A	G	C	Eb
D7alt	D	F#	C	Eb
Gm7	G	F	Bb	D
G \emptyset	G	F	Bb	Db
C7alt	C	E	Bb	Db
Fm7	F	Eb	Ab	C

Formula

New Key
1 Step Down



LH FINGER MOVEMENT: Same as in Ex 2-1A. See p.33.

RH FINGER MOVEMENT: Use thumb, 3rd, and 5th fingers throughout.

II chord forms a second inversion minor triad built on the seventh of the minor chord.

II to V: The bottom voice (thumb) drops a half step; the other two stay constant.

V to I: The bottom and top voices drop a half step; the middle voice drops a whole step.

I to new II: The lower two voices stay constant; the top voice drops a half step.

TO PLAY UPPER VOICES WITH LH: Use 5-2-1 LH fingering throughout.



Dominant Alterations

1. $\text{Em7}^{\text{(b5)}}$ $\text{A7}^{\text{(#9)}}$ Dm6

2. $\text{Em7}^{\text{(b5)}}$ $\text{A7}^{\text{(b9-#9)}}$ $\text{Dm}\Delta 7$

EXERCISE 4-2B : MINOR II-V-I

1. Memorize as written, repeating each key area many times.
2. Practice the first two voicings in all keys. See Appendix A.
3. Play in all keys using Practice Patterns # 14,16, 17, 19, 21, 23, 24.

B1

Bm7(b5) E7alt. Am7 Am7(b5) D7alt. Gm7 Gm7(b5) C7alt. Fm7

Fm7(b5) B7alt. Ebm7 Ebm7(b5) A7alt. Dbm7 C#m7(b5) F#7alt. Bm7

B2

Cm7(b5) F7alt. Bbm7 Bbm7(b5) Eb7alt. Abm7 G#m7(b5) C#7alt. F#m7

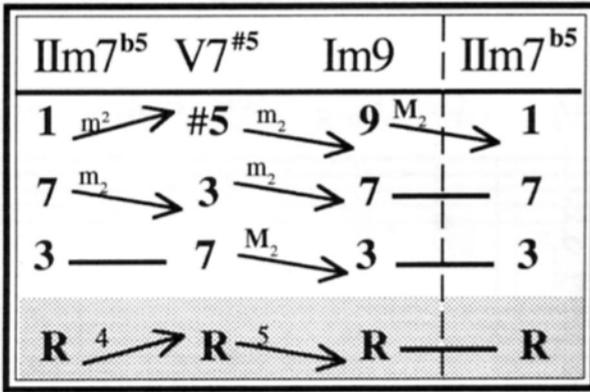
F#m7(b5) B7alt. Em7 Em7(b5) A7alt. Dm7 Dm7(b5) G7alt. Cm7

B1

B0	B	D	A	B
E7alt	E	D	G#	C
Am7	A	C	G	B
A0	A	C	G	A
D7alt	D	C	F#	A#
Gm7	G	Bb	F	A
G0	G	Bb	F	G
C7alt	C	Bb	E	Ab
Fm7	F	Ab	Eb	G
F0	F	Ab	Eb	F
Bb7alt	Bb	Ab	D	Gb
Ebm7	Eb	Gb	Db	F
Eb0	Eb	Gb	Db	Eb
Ab7alt	Ab	Gb	C	E
Dbm7	Db	E	B	Eb
C#0	C#	E	B	C#
F#7alt	F#	E	A#	D
Bm7	B	D	A	C#

Formula

New Key
1 Step Down



B2

C0	C	Eb	Bb	C
F7alt	F	Eb	A	Db
Bbm7	Bb	Db	Ab	C
Bb0	Bb	Db	Ab	Bb
Eb7alt	Eb	Db	G	B
Abm7	Ab	B	Gb	Bb
G#0	G#	B	F#	G#
C#7alt	C#	B	F	A
F#m7	F#	A	E	G#
F#0	F#	A	E	F#
B7alt	B	A	D#	G
Em7	E	G	D	F#
E0	E	G	D	E
A7alt	A	G	C#	F#
Dm7	D	F	C	E
D0	D	F	C	D
G7alt	G	F	B	Eb
Cm7	C	Eb	Bb	D

LH FINGER MOVEMENT: Same as in Ex 2-1B. See p.36.

RH FINGER MOVEMENT:

II chord is built on third of the chord; forms a major second on top of a perfect fifth interval. Use thumb, 3rd, and 4th fingers.

II to V: The bottom voice (thumb) stays constant; the other voices split, moving a half step in opposite directions. Top voice switches from 4th to 5th finger.

V to I: The bottom voice drops a whole step; the other two drop a half step.

I to new II: The lower two voices (thumb and 3rd finger) stay constant; the top voice drops a whole step and switches from 5th back to 4th finger.

TO PLAY UPPER VOICES WITH LH: Use 5-2-1 LH fingering throughout.



Dominant Alterations

1. **Bm7^(b5)** **E7^(#11)** **Am⁶**

2. **Bm7^(b5)** **E7^(#5)** **Am9^{Δ7}** **Am6**

The exercise shows two phrases of chords in G major. Phrase 1: Bm7(b5) (B2, D3, F#4, G4), E7(#11) (E2, G3, Bb3, D4, F#4, G4), Am6 (A2, C3, E3, F#3, G4). Phrase 2: Bm7(b5) (B2, D3, F#4, G4), E7(#5) (E2, G3, Bb3, D4, F#4, G4), Am9(Δ7) (A2, C3, E3, F#3, G4, Bb4), Am6 (A2, C3, E3, F#3, G4).

EXERCISE 4-5A: DIMINISHED / TRI-TONE SUB

1. Practice first 5 chords and last 5 chords separately; then combine.
2. Memorize in all keys as written.
3. Use practice pattern #29.

A1

CM7 C#°7 Dm7 D#°7 Em7 Eb7 Dm7 Db7 CM7

A2

Fm7 F#°7 Gm7 G#°7 Am7 Ab7 Gm7 Gb7 Fm7

A3

Bbm7 B°7 Cm7 C#°7 Dm7 Db7 Cm7 B7 Bbm7

A4

Ebm7 E°7 Fm7 F#°7 Gm7 Gb7 Fm7 E7 Ebm7

A1

C	B	E	G
C#	Bb	E	G
D	C	F	A
D#	C	F#	A
E	D	G	B
Eb	Db	G	C
F	C	F	A
F#	B	F	Bb
G	B	E	G

A2

F	E	A	C
F#	Eb	A	C
G	F	Bb	D
G#	F	B	D
A	G	C	E
Ab	Gb	C	F
B	F	Bb	D
Bb	E	Bb	Eb
C	E	A	C

A3

Bb	A	D	F
B	Ab	D	F
C	Bb	Eb	G
C#	Bb	E	G
D	C	F	A
Db	B	F	Bb
E	Bb	Eb	G
F	A	D#	G#
F#	A	D	F

A4

Eb	D	G	Bb
E	Db	G	Bb
F	Eb	Ab	C
F#	Eb	A	C
G	F	Bb	D
Gb	E	Bb	Eb
A	Eb	Ab	C
A#	D	G#	C#
B	D	G	Bb

A5 **Abm7 A°7 Bbm7 B°7 Cm7 B7 Bbm7 A7 Abm7**

A6 **Dbm7 D°7 Ebm7 E°7 Fm7 E7 Ebm7 D7 Dbm7**

A7 **Gbm7 G°7 Abm7 A°7 Bbm7 A7 Abm7 G7 Gbm7**

A8 **Bm7 C°7 C#m7 D°7 D#m7 D7 C#m7 C7 Bm7**

A5

Ab	G	C	Eb
A	Gb	C	Eb
Bb	Ab	Db	F
B	Ab	D	F
C	Bb	Eb	G
B	A	D#	G#
Bb	Ab	Db	F
A	G	C#	F#
Ab	G	C	Eb

A6

Db	C	F	Ab
D	B	F	Ab
Eb	Db	Gb	Bb
E	Db	G	Bb
F	Eb	Ab	C
E	D	G#	C#
Eb	Db	Gb	Bb
D	C	F#	B
Db	C	F	Ab

A7

Gb	F	Bb	Db
G	E	Bb	Db
Ab	Gb	B	Eb
A	Gb	C	Eb
Bb	Ab	Db	F
A	G	C#	F#
Ab	Gb	B	Eb
G	F	B	E
Gb	F	Bb	Db

A8

B	A#	D#	F#
C	A	D#	F#
C#	B	E	G#
D	B	F	G#
D#	C#	F#	A#
D	C	F#	B
C#	B	E	G#
C	Bb	E	A
B	A#	D#	F#

A9

EM7 F°7 F#m7 G°7 G#m7 G7 F#m7 F7 EM7

AM7 A#°7 Bm7 C°7 C#m7 C7 Bm7 Bb7 AM7

A10

A11

DM7 D#°7 Em7 F°7 F#m7 F7 Em7 Eb7 DM7

A12

GM7 G#°7 Am7 A#°7 Bm7 Bb7 Am7 Ab7 GM7

A9

E	D#	G#	B
F	D	G#	B
F#	E	A	C#
G	E	A#	C#
G#	F#	B	D#
G	F	B	E
F#	E	A	C#
F	Eb	A	D
E	D#	G#	B

A10

A	G#	C#	E
A#	G	C#	E
B	A	D	F#
C	A	D#	F#
C#	B	E	G#
C	Bb	E	A
B	A	D	F#
Bb	Ab	D	G
A	G#	C#	E

A11

D	C#	F#	A
D#	C	F#	A
E	D	G	B
F	D	G#	B
F#	E	A	C#
F	Eb	A	D
E	D	G	B
Eb	Db	G	C
D	C#	F#	A

A12

G	F#	B	D
G#	F	B	D
A	G	C	E
A#	G	C#	E
B	A	D	F#
Bb	Ab	D	G
A	G	C	E
Ab	Gb	C	F
G	F#	B	D

EXERCISE 4-5B: DIMINISHED / TRI-TONE SUB

1. Practice first 5 chords and last 5 chords separately; then combine.
2. Memorize in all keys as written.
3. Use practice pattern #30.

B1

CM7 C#°7 Dm7 D#°7 Em7 E♭7 Dm7 D♭7 CM7

B2

Fm7 F#°7 Gm7 G#°7 Am7 A♭7 Gm7 G♭7 Fm7

B3

B♭M7 B°7 Cm7 C#°7 Dm7 D♭7 Cm7 B7 B♭M7

B4

E♭M7 E°7 Fm7 F#°7 Gm7 G♭7 Fm7 E7 E♭M7

B1

C	E	B	D
C#	E	Bb	Db
D	F	C	E
D#	F#	C	Eb
E	G	D	E
Eb	G	Db	F
F	F	C	E
F#	F	B	Eb
G	E	B	D

B2

F	A	E	G
F#	A	Eb	Gb
G	Bb	F	A
G#	B	F	G#
A	C	G	A
Ab	C	Gb	Bb
B	Bb	F	A
B#	Bb	E	Ab
C	A	E	G

B3

Bb	D	A	C
B	D	Ab	B
C	Eb	Bb	D
C#	E	Bb	C#
D	F	C	D
D#	F	B	Eb
E	Eb	Bb	D
F	D#	A	C#
F#	D	A	C

B4

Eb	G	D	F
E	G	Db	E
F	Ab	Eb	G
F#	A	Eb	F#
G	Bb	F	G
G#	Bb	E	Ab
A	Ab	Eb	G
A#	G#	D	F#
B	G	D	F

B5

AbM7 A°7 Bbm7 B°7 Cm7 B7 Bbm7 A7 AbM7

B6

Dbm7 D°7 Ebm7 E°7 Fm7 E7 Ebm7 D7 DbM7

B7

Gbm7 G°7 Abm7 A°7 Bbm7 A7 Abm7 G7 Gbm7

B8

Bm7 C°7 C#m7 D°7 D#m7 D7 C#m7 C7 Bm7

B5

Ab	C	G	Bb
A	C	Gb	A
Bb	Db	Ab	C
B	D	Ab	B
C	Eb	Bb	C
B	D#	A	C#
Bb	Db	Ab	C
A	C#	G	B
Ab	C	G	Bb

B6

Db	F	C	Eb
D	F	B	D
Eb	Gb	Db	F
E	G	Db	E
F	Ab	Eb	F
E	G#	D	F#
Eb	Gb	Db	F
D	F#	C	E
Db	F	C	Eb

B7

Gb	Bb	F	Ab
G	Bb	E	G
Ab	B	Gb	Bb
A	C	Gb	A
Bb	Db	Ab	Bb
A	C#	G	B
Ab	B	Gb	Bb
G	B	F	A
Gb	Bb	F	Ab

B8

B	D#	A#	C#
C	D#	A	C
C#	E	B	D#
D	F	B	D
D#	F#	C#	D#
D	F#	C	E
C#	E	B	D#
C	E	Bb	D
B	D#	A#	C#

B9

EM7 F°7 F#m7 G°7 G#m7 G7 G#m7 F7 EM7

B10

AM7 A#°7 Bm7 C°7 C#m7 C7 Bm7 B7 AM7

B11

DM7 D#°7 Em7 F°7 F#m7 F7 Em7 Eb7 DM7

B12

GM7 G#°7 Am7 A#°7 Bm7 Bb7 Am7 Ab7 GM7

B9

E	G#	D#	F#
F	G#	D	A
F#	A	E	G#
G	A#	E	G
G#	B	F#	G#
G	B	F	A
F#	A	E	G#
F	A	Eb	G
E	G#	D#	F#

B10

A	C#	G#	B
A#	C#	G	A#
B	D	A	C#
C	D#	A	C
C#	E	B	C#
C	E	Bb	D
B	D	A	C#
Bb	D	Ab	C
A	C#	G#	B

B11

D	F#	C#	E
D#	F#	C	D#
E	G	D	F#
F	G#	D	F
F#	A	E	F#
F	A	Eb	G
E	G	D	F#
Eb	G	Db	F
D	F#	C#	E

B12

G	B	F#	A
G#	B	F	G#
A	C	G	B
A#	C#	G	A#
B	D	A	B
Bb	D	Ab	C
A	C	G	B
Ab	C	Gb	Bb
G	B	F#	A



TURNAROUNDS

Practice in all keys using rhythms in Appendix C

1. CM7 Am9 Dm7 G7(b9) 2. CM9 Am7 Dm9 G7(#5)

3. CM7 A7(b9) D7 G7(b9) 4. CM9 A7(#5) D9 G7(#5)

5. CM7 EbM7 AbM9 DbM7 6. CM9 EbM9 AbM7 DbM9

7. C9 EbM7 Ab9 DbM7 8. C9 Eb9 AbM7 Db9

9. CM7 Eb°7 Dm7 DbM7 10. CM9 Eb°7 Dm9 DbM9

11. C13 A7(#9) D13 G7(#9) 12. C9 A7(#5) D9 G7(#5)

13. C7 A7(b9) D7 G7(b9) 14. C7(#9) A13 D7(#9) G13

15. C7 G9 C7 16. C9 G7(#5) C9

17. CM7 G9 sus4 CM7 18. CM9 G9 sus4 CM9 19. CM9 G9 sus4 CM9

20. CM7 FM7 CM7 21. CM7 FM7 CM7



DOMINANT CYCLE VARIATIONS

Use Practice Patterns 27 and 28 in Appendix B

1. **E7 A7(#9) D7 G7(#9) E7(#5) A9 D7(#5) G9**

3. **E7(#11) A9 D7(#11) G9 E7(#5) A7(#9) D7(#5) G7(#9)**

5. **E13-#13 A9-#9 D13-#13 G9-#9 E13 A7(#9) A7(b9) D13 G7(#9) G7(b9)**

7. **E13 A7(#9) D13 G7(#9) E7 A7(b9) D7 G7(b9)**



MAJOR CYCLE VARIATIONS

Use Practice Patterns 25 and 26 in Appendix B

1. **E⁶ A⁶ D⁶ G⁶** etc...

2. **EM⁷act6 AM⁷act6 DM⁷act6 GM⁷act6** etc...

3. **EM⁹ AM⁹ DM⁹ GM⁹** etc...

Detailed description: This block contains three measures of musical notation. Measure 1 shows chords E⁶ and A⁶ in the treble clef, with bass notes E and A. Measure 2 shows D⁶ and G⁶ in the treble clef, with bass notes D and G. Measure 3 shows EM⁷act6 and AM⁷act6 in the treble clef, with bass notes E and A. Measure 4 shows DM⁷act6 and GM⁷act6 in the treble clef, with bass notes D and G. Measure 5 shows EM⁹ and AM⁹ in the treble clef, with bass notes E and A. Measure 6 shows DM⁹ and GM⁹ in the treble clef, with bass notes D and G. The bass line consists of quarter notes in the bass clef.



C.E.S.H.

Dm Dm^{Δ7} Dm⁷ G⁹ CM⁷ C⁶ Dm^{add9} Dm^{Δ7} Dm⁹ G¹³ CM⁹ C⁶

Dm Dm^{Δ7} Dm⁷ G⁹ CM⁷

Detailed description: This block contains two systems of musical notation. The first system has six measures. Measure 1: Dm (treble), Dm^{Δ7} (treble), Dm⁷ (treble), G⁹ (treble), CM⁷ (treble), C⁶ (treble). Measure 2: Dm^{add9} (treble), Dm^{Δ7} (treble), Dm⁹ (treble), G¹³ (treble), CM⁹ (treble), C⁶ (treble). The second system has three measures. Measure 1: Dm (treble), Dm^{Δ7} (treble), Dm⁷ (treble), G⁹ (treble), CM⁷ (treble). The bass line consists of quarter notes in the bass clef.

Shew's Blues

R.H. F7 B \flat 7 F7

L.H. or R.H. L.H.

Cm7 F7 B \flat 7 B \flat 7

F7 D7 alt. Gm7

C7 alt. F7 D7 alt. Gm7 C7

See p. 28 for suggested fingerings and articulations of the melody.

Blues For The Birds

R.H. FM7 Em7(b5) A7alt. Dm7 G7 Cm7 F7

L.H. or R.H.

L.H.

BbM7 Bbm7 Eb7 Am7 D7 Abm7 Db7

L.H.

Gm7 C7(b9) Am7 D7 Gm7 C7

L.H.

See p. 29 for suggested fingerings and articulations of the melody.

Rhythm

1 R.H. B \flat M7 B $^{\circ}$ 7 Cm7 C \sharp 7 Dm7 G7(b9)

L.H. or R.H.

L.H.

4 Cm7 F7(b9) Fm7 B \flat 7 E \flat M7 A \flat 7

7 1 Dm7 G7 Cm7 F7 2 Cm7 F7(b9)

See p. 30 for suggested fingerings and articulations of the melody.

10 **Bb⁶** **Am7** **D7**

Fine

13 **Dm7** **G7** **Gm7**

16 **C7** **Cm7** **F7** **F7alt.**

D.C. al Fine
Use 2nd ending

*In measure 10, Bb 6/9 chord replaces M7 to minimize dissonance with the melody.

*In measure 14, G7 alt. chord inserted on beat 3 for variety and voice-leading.

A Minor Thing

Chord symbols for the first system: Cm7, Cm6, Dm7(b5), G7 alt., Cm7, Cm6.

Chord symbols for the second system: Gm7(b5), C7 alt., Fm7, Dm7(b5), G7 alt.

Chord symbols for the third system: Cm7, F7, Bbm7, Eb7, Ebm7, Ab7.

Chord symbols for the fourth system: Dm7(b5), G7 alt., Cm6, Eb7, Ab7, Db7.

See p. 31 for suggested fingerings and articulations of the melody.

5 *Five Voice Shell Extensions*

The voicings in this chapter build directly upon those of chapter 3, but use two extension notes in each chord instead of one. The extensions used are the 9th (or substitutes b9, #9, or 1) and the 5th (or substitutes 13, b5, or #5.) The voicings which result are harmonically very rich and colorful. Because five voice shell extensions use two extension notes, this chapter generates more secondary exercise possibilities than the earlier ones. Select and practice the ones that appeal to your ears.

These voicings are useful strictly for comping purposes, since they are spread between the two hands. Since they contain roots, the texture is heavier and more grounded than rootless voicings. Therefore, they are especially appropriate for ballads. Because they are spread out, the chords present special opportunities for the manipulation of inner voices, which is appropriate in slower tempos. For example:

For the strongest harmonic support, be sure that all notes for both hands fall between Bb an octave below middle C and G an octave and a fifth above middle C.

EXERCISE 5-1A : II-V-I

1. Memorize as written, repeating each key area many times.
2. Practice the first three voicings individually in all keys. See Appendix A.
3. Play progression in all keys using Practice Patterns # 1,3, 5, 6, 8, 10, 12.

A1

Em7 A7 DM7 Dm7 G7 CM7 Cm7 F7 BbM7

BbM7 Eb7 AbM7 Abm7 Db7 GbM7 F#m7 B7 EM7

A2

Ebm7 Ab7 DbM7 C#m7 F#7 BM7 Bm7 E7 AM7

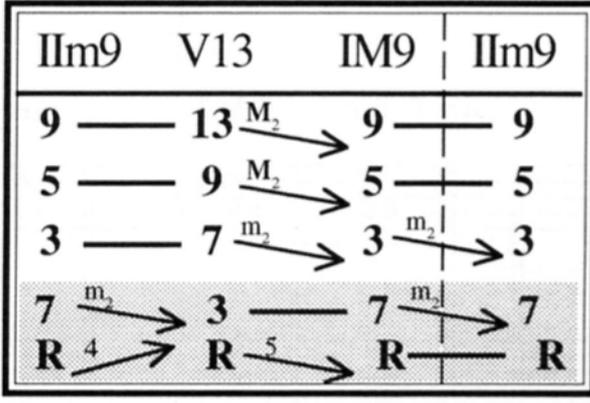
Am7 D7 GM7 Gm7 C7 FM7 Fm7 Bb7 EbM7

A1

Em7	E	D	G	B	F#
A7	A	C#	G	B	F#
DM7	D	C#	F#	A	E
Dm7	D	C	F	A	E
G7	G	B	F	A	E
CM7	C	B	E	G	D
Cm7	C	Bb	Eb	G	D
F7	F	A	Eb	G	D
BbM7	Bb	A	D	F	C
Bbm7	Bb	Ab	Db	F	C
Eb7	Eb	G	Db	F	C
AbM7	Ab	G	C	Eb	Bb
Abm7	Ab	Gb	B	Eb	Bb
Db7	Db	F	B	Eb	Bb
GbM7	Gb	F	Bb	Db	Ab
F#m7	F#	E	A	C#	G#
B7	B	D#	A	C#	G#
EM7	E	D#	G#	B	F#

Formula

New Key
1 Step Down



A2

Ebm7	Eb	Db	Gb	Bb	F
Ab7	Ab	C	Gb	Bb	F
DbM7	Db	C	F	Ab	Eb
C#m7	C#	B	E	G#	D#
F#7	F#	A#	E	G#	D#
BM7	B	A#	D#	F#	C#
Bm7	B	A	D	F#	C#
E7	E	G#	D	F#	C#
AM7	A	G#	C#	E	B
Am7	A	G	C	E	B
D7	D	F#	C	E	B
GM7	G	F#	B	D	A
Gm7	G	F	Bb	D	A
C7	C	E	Bb	D	A
FM7	F	E	A	C	G
Fm7	F	Eb	Ab	C	G
Bb7	Bb	D	Ab	C	G
EbM7	Eb	D	G	Bb	F

LH FINGER MOVEMENT: Same as in Ex. 1-1A. See p.23.
RH FINGER MOVEMENT: Use thumb, 2nd, and 5th fingers throughout.
II chord is built on the third of the chord; forms a perfect fifth stacked on top of a major third.
II to V: All voices stay constant.
V to I: The bottom voice (thumb) drops a half step; the top two voices drop a whole step.
I to new II: The bottom voice drops a half step; the top two stay constant.



Dominant Alterations

1. Em9 A7 (#5) DM9

2. Em9 A7 (b5) DM7⁶₉

3. Em9 A7 (b13) DM9 D6

EXERCISE 5-1B : II-V-I

1. Memorize as written, repeating each key area many times.
2. Practice the first three voicings individually in all keys. See Appendix A.
3. Play progression in all keys using Practice Patterns # 2,4, 5, 7, 9, 11, 12.

B1

Bm7 E7 AM7 Am7 D7 GM7 Gm7 C7 FM7

Musical notation for the first system of Exercise B1. It consists of two staves (treble and bass clef) with six measures of chords. The chords are: Bm7 E7, AM7, Am7 D7, GM7, Gm7 C7, and FM7. Fingerings are indicated: 5 2 1 for the first two notes of Bm7 and E7, and 1 5 for the first two notes of AM7.

Fm7 Bb7 EbM7 Ebm7 Ab7 DbM7 C#m7 F#7 BM7

Musical notation for the second system of Exercise B1. It consists of two staves (treble and bass clef) with six measures of chords: Fm7 Bb7, EbM7, Ebm7 Ab7, DbM7, C#m7 F#7, and BM7.

B2

Bbm7 Eb7 AbM7 Abm7 Db7 Gbm7 F#m7 B7 EM7

Musical notation for the first system of Exercise B2. It consists of two staves (treble and bass clef) with six measures of chords: Bbm7 Eb7, AbM7, Abm7 Db7, Gbm7, F#m7 B7, and EM7.

Em7 A7 DM7 Dm7 G7 CM7 Cm7 F7 BbM7

Musical notation for the second system of Exercise B2. It consists of two staves (treble and bass clef) with six measures of chords: Em7 A7, DM7, Dm7 G7, CM7, Cm7 F7, and BbM7.

Bm7	B	D	A	C#	F#
E7	E	D	G#	C#	F#
AM7	A	C#	G#	B	E
Am7	A	C	G	B	E
D7	D	C	F#	B	E
GM7	G	B	F#	A	D
Gm7	G	Bb	F	A	D
C7	C	Bb	E	A	D
FM7	F	A	E	G	C
Fm7	F	Ab	Eb	G	C
Bb7	Bb	Ab	D	G	C
EbM7	Eb	G	D	F	Bb
Ebm7	Eb	Gb	Db	F	Bb
Ab7	Ab	Gb	C	F	Bb
DbM7	Db	F	C	Eb	Ab
C#m7	C#	E	B	D#	G#
F#7	F#	E	A#	D#	G#
BM7	B	D#	A#	C#	F#

Formula

New Key
1 Step Down

IIm9	V13	IM9	IIm9
5	9	5	5
9	13	9	9
7	3	7	7
3	7	3	3
R	R	R	R

Bbm7	Bb	Db	Ab	C	F
Eb7	Eb	Db	G	C	F
AbM7	Ab	C	G	Bb	Eb
Abm7	G#	B	F#	A#	D#
Db7	C#	B	F	A#	D#
GbM7	F#	A#	F	G#	C#
F#m7	F#	A	E	G#	C#
B7	B	A	D#	G#	C#
EM7	E	G#	D#	F#	B
Em7	E	G	D	F#	B
A7	A	G	C#	F#	B
DM7	D	F#	C#	E	A
Dm7	D	F	C	E	A
G7	G	F	B	E	A
CM7	C	E	B	D	G
Cm7	C	Eb	Bb	D	G
F7	F	Eb	A	D	G
BbM7	Bb	D	A	C	F

LH FINGER MOVEMENT: Same as in Ex. 1-1B. See p.24.

RH FINGER MOVEMENT: Use thumb, 2nd, and 5th fingers throughout.

II chord forms a minor triad in first inversion built on the seventh of the chord.

II to V: The bottom voice (thumb) drops a half step; top two voices stay constant.

V to I: The bottom voice stays constant; the top two voices drop a whole step.

I to new II: The bottom voice drops a half step; the top two stay constant.



Dominant Alterations

1. Bm9 E7 (#5) AM9

2. Bm9 E7 (b5) A9⁶

3. Bm9 E7 (b9) AM9 A6

EXERCISE 5-2A : MINOR II-V-I

1. Memorize as written, repeating each key area many times.
2. Practice the first two voicings in all keys. See Appendix A.
3. Play in all keys using Practice Patterns # 13,15, 17, 18, 20, 22, 24.

1

Em7^(b5) A7^{alt.} Dm7 Dm7^(b5) G7^{alt.} Cm7 Cm7^(b5) F7^{alt.} B^bm7

B^bm7^(b5) E^b7^{alt.} A^bm7 A^bm7^(b5) D^b7^{alt.} G^bm7 F[#]m7^(b5) B7^{alt.} Em7

2

Fm7^(b5) B^b7^{alt.} E^bm7 E^bm7^(b5) A^b7^{alt.} D^bm7 C[#]m7^(b5) F[#]7^{alt.} Bm7

Bm7^(b5) E7^{alt.} Am7 Am7^(b5) D7^{alt.} Gm7 Gm7^(b5) C7^{alt.} Fm7

A1

E 0	E	D	G	Bb	E
A7alt	A	C#	G	Bb	F
Dm7	D	C	F	A	E
D 0	D	C	F	Ab	D
G7alt	G	B	F	Ab	Eb
Cm7	C	Bb	Eb	G	D
C 0	C	Bb	Eb	Gb	C
F7alt	F	A	Eb	Gb	Db
Bbm7	Bb	Ab	Db	F	C
Bb 0	Bb	Ab	Db	E	Bb
Eb7alt	Eb	G	Db	E	B
Abm7	Ab	Gb	B	Eb	Bb
Ab 0	Ab	Gb	B	D	Ab
Db7alt	Db	F	B	D	A
GbM7	Gb	E	A	Db	Ab
F# 0	F#	E	A	C	F#
B7alt	B	D#	A	C	G
Em7	E	D	G	B	F#

Formula

New Key
1 Step Down

IIm7^{b5} **V**7^{#9} **I**m9 | **II**m7^{b5}

1 m_2 → #5 m_2 → 9 M_2 → 1

b5 — b9 m_2 → 5 m_2 → b5

3 — 7 M_2 → 3 — 3

7 m_2 → 3 m_2 → 7 — 7

R $\xrightarrow{4}$ **R** $\xrightarrow{5}$ **R** — **R**

A2

F 0	F	Eb	Ab	B	F
Bb7alt	Bb	D	Ab	B	Gb
Ebm7	Eb	Db	Gb	Bb	F
Eb 0	Eb	Db	Gb	A	Eb
Ab7alt	Ab	C	Gb	A	E
Dbm7	Db	B	E	Ab	Eb
C# 0	C#	B	E	G	C#
F#7alt	F#	A#	E	G	D
Bm7	B	A	D	F#	C#
B 0	B	A	D	F	B
E7alt	E	G#	D	F	C
Am7	A	G	C	E	B
A 0	A	G	C	Eb	A
D7alt	D	F#	C	Eb	Bb
Gm7	G	F	Bb	D	A
G 0	G	F	Bb	Db	G
C7alt	C	E	Bb	Db	Ab
Fm7	F	Eb	Ab	C	G

LH FINGER MOVEMENT: Same as in Ex 3-2A . See p. 57.

RH FINGER MOVEMENT: Use thumb, 2nd, and 5th fingers throughout.

II chord is built on the third of the chord; it forms a tri-tone stacked on top of a minor third.

II to V: Bottom two voices stay constant; top (5th finger) rises a half step.

V to I: The bottom voice (thumb) drops a whole step; the top two voices drop a half step.

I to new II: The bottom voice stays constant, the middle drops a half step, and the top drops a whole step.

Dominant Alterations

EXERCISE 5-2B : MINOR II-V-I

1. Memorize as written, repeating each key area many times.
2. Practice the first two voicings in all keys. See Appendix A.
3. Play in all keys using Practice Patterns # 14, 16, 17, 19, 21, 23, 24.

1

Bm7(b5) **E7alt.** **Am7** **Am7(b5)** **D7alt.** **Gm7** **Gm7(b5)** **C7alt.** **Fm7**

Fm7(b5) **Bb7alt.** **Ebm7** **Ebm7(b5)** **Ab7alt.** **Dbm7** **C#m7(b5)** **F#7alt.** **Bm7**

2

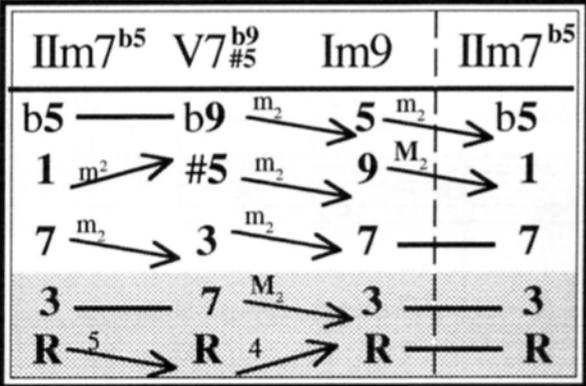
Cm7(b5) **F7alt.** **Bbm7** **Bbm7(b5)** **Eb7alt.** **Abm7** **G#m7(b5)** **C#7alt.** **F#m7**

F#m7(b5) **B7alt.** **Em7** **Em7(b5)** **A7alt.** **Dm7** **Dm7(b5)** **G7alt.** **Cm7**

B0	B	D	A	B	F
E7alt	E	D	G#	C	F
Am7	A	C	G	B	E
A0	A	C	G	A	Eb
D7alt	D	C	F#	A#	Eb
Gm7	G	Bb	F	A	D
G0	G	Bb	F	G	Db
C7alt	C	Bb	E	Ab	Db
Fm7	F	Ab	Eb	G	C
F0	F	Ab	Eb	F	B
Bb7alt	Bb	Ab	D	Gb	B
Ebm7	Eb	Gb	Db	F	Bb
Eb0	Eb	Gb	Db	Eb	A
Ab7alt	Ab	Gb	C	E	A
Dbm7	Db	E	B	Eb	Ab
C#0	C#	E	B	C#	G
F#7alt	F#	E	A#	D	G
Bm7	B	D	A	C#	F#

Formula

New Key
1 Step Down



C0	C	Eb	Bb	C	Gb
F7alt	F	Eb	A	Db	Gb
Bbm7	Bb	Db	Ab	C	F
Bb0	Bb	Db	Ab	Bb	E
Eb7alt	Eb	Db	G	B	E
Abm7	Ab	B	Gb	Bb	Eb
G#0	G#	B	F#	G#	D
C#7alt	C#	B	F	A	D
F#m7	F#	A	E	G#	C#
F#0	F#	A	E	F#	C
B7alt	B	A	D#	G	C
Em7	E	G	D	F#	B
E0	E	G	D	E	Bb
A7alt	A	G	C#	F	Bb
Dm7	D	F	C	E	A
D0	D	F	C	D	Ab
G7alt	G	F	B	Eb	Ab
Cm7	C	Eb	Bb	D	G

LH FINGER MOVEMENT: Same as in Ex 3-2B. See p. 59.

RH FINGER MOVEMENT: Use thumb, 2nd, and 5th fingers throughout.

II chord is built on the seventh of the chord; it forms a tri-tone stacked on top of a major second.

II to V: The top voice (5th finger) stays constant and the bottom two voices split. The thumb drops a half step and the 2nd finger rises a half step.

V to I: All three voices drop a half step.

I to new II: The thumb stays constant; the middle voice (2nd finger) drops a whole step; the top voice drops a half step.

Dominant Alterations

1. Bm9^(b5) E7^(#9) Am9

2. Bm9^(b5) E7^(b9) Am9⁶

3. Bm7^(b5) E7^(#9) Am9^{Δ7}

4. Bm7^(b5) E7^(b9) Am9^{Δ7} Am6

EXERCISE 5-3: DOMINANT CYCLE

1. Play and memorize #1 and #2 below as written.
2. Memorize them again, beginning each with the second (R-379) voicing. Always recite roots.
3. Use practice patterns #25-26.

1

E7 A7 D7 G7 C7 F7 B \flat 7 E \flat 7 A \flat 7 D \flat 7 F \sharp 7 B7

2

E \flat 7 A \flat 7 D \flat 7 G \flat 7 B7 E7 A7 D7 G7 C7 F7 B \flat 7

Formula

New Key
1 Step Down

I7	IV7	I7
9	5	9
13	9	13
3	7	3
7	3	7
R	R	R

Interval movements: 9 to 5 (M₂), 13 to 9 (M₂), 3 to 7 (m₂), 7 to 3 (m₂), R to R (4), R to R (5).

1

E7	E	D \sharp	G \sharp	C \sharp	F \sharp
A7	A	C \sharp	G	B	F \sharp
D7	D	C	F \sharp	B	E
G7	G	B	F	A	E
C7	C	B \flat	E	A	D
F7	F	A	E \flat	G	D
B \flat 7	B \flat	A \flat	D	G	C
E \flat 7	E \flat	G	D \flat	F	C
A \flat 7	A \flat	G \flat	C	F	B \flat
D \flat 7	D \flat	F	B	E \flat	B \flat
F \sharp 7	F \sharp	E	A \sharp	D \sharp	G \sharp
B7	B	D \sharp	A	C \sharp	G \sharp

2

E \flat 7	E \flat	D \flat	G	C	F
A \flat 7	A \flat	C	G \flat	B \flat	F
D \flat 7	C \sharp	B	F	A \sharp	D \sharp
G \flat 7	F \sharp	A \sharp	E	G \sharp	D \sharp
B7	B	A	D \sharp	G \sharp	C \sharp
E7	E	G \sharp	D	F \sharp	C \sharp
A7	A	G	C \sharp	F \sharp	B
D7	D	F \sharp	C	E	B
G7	G	F	B	E	A
C7	C	E	B \flat	D	A
F7	F	E \flat	A	D	G
B \flat 7	B \flat	D	A \flat	C	G

EXERCISE 5-4: MAJOR CYCLE

1. Play and memorize #1 and #2 below as written.
2. Memorize them again, beginning each with the second (R-379) voicing. Always recite roots.
3. Use practice patterns #27-28.

1

EM7 AM7 DM7 GM7 CM7 FM7 B \flat M7 E \flat M7 A \flat M7 D \flat M7 F \sharp M7 B \sharp M7

2

E \flat M7 A \flat M7 D \flat M7 G \flat M7 B \sharp M7 E \sharp M7 A \sharp M7 D \sharp M7 G \sharp M7 C \sharp M7 F \sharp M7 B \sharp M7

Formula

New Key
1 Step Down

IM9	IVM9	IM9
9	5	9
5	9	5
3	7	3
7	3	7
R	R	R

Arrows indicate the movement of notes: 9 to 5 (M₂), 5 to 9 (M₂), 3 to 7 (M₂), 7 to 3 (M₂), and R to R (4).

1

EM7	E	D \sharp	G \sharp	B	F \sharp
AM7	A	C \sharp	G \sharp	B	E
DM7	D	C \sharp	F \sharp	A	E
GM7	G	B	F \sharp	A	D
CM7	C	B	E	G	D
FM7	F	A	E	G	C
B \flat M7	B \flat	A	D	F	C
E \flat M7	E \flat	G	D	F	B \flat
A \flat M7	A \flat	G	C	E \flat	B \flat
D \flat M7	D \flat	F	C	E \flat	A \flat
F \sharp M7	F \sharp	F	A \sharp	C \sharp	G \sharp
B \sharp M7	B	D \sharp	A \sharp	C \sharp	F \sharp

2

E \flat M7	E \flat	D	G	B \flat	F
A \flat M7	A \flat	C	G	B \flat	E \flat
D \flat M7	D \flat	C	F	A \flat	E \flat
G \flat M7	G \flat	B \flat	F	A \flat	D \flat
B \sharp M7	B	A \sharp	D \sharp	F \sharp	C \sharp
E \sharp M7	E	G \sharp	D \sharp	F \sharp	B
A \sharp M7	A	G \sharp	C \sharp	E	B
D \sharp M7	D	F \sharp	C \sharp	E	A
G \sharp M7	G	F \sharp	B	D	A
C \sharp M7	C	E	B	D	G
F \sharp M7	F	E	A	C	G
B \sharp M7	B \flat	D	A	C	F

EXERCISE 5-5A: DIMINISHED / TRI-TONE SUB

1. Practice first 5 chords and last 5 chords separately; then combine.
2. Memorize in all keys as written.
3. Use practice pattern #29.

A1

CM7 C#°7 Dm7 D#°7 Em7 Eb7 Dm7 D♭7 CM7

A2

FM7 F#°7 Gm7 G#°7 Am7 A♭7 Gm7 G♭7 FM7

A3

B♭M7 B°7 Cm7 C#°7 Dm7 D♭7 Cm7 B7 B♭M7

A4

E♭M7 E°7 Fm7 F#°7 Gm7 G♭7 Fm7 E7 E♭M7

A1

A2

A3

A4

C	B	E	A	D
C#	Bb	E	A	C
D	C	F	A	E
D#	C	F#	B	D
E	D	G	B	E
Eb	Db	G	C	F
D	C	F	A	E
Db	B	F	Bb	Eb
C	B	E	A	D

F	E	A	D	G
F#	Eb	A	D	F
G	F	Bb	D	A
G#	F	B	E	G
A	G	C	E	A
Ab	Gb	C	F	Bb
G	F	Bb	D	A
Gb	E	Bb	Eb	Ab
F	E	A	D	G

Bb	A	D	G	C
B	Ab	D	G	Bb
C	Bb	Eb	G	D
C#	Bb	E	A	C
D	C	F	A	D
Db	B	F	Bb	Eb
C	Bb	Eb	G	D
B	A	D#	G#	C#
Bb	A	D	G	C

Eb	D	G	C	F
E	Db	G	C	Eb
F	Eb	Ab	C	G
F#	Eb	A	D	F
G	F	Bb	D	G
Gb	E	Bb	Eb	Ab
F	Eb	Ab	C	G
E	D	G#	C#	F#
Eb	D	G	C	F

A5

A♭M7 A°7 B♭m7 B°7 Cm7 B7 B♭m7 A7 A♭M7

A6

D♭M7 D°7 E♭m7 E°7 Fm7 E7 E♭m7 D7 D♭M7

A7

G♭M7 G°7 A♭m7 A°7 B♭m7 A7 B♭m7 G7 G♭M7

A8

B M7 C°7 C♯m7 D°7 D♯m7 D-7 C♯m7 C7 B M7

A5

A♭ G	C F B♭
A G♭	C F A♭
B♭ A♭	D♭ F C
B A♭	D G B♭
C B♭	E♭ G C
B A	D♯ G♯ C♯
B♭ A♭	D♭ F C
A G	C♯ F♯ B
A♭ G	C F B♭

A6

D♭ C	F B♭ E♭
D B	F B♭ D♭
E♭ D♭	G♭ B♭ F
E D♭	G C E♭
F E♭	A♭ C F
E D	G♯ C♯ F♯
E♭ D♭	G♭ B♭ F
D C	F♯ B E
D♭ C	F B♭ E♭

A7

G♭ F	B♭ E♭ A♭
G E	B♭ E♭ G♭
A♭ G♭	B E♭ B♭
A G♭	C F A♭
B♭ A♭	D♭ F B♭
A G	C♯ F♯ B
A♭ G♭	B E♭ B♭
G F	B E A
G♭ F	B♭ E♭ A♭

A8

B A♯	D♯ G♯ C♯
C A	D♯ G♯ B
C♯ B	E G♯ D♯
D B	F A♯ C♯
D♯ C♯	F♯ A♯ D♯
D C	F♯ B E
C♯ B	E G♯ D♯
C B♭	E A D
B A♯	D♯ G♯ C

A9 EM7 F°7 F#m7 G°7 G#m7 G7 F#m7 F7 EM7

A10 AM7 A#°7 Bm7 C°7 C#m7 C7 Bm7 Bb7 AM7

A11 DM7 D#°7 Em7 F°7 F#m7 F7 Em7 Eb7 DM7

A12 GM7 G#°7 Am7 A#°7 Bm7 Bb7 Am7 Ab7 GM7

A9

E	D#	G#	C#	F#
F	D	G#	C#	E
F#	E	A	C#	G#
G	E	A#	D#	F#
G#	F#	B	D#	G#
G	F	B	E	A
F#	E	A	C#	G#
F	Eb	A	D	G
E	D#	G#	C#	F#

A10

A	G#	C#	F#	B
A#	G	C#	F#	A
B	A	D	F#	C#
C	A	D#	G#	B
C#	B	E	G#	C#
C	Bb	E	A	D
B	A	D	F#	C#
Bb	Ab	D	G	C
A	G#	C#	F#	B

A11

D	C#	F#	B	E
D#	C	F#	B	D
E	D	G	B	F#
F	D	G#	C#	E
F#	E	A	C#	F#
F	Eb	A	D	G
E	D	G	B	F#
Eb	Db	G	C	F
D	C#	F#	B	E

A12

G	F#	B	E	A
G#	F	B	E	G
A	G	C	E	B
A#	G	C#	F#	A
B	A	D	F#	B
Bb	Ab	D	G	C
A	G	C	E	B
Ab	Gb	C	F	Bb
G	F#	B	E	A

EXERCISE 5-5B: DIMINISHED / TRI-TONE SUB

1. Practice first 5 chords and last 5 chords separately; then combine.
2. Memorize in all keys as written.
3. Use practice pattern #30.

B1

CM7 C#°7 Dm7 D#°7 Em7 E♭7 Dm7 D♭7 CM7

B2

FM7 F#°7 Gm7 G#°7 Am7 A♭7 Gm7 G♭7 FM7

B3

B♭M7 B°7 Cm7 C#°7 Dm7 D♭7 Cm7 B7 B♭M7

B4

E♭M7 E°7 Fm7 F#°7 Gm7 G♭7 Fm7 E7 E♭M7

B1

C	E	B	D	G
C#	E	Bb	Eb	G
D	F	C	E	A
D#	F#	C	F	A
E	G	D	F#	B
Eb	G	Db	F	C
D	F	C	E	A
Db	F	B	Eb	Bb
C	E	B	D	G

B2

F	A	E	G	C
F#	A	Eb	Ab	C
G	Bb	F	A	D
G#	B	F	Bb	D
A	C	G	B	E
Ab	C	Gb	Bb	F
G	Bb	F	A	D
Gb	Bb	E	Ab	Eb
F	A	E	G	C

B3

Bb	D	A	C	F
B	D	Ab	Db	F
C	Eb	Bb	D	G
C#	E	Bb	Eb	G
D	F	C	E	A
Db	F	B	Eb	Bb
C	Eb	Bb	D	G
B	D#	A	C#	G#
Bb	D	A	C	F

B4

Eb	G	D	F	Bb
E	G	Db	Gb	Bb
F	Ab	Eb	G	C
F#	A	Eb	Ab	C
G	Bb	F	A	D
Gb	Bb	E	Ab	Eb
F	Ab	Eb	G	C
E	G#	D	F#	C#
Eb	G	D	F	Bb

B5

AbM7 A°7 Bbm7 B°7 Cm7 B7 Bbm7 A7 AbM7

B6

Dbm7 D°7 Ebm7 E°7 Fm7 E7 Ebm7 D7 DbM7

B7

Gbm7 G°7 Abm7 A°7 Bbm7 A7 Abm7 G7 Gbm7

B8

Bm7 C°7 C#m7 D°7 D#m7 D7 C#m7 C7 Bm7

B5

Ab	C	G	Bb	Eb
A	C	Gb	B	Eb
Bb	Db	Ab	C	F
B	D	Ab	Db	F
C	Eb	Bb	D	G
B	D#	A	C#	G#
Bb	Db	Ab	C	F
A	C#	G	B	F#
Ab	C	G	Bb	Eb

B6

Db	F	C	Eb	Ab
D	F	B	E	Ab
Eb	Gb	Db	F	Bb
E	G	Db	Gb	Bb
F	Ab	Eb	G	C
E	G#	D	F#	C#
Eb	Gb	Db	F	Bb
D	F#	C	E	B
Db	F	C	Eb	Ab

B7

Gb	Bb	F	Ab	Db
G	Bb	E	A	Db
Ab	B	Gb	Bb	Eb
A	C	Gb	B	Eb
Bb	Db	Ab	C	F
A	C#	G	B	F#
Ab	B	Gb	Bb	Eb
G	B	F	A	E
Gb	Bb	F	Ab	Db

B8

B	D#	A#	C#	F#
C	D#	A	D	F#
C#	E	B	D#	G#
D	F	B	E	G#
D#	F#	C#	F	A#
D	F#	C	E	B
C#	E	B	D#	G#
C	E	Bb	D	A
B	D#	A#	C#	F#

EM7 F°7 F#m7 G°7 G#m7 G7 F#m7 F7 EM7

B9

AM7 A#°7 Bm7 C°7 C#m7 C7 Bm7 Bb7 AM7

B10

DM7 D#°7 Em7 F°7 F#m7 F7 Em7 Eb7 DM7

B11

GM7 G#°7 Am7 A#°7 Bm7 Bb7 Am7 Ab7 GM7

B12

B9

E	G#	D#	F#	B
F	G#	D	G	B
F#	A	E	G#	C#
G	A#	E	A	C#
G#	B	F#	A#	D#
G	B	F	A	E
F#	A	E	G#	C#
F	A	Eb	G	D
E	G#	D#	F#	B

B10

A	C#	G#	B	E
A#	C#	G	C	E
B	D	A	C#	F#
C	D#	A	D	F#
C#	E	B	D#	G#
C	E	Bb	D	A
B	D	A	C#	F#
Bb	D	Ab	C	G
A	C#	G#	B	E

B11

D	F#	C#	E	A
D#	F#	C	F	A
E	G	D	F#	B
F	G#	D	G	B
F#	A	E	G#	C#
F	A	Eb	G	D
E	G	D	F#	B
Eb	G	Db	F	C
D	F#	C#	E	A

B12

G	B	F#	A	D
G#	B	F	A#	D
A	C	G	B	E
A#	C#	G	C	E
B	D	A	C#	F#
Bb	D	Ab	C	G
A	C	G	B	E
Ab	C	Gb	Bb	F
G	B	F#	A	E



TURNAROUNDS

Practice in all keys using rhythms in Appendix C

1. CM9 Am9 Dm9 G7 (#5 9) 2. CM9 Am9 Dm9 G7 (#5 9)

3. CM7 9 A7 (#5 9) D13 G7 (#5 9) 4. C9 A7 (#5 9) D9 G7 (#5 9)

5. C13 A7 (#5 9) D13 G7 (#5 9) 6. C13 A7 (#5 9) D13 G7 (#5 9)

7. C7 (#9) A7 (b9 13) D7 (#9) G7 (b9 13) 8. C13 A7 (#5 9) D7 (b9 13) G7 (#5 9)

9. C9 (#11) A7 (#11) D9 (#11) G7 (#5 9) 10. C13 A7 (b5 9) D9 (#11) G7 (b5 9)

11. C13 A7 (\flat^9 / 13) D13 (#9) G7 (\sharp^5 / 9) 12. C13 A9 (#11) D7 (#5) G7 (#11)

13. C9 A13 D7 (\sharp^5 / 9) G7 (\flat^9 / 13) 14. CM9 E \flat 7 Dm9 D \flat M9

15. CM9 E \flat 7 Dm9 D \flat M9 16. CM7 \flat^6 / 9 E \flat 7 Dm9 D \flat M7 \flat^6 / 9

17. C \flat^6 / 9 E \flat 7 Dm9 D \flat^6 / 9 18. CM7 \flat^6 / 9 E \flat 7 Dm9 D \flat M7 \flat^6 / 9

19. CM7 E \flat M7 A \flat M9 D \flat M7 20. CM9 E \flat M9 A \flat M7 D \flat M9

21. CM7⁶ E \flat M7⁶ A \flat M7⁶ D \flat M7⁶ 22. C⁶ E \flat 7⁶ A \flat M9 D \flat 7⁶

23. C13 G7(\sharp 5 \flat 9) C13 24. C13 G7(\sharp 5 \flat 9) C13

25. C13 G9 C13 26. C13 G9(\sharp 5) C13

27. CM9 G13 sus4 CM9 28. CM9 G13 sus4 CM9

29. CM9 G13 sus4 CM9



ADDITIONAL II-V-I A ALTERATIONS

Use Practice Patterns 1,3, 5,6,8,10,12 in Appendix B

A1 Em9 A7 (b9) DM9 A2 Em9 A7 (b5) DM9 A3 Em9 A9 (#11) DM9

A4 Em9 A7 (#9) DM9 A5 Em9 A9 (#5) DM9 A6 Em9 A13 (#9) DM9



ADDITIONAL II-V-I B ALTERATIONS

Use Practice Patterns 2,4, 5,7,9,11,12 in Appendix B

B1 Bm9 E7 (b9) AM9 B2 Bm9 E7 (b5) AM9 B3 Bm9 E9 (#11) AM9

B4 Bm9 E7 (#9) AM9 B5 Bm9 E9 (#5) AM9 B6 Bm9 E7 (#9) AM9



DOMINANT CYCLE VARIATIONS

Use Practice Patterns 27 and 28 in Appendix B

1. E7 (#5) A7 (#5) D7 (#5) G7 (#5) 2. E7 (#11) A9 (#11) D7 (#11) G9 (#11)

etc... etc...

3. E13 A9 (#11) D13 G9 (#11) 4. E7 (b9) A7 (#5) D7 (b9) G7 (#5)

etc... etc...

5. E7 (#11) A9 (#5) D7 (#11) G9 (#5) 6. E7 (#5) A7 (#5) D7 (#5) G7 (#5)

etc... etc...

7. E13 9 - b9 A9 5 - b5 D13 9 - b9 G9 5 - b5 8. E13 - b13 A13 - b13 D13 - b13 G13 - b13

etc... etc...

9. E13 - b13 A9 - b9 G13 - b13 G9 - b9

etc...



MAJOR CYCLE VARIATIONS

Use Practice Patterns 25 and 26 in Appendix B

1. E_9^6 A_9^6 D_9^6 G_9^6 EM_7^6 AM_7^6 DM_7^6 GM_7^6

3. EM_7^6 AM_7^6 DM_7^6 GM_7^6



C.E.S.H.

Dm_9 $Dm_9^{\Delta 7}$ Dm_9 $G_7(\sharp 5)$ CM_9 $Dm^{add 9}$ $Dm_9^{\Delta 7}$ Dm_9 $G_7(\sharp 5)$ CM_9

Shew's Blues

F7 B \flat 7 F7 Cm7 F7

B \flat 7 B \circ 7 F7 D7 alt.

Gm7 C7 alt. F7 D7 Gm7 C7

* In measure 7, F7 uses 5th instead of 13th for better leading in top voice.

See p. 28 for suggested fingerings and articulations of the melody.

Rhythm

B \flat M7 *B \circ 7* *Cm7* *C \sharp \circ 7* *Dm7* *G7(\flat 9)*

The first system of music consists of three staves. The top staff is a treble clef with a common time signature. It contains a melody of eighth notes: B \flat 4, B \flat 4, B \flat 4, A \flat 4, G4, F4, E4, D4. Above the staff are chord symbols: *B \flat M7*, *B \circ 7*, *Cm7*, *C \sharp \circ 7*, *Dm7*, and *G7(\flat 9)*. The piano and bass staves provide harmonic accompaniment with chords and moving lines.

Cm7 *F7(\flat 9)* *Fm7* *B \flat 7* *E \flat M7* *A \flat 7*

The second system of music consists of three staves. The top staff continues the melody with eighth notes: C4, B \flat 4, A \flat 4, G4, F4, E4, D4, C4. Above the staff are chord symbols: *Cm7*, *F7(\flat 9)*, *Fm7*, *B \flat 7*, *E \flat M7*, and *A \flat 7*. The piano and bass staves provide harmonic accompaniment.

1 *Dm7* *G7* *Cm7* *F7* 2 *Cm7* *F7(\flat 9)*

The third system of music consists of three staves. The top staff features a first ending (marked '1') with eighth notes: D4, C4, B \flat 4, A \flat 4, G4, F4, E4, D4. Above the staff are chord symbols: *Dm7*, *G7*, *Cm7*, and *F7*. This is followed by a repeat sign and a second ending (marked '2') with eighth notes: C4, B \flat 4, A \flat 4, G4, F4, E4, D4. Above the staff are chord symbols: *Cm7* and *F7(\flat 9)*. The piano and bass staves provide harmonic accompaniment.

See p. 30 for suggested fingerings and articulations of the melody.

6 Blues Scale Rootless Voicings

B \flat M7 Am7 D7

Fine

Dm7 G7 Gm7

C7 Cm7 F7 F7alt.

*D.C. al Fine
Use 2nd ending*

6 Four Note Rootless Voicings

These voicings are the left hand structures used commonly by most modern jazz pianists. Historically, they are found beginning with the styles of Red Garland and Bill Evans. Like the voicings of chapter 5, they utilize two extension tones in addition to the 3rds and 7ths, which makes them very harmonically rich; however they are also compact and can be played by either hand alone. You will find that these voicings feel similar to those of chapter 4, as they simply add one extra extension note to the inside of those structures.

As you did in chapter 4, be sure to practice these two ways:

1) First, learn them as written, with the L.H. playing roots and the RH playing voicings.

2) Later, learn them with the L.H. playing the voicings alone, with no roots being sounded. Be sure to recite the roots. When practicing the exercises, add a melodic pattern in the R.H. (Appendix D); when practicing a tune, add the melody.

You may find that using 4 notes in one hand tires it more quickly, so always stop if you feel any hint of pain. Always feel free to switch to the other hand.

Use the same range limits that applied in chapter 4: place all notes of the voicing between D below middle C and C# an octave above middle C. If you play roots in the L.H., bass notes can go as low as you like, but never higher than a 5th below the R.H. voicing.

These voicings can work well in a solo piano arrangement of a tune in which you play the melody entirely with the right hand (an octave above the written pitch, if necessary.) You then can use the left hand to play the voicings, but also to play occasional chordal roots on downbeats. You do not have to play all of the roots because these voicings contain a lot of harmonic information; your ears will actually provide the missing roots even when they are not sounded. Make sure that you add the chosen roots *only* after you are very secure with the voicings themselves.

This approach works best when you connect the sound of the root to the voicing with the sustain pedal, which is always on the right on a piano, and is played by your right foot. Here is an example:

Be sure to depress the pedal only long enough to bridge the attack of the root and the chord, because too much sustain can blur the harmony. The pedaling may require some isolated left hand practice. Since this solo piano approach presents these coordination problems, you might want to use it only with ballads or slow-to-medium tempo tunes.

EXERCISE 6-1A : II-V-I

1. Memorize as written, repeating each key area many times.
2. Practice the first three voicings individually in all keys. See Appendix A.
3. Play progression in all keys using Practice Patterns # 1,3, 5, 6, 8, 10, 12.

A1

Em7 A7 DM7 Dm7 G7 CM7 Cm7 F7 B \flat M7

B \flat m7 E \flat 7 A \flat M7 A \flat m7 D \flat 7 G \flat M7 F \sharp m7 B7 EM7

A2

E \flat m7 A \flat 7 D \flat M7 C \sharp m7 F \sharp 7 B \flat M7 Bm7 E7 AM7

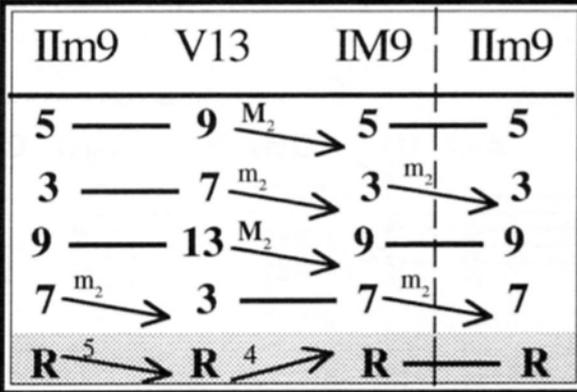
Am7 D7 GM7 Gm7 C7 FM7 Fm7 B \flat 7 E \flat M7

A1

Em7	E	D	F#	G	B
A7	A	C#	F#	G	B
DM7	D	C#	E	F#	A
Dm7	D	C	E	F	A
G7	G	B	E	F	A
CM7	C	B	D	E	G
Cm7	C	Bb	D	Eb	G
F7	F	A	D	Eb	G
BbM7	Bb	A	C	D	F
Bbm7	Bb	Ab	C	Db	F
Eb7	Eb	G	C	Db	F
AbM7	Ab	G	Bb	C	Eb
Abm7	Ab	Gb	Bb	B	Eb
Db7	Db	F	Bb	B	Eb
GbM7	Gb	F	Ab	Bb	Db
F#m7	F#	E	G#	A	C#
B7	B	D#	G#	A	C#
EM7	E	D#	F#	G#	B

Formula

New Key
1 Step Down



A2

Ebm7	Eb	Db	F	Gb	Bb
Ab7	Ab	C	F	Gb	Bb
DbM7	Db	C	Eb	F	Ab
C#m7	C#	B	D#	E	G#
F#7	F#	A#	D#	E	G#
Bm7	B	A#	C#	D#	F#
Bm7	B	A	C#	D	F#
E7	E	G#	C#	D	F#
AM7	A	G#	B	C#	E
Am7	A	G	B	C	E
D7	D	F#	B	C	E
Gm7	G	F#	A	B	D
Gm7	G	F	A	Bb	D
C7	C	E	A	Bb	D
FM7	F	E	G	A	C
Fm7	F	Eb	G	Ab	C
Bb7	Bb	D	G	Ab	C
Ebm7	Eb	D	F	G	Bb

LH FINGER MOVEMENT: Same as in Ex. 2-1A. See p. 33.

RH FINGER MOVEMENT: Use thumb, 2nd, 3rd, and 5th fingers throughout.

II chord is built on seventh of the chord.

II to V: The bottom voice drops a half step; the other voices stay constant.

V to I: The top (5th finger) drops a whole step, the next (3rd finger) drops a half step, the next (2nd finger) drops a whole step, and the bottom (thumb) stays constant.

I to new II: The top (5th finger) stays constant, the next (3rd finger) drops a half step, the next (2nd finger) stays constant, and the bottom (thumb) drops a half step.

TO PLAY UPPER VOICES WITH LH: Use 5-3-2-1 LH fingering throughout.



Dominant Alterations

EXERCISE 6-1B : II-V-I

1. Memorize as written, repeating each key area many times.
2. Practice the first three voicings individually in all keys. See Appendix A.
3. Play progression in all keys using Practice Patterns # 2,4,5,7,9,11,12.

B1

Bm7 E7 AM7 Am7 D7 GM7 Gm7 C7 FM7

Fm7 Bb7 EbM7 Ebm7 Ab7 DbM7 C#m7 F#7 BM7

B2

Bbm7 Eb7 AbM7 Abm7 Db7 Gbm7 F#m7 B7 EM7

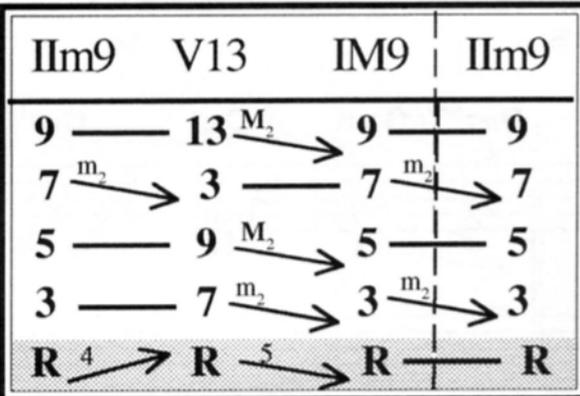
Em7 A7 DM7 Dm7 G7 CM7 Cm7 F7 Bbm7

B1

Bm7	B	D	F#	A	C#
E7	E	D	F#	G#	C#
AM7	A	C#	E	G#	B
Am7	A	C	E	G	B
D7	D	C	E	F#	A
GM7	G	B	D	F#	B
Gm7	G	Bb	D	F	A
C7	C	Bb	D	E	A
FM7	F	A	C	E	G
Fm7	F	Ab	C	Eb	G
Bb7	Bb	Ab	C	D	G
EbM7	Eb	G	Bb	D	F
Ebm7	Eb	Gb	Bb	Db	F
Ab7	Ab	Gb	Bb	C	F
DbM7	Db	F	Ab	C	Eb
C#m7	C#	E	G#	B	D#
F#7	F#	E	G#	A#	D#
Bm7	B	D#	F#	A#	C#

Formula

New Key
1 Step Down



B2

Bbm7	Bb	Db	F	Ab	C
Eb7	Eb	Db	F	G	C
AbM7	Ab	C	Eb	G	Bb
Abm7	G#	B	D#	F#	A#
Db7	C#	B	D#	F	A#
GbM7	F#	A#	C#	F	G#
F#m7	F#	A	C#	E	G#
B7	B	A	C#	D#	G#
EM7	E	G#	B	D#	F#
Em7	E	G	B	D	F#
A7	A	G	B	C#	F#
DM7	D	F#	A	C#	E
Dm7	D	F	A	C	E
G7	G	F	A	B	E
CM7	C	E	G	B	D
Cm7	C	Eb	G	Bb	D
F7	F	Eb	G	A	D
BbM7	Bb	D	F	A	C

LH FINGER MOVEMENT: Same as in Ex.2-1B. See p. 36.

RH FINGER MOVEMENT: Use thumb, 2nd, 3rd, and 5th fingers throughout.

II chord forms a major 7th chord structure, built on the third of the minor chord.

II to V: The second voice from the top (3rd finger) drops a half step; the other voices stay constant.

V to I: The top (5th finger) drops a whole step, the next (3rd finger) stays constant, the next (2nd finger) drops a whole step, and the bottom (thumb) drops a half step.

I to new II: The top (5th finger) stays constant, the next (3rd finger) drops a half step, the next (2nd finger) stays constant, and the bottom (thumb) drops a half step.

TO PLAY UPPER VOICES WITH LH: Use 5-3-2-1 LH fingering throughout.



Dominant Alterations

1. Bm9 E7 ($\sharp 5$) AM9

2. Bm9 E7 ($\sharp 5$) AM7 $\frac{6}{9}$

3. Bm9 E7 ($\flat 9$) AM9 A6

EXERCISE 6-2A : MINOR II-V-I

1. Memorize as written, repeating each key area many times.
2. Practice the first two voicings in all keys. See Appendix A.
3. Play in all keys using Practice Patterns # 13,15, 17, 18, 20, 22, 24.

A1

Em7(b5) A7alt. Dm7 Dm7(b5) G7alt. Cm7 Cm7(b5) F7alt. Bbm7

Bbm7(b5) Eb7alt. Abm7 G#m7(b5) C#7alt. F#m7 F#m7(b5) B7alt. Em7

A2

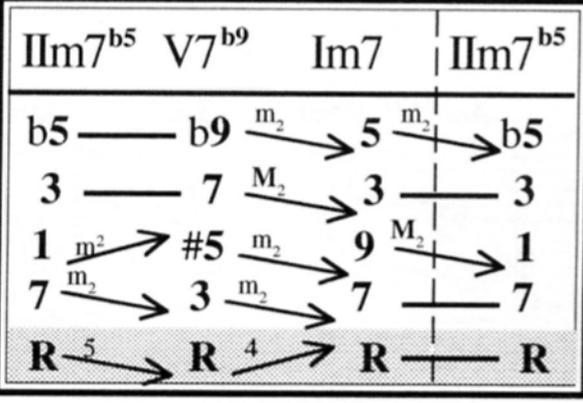
Fm7(b5) Bb7alt. Ebm7 Ebm7(b5) A7alt. Dbm7 C#m7(b5) F#7alt. Bm7

Bm7(b5) E7alt. Am7 Am7(b5) D7alt. Gm7 Gm7(b5) C7alt. Fm7

E \emptyset	E	D	E	G	B \flat
A7alt	A	C \sharp	F	G	B \flat
Dm7	D	C	E	F	A
D \emptyset	D	C	D	F	A \flat
G7alt	G	B	E \flat	F	A \flat
Cm7	C	B \flat	D	E \flat	G
C \emptyset	C	B \flat	C	E \flat	G \flat
F7alt	F	A	D \flat	E \flat	G \flat
B \flat m7	B \flat	A \flat	C	D \flat	F
B \flat \emptyset	B \flat	A \flat	B \flat	D \flat	E
E \flat 7alt	E \flat	G	B	D \flat	E
A \flat m7	A \flat	G \flat	B \flat	B	E \flat
A \flat \emptyset	A \flat	G \flat	A \flat	B	D
D \flat 7alt	D \flat	F	A	B	D
G \flat M7	G \flat	E	A \flat	A	D \flat
F \sharp \emptyset	F \sharp	E	F \sharp	A	C
B7alt	B	D \sharp	G	A	C
E \flat m7	E	D	F \sharp	G	B

Formula

New Key
1 Step Down



F \emptyset	F	E \flat	F	A \flat	B
B \flat 7alt	B \flat	D	G \flat	A \flat	B
E \flat m7	E \flat	D \flat	F	G \flat	B \flat
E \flat \emptyset	E \flat	D \flat	E \flat	G \flat	A
A \flat 7alt	A \flat	C	E	G \flat	A
D \flat m7	D \flat	B	E \flat	E	A \flat
C \sharp \emptyset	C \sharp	B	C \sharp	E	G
F \sharp 7alt	F \sharp	A \sharp	D	E	G
Bm7	B	A	C \sharp	D	F \sharp
B \emptyset	B	A	B	D	F
E7alt	E	G \sharp	C	D	F
A \flat m7	A	G	B	C	E
A \emptyset	A	G	A	C	E \flat
D7alt	D	F \sharp	B \flat	C	E \flat
Gm7	G	F	A	B \flat	D
G \emptyset	G	F	G	B \flat	D \flat
C7alt	C	E	A \flat	B \flat	D \flat
Fm7	F	E \flat	G	A \flat	C

LH FINGER MOVEMENT: Same as in Ex. 4-2A. See p. 83.
RH FINGER MOVEMENT: Use thumb, 2nd, 3rd, and 5th fingers throughout.
II chord is built on seventh of the chord.
II to V: The bottom two voices split: the thumb drops a half step, while the 2nd finger raises a half step. The top two voices stay constant.
V to I: All voices move downward. The top (5th finger) drops a half step, the next (3rd finger) a whole step, and the bottom two (2nd finger and thumb) drop a half step.
I to new II: The top voice drops a half step; the next (3rd finger) stays constant. The next voice drops a whole step, and the thumb stays constant.
TO PLAY UPPER VOICES WITH LH: Use 5-4-2-1 LH fingering for II chord, and 5-3-2-1 fingering for V and I chord.

Dominant Alterations

1. Em9^(b5) A7^(#9) Dm9 2. Em9^(b5) A7^(b9) Dm9⁶

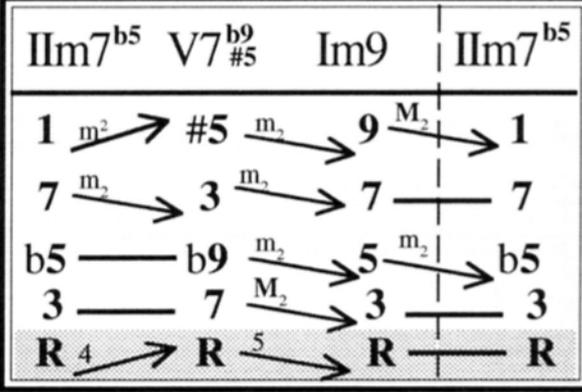
3. Em7^(b5) A7^(#9) Dm9^{Δ7} 4. Em7^(b5) A7^(b9) Dm6

B1

B \emptyset	B	D	F	A	B
E7alt	E	D	F	G#	C
Am7	A	C	E	G	B
A \emptyset	A	C	E \flat	G	A
D7alt	D	C	E \flat	F#	A#
Gm7	G	B \flat	D	F	A
G \emptyset	G	B \flat	D \flat	F	G
C7alt	C	B \flat	D \flat	E	A \flat
Fm7	F	A \flat	C	E \flat	G
F \emptyset	F	A \flat	B	E \flat	F
B \flat 7alt	B \flat	A \flat	B	D	G \flat
E \flat m7	E \flat	G \flat	B \flat	D \flat	F
E \flat \emptyset	E \flat	G \flat	A	D \flat	E \flat
A \flat 7alt	A \flat	G \flat	A	C	E
D \flat M7	D \flat	E	A \flat	B	E \flat
C# \emptyset	C#	E	G	B	C#
F#7alt	F#	E	G	A#	D
Bm7	B	D	F#	A	C#

Formula

New Key
1 Step Down



B2

C \emptyset	C	E \flat	G \flat	B \flat	C
F7alt	F	E \flat	G \flat	A	D \flat
B \flat m7	B \flat	D \flat	F	A \flat	C
B \flat \emptyset	B \flat	D \flat	E	A \flat	B \flat
E \flat 7alt	E \flat	D \flat	E	G	B
A \flat m7	A \flat	B	E \flat	G \flat	B \flat
G# \emptyset	G#	B	D	F#	G#
C#7alt	C#	B	D	F	A
F#m7	F#	A	C#	E	G#
F# \emptyset	F#	A	C	E	F#
B7alt	B	A	C	D#	G
E \flat m7	E	G	B	D	F#
E \emptyset	E	G	B \flat	D	E
A7alt	A	G	B \flat	C#	F#
Dm7	D	F	A	C	E
D \emptyset	D	F	A \flat	C	D
G7alt	G	F	A \flat	B	E \flat
Cm7	C	E \flat	G	B \flat	D

LH FINGER MOVEMENT: Same as Ex 4-2B. See p.85.

RH FINGER MOVEMENT: Use 1-2-4-5 for II chord, and 1-2-3-5 for V and I chords.

II chord is built on the third of the minor chord.

II to V: The top two voices split: the top (5th finger) rises a half step, while the next voice drops a half step; switch from the 4th to the 3rd finger. The bottom two voices stay constant.

V to I: The top 3 fingers all drop a half step and the bottom (thumb) drops a whole step.

I to new II: The top (5th finger) and 2nd finger drop a half step. The voices of the thumb and third finger stay constant, but switch from the third to the fourth finger.

TO PLAY UPPER VOICES WITH LH: Use 5-4-2-1 LH fingering throughout.

Dominant Alterations

1. Bm9^(b5) E7^(#9) Am9

2. Bm9^(b5) E7^(b9) Am9⁶

3. Bm7^(b5) E7^(#9/b5) Am9 ^{Δ 7}

4. Bm7^(b5) E7^(b9) Am6

EXERCISE 6-3: DOMINANT CYCLE

1. Play and memorize as written.
2. Memorize again, beginning each with the second (R-3679) voicing. Always recite roots.
3. Use practice patterns #25-26.

1

E7 A7 D7 G7 C7 F7 B \flat 7 E \flat 7 A \flat 7 D \flat 7 F \sharp 7 B7

2

E \flat 7 A \flat 7 D \flat 7 G \flat 7 B7 E7 A7 D7 G7 C7 F7 B \flat 7

Formula

New Key
1 Step Down

I7	IV7	I7
13	9	13
3	7	3
9	5	9
7	3	7
R	R	R

1

E7	E	D	F \sharp	G \sharp	C \sharp
A7	A	C \sharp	F \sharp	G	B
D7	D	C	E	F \sharp	B
G7	G	B	E	F	A
C7	C	B \flat	D	E	A
F7	F	A	D	E \flat	G
B \flat 7	B \flat	A \flat	C	D	G
E \flat 7	E \flat	G	C	D \flat	F
A \flat 7	A \flat	G \flat	B \flat	C	F
D \flat 7	D \flat	F	B \flat	B	E \flat
F \sharp 7	F \sharp	E	G \sharp	A \sharp	D \sharp
B7	B	D \sharp	G \sharp	A	C \sharp

2

E \flat 7	E \flat	D \flat	F	G	C
A \flat 7	A \flat	C	F	G \flat	B \flat
D \flat 7	C \sharp	B	D \sharp	F	A \sharp
G \flat 7	F \sharp	A \sharp	D \sharp	E	G \sharp
B7	B	A	C \sharp	D \sharp	G \sharp
E7	E	G \sharp	C \sharp	D	F \sharp
A7	A	G	B	C \sharp	F \sharp
D7	D	F \sharp	B	C	E
G7	G	F	A	B	E
C7	C	E	A	B \flat	D
F7	F	E \flat	G	A	D
B \flat 7	B \flat	D	G	A \flat	C

EXERCISE 6-4: MAJOR CYCLE

1. Play and memorize as written.
2. Memorize again, beginning each with the second (R-3579) voicing. Always recite roots.
3. Use practice patterns #27-28.

1

EM7 AM7 DM7 GM7 CM7 FM7 B \flat M7 EbM7 AbM7 DbM7 F \sharp M7 BM7

2

E \flat M7 AbM7 DbM7 G \flat M7 BM7 EM7 AM7 DM7 GM7 CM7 FM7 B \flat M7

Formula

New Key
1 Step Down

IM7	IVM9		IM7
5	9	M ₂ →	5
3	7	M ₂ →	3
9	5	M ₂ →	9
7	3	M ₂ →	7
R	R	5 → 4 →	R

1

EM7	E	D \sharp	F \sharp	G \sharp	B
AM7	A	C \sharp	E	G \sharp	B
DM7	D	C \sharp	E	F \sharp	A
GM7	G	B	D	F \sharp	A
CM7	C	B	D	E	G
FM7	F	A	C	E	G
B \flat M7	B \flat	A	C	D	F
E \flat M7	E \flat	G	B \flat	D	F
AbM7	Ab	G	B \flat	C	E \flat
DbM7	Db	F	Ab	C	E \flat
F \sharp M7	F \sharp	F	G \sharp	A \sharp	C \sharp
BM7	B	D \sharp	F \sharp	A \sharp	C \sharp

2

E \flat M7	E \flat	D	F	G	B \flat
AbM7	Ab	C	E \flat	C	B \flat
DbM7	Db	C	E \flat	F	Ab
G \flat M7	G \flat	B \flat	Db	F	Ab
BM7	B	A \sharp	C \sharp	D \sharp	F \sharp
EM7	E	G \sharp	B	D \sharp	F \sharp
AM7	A	G \sharp	B	C \sharp	E
DM7	D	F \sharp	A	C \sharp	E
GM7	G	F \sharp	A	B	D
CM7	C	E	G	B	D
FM7	F	E	G	A	C
B \flat M7	B \flat	D	F	A	C

EXERCISE 6-5A: DIMINISHED / TRI-TONE SUB

1. Practice first 5 chords and last 5 chords separately; then combine.
2. Memorize in all keys as written.
3. Use practice pattern #29.

A1

CM7 C#°7 Dm7 D#°7 Em7 Eb7 Dm7 Db7 CM7

A2

FM7 F#°7 Gm7 G#°7 Am7 Ab7 Gm7 Gb7 FM7

A3

BbM7 B°7 Cm7 C#°7 Dm7 Db7 Cm7 B7 BbM7

A4

Ebm7 E°7 Fm7 F#°7 Gm7 Gb7 Fm7 E7 Ebm7

A1

C	B	D	E	G
C#	Bb	Db	E	G
D	C	E	F	A
D#	C	D#	F#	A
E	D	E	G	B
Eb	Db	F	G	C
D	C	E	F	A
Db	B	Eb	F	Bb
C	B	D	E	G

A2

F	E	G	A	C
F#	Eb	Gb	A	C
G	F	A	Bb	D
G#	F	G#	B	D
A	G	A	C	E
Ab	Gb	Bb	C	F
G	F	A	Bb	D
Gb	E	Ab	Bb	Eb
F	E	G	A	C

A3

Bb	A	C	D	F
B	Ab	B	D	F
C	Bb	D	Eb	G
C#	Bb	Db	E	G
D	C	D	F	A
Db	B	Eb	F	Bb
C	Bb	D	Eb	G
B	A	C#	D#	G#
Bb	A	C	D	F

A4

Eb	D	F	G	Bb
E	Db	E	G	Bb
F	Eb	G	Ab	C
F#	Eb	Gb	A	C
G	F	G	Bb	D
Gb	E	Ab	Bb	Eb
F	Eb	G	Ab	C
E	D	F#	G#	C#
Eb	D	F	G	Bb

A5 $A\flat M7$ $A^\circ 7$ $B\flat m7$ $B^\circ 7$ $Cm7$ $B7$ $B\flat m7$ $A7$ $A\flat M7$

A6 $D\flat M7$ $D^\circ 7$ $E\flat m7$ $E^\circ 7$ $Fm7$ $E7$ $E\flat m7$ $D7$ $D\flat M7$

A7 $G\flat M7$ $G^\circ 7$ $A\flat m7$ $A^\circ 7$ $B\flat m7$ $A7$ $A\flat m7$ $G7$ $G\flat M7$

A8 $B M7$ $C^\circ 7$ $C\sharp m7$ $D^\circ 7$ $D\sharp m7$ $D7$ $C\sharp m7$ $C7$ $B M7$

A5

$A\flat$	G	$B\flat$	C	$E\flat$
A	$G\flat$	A	C	$E\flat$
$B\flat$	$A\flat$	C	$D\flat$	F
B	$A\flat$	B	D	F
C	$B\flat$	C	$E\flat$	G
B	A	$C\sharp$	$D\sharp$	$G\sharp$
$B\flat$	$A\flat$	C	$D\flat$	F
A	G	B	$C\sharp$	$F\sharp$
$A\flat$	G	$B\flat$	C	$E\flat$

A6

$D\flat$	C	$E\flat$	F	$A\flat$
D	B	D	F	$A\flat$
$E\flat$	$D\flat$	F	$G\flat$	$B\flat$
E	$D\flat$	E	G	$B\flat$
F	$E\flat$	F	$A\flat$	C
E	D	$F\sharp$	$G\sharp$	$C\sharp$
$E\flat$	$D\flat$	F	$G\flat$	$B\flat$
D	C	E	$F\sharp$	B
$D\flat$	C	$E\flat$	F	$A\flat$

A7

$G\flat$	F	$A\flat$	$B\flat$	$D\flat$
G	E	G	$B\flat$	$D\flat$
$A\flat$	$G\flat$	$B\flat$	B	$E\flat$
A	$G\flat$	A	C	$E\flat$
$B\flat$	$A\flat$	$B\flat$	$D\flat$	F
A	G	B	$C\sharp$	$F\sharp$
$A\flat$	$G\flat$	$B\flat$	B	$E\flat$
G	F	A	B	E
$G\flat$	F	$A\flat$	$B\flat$	$D\flat$

A8

B	$A\sharp$	$C\sharp$	$D\sharp$	$F\sharp$
C	A	C	$D\sharp$	$F\sharp$
$C\sharp$	B	$D\sharp$	E	$G\sharp$
D	B	D	F	$G\sharp$
$D\sharp$	$C\sharp$	$D\sharp$	$F\sharp$	$A\sharp$
D	C	E	$F\sharp$	B
$C\sharp$	B	$D\sharp$	E	$G\sharp$
C	$B\flat$	D	E	A
B	$A\sharp$	$C\sharp$	$D\sharp$	$F\sharp$

EM7 F°7

F#m7 G°7

G#m7 G7

F#m7 F7

EM7

A9

AM7 A#°7

Bm7 C°7

C#m7 C7

Bm7 Bb7

AM7

A10

DM7 D#°7

Em7 F°7

F#m7 F7

Em7 Eb7

DM7

A11

GM7 G#°7

Am7 A#°7

Bm7 Bb7

Am7 Ab7

GM7

A12

A9

E	D# F# G# B
F	D F G# B
F#	E G# A C#
G	E G A# C#
G#	F# G# B D#
G	F A B E
F#	E G# A C#
F	Eb G A D
E	D# F# G# B

A10

A	G# B C# E
A#	G A# C# E
B	A C# D F#
C	A C D# F#
C#	B C# E G#
C	Bb D E A
B	A C# D F#
Bb	Ab C D G
A	G# B C# E

A11

D	C# E F# A
D#	C D# F# A
E	D F# G B
F	D F G# B
F#	E F# A C#
F	Eb G A D
E	D F# G B
Eb	Db F G C
D	C# E F# A

A12

G	F# A B D
G#	F G# B D
A	G B C E
A#	G A# C# E
B	A B D F#
Bb	Ab C D G
A	G B C E
Ab	Gb Bb C F
G	F# A B D

EXERCISE 6-5B: DIMINISHED / TRI-TONE SUB

1. Practice first 5 chords and last 5 chords separately; then combine.
2. Memorize in all keys as written.
3. Use practice pattern #30.

B1

CM7 C#°7 Dm7 D#°7 Em7 Eb7 Dm7 D♭7 CM7

Diagram showing chord voicings and bass notes for exercise B1. The chords are CM7, C#°7, Dm7, D#°7, Em7, Eb7, Dm7, D♭7, and CM7. The bass notes are: C, C#, D, D#, E, Eb, D, D♭, C.

B2

FM7 F#°7 Gm7 G#°7 Am7 A♭7 Gm7 G♭7 FM7

Diagram showing chord voicings and bass notes for exercise B2. The chords are FM7, F#°7, Gm7, G#°7, Am7, A♭7, Gm7, G♭7, and FM7. The bass notes are: F, F#, G, G#, A, A♭, G, G♭, F.

B3

B♭m7 B°7 Cm7 C#°7 Dm7 D♭7 Cm7 B7 B♭m7

Diagram showing chord voicings and bass notes for exercise B3. The chords are B♭m7, B°7, Cm7, C#°7, Dm7, D♭7, Cm7, B7, and B♭m7. The bass notes are: B♭, B, C, C#, D, D♭, C, B, B♭.

B4

E♭m7 E°7 Fm7 F#°7 Gm7 G♭7 Fm7 E7 E♭m7

Diagram showing chord voicings and bass notes for exercise B4. The chords are E♭m7, E°7, Fm7, F#°7, Gm7, G♭7, Fm7, E7, and E♭m7. The bass notes are: E♭, E, F, F#, G, G♭, F, E, E♭.

B1

C	E	G	B	D
C#	E	G	Bb	Db
D	F	A	C	E
D#	F#	A	C	Eb
E	G	B	D	E
Eb	G	C	Db	F
D	F	A	C	E
Db	F	Bb	B	Eb
C	E	G	B	D

B2

F	A	C	E	G
F#	A	C	Eb	Gb
G	Bb	D	F	A
G#	B	D	F	Ab
A	C	E	G	A
Ab	C	F	Gb	Bb
G	Bb	D	F	A
Gb	Bb	Eb	E	Ab
F	A	C	E	G

B3

Bb	D	F	A	C
B	D	F	Ab	B
C	Eb	G	Bb	D
C#	E	G	Bb	Db
D	F	A	C	D
Db	F	Bb	B	Eb
C	Eb	G	Bb	D
B	D#	G#	A	C#
Bb	D	F	A	C

B4

Eb	G	Bb	D	F
E	G	Bb	Db	E
F	Ab	C	Eb	G
F#	A	C	Eb	Gb
G	Bb	D	F	G
Gb	Bb	Eb	E	Ab
F	Ab	C	Eb	G
E	G#	C#	D	F#
Eb	G	Bb	D	F

B5

AbM7 A°7 Bbm7 B°7 Cm7 B7 Bbm7 A7 AbM7

B6

Dbm7 D°7 Ebm7 E°7 Fm7 E7 Ebm7 D7 DbM7

B7

Gbm7 G°7 Abm7 A°7 Bbm7 A7 Abm7 G7 Gbm7

B8

Bm7 C°7 C#m7 D°7 D#m7 D7 C#m7 C7 Bm7

B5

Ab	C	Eb	G	Bb
A	C	Eb	Gb	A
Bb	Db	F	Ab	C
B	D	F	Ab	B
C	Eb	G	Bb	C
B	D#	G#	A	C#
Bb	Db	F	Ab	C
A	C#	F#	G	B
Ab	C	Eb	G	Bb

B6

Db	F	Ab	C	Eb
D	F	Ab	B	D
Eb	Gb	Bb	Db	F
E	G	Bb	Db	E
F	Ab	C	Eb	F
E	G#	C#	D	F#
Eb	Gb	Bb	Db	F
D	F#	B	C	E
Db	F	Ab	C	Eb

B7

Gb	Bb	Db	F	Ab
G	Bb	Db	E	G
Ab	B	Eb	Gb	Bb
A	C	Eb	Gb	A
Bb	Db	F	Ab	Bb
A	C#	F#	G	B
Ab	B	Eb	Gb	Bb
G	B	E	F	A
Gb	Bb	Db	F	Ab

B8

B	D#	F#	A#	C#
C	D#	F#	A	C
C#	E	G#	B	D#
D	F	G#	B	D
D#	F#	A#	C#	D#
D	F#	B	C	E
C#	E	G#	B	D#
C	E	A	Bb	D
B	D#	F#	A#	C#

EM7 F°7

F#m7 G°7

G#m7 G7

F#m7 F7

EM7

B9

Musical notation for B9 chord progression. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains chords and their constituent notes, while the bass staff contains the bass line notes. The progression is: EM7 F°7, F#m7 G°7, G#m7 G7, F#m7 F7, and EM7.

AM7 A#°7

Bm7 C°7

C#m7 C7

Bm7 Bb7

AM7

B10

Musical notation for B10 chord progression. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains chords and their constituent notes, while the bass staff contains the bass line notes. The progression is: AM7 A#°7, Bm7 C°7, C#m7 C7, Bm7 Bb7, and AM7.

DM7 D#°7

Em7 F°7

F#m7 F7

Em7 Eb7

DM7

B11

Musical notation for B11 chord progression. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains chords and their constituent notes, while the bass staff contains the bass line notes. The progression is: DM7 D#°7, Em7 F°7, F#m7 F7, Em7 Eb7, and DM7.

GM7 G#°7

Am7 A#°7

Bm7 Bb7

Am7 Ab7

GM7

B12

Musical notation for B12 chord progression. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains chords and their constituent notes, while the bass staff contains the bass line notes. The progression is: GM7 G#°7, Am7 A#°7, Bm7 Bb7, Am7 Ab7, and GM7.

B9

B10

B11

B12

E	G#	B	D#	F#
F	G#	B	D	F
F#	A	C#	E	G#
G	A#	C#	E	G
G#	B	D#	F#	G#
G	B	E	F	A
F#	A	C#	E	G#
F	A	D	Eb	G
E	G#	B	D#	F#

A	C#	E	G#	B
A#	C#	E	G	Bb
B	D	F#	A	C#
C	D#	F#	A	C
C#	E	G#	B	C#
C	E	A	Bb	D
B	D	F#	A	C#
Bb	D	G	Ab	C
A	C#	E	G#	B

D	F#	A	C#	E
D#	F#	A	C	Eb
E	G	B	D	F#
F	G#	B	D	F
F#	A	C#	E	F#
F	A	D	Eb	G
E	G	B	D	F#
Eb	G	C	Db	F
D	F#	A	C#	E

G	B	D	F#	A
G#	B	D	F	Ab
A	C	E	G	B
A#	C#	E	G	Bb
B	D	F#	A	B
Bb	D	G	Ab	C
A	C	E	G	B
Ab	C	F	Gb	Bb
G	B	E	F#	A



TURNAROUNDS

Practice in all keys using rhythms in Appendix C

1. CM9 Am9 Dm9 G7 ($\flat^{\#}5_9$) 2. CM9 Am9 Dm9 G7 ($\flat^{\#}5_9$)

3. CM9 A7 ($\flat^{\#}5_9$) D9 G7 ($\flat^{\#}5_9$) 4. CM9 A7 ($\flat^{\#}5_9$) D9 G7 ($\flat^{\#}5_9$)

5. C13 A7 ($\sharp^{\#}5_9$) D13 G7 ($\sharp^{\#}5_9$) 6. C13 A7 ($\sharp^{\#}5_9$) D13 G7 ($\sharp^{\#}5_9$)

7. C9 (\sharp^{11}) A7 ($\sharp^{\#}5_9$) D9 (\sharp^{11}) D7 ($\sharp^{\#}5_9$) 8. C7 (\sharp^9) A7 (\flat_{13}^9) D7 (\sharp^9) G7 (\flat_{13}^9)

9. CM9 E \flat M9 A \flat M9 D \flat M9 10. CM9 E \flat M9 A \flat M9 D \flat M9

11. CM9 Eb7 Dm9 DbM9 12. CM9 Eb7 Dm9 DbM9

13. C9 G7 (#5) C9 14. C13 G7 (#5) C13

15. C9 G9 (#5) C9 16. C9 G7 (#5) C9

17. CM9 G13 sus4 CM9 18. CM9 C13 sus4 CM9

19. CM9 C9 sus4 CM9 20. CM9 C9 sus4 CM9



ADDITIONAL II-V-I A ALTERATIONS

Use Practice Patterns 1,3, 5,6,8,10,12 in Appendix B

A1 Em9 A7(^b9) DM9 A2 Em9 A7(^b5) DM9 A3 Em9 A9([#]11) DM9

A4 Em9 A7([#]9/5) DM9 A5 Em9 A9([#]5) DM9 A6 Em9 A13([#]9) DM9



ADDITIONAL II-V-I B ALTERATIONS

Use Practice Patterns 2,4, 5,7,9,11,12 in Appendix B

B1 Bm9 E7(^b9) AM9 B2 Bm9 E7(^b5) AM9 B3 Bm9 E9([#]11) AM9

B4 Bm9 E7([#]9/5) AM9 B5 Bm9 E9([#]5) AM9 B6 Bm9 E13([#]9) AM9



DOMINANT CYCLE VARIATIONS

Use Practice Patterns 27 and 28 in Appendix B

1. E7 ($\sharp 5$ / $\flat 9$) A7 ($\sharp 5$ / $\flat 9$) D7 ($\sharp 5$ / $\flat 9$) G7 ($\sharp 5$ / $\flat 9$) 2. E7 ($\sharp 11$) A9 ($\sharp 11$) D7 ($\sharp 11$) G9 ($\sharp 11$)

etc... etc...

3. E13 A9 ($\sharp 11$) D13 G9 ($\sharp 11$) 4. E9 ($\sharp 11$) A9 ($\sharp 5$) D9 ($\sharp 11$) G9 ($\sharp 5$)

etc... etc...

5. E7 ($\flat 9$ / $\flat 13$) A7 ($\sharp 5$ / $\flat 9$) D7 ($\flat 9$ / $\flat 13$) G7 ($\sharp 5$ / $\flat 9$) 6. E7 ($\sharp 5$ / $\flat 9$) A7 ($\sharp 5$ / $\flat 9$) D7 ($\sharp 5$ / $\flat 9$) G7 ($\sharp 5$ / $\flat 9$)

etc... etc...



MAJOR CYCLE VARIATIONS

Use Practice Patterns 25 and 26 in Appendix B

1. E_9^6 A_9^6 D_9^6 G_9^6 *etc...* | 2. EM_7^6 AM_7^6 DM_7^6 GM_7^6 *etc...*

3. EM_7^6 AM_9 DM_7^6 GM_9 *etc...*



C.E.S.H.

Dm^{add9} $Dm_9^{\Delta7}$ Dm_9 G_{13} CM_9 C_6 | Dm^{add9} $Dm_9^{\Delta7}$ Dm_9 G_{13} CM_9

Shew's Blues

R.H. F7 B \flat 7 F7

L.H. or R.H.

L.H.

Cm7 F7 B \flat 7 B \flat 7

F7 D7 alt. Gm7

C7 alt. F7 D7 alt. Gm7 C7

See p. 28 for suggested fingerings and articulations of the melody.

Blues For The Birds

R.H. F^M7 E^m7(^b5) A7alt. D^m7 G⁷ C^m7 F⁷

L.H. or R.H.

L.H.

B^bm7 B^bm7 E^b7 A^m7 D⁷ A^bm7 D^b7

G^m7 C⁷(^b9) A^m7 D⁷ G^m7 C⁷

* In measure 7, the A^m7 substitutes a root for the 9th to avoid a m9 dissonance with the melody, the D⁷ uses a +5 to agree with the melody.

*In measure 10, the C⁷ uses a b9, 13 to agree with the melody.

See p. 29 for suggested fingerings and articulations of the melody.

A Minor Thing

R.H. Cm7 Cm6 Dm7(b5) G7 alt. Cm7 Cm6

L.H. or R.H.

L.H.

Gm7(b5) C7 alt. Fm7 Dm7(b5) G7 alt.

Cm7 F7 Bbm7 Eb7 Ebm7 Ab7

Dm7(b5) G7 alt. Cm6 Eb7 Ab7 Db7

See p. 31 for suggested fingerings and articulations of the melody.

Rhythm

1 R.H. $B\flat M7$ $B^{\circ}7$ $Cm7$ $C\sharp^{\circ}7$ $Dm7$ $G7(b9)$

L.H. or R.H.

L.H.

4 $Cm7$ $F7(b9)$ $Fm7$ $B\flat7$ $E\flat M7$ $A\flat7$

7 1 $Dm7$ $G7$ $Cm7$ $F7$ 2 $Cm7$ $F7(b9)$

See p. 30 for suggested fingerings and articulations of the melody.

10 $B\flat_9^6$ Am7 D7

Fine

13 Dm7 G7 Gm7

16 C7 Cm7 F7 F7alt.

D.C. al Fine
Use 2nd ending

- * In measure 3, Dm7 substitutes root for 9 to avoid m9 interval with the melody.
- * In measures 4 & 9, F7 uses #5 as well as b9 for variety and contrary motion in voice-leading.
- * In measure 10, Bb 6/9 chord replaces M7 to minimize dissonance with the melody.
- * In measure 14, G7 alt. chord inserted in beat 3 for variety and voice-leading.

7 Four Note Open Position Voicings

Four note open position voicings require both hands and therefore are principally useful for comping. They are derived by redistributing the four-voice rootless structures presented in chapter 6; the second voice from the bottom is raised an octave. This produces a more spacious texture that is harmonically strong and precise. No notes are doubled, which strengthens the voicing and helps it cut through the rhythm section.

Ultimately, you want to have the flexibility to be able to jump from one voicing format to another when you comp. By distributing the four notes of these voicings between your hands in different ways, you can position your hands to make smooth, fluid transitions to other voicing formats. Practice these voicings three ways:

1) Three voices in the L.H., one in the R.H. This is the way they are presented in the text. This distribution allows you to easily switch to the voicing formats presented in chapters 8 and 9, where the RH expands up the keyboard.

2) Two voices in the L.H., two in the R.H. This distribution allows a comfortable balance between the hands.

3) One voice in the L.H., three in the R.H. This distribution allows you to easily switch to the voicing format of chapter 5, incorporating roots into the voicings.

Four note open position voicings lend themselves particularly well to chordal inversions, which allow you to move from one register of the keyboard to another smoothly. In the II-V-I example below the Dm7 chord is first built off the 7th, then inverted to be built off the third. Finally the progression resolves to V and I chords which include roots.

Dm7 G7alt. CM7

To gain proficiency with this kind of chordal movement, study the secondary exercises in this chapter labeled "voicing inversions", which present inversions of M7, m7, dom7, and dim7 voicings in open positions.

EXERCISE 7-1A : II-V-I

1. Memorize as written, repeating each key area many times.
2. Practice the first three voicings individually in all keys. See Appendix A.
3. Play progression in all keys using Practice Patterns # 1,3, 5, 6, 8, 10, 12.

A1

Em7 A7 DM7 Dm7 G7 CM7 Cm7 F7 B \flat M7

Musical notation for exercise A1, first system. It shows a II-V-I progression in E major: Em7 (E2, G2, B2, D3), A7 (C#3, E3, G#3, B3), DM7 (F#3, A3, C#4, E4). The second system shows Dm7 (D2, F2, A2, B2), G7 (B2, D3, F#3, G#3), CM7 (C3, E3, G3, B3), Cm7 (B2, D3, F3, G3), F7 (A2, C3, E3, F#3), and B \flat M7 (B2, D3, F3, G3). Fingerings are indicated with numbers 1 and 2 above notes.

B \flat m7 E \flat 7 A \flat M7 A \flat m7 D \flat 7 G \flat M7 F#m7 B7 EM7

Musical notation for exercise A1, second system. It shows a II-V-I progression in B-flat major: B \flat m7 (B \flat 2, D \flat 2, F \flat 2, G \flat 2), E \flat 7 (D \flat 3, F \flat 3, A \flat 3, B \flat 3), A \flat M7 (A \flat 2, C \flat 3, E \flat 3, G \flat 3), A \flat m7 (A \flat 2, C \flat 3, E \flat 3, G \flat 3), D \flat 7 (D \flat 2, F \flat 2, A \flat 2, B \flat 2), G \flat M7 (G \flat 2, B \flat 2, D \flat 3, F \flat 3), F#m7 (F#2, A2, C#3, E3), B7 (B2, D3, F#3, G#3), and EM7 (E2, G2, B2, D3).

A2

E \flat m7 A \flat 7 D \flat M7 C#m7 F#7 B \flat M7 Bm7 E7 AM7

Musical notation for exercise A2, first system. It shows a II-V-I progression in E-flat major: E \flat m7 (E \flat 2, G \flat 2, B \flat 2, D \flat 3), A \flat 7 (C \flat 3, E \flat 3, G \flat 3, B \flat 3), D \flat M7 (D \flat 2, F \flat 2, A \flat 2, B \flat 2), C#m7 (C#2, E2, G2, B2), F#7 (F#2, A2, C#3, E3), B \flat M7 (B \flat 2, D \flat 3, F \flat 3, G \flat 3), Bm7 (B2, D3, F#3, G#3), E7 (E2, G2, B2, D3), and AM7 (A2, C#3, E3, G#3).

Am7 D7 GM7 Gm7 C7 FM7 Fm7 B \flat 7 E \flat M7

Musical notation for exercise A2, second system. It shows a II-V-I progression in A minor: Am7 (A2, C3, E3, G3), D7 (D2, F#2, A2, B2), GM7 (G2, B2, D3, F#3), Gm7 (G2, B2, D3, F#3), C7 (C2, E2, G2, B2), FM7 (F2, A2, C#3, E3), Fm7 (F2, A2, C#3, E3), B \flat 7 (B \flat 2, D \flat 3, F \flat 3, G \flat 3), and E \flat M7 (E \flat 2, G \flat 2, B \flat 2, D \flat 3).

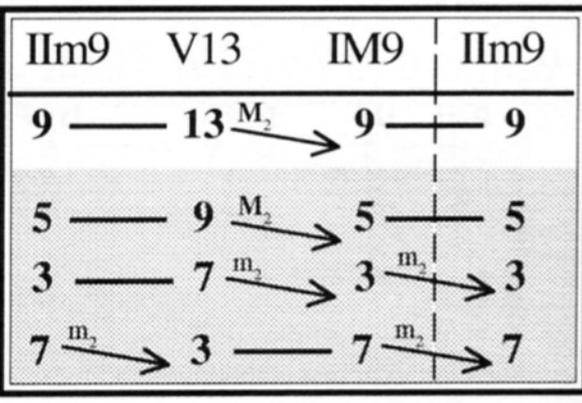
A1

A2

Em7	D	G	B	F#
A7	C#	G	B	F#
DM7	C#	F#	A	E
Dm7	C	F	A	E
G7	B	F	A	E
CM7	B	E	G	D
Cm7	Bb	Eb	G	D
F7	A	Eb	G	D
BbM7	A	D	F	C
Bbm7	Ab	Db	F	C
Eb7	G	Db	F	C
AbM7	G	C	Eb	Bb
Abm7	Gb	B	Eb	Bb
Db7	F	B	Eb	Bb
GbM7	F	Bb	Db	Ab
F#m7	E	A	C#	G#
B7	D#	A	C#	G#
EM7	D#	G#	B	F#

Formula

New Key
1 Step Down



Ebm7	Db	Gb	Bb	F
Ab7	C	Gb	Bb	F
DbM7	C	F	Ab	Eb
C#m7	B	E	G#	D#
F#7	A#	E	G#	D#
BM7	A#	D#	F#	C#
Bm7	A	D	F#	C#
E7	G#	D	F#	C#
AM7	G#	C#	E	B
Am7	G	C	E	B
D7	F#	C	E	B
GM7	F#	B	D	A
Gm7	F	Bb	D	A
C7	E	Bb	D	A
FM7	E	A	C	G
Fm7	Eb	Ab	C	G
Bb7	D	Ab	C	G
Ebm7	D	G	Bb	F

LH FINGER MOVEMENT: Same structures used by the RH in Ex.4-1A., p. 79. Use 5-2-1 fingering in L.H.

RH FINGER MOVEMENT:

- II chord:** Place 2nd finger on 9th of minor chord.
- II to V:** The voice stays constant.
- V to I:** The voice drops whole step, switch to thumb.
- I to new II:** The voice stays constant, but switch back to 2nd finger.

OPTIONAL VOICE DISTRIBUTION: 1) Three voices in RH (1-2-5 fingering), and one in LH (use thumb or 2nd finger); 2) Two voices in each hand, using thumb and 4th finger in both hands throughout.

Dominant Alterations

EXERCISE 7-1B : II-V-I

1. Memorize as written, repeating each key area many times.
2. Practice the first three voicings individually in all keys. See Appendix A.
3. Play progression in all keys using Practice Patterns # 2,4,5,7,9,11,12.

B1

Chords: Bm7, E7, Am7, Am7, D7, Gm7, Gm7, C7, FM7

Chords: Fm7, B \flat 7, E \flat M7, E \flat m7, A \flat 7, D \flat M7, C \sharp m7, F \sharp 7, B M7

B2

Chords: B \flat m7, E \flat 7, A \flat M7, A \flat m7, D \flat 7, G \flat M7, F \sharp m7, B7, E M7

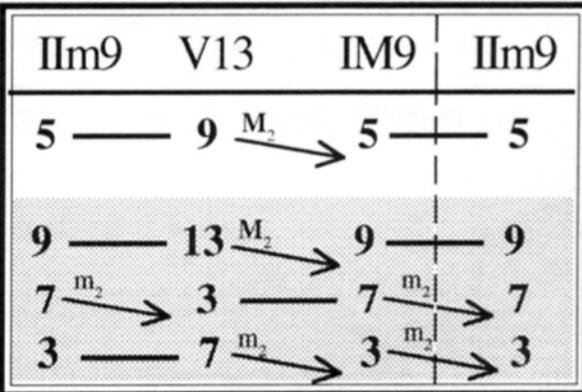
Chords: E m7, A7, D M7, D m7, G7, C M7, C m7, F7, B \flat M7

B1

Bm7	D	A	C#	F#
E7	D	G#	C#	F#
AM7	C#	G#	B	E
Am7	C	G	B	E
D7	C	F#	B	E
GM7	B	F#	A	D
Gm7	Bb	F	A	D
C7	Bb	E	A	D
FM7	A	E	G	C
Fm7	Ab	Eb	G	C
Bb7	Ab	D	G	C
Ebm7	G	D	F	Bb
Ebm7	Gb	Db	F	Bb
Ab7	Gb	C	F	Bb
DbM7	F	C	Eb	Ab
C#m7	E	B	D#	G#
F#7	E	A#	D#	G#
BM7	D#	A#	C#	F#

Formula

New Key
1 Step Down



B2

Bbm7	Db	Ab	C	F
Eb7	Db	G	C	F
AbM7	C	G	Bb	Eb
Abm7	B	F#	A#	D#
Db7	B	F	A#	D#
GbM7	A#	F	G#	C#
F#m7	A	E	G#	C#
B7	A	D#	G#	C#
EM7	G#	D#	F#	B
Em7	G	D	F#	B
A7	G	C#	F#	B
DM7	F#	C#	E	A
Dm7	F	C	E	A
G7	F	B	E	A
CM7	E	B	D	G
Cm7	Eb	Bb	D	G
F7	Eb	A	D	G
BbM7	D	A	C	F

LH FINGER MOVEMENT: Same structures used by the RH in Ex.4-2B, p.81. Use 5-2-1 fingering for the L.H.

RH FINGER MOVEMENT:

- II chord:** Place 2nd finger on 5th of the minor chord.
- II to V:** The voice stays constant.
- V to I:** The voice drops whole step, switch to thumb.

I to new II: The voice stays constant, but switch back to 2nd finger.

OPTIONAL VOICE DISTRIBUTION: 1) Three voices in RH (1-2-5 fingering), and one in LH (use thumb or 2nd finger); 2) Two voices in each hand, using thumb and 4th finger in both hands throughout.



Dominant Alterations

1. **Bm9** **E7** ($\sharp 9$) **AM9** 2. **Bm9** **E7** ($\flat 9$) **A9** 3. **Bm9** **E7** ($\flat 13$) **AM9** **A6**

EXERCISE 7-2A : MINOR II-V-I

1. Memorize as written, repeating each key area many times.
2. Practice the first two voicings in all keys. See Appendix A.
3. Play in all keys using Practice Patterns # 13,15, 17, 18, 20, 22, 24.

A1

Em7(b5) A7alt. Dm7 **Dm7(b5) G7alt. Cm7** **Cm7(b5) F7alt. Bbm7**

Bbm7(b5) Eb7alt. Abm7 **G#m7(b5) C#7alt. F#m7** **F#m7(b5) B7alt. Em7**

A2

Fm7(b5) Bb7alt. Ebm7 **D#m7(b5) G#7alt. C#m7** **C#m7(b5) F#7alt. Bm7**

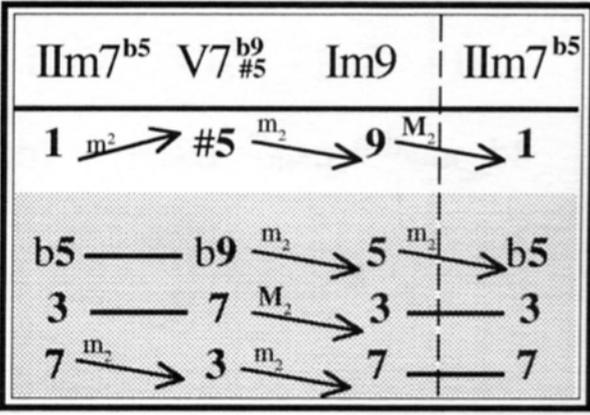
Bm7(b5) E7alt. Am7 **Am7(b5) D7alt. Gm7** **Gm7(b5) C7alt. Fm7**

A1

E0	D	G	Bb	E
A7alt	C#	G	Bb	F
Dm7	C	F	A	E
D0	C	F	Ab	D
G7alt	B	F	Ab	Eb
Cm7	Bb	Eb	G	D
C0	Bb	Eb	Gb	C
F7alt	A	Eb	Gb	Db
Bbm7	Ab	Db	F	C
Bb0	Ab	Db	E	Bb
Eb7alt	G	Db	E	B
Abm7	Gb	B	Eb	Bb
Ab0	Gb	B	D	Ab
Db7alt	F	B	D	A
Gbm7	E	A	Db	Ab
F#0	E	A	C	F#
B7alt	D#	A	C	G
Em7	D	G	B	F#

Formula

New Key
1 Step Down



A2

F0	Eb	Ab	B	F
Bb7alt	D	Ab	B	Gb
Ebm7	Db	Gb	Bb	F
Eb0	Db	Gb	A	Eb
Ab7alt	C	Gb	A	E
Dbm7	B	E	Ab	Eb
C#0	B	E	G	C#
F#7alt	A#	E	G	D
Bm7	A	D	F#	C#
B0	A	D	F	B
E7alt	G#	D	F	C
Am7	G	C	E	B
A0	G	C	Eb	A
D7alt	F#	C	Eb	Bb
Gm7	F	Bb	D	A
G0	F	Bb	Db	G
C7alt	E	Bb	Db	Ab
Fm7	Eb	Ab	C	G

LH FINGER MOVEMENT: Same as RH movement in Ex. 4-2A (p.83). Use 5-2-1 fingering throughout.
RH FINGER MOVEMENT: Use only one note in RH.
II chord: Place thumb on root of minor chord.
II to V: Voice rises a half step; switch to second finger.
V to I: Voice drops a half step; switch back to the thumb.
I to new II: Voice drops a whole step; shift the thumb down a step.
OPTIONAL VOICE DISTRIBUTION: 1) Three voices in RH (1-2-5 fingering), and one in LH (use thumb or 2nd finger); 2) Two voices in each hand, using thumb and 4th finger in both hands throughout.



Dominant Alterations

1. $Em9^{(b5)}$ $A7^{(\#9)}$ $Dm9$ $Em9^{(b5)}$ $A7^{(b9)}$ $Dm9^6$

2. $Em7^{(b5)}$ $A7^{(\#9)}$ $Dm9^{\Delta7}$ $Em7^{(b5)}$ $A7^{(b9)}$ $Dm9^{\Delta7}$ $Dm6$

EXERCISE 7-2B : MINOR II-V-I

1. Memorize as written, repeating each key area many times.
2. Practice the first two voicings in all keys. See Appendix A.
3. Play in all keys using Practice Patterns # 14,16, 17, 19, 21, 23, 24.

B1

Chords for B1:

Row 1: Bm7(b5), E7alt., Am7, Am7(b5), D7alt., Gm7, Gm7(b5), C7alt., Fm7

Row 2: Fm7(b5), Bb7alt., Ebm7, D#m7(b5), G#7alt., C#m7, C#m7(b5), F#7alt., Bm7

B2

Chords for B2:

Row 1: Cm7(b5), F7alt., Bbm7, Bbm7(b5), Eb7alt., Abm7, G#m7(b5), C#7alt., F#m7

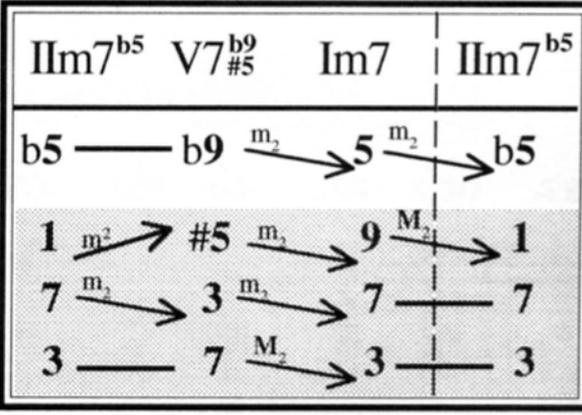
Row 2: F#m7(b5), B7alt., Em7, Em7(b5), A7alt., Dm7, Dm7(b5), G7alt., Cm7

B1

B \emptyset	D	A	B	F
E7alt	D	G#	C	F
Am7	C	G	B	E
A \emptyset	C	G	A	E \flat
D7alt	C	F#	A#	E \flat
Gm7	B \flat	F	A	D
G \emptyset	B \flat	F	G	D \flat
C7alt	B \flat	E	A \flat	D \flat
Fm7	Ab	E \flat	G	C
F \emptyset	Ab	E \flat	F	B
B \flat 7alt	Ab	D	G \flat	B
Ebm7	G \flat	D \flat	F	B \flat
E \flat \emptyset	G \flat	D \flat	E \flat	A
A \flat 7alt	G \flat	C	E	A
D \flat M7	E	B	E \flat	Ab
C# \emptyset	E	B	C#	G
F#7alt	E	A#	D	G
Bm7	D	A	C#	F#

Formula

New Key
1 Step Down



B2

C \emptyset	E \flat	B \flat	C	G \flat
F7alt	E \flat	A	D \flat	G \flat
B \flat m7	D \flat	A \flat	C	F
B \flat \emptyset	D \flat	A \flat	B \flat	E
E \flat 7alt	D \flat	G	B	E
A \flat m7	B	G \flat	B \flat	E \flat
G# \emptyset	B	F#	G#	D
C#7alt	B	F	A	D
F#m7	A	E	G#	C#
F# \emptyset	A	E	F#	C
B7alt	A	D#	G	C
Em7	G	D	F#	B
E \emptyset	G	D	E	B \flat
A7alt	G	C#	F#	B \flat
Dm7	F	C	E	A
D \emptyset	F	C	D	Ab
G7alt	F	B	E \flat	Ab
Cm7	E \flat	B \flat	D	G

LH FINGER MOVEMENT: Same as RH movement in Ex.4-2B (p.85). Use 5-2-1 fingering throughout.
RH FINGER MOVEMENT: Use only one note in RH.
II chord: Place 2nd finger on flatted 5th of the half-diminished chord.
II to V: The voice stays constant.
V to I: The voice drops half step; switch to the thumb.
I to new II: The voice stays constant; switch back to the 2nd finger.
OPTIONAL VOICE DISTRIBUTION: 1) Three voices in RH (1-2-5 fingering), and one in LH (use thumb or 2nd finger); 2) Two voices in each hand, using thumb and 4th finger in both hands throughout.

Dominant Alterations

EXERCISE 7-3: DOMINANT CYCLE

1. Play and memorize as written.
2. Memorize again, beginning each with the second (379-5) voicing. Always recite roots.
3. Use practice patterns #25-26.

1

E7 A7 D7 G7 C7 F7 B \flat 7 E \flat 7 A \flat 7 D \flat 7 G \flat 7 B7

2

E \flat 7 A \flat 7 D \flat 7 G \flat 7 B7 E7 A7 D7 G7 C7 F7 E7

Formula

New Key
1 Step Down

I7	IV7	I7
9	5	9
13	9	13
3	7	3
7	3	7

Arrows indicate interval movements: M₂ (Major 2nd) and m₂ (minor 2nd).

1

E7	D	G#	C#	F#
A7	C#	G	B	E
D7	C	F#	B	E
G7	B	F	A	D
C7	B \flat	E	A	D
F7	A	E \flat	G	C
B \flat 7	A \flat	D	G	C
E \flat 7	G	D \flat	F	B \flat
A \flat 7	G \flat	C	F	B \flat
D \flat 7	F	B	E \flat	A \flat
F#7	E	A#	D#	G#
B7	D#	A	C#	F#

2

E \flat 7	D \flat	G	C	F
A \flat 7	C	G \flat	B \flat	E \flat
D \flat 7	B	F	A#	D#
G \flat 7	A#	E	G#	C#
B7	A	D#	G#	C#
E7	G#	D	F#	B
A7	G	C#	F#	B
D7	F#	C	E	A
G7	F	B	E	A
C7	E	B \flat	D	G
F7	E \flat	A	D	G
B \flat 7	D	A \flat	C	F

EXERCISE 7-4: MAJOR CYCLE

1. Play and memorize as written.
2. Memorize again, beginning each with the second (379-5) voicing. Always recite roots.
3. Use practice patterns #27-28.

1

EM7 AM7 DM7 GM7 CM7 FM7 B \flat M7 E \flat M7 A \flat M7 D \flat M7 G \flat M7 BM7

2

E \flat M7 A \flat M7 D \flat M7 G \flat M7 BM7 EM7 AM7 DM7 GM7 CM7 FM7 B \flat M7

Formula

New Key
1 Step Down

IM9	IVM9	IM9
9	$\xrightarrow{M_2}$ 5	9
5	$\xrightarrow{M_2}$ 9	5
3	$\xrightarrow{M_2}$ 7	3
7	$\xrightarrow{M_2}$ 3	7

1

EM7	D#	G#	B	F#
AM7	C#	G#	B	E
DM7	C#	F#	A	E
GM7	B	F#	A	D
CM7	B	E	G	D
FM7	A	E	G	C
B \flat M7	A	D	F	C
E \flat M7	G	D	F	B \flat
A \flat M7	G	C	E \flat	B \flat
D \flat M7	F	C	E \flat	A \flat
F#M7	F	B \flat	C#	A \flat
BM7	D#	B \flat	C#	F#

2

E \flat M7	D	G	B \flat	F
A \flat M7	C	C	B \flat	E \flat
D \flat M7	C	F	A \flat	E \flat
G \flat M7	B \flat	F	A \flat	D \flat
BM7	A#	D#	F#	C#
EM7	G#	D#	F#	B
AM7	G#	C#	E	B
DM7	F#	C#	E	A
GM7	F#	B	D	A
CM7	E	B	D	G
FM7	E	A	C	G
B \flat M7	D	A	C	F

EXERCISE 7-5A: DIMINISHED / TRI-TONE SUB

1. Practice first 5 chords and last 5 chords separately; then combine.
2. Memorize in all keys as written.
3. Use practice pattern #29.

A1

CM7 C#°7 Dm7 D#°7 Em7 E♭7 Dm7 D♭7 CM7

A2

FM7 F#°7 Gm7 G#°7 Am7 A♭7 Gm7 G♭7 FM7

A3

B♭M7 B°7 Cm7 C#°7 Dm7 D♭7 Cm7 B7 B♭M7

A4

E♭M7 E°7 Fm7 F#°7 Gm7 G♭7 Fm7 E7 E♭M7

A1

B	E	G	D
B♭	E	G	D♭
C	F	A	E
C	F#	A	E♭
D	G	B	E
D♭	G	C	F
C	F	A	E
B	F	B♭	E♭
B	E	G	D

A2

E	A	C	G
E♭	A	C	G♭
F	B♭	D	A
F	B	D	G#
G	C	E	A
G♭	C	F	B♭
F	B♭	D	A
E	B♭	E♭	A♭
E	A	C	G

A3

A	D	F	C
A♭	D	F	B
B♭	E♭	G	D
B♭	E	G	D♭
C	F	A	D
B	F	B♭	E♭
B♭	E♭	G	D
A	D#	G#	C#
A	D	F	C

A4

D	G	B♭	F
D♭	G	B♭	E
E♭	A♭	C	G
E♭	A	C	G♭
F	B♭	D	G
E	B♭	E♭	A♭
E♭	A♭	C	G
D	G#	C#	F#
D	G	B♭	F

A5

A♭M7 A°7 B♭m7 B°7 Cm7 B7 B♭m7 A7 A♭M7

A6

D♭M7 D°7 E♭m7 E°7 Fm7 E7 E♭m7 D7 D♭M7

A7

G♭M7 G°7 A♭m7 A°7 B♭m7 A7 A♭m7 G7 G♭M7

A8

Bm7 C°7 C♯m7 D°7 D♯m7 D7 C♯m7 C7 Bm7

A5

G	C	E♭	B♭
G♭	C	E♭	A
A♭	D♭	F	C
A♭	D	F	B
B♭	E♭	G	C
A	D♯	G♯	C♯
A♭	D♭	F	C
G	C♯	F♯	B
G	C	E♭	B♭

A6

C	F	A♭	E♭
B	F	A♭	D
D♭	G♭	B♭	F
D♭	G	B♭	E
E♭	A♭	C	F
D	G♯	C♯	F♯
D♭	G♭	B♭	F
C	F♯	B	E
C	F	A♭	E♭

A7

F	B♭	D♭	A♭
E	B♭	D♭	G
G♭	B	E♭	B♭
G♭	C	E♭	A
A♭	D♭	F	B♭
G	C♯	F♯	B
G♭	B	E♭	B♭
F	B	E	A
F	B♭	D♭	A♭

A8

A♯	D♯	F♯	C♯
A	D♯	F♯	C
B	E	G♯	D♯
B	F	G♯	D
C♯	F♯	A♯	D♯
C	F♯	B	E
B	E	G♯	D♯
B♭	E	A	D
A♯	D♯	F♯	C♯

A9

EM7 F°7 F#m7 G°7 G#m7 G7 F#m7 F7 EM7

A10

AM7 A#°7 Bm7 C°7 C#m7 C7 Bm7 Bb7 AM7

A11

DM7 D#°7 Em7 F°7 F#m7 F7 Em7 Eb7 DM7

A12

GM7 G#°7 Am7 A#°7 Bm7 Bb7 Am7 Ab7 GM7

A9

D#	G#	B	F#
D	G#	B	F
E	A	C#	G#
E	A#	C#	G
F#	B	D#	G#
F	B	E	A
E	A	C#	G#
Eb	A	D	G
D#	G#	B	F#

A10

G#	C#	E	B
G	C#	E	A#
A	D	F#	C#
A	D#	F#	C
B	E	G#	C#
Bb	E	A	D
A	D	F#	C#
Ab	D	G	C
G#	C#	E	B

A11

C#	F#	A	E
C	F#	A	D#
D	G	B	F#
D	G#	B	F
E	A	C#	F#
Eb	A	D	G
D	G	B	F#
Db	G	C	F
C#	F#	A	E

A12

F#	B	D	A
F	B	D	G#
G	C	E	B
G	C#	E	A#
A	D	F#	B
Ab	D	G	C
G	C	E	B
Gb	C	F	Bb
F#	B	D	A

EXERCISE 7-5B: DIMINISHED / TRI-TONE SUB

1. Practice first 5 chords and last 5 chords separately; then combine.
2. Memorize in all keys as written.
3. Use practice pattern #30.

B1

CM7 C#°7 Dm7 D#°7 Em7 Eb7 Dm7 D♭7 CM7

B2

FM7 F#°7 Gm7 G#°7 Am7 A♭7 Gm7 G♭7 FM7

B3

B♭M7 B°7 Cm7 C#°7 Dm7 D♭7 Cm7 B7 B♭M7

B4

E♭M7 E°7 Fm7 F#°7 Gm7 G♭7 Fm7 E7 E♭M7

B1

E	B	D	G
E	Bb	Db	G
F	C	E	A
F#	C	Eb	A
G	D	E	B
G	Db	F	Bb
F	C	E	A
F	B	Eb	Ab
E	B	D	G

B2

A	E	G	C
A	Eb	Gb	C
Bb	F	A	D
B	F	Ab	D
C	G	A	E
C	Gb	Bb	Eb
Bb	F	A	D
Bb	E	Ab	Db
A	E	G	C

B3

D	A	C	F
D	Ab	B	F
Eb	Bb	D	G
E	Bb	Db	G
F	C	D	A
F	B	Eb	Ab
Eb	Bb	D	G
D#	A	C#	F#
D	A	C	F

B4

G	D	F	Bb
G	Db	E	Bb
Ab	Eb	G	C
A	Eb	Gb	C
Bb	F	G	D
Bb	E	Ab	Db
Ab	Eb	G	C
G#	D	F#	B
G	D	F	Bb

B5

AbM7 A°7 Bbm7 B°7 Cm7 B7 Bbm7 A7 AbM7

B6

Dbm7 D°7 Ebm7 E°7 Fm7 E7 Ebm7 D7 DbM7

B7

Gbm7 G°7 Abm7 A°7 Bbm7 A7 Abm7 G7 Gbm7

B8

Bm7 C°7 C#m7 D°7 D#m7 D7 C#m7 C7 Bm7

B5

C	G	Bb	Eb
C	Gb	A	Eb
Db	Ab	C	F
D	Ab	B	F
Eb	Bb	C	G
D#	A	C#	F#
Db	Ab	C	F
C#	G	B	E
C	G	Bb	Eb

B6

F	C	Eb	Ab
F	B	D	Ab
Gb	Db	F	Bb
G	Db	E	Bb
Ab	Eb	F	C
G#	D	F#	B
Gb	Db	F	Bb
F#	C	E	A
F	C	Eb	Ab

B7

Bb	F	Ab	Db
Bb	E	G	Db
B	Gb	Bb	Eb
C	Gb	A	Eb
Db	Ab	Bb	F
C#	G	B	E
B	Gb	Bb	Eb
B	F	A	D
Bb	F	Ab	Db

B8

D#	A#	C#	F#
D#	A	C	F#
E	B	D#	G#
F	B	D	G#
F#	C#	D#	A#
F#	C	E	A
E	B	D#	G#
E	Bb	D	G
D#	A#	C#	F#

B9

EM7 F°7 F#m7 G#°7 G#m7 G7 F#m7 F7 EM7

B10

AM7 A#°7 Bm7 C°7 C#m7 C7 Bm7 B7 AM7

B11

DM7 D#°7 Em7 F°7 F#7 F7 Em7 E7 DM7

B12

GM7 G#°7 Am7 A#°7 Bm7 B7 Am7 A7 GM7

B9

G# D# F#	B
G# D F	B
A E G#	C#
A# E G	C#
B F# G#	D#
B F A	D
A E G#	C#
A Eb G	C
G# D# F#	B

B10

C# G# B	E
C# G Bb	E
D A C#	F#
D# A C	F#
E B C#	G#
E Bb D	G
D A C#	F#
D Ab C	F
C# G# B	E

B11

F# C# E	A
F# C Eb	A
G D F#	B
G# D F	B
A E F#	C#
A Eb G	C
G D F#	B
G Db F	Bb
F# C# E	A

B12

B F# A	D
B F Ab	D
C G B	E
C# G Bb	E
D A B	F#
D Ab C	F
C G B	E
C Gb Bb	Eb
B F# A	E

11. CM9 Eb°7 Dm9 G7 (#5 9) 12. CM9 Eb°7 Dm9 G7 (#5 9)

13. CM7 6 Eb°7 Dm9 D°M7 6 C6 Eb°7 Dm9 D°6

15. CM7 Eb°M7 A°M9 D°M7 16. CM9 Eb°M9 A°M7 D°M9

17. CM7 6 Eb°M7 6 A°M7 6 D°M7 6 18. C6 Eb°6 A°M9 D°6

19. C13 G7 (#5 9) C13 20. C13 G7 (#5 9) C13

21. C13 G9 C13 C9 G7 (#5) C9

23. CM9 G13 sus4 CM9 24. CM9 G13 sus4 CM9

 **ADDITIONAL II-V-I A ALTERATIONS** Use Practice Patterns 1,3, 5,6,8,10,12 in Appendix B

A1 Em9 A7 (b9) DM9 A2 Em9 A7 (b5 9) DM9 A3 Em9 A9 (#11) DM9

A4 Em9 A7 (#9 b5) DM9 A5 Em9 A9 (#5) DM9 A6 Em9 A13 (#9) DM9



ADDITIONAL II-V-I B ALTERATIONS

Use Practice Patterns 2, 4, 5, 7, 9, 11, 12 in Appendix B

B1

Bm9 E7 (^b9) AM9 Bm9 E7 (^b5 9) AM9 Bm9 E9 ([#]11) AM9

B4

Bm9 E7 ([#]9 5) AM9 Bm9 E9 ([#]5) AM9 Bm9 E13 ([#]9) AM9



MAJOR CYCLE VARIATIONS

Use Practice Patterns 25 and 26 in Appendix B

1. EM9 A⁶9 DM9 G⁶9 EM7⁶9 AM9 DM7⁶9 GM9

etc... etc...

3. EM7⁶9 AM9 DM7⁶9 GM9

etc...



DOMINANT CYCLE VARIATIONS

Use Practice Patterns 27 and 28 in Appendix B

1. E7 (^{#5}/₉) A7 (^{#5}/₉) D7 (^{#5}/₉) G7 (^{#5}/₉) etc... 2. E7 (^{#11}) A9 (^{#11}) D7 (^{#11}) G9 (^{#11}) etc...

3. E13 A9 (^{#11}) D13 G9 (^{#11}) etc... 4. E7 (^{b9}/₁₃) A7 (^{#5}/₉) D7 (^{b9}/₁₃) G7 (^{#5}/₉) etc...

5. E7 (^{#11}) A9 (^{#5}) D7 (^{#11}) G9 (^{#5}) etc... 6. E7 (^{b5}/₉) A7 (^{b5}/₉) D7 (^{b5}/₉) G7 (^{b5}/₉) etc...



C.E.S.H.

Dm^{add}9 Dm9 ^Δ7 Dm9 G7 (^{#5}/₉) CM9 Dm^{add}9 Dm9 ^Δ7 Dm9 G7 (^{b5}/₉) CM9



VOICING INVERSIONS

Practice the different qualities in all keys. LH does not need to be played legato.

1. **CM9**

2. **C9** **C9(#11)**

3. **Cm9** **Cm9(11)**

4. **Cm7(b5)**

5. **C°7**

6. **C°7**

Shew's Blues

First system of musical notation for 'Shew's Blues'. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one flat (B-flat) and the time signature is common time (C). The first measure is a whole rest. The second measure contains a triplet of eighth notes in the treble staff, with a '3' above it, and a whole note chord in the bass staff. The third measure has a quarter note in the treble and a whole note chord in the bass. The fourth measure has a quarter note in the treble and a whole note chord in the bass. The fifth measure has a quarter note in the treble and a whole note chord in the bass. The sixth measure has a quarter note in the treble and a whole note chord in the bass. Chord symbols above the staff are: F7, B \flat 7, F7, Cm7, F7.

Second system of musical notation for 'Shew's Blues'. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one flat (B-flat) and the time signature is common time (C). The first measure contains a triplet of eighth notes in the treble staff, with a '3' above it, and a whole note chord in the bass staff. The second measure has a quarter note in the treble and a whole note chord in the bass. The third measure has a quarter note in the treble and a whole note chord in the bass. The fourth measure has a quarter note in the treble and a whole note chord in the bass. The fifth measure has a quarter note in the treble and a whole note chord in the bass. The sixth measure has a quarter note in the treble and a whole note chord in the bass. Chord symbols above the staff are: B \flat 7, B \flat 7, F7, D7 alt.

Third system of musical notation for 'Shew's Blues'. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one flat (B-flat) and the time signature is common time (C). The first measure has a quarter note in the treble and a whole note chord in the bass. The second measure has a quarter note in the treble and a whole note chord in the bass. The third measure has a quarter note in the treble and a whole note chord in the bass. The fourth measure has a quarter note in the treble and a whole note chord in the bass. The fifth measure has a quarter note in the treble and a whole note chord in the bass. The sixth measure has a quarter note in the treble and a whole note chord in the bass. Chord symbols above the staff are: Gm7, C7 alt., F7, D7 alt., Gm7, C7.

See p. 28 for suggested fingerings and articulations of the melody.

Blues For The Birds

F^M7

E^m7^(b5)

A7^{alt.}

D^m7

G⁷

C^m7

F⁷

The first system of music consists of three staves. The top staff is a single melodic line in 4/4 time, starting with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, eighth notes D5 and E5, a quarter rest, eighth notes F5 and G5, and a quarter note A5. The middle staff is a piano accompaniment with a treble clef, featuring a steady eighth-note bass line. The bottom staff is a piano accompaniment with a bass clef, showing chord voicings for F7, Em7(b5), A7alt., Dm7, G7, Cm7, and F7.

B^bM7

B^bm7

E^b7

A^m7

D⁷

A^bm7

D^b7

The second system of music consists of three staves. The top staff continues the melody with a quarter note B4, a quarter rest, eighth notes C5 and D5, a quarter note E5, eighth notes F5 and G5, a quarter note A5, and a quarter rest. The middle staff continues the piano accompaniment. The bottom staff shows chord voicings for Bbm7, Bbm7, Eb7, Am7, D7, Abm7, and Db7.

G^m7

C⁷(^b9)

A^m7

D⁷

G^m7

C⁷

The third system of music consists of three staves. The top staff concludes the melody with eighth notes G4 and A4, a quarter note B4, eighth notes C5 and D5, a quarter note E5, eighth notes F5 and G5, a quarter note A5, and a quarter rest. The middle staff concludes the piano accompaniment. The bottom staff shows chord voicings for Gm7, C7(b9), Am7, D7, Gm7, and C7.

See p. 29 for suggested fingerings and articulations of the melody.

Rhythm

1

$B\flat M7$ $B^{\circ 7}$ $Cm7$ $C\sharp^{\circ 7}$ $Dm7$ $G7(\flat 9)$

4

$Cm7$ $F7(\flat 9)$ $Fm7$ $B\flat 7$ $E\flat M7$ $A\flat 7$

7

1 $Dm7$ $G7$ $Cm7$ $F7$ 2 $Cm7$ $F7(\flat 9)$

See p. 30 for suggested fingerings and articulations of the melody.

10 **B \flat 6** **A m 7** **D7**

Fine

13 **D m 7** **G7** **G m 7**

16 **C7** **C m 7** **F7** **F7alt.**

*In measure 16, the root is substituted for the 9th in the lead voice for smoothness.

D.C. al Fine
Use 2nd ending

A Minor Thing

Cm7 Cm6 Dm7(b5) G7alt. Cm7 Cm6 Gm7(b5) C7alt.

Fm7 Dm7(b5) G7alt. Cm7 F7 Bbm7 Eb7

Ebm7 Ab7 Dm7(b5) G7alt. Cm6 Eb7 Ab7 Db7

*Note the break in voice-leading in bars 7-8.

See p. 31 for suggested fingerings and articulations of the melody.

8 Fourth Voicings

This chapter and the next incorporate the sound of "fourth" voicings, which are commonly used in contemporary mainstream jazz piano styles. They are constructed mostly with the perfect fourth and tri-tone intervals. Fourth voicings have a spacious, modern sound frequently heard in the playing of Chick Corea, Herbie Hancock, McCoy Tyner and countless pianists who have been influenced by these giants.

The fourth voicings of this chapter result from adding one note to the voicings of chapter 7. It is important to understand that, like all the previously presented voicings, these fourth voicings are derived from tertian harmony since they use the same chord tones and extensions (root, 3, 5, 7, 9, 11, 13). The sound of fourths is possible because of the extra voice now available; five voices allow the flexibility needed to distribute them in a way that creates fourth intervals in the R.H., even if some tones are occasionally doubled. Additionally, the L.H. foundation routinely substitutes 6ths for 7ths on most major and minor quality chords, which creates 4th intervals. When you use five voices in addition to the root, which is probably being played by a bass player, it is OK to double notes to achieve a desirable sonority like a fourth voicing.

Note that the same voice-leading principals used in previous chapters are still in operation here, and that the voicings are presented in the same functional harmonic contexts used in the Primary Exercises throughout this book.

One aspect of contemporary piano comping is that the R.H. can spread up into the higher registers of the keyboard. This can create more presence and "punch" in a voicing, and is useful when playing at louder dynamic levels. The next chapter explores several approaches to moving up the keyboard, but one simple way is to modify the voicings of this chapter. Simply take the R.H. up an octave or two, and double the lead note an octave down. For example:

Gm7 C7 FM7 becomes Gm7 C7 FM7 OR (8va) Gm7 C7 FM7

Note that the L.H. here is playing rootless 3 note voicings in the central range of the keyboard. Because your left hand anchors the harmony, always try to keep rootless voicings central, between D below middle C and B above middle C, regardless of where you place your right hand.

EXERCISE 8-1A : II-V-I

1. Memorize as written, repeating each key area many times.
2. Practice the first three voicings individually in all keys. See Appendix A.
3. Play progression in all keys using Practice Patterns # 1,3, 5, 6, 8, 10, 12.

A1

Em7 A7 DM7 Dm7 G7 CM7 Cm7 F7 BbM7

BbM7 Eb7 AbM7 Abm7 Db7 GbM7 F#m7 B7 EM7

A2

Ebm7 Ab7 DbM7 C#m7 F#7 BM7 Bm7 E7 AM7

Am7 D7 GM7 Gm7 C7 FM7 Fm7 Bb7 EbM7

Em7	D	G	B	F#	A
A7	C#	G	B	F#	A
DM7	C#	F#	B	E	A
Dm7	C	F	A	E	G
G7	B	F	A	E	G
CM7	B	E	A	D	G
Cm7	Bb	Eb	G	D	F
F7	A	Eb	G	D	F
BbM7	A	D	G	C	F
Bbm7	Ab	Db	F	C	Eb
Eb7	G	Db	F	C	Eb
AbM7	G	C	F	Bb	Eb
Abm7	Gb	B	Eb	Bb	Db
Db7	F	B	Eb	Bb	Db
GbM7	F	Bb	Eb	Ab	Db
F#m7	E	A	C#	G#	B
B7	D#	A	C#	G#	B
EM7	D#	G#	C#	F#	B

Formula

New Key
1 Step Down

IIIm9	V13	IM7 ₉	IIIm9
11 ——— 1 ——— 5 M_2 → 11	9 ——— 13 M_2 → 9	5 ——— 9 ——— 6 M_2 → 5	3 ——— 7 m_2 → 3 m_2 → 3
9 ——— 13 M_2 → 9	5 ——— 9 ——— 6 M_2 → 5	3 ——— 7 m_2 → 3 m_2 → 3	7 m_2 → 3 ——— 7 m_2 → 7

Ebm7	Db	Gb	Bb	F	Ab
Ab7	C	Gb	Bb	F	Ab
DbM7	C	F	Bb	Eb	Ab
C#m7	B	E	G#	D#	F#
F#7	A#	E	G#	D#	F#
BM7	A#	D#	G#	C#	F#
Bm7	A	D	F#	C#	E
E7	G#	D	F#	C#	E
AM7	G#	C#	F#	B	E
Am7	G	C	E	B	D
D7	F#	C	E	B	D
GM7	F#	B	E	A	D
Gm7	F	Bb	D	A	C
C7	E	Bb	D	A	C
FM7	E	A	D	G	C
Fm7	Eb	Ab	C	G	Bb
Bb7	D	Ab	C	G	Bb
EbM7	D	G	C	F	Bb

LH FINGER MOVEMENT: Same structures as in Ex.7-1A (p.161), except that the thumb stays constant throughout II-V-I progression.

RH FINGER MOVEMENT: Use the thumb and third finger throughout.

II chord: A minor third interval built off the ninth.

II to V: Both voices stay constant.

V to I: The thumb drops a whole step; the top voice stays constant.

I to new II: The thumb stays constant; the top voice drops a whole step.

 **Dominant Alterations**

EXERCISE 8-1B : II-V-I

1. Memorize as written, repeating each key area many times.
2. Practice the first three voicings individually in all keys. See Appendix A.
3. Play progression in all keys using Practice Patterns # 2,4,5,7,9,11,12.

B1

Bm7 E7 AM7 Am7 D7 GM7 Gm7 C7 FM7

Fm7 Bb7 EbM7 Ebm7 Ab7 DbM7 C#m7 F#7 BM7

B2

Bbm7 Eb7 AbM7 Abm7 Db7 Gbm7 F#m7 B7 EM7

Em7 A7 DM7 Dm7 G7 CM7 Cm7 F7 BbM7

B1

Bm7	D	A	C#	F#	B
E7	D	G#	C#	F#	B
AM7	C#	F#	B	E	G#
Am7	C	G	B	E	A
D7	C	F#	B	E	A
GM7	B	E	A	D	F#
Gm7	Bb	F	A	D	G
C7	Bb	E	A	D	G
FM7	A	D	G	C	E
Fm7	Ab	Eb	G	C	F
Bb7	Ab	D	G	C	F
Ebm7	G	C	F	Bb	D
Ebm7	Gb	Db	F	Bb	Eb
Ab7	Gb	C	F	Bb	Eb
DbM7	F	Bb	Eb	Ab	C
C#m7	E	B	D#	G#	C#
F#7	E	A#	D#	G#	C#
BM7	D#	G#	C#	F#	A#

Formula

New Key
1 Step Down

IIIm9	V13	IM7 ⁶ ₉	IIIm9
R — 5	$\xrightarrow{m_3}$	7	$\xrightarrow{m^2}$ 1
5 — 9	$\xrightarrow{M_2}$	5	5
9 — 13	$\xrightarrow{M_2}$	9	9
7 $\xrightarrow{m_2}$	$\xrightarrow{M_2}$	3	$\xrightarrow{m^2}$ 7
3 — 7	$\xrightarrow{m_2}$	3	$\xrightarrow{m^2}$ 3

B2

Bbm7	Db	Ab	C	F	Bb
Eb7	Db	G	C	F	Bb
AbM7	C	F	Bb	Eb	G
Abm7	B	F#	A#	D#	G#
Db7	B	F	A#	D#	G#
GbM7	A#	D#	G#	C#	F#
F#m7	A	E	G#	C#	F#
B7	A	D#	G#	C#	F#
EM7	G#	C#	F#	B	D#
Em7	G	D	F#	B	E
A7	G	C#	F#	B	E
DM7	F#	B	E	A	C#
Dm7	F	C	E	A	D
G7	F	B	E	A	D
CM7	E	A	D	G	B
Cm7	Eb	Bb	D	G	C
F7	Eb	A	D	G	C
BbM7	D	G	C	F	A

LH FINGER MOVEMENT: Same structures as in Ex.7-2A (p.163), except that the middle voice (second finger) drops a whole step to the I chord.

RH FINGER MOVEMENT: Use the thumb and third finger throughout.

II chord: A perfect fourth interval built off the fifth of the II chord.

II to V: Both voices stay constant.

V to I: The thumb drops a whole step; the top voice drops a minor third.

I to new II: The thumb drops a half step; the top voice rises a half step.

 **Dominant Alterations**

EXERCISE 8-2A : MINOR II-V-I

1. Memorize as written, repeating each key area many times.
2. Practice the first two voicings in all keys. See Appendix A.
3. Play in all keys using Practice Patterns # 13,15, 17, 18, 20, 22, 24.

A1

Em7(b5) A7 alt. Dm7 Dm7(b5) G7 alt. Cm7 Cm7(b5) F7 alt. Bbm7

Bbm7(b5) Eb7 alt. Abm7 G#m7(b5) C#7 alt. F#m7 F#m7(b5) B7 alt. Em7

A2

Fm7(b5) Bb7 alt. Ebm7 D#m7(b5) G#7 alt. C#m7 C#m7(b5) F#7 alt. Bm7

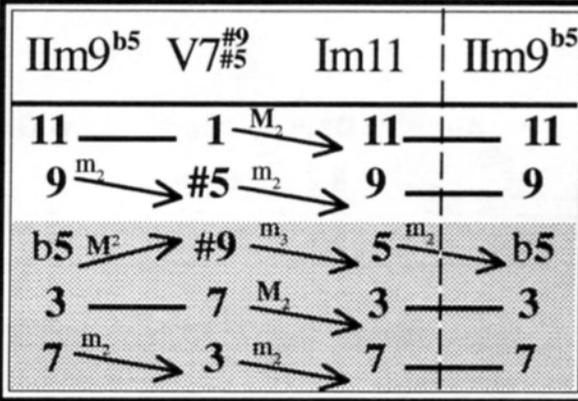
Bm7(b5) E7 alt. Am7 Am7(b5) D7 alt. Gm7 Gm7(b5) C7 alt. Fm7

A1

E \emptyset	D	G	B \flat	F \sharp	A
A7alt	C \sharp	G	C	F	A
Dm7	C	F	A	E	G
D \emptyset	C	F	A \flat	E	G
G7alt	B	F	B \flat	E \flat	G
Cm7	B \flat	E \flat	G	D	F
C \emptyset	B \flat	E \flat	G \flat	D	F
F7alt	A	E \flat	A \flat	D \flat	F
B \flat m7	A \flat	D \flat	F	C	E \flat
B \flat \emptyset	A \flat	D \flat	E	C	E \flat
E \flat 7alt	G	D \flat	G \flat	B	E \flat
A \flat m7	G \flat	B	E \flat	B \flat	D \flat
A \flat \emptyset	G \flat	B	D	B \flat	D \flat
D \flat 7alt	F	B	E	A	D \flat
G \flat m7	E	A	D \flat	A \flat	B
F \sharp \emptyset	E	A	C	G \sharp	B
B7alt	D \sharp	A	D	G	B
Em7	D	G	B	F \sharp	A

Formula

New Key
1 Step Down



A2

F \emptyset	E \flat	A \flat	B	G	B \flat
B \flat 7alt	D	A \flat	D \flat	G \flat	B \flat
E \flat m7	D \flat	G \flat	B \flat	F	A \flat
E \flat \emptyset	D \flat	G \flat	A	F	A \flat
A \flat 7alt	C	G \flat	B	E	A \flat
D \flat m7	B	E	A \flat	E \flat	G \flat
C \sharp \emptyset	B	E	G	D \sharp	F \sharp
F \sharp 7alt	A \sharp	E	A	D	F \sharp
Bm7	A	D	F \sharp	C \sharp	E
B \emptyset	A	D	F	C \sharp	E
E7alt	G \sharp	D	G	C	E
A \sharp m7	G	C	E	B	D
A \emptyset	G	C	E \flat	B	D
D7alt	F \sharp	C	F	B \flat	D
Gm7	F	B \flat	D	A	C
G \emptyset	F	B \flat	D \flat	A	C
C7alt	E	B \flat	E \flat	A \flat	C
Fm7	E \flat	A \flat	C	G	B \flat

LH FINGER MOVEMENT: Same structures as in Ex. 7-2A (p.165), except that the thumb rises a whole step on the V chord to form the #9.

RH FINGER MOVEMENT: Use the thumb and third finger throughout.

II chord: A minor third interval built off the ninth.

II to V: The thumb drops a half step and the top voice stays constant, forming a major third interval.

V to I: The thumb drops a half step and the top voice drops a whole step, forming a minor third interval.

I to new II: RH stays the same.



Dominant Alterations

Examples of Dominant Alterations:

- Chords: E m_9 ($\flat 5$), A7($\sharp 5$), Dm $_9$

2. Chords: E m_9 ($\flat 5$), A7($\flat 5$), Dm $_9$ $\Delta 7$
- Chords: E7($\flat 5$), A7($\sharp 9$), Dm $_9^6$
- Chords: E7($\flat 5$), A7($\flat 9$), Dm $_9$, Dm $_9^6$

EXERCISE 8-2B : MINOR II-V-I

1. Memorize as written, repeating each key area many times.
2. Practice the first two voicings in all keys. See Appendix A.
3. Play in all keys using Practice Patterns # 14,16, 17, 19, 21, 23, 24.

B1

Bm7(b5) E7alt. **Am7** **Am7(b5) D7alt.** **Gm7** **Gm7(b5) C7alt.** **Fm7**

Fm7(b5) B7alt. **Ebm7** **D#m7(b5) G#7alt.** **C#m7** **C#m7(b5) F#7alt.** **Bm7**

B2

Cm7(b5) F7alt. **Bbm7** **Bbm7(b5) Eb7alt.** **Abm7** **G#m7(b5) C#7alt.** **F#m7**

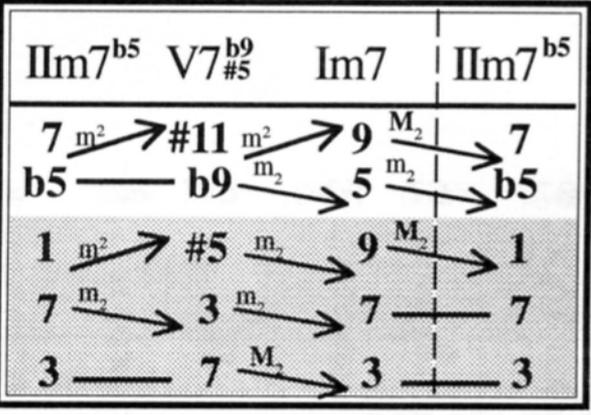
F#m7(b5) B7alt. **Em7** **Em7(b5) A7alt.** **Dm7** **Dm7(b5) G7alt.** **Cm7**

B1

B0	D	A	B	F	A
E7alt	D	G#	C	F	A#
Am7	C	G	B	E	B
A0	C	G	A	Eb	G
D7alt	C	F#	A#	Eb	G#
Gm7	Bb	F	A	D	A
G0	Bb	F	G	Db	F
C7alt	Bb	E	Ab	Db	Gb
Fm7	Ab	Eb	G	C	G
F0	Ab	Eb	F	B	Eb
Bb7alt	Ab	D	Gb	B	E
Ebm7	Gb	Db	F	Bb	F
Eb0	Gb	Db	Eb	A	Db
Ab7alt	Gb	C	E	A	D
DbM7	E	B	Eb	Ab	Eb
C#0	E	B	C#	G	B
F#7alt	E	A#	D	G	C
Bm7	D	A	C#	F#	C#

Formula

New Key
1 Step Down



B2

C0	Eb	Bb	C	Gb	Bb
F7alt	Eb	A	Db	Gb	B
Bbm7	Db	Ab	C	F	C
Bb0	Db	Ab	Bb	E	Ab
Eb7alt	Db	G	B	E	A
Abm7	B	Gb	Bb	Eb	Bb
G#0	B	F#	G#	D	F#
C#7alt	B	F	A	D	G
F#m7	A	E	G#	C#	G#
F#0	A	E	F#	C	E
B7alt	A	D#	G	C	F
Em7	G	D	F#	B	F#
E0	G	D	E	Bb	D
A7alt	G	C#	F	Bb	Eb
Dm7	F	C	E	A	E
D0	F	C	D	Ab	C
G7alt	F	B	Eb	Ab	Db
Cm7	Eb	Bb	D	G	D

LH FINGER MOVEMENT: Same structures as in Ex 7-2B. See p. 167.

RH FINGER MOVEMENT:

II chord: A major third interval built off the flatted fifth of the minor chord. Use thumb and third finger.

II to V: The top voice rises a half step, opening to a perfect 4th interval. Switch from 3rd to fourth finger.

V to I: The top voice rises a half step, while the thumb drops a half step, opening to a perfect fifth interval.

I to new II: The thumb drops a half step while the top voice drops a major third, closing to a minor third interval. Switch from the fourth finger back to the third.



Dominant Alterations

1. Bm7^(b5) E7^(#9) Am9^{Δ7}

2. Bm9^(b5) E7^(b9) Am9^{Δ7}

3. Bm9^(b5) E7^(#9) Am9⁽¹¹⁾

4. Bm7^(b5) E7^(#9) Am9^{Δ7} Am6^{Δ7}

EXERCISE 8-3: DOMINANT CYCLE

1. Play and memorize as written.
2. Memorize again, beginning each with the second (379-51) voicing. Always recite roots.
3. Use practice patterns #25-26.

1

E7 A7 D7 G7 C7 F7 B \flat 7 E \flat 7 A \flat 7 D \flat 7 G \flat 7 B7

2

E \flat 7 A \flat 7 D \flat 7 G \flat 7 B7 E7 A7 D7 G7 C7 F7 B \flat 7

Formula

New Key
1 Step Down

I7	IV7	I7
5	1	5
9	5	9
13	9	13
3	7	3
7	3	7

Arrows indicate the movement between chords: M₂ (Major 2nd) for the first three rows, and m₂ (minor 2nd) for the last two rows.

1

E7	D	G#	C#	F#	B
A7	C#	G	B	E	A
D7	C	F#	B	E	A
G7	B	F	A	D	G
C7	B \flat	E	A	D	G
F7	A	E \flat	G	C	F
B \flat 7	A \flat	D	G	C	F
E \flat 7	G	D \flat	F	B \flat	E \flat
A \flat 7	G \flat	C	F	B \flat	E \flat
D \flat 7	F	B	E \flat	A \flat	D \flat
F#7	E	A#	D#	G#	C#
B7	D#	A	C#	F#	B

2

E \flat 7	D \flat	G	C	F	B \flat
A \flat 7	C	G \flat	B \flat	E \flat	A \flat
D \flat 7	B	F	B \flat	E \flat	A \flat
G \flat 7	B \flat	E	A \flat	D \flat	G \flat
B7	A	D#	G#	C#	F#
E7	G#	D	F#	C#	E
A7	G	C#	F#	B	E
D7	F#	C	E	B	D
G7	F	B	E	A	D
C7	E	B \flat	D	A	C
F7	E \flat	A	D	G	C
B \flat 7	D	A \flat	C	G	B \flat

EXERCISE 8-4: MAJOR CYCLE

1. Play and memorize as written.
2. Memorize again, beginning each with the second (369-57) voicing. Always recite roots.
3. Use practice patterns #27-28.

1

EM7 AM7 DM7 GM7 CM7 FM7 B \flat M7 E \flat M7 A \flat M7 D \flat M7 G \flat M7 BM7

2

E \flat M7 A \flat M7 D \flat M7 G \flat M7 BM7 EM7 AM7 DM7 GM7 CM7 FM7 B \flat M7

Formula

New Key
1 Step Down

IM7 $\frac{6}{9}$	IVM7 $\frac{6}{9}$	IM7 $\frac{6}{9}$
5	$\xrightarrow{m_3}$ 7	$\xrightarrow{m^2}$ 5
9	$\xrightarrow{M_2}$ 5	9
6	$\xrightarrow{M_2}$ 9	6
3	$\xrightarrow{M_2}$ 6	3
7	$\xrightarrow{M_2}$ 3	7

1

EM7	D#	G#	C#	F#	B
AM7	C#	F#	B	E	G#
DM7	C#	F#	B	E	A
GM7	B	E	A	D	F#
CM7	B	E	A	D	G
FM7	A	D	G	C	E
B \flat M7	A	D	G	C	F
E \flat M7	G	C	F	B \flat	D
A \flat M7	G	C	F	B \flat	E \flat
D \flat M7	F	B \flat	E \flat	A \flat	C
F#M7	F	B \flat	E \flat	A \flat	D \flat
BM7	D#	G#	C#	F#	A#

2

E \flat M7	D	G	C	F	B \flat
A \flat M7	C	C	B \flat	E \flat	G
D \flat M7	C	F	B \flat	E \flat	A \flat
G \flat M7	B \flat	E \flat	A \flat	D \flat	F
BM7	A#	D#	G#	C#	F#
EM7	G#	C#	F#	B	D#
AM7	G#	C#	F#	B	E
DM7	F#	B	E	A	C#
GM7	F#	B	E	A	D
CM7	E	A	D	G	B
FM7	E	A	D	G	C
B \flat M7	D	G	C	F	A

EXERCISE 8-5A: DIMINISHED / TRI-TONE SUB

1. Practice first 5 chords and last 5 chords separately; then combine.
2. Memorize in all keys as written.
3. Use practice pattern #29.

A1

CM7 C#°7 Dm7 D#°7 Em7 Eb7 Dm7 D♭7 CM7

A2

Fm7 F#°7 Gm7 G#°7 Am7 A♭7 Gm7 G♭7 Fm7

A3

B♭m7 B°7 Cm7 C#°7 Dm7 D♭7 Cm7 B7 B♭m7

A4

E♭m7 E°7 Fm7 F#°7 Gm7 G♭7 Fm7 E7 E♭m7

A1

B	E	A	D	G
B♭	E	G	Db	A
C	F	A	E	A
C	F#	A	E♭	B
D	G	B	E	B
Db	G	C	F	B♭
C	F	A	E	A
B	F	B♭	E♭	Ab
B	E	A	D	G

A2

E	A	D	G	C
E♭	A	C	G♭	D
F	B♭	D	A	D
F	B	D	G#	E
G	C	E	A	E
G♭	C	F	B♭	E♭
F	B♭	D	A	D
E	B♭	E♭	Ab	D♭
E	A	D	G	C

A3

A	D	G	C	F
Ab	D	F	B	G
B♭	E♭	G	D	G
B♭	E	G	Db	A
C	F	A	D	A
B	F	B♭	E♭	Ab
B♭	E♭	G	D	G
A	D#	G#	C#	F#
A	D	G	C	F

A4

D	G	C	F	B♭
Db	G	B♭	E	C
E♭	Ab	C	G	C
E♭	A	C	G♭	D
F	B♭	D	G	D
E	B♭	E♭	Ab	D♭
E♭	Ab	C	G	C
D	G#	C#	F#	B
D	G	C	F	B♭

A5

$A\flat M7$ $A^\circ7$ $B\flat m7$ $B^\circ7$ $Cm7$ $B7$ $B\flat m7$ $A7$ $A\flat M7$

A6

$D\flat M7$ $D^\circ7$ $E\flat m7$ $E^\circ7$ $Fm7$ $E7$ $E\flat m7$ $D7$ $D\flat M7$

A7

$G\flat M7$ $G^\circ7$ $A\flat m7$ $A^\circ7$ $B\flat m7$ $A7$ $A\flat m7$ $G7$ $G\flat M7$

A8

$B M7$ $C^\circ7$ $C\sharp m7$ $D^\circ7$ $D\sharp m7$ $D7$ $C\sharp m7$ $C7$ $B M7$

A5

G	C	F	B♭	E♭
G♭	C	E♭	A	F
A♭	D♭	F	C	F
A♭	D	F	B	G
B♭	E♭	G	C	G
A	D♯	G♯	C♯	F♯
A♭	D♭	F	C	F
G	C♯	F♯	B	E
G	C	F	B♭	E♭

A6

C	F	B♭	E♭	A♭
B	F	A♭	D	B♭
D♭	G♭	B♭	F	B♭
D♭	G	B♭	E	C
E♭	A♭	C	F	C
D	G♯	C♯	F♯	B
D♭	G♭	B♭	F	B♭
C	F♯	B	E	A
C	F	B♭	E♭	A♭

A7

F	B♭	E♭	A♭	D♭
E	B♭	D♭	G	E♭
G♭	B	E♭	B♭	E♭
G♭	C	E♭	A	F
A♭	D♭	F	B♭	F
G	C♯	F♯	B	E
G♭	B	E♭	B♭	E♭
F	B	E	A	D
F	B♭	E♭	A♭	D♭

A8

A♯	D♯	G♯	C♯	F♯
A	D♯	F♯	C	G♯
B	E	G♯	D♯	G♯
B	F	G♯	D	A♯
C♯	F♯	A♯	D♯	A♯
C	F♯	B	E	A
B	E	G♯	D♯	G♯
B♭	E	A	D	G
A♯	D♯	G♯	C♯	F♯

A9 EM7 F°7 F#m7 G°7 G#m7 G7 F#m7 F7 EM7

A10 AM7 A#°7 Bm7 C°7 C#m7 C7 Bm7 Bb7 AM7

A11 DM7 D#°7 Em7 F°7 F#m7 F7 Em7 Eb7 DM7

A12 GM7 G#°7 Am7 A#°7 Bm7 Bb7 Am7 Ab7 GM7

A9

D#	G#	C#	F#	B
D	G#	B	F	C#
E	A	C#	G#	C#
E	A#	C#	G	D#
F#	B	D#	G#	D#
F	B	E	A	D
E	A	C#	G#	C#
Eb	A	D	G	C
D#	G#	C#	F#	B

A10

G#	C#	F#	B	E
G	C#	E	A#	F#
A	D	F#	C#	F#
A	D#	F#	C	G#
B	E	G#	C#	G#
Bb	E	A	D	G
A	D	F#	C#	F#
Ab	D	G	C	F
G#	C#	F#	B	E

A11

C#	F#	B	E	A
C	F#	A	D#	B
D	G	B	F#	B
D	G#	B	F	C#
E	A	C#	F#	C#
Eb	A	D	G	C
D	G	B	F#	B
Db	G	C	F	Bb
C#	F#	B	E	A

A12

F#	B	E	A	D
F	B	D	G#	E
G	C	E	B	E
G	C#	E	A#	F#
A	D	F#	B	F#
Ab	D	G	C	F
G	C	E	B	E
Gb	C	F	Bb	Eb
F#	B	E	A	D

EXERCISE 8-5B: DIMINISHED / TRI-TONE SUB

1. Practice first 5 chords and last 5 chords separately; then combine.
2. Memorize in all keys as written.
3. Use practice pattern #30.

B1

CM7 C#°7 Dm7 D#°7 Em7 Eb7 Dm7 D♭7 C9⁶

B2

FM7 F#°7 Gm7 G#°7 Am7 A♭7 Gm7 G♭7 F9⁶

B3

B♭M7 B°7 Cm7 C#°7 Dm7 D♭7 Cm7 B7 B♭9⁶

B4

E♭M7 E°7 Fm7 F#°7 Gm7 G♭7 Fm7 E7 E♭9⁶

B1

B2

B3

B4

E	A	D	G	B
E	B♭	D♭	G	C
F	C	E	A	D
F#	C	E♭	B	D
G	D	F#	B	E
G	D♭	F	B♭	E♭
F	C	E	A	D
F	B	E♭	A♭	D♭
E	A	D	G	C

A	D	G	C	E
A	E♭	G♭	C	F
B♭	F	A	D	G
B	F	A♭	E	G
C	G	B	E	A
C	G♭	B♭	E♭	A♭
B♭	F	A	D	G
B♭	E	A♭	D♭	G♭
A	D	G	C	F

D	G	C	F	A
D	A♭	B	F	B♭
E♭	B♭	D	G	C
E	B♭	D♭	A	C
F	C	E	A	D
F	B	E♭	A♭	D♭
E♭	B♭	D	G	C
D#	A	C#	F#	B
D	G	C	F	B♭

G	C	F	B♭	D
G	D♭	E	B♭	E♭
A♭	E♭	G	C	F
A	E♭	G♭	D	F
B♭	F	A	D	G
B♭	E	A♭	D♭	G♭
A♭	E♭	G	C	F
G#	D	F#	B	E
G	C	F	B♭	E♭

B5

AbM7 A°7 Bbm7 B°7 Bm7 B7 Bbm7 A7 A|b9

B6

Dbm7 D°7 Ebm7 E°7 Fm7 E7 Ebm7 D7 D|b9

B7

Gbm7 G°7 Abm7 A°7 Bbm7 A7 Abm7 G7 G|b9

B8

Bm7 C°7 C#m7 D°7 D#m7 D7 C#m7 C7 B|9

B5

C	F	Bb	Eb	G
C	Gb	A	Eb	Ab
Db	Ab	C	F	Bb
D	Ab	B	G	Bb
Eb	Bb	D	G	C
D#	A	C#	F#	B
Db	Ab	C	F	Bb
C#	G	B	E	A
C	F	Bb	Eb	Ab

B6

F	Bb	Eb	Ab	C
F	B	D	Ab	Db
Gb	Db	F	Bb	Eb
G	Db	E	C	Eb
Ab	Eb	G	C	F
G#	D	F#	B	E
Gb	Db	F	Bb	Eb
F#	C	E	A	D
F	Bb	Eb	Ab	Db

B7

Bb	Eb	Ab	Db	F
Bb	E	G	Db	Gb
B	Gb	Bb	Eb	Ab
C	Gb	A	F	Ab
Db	Ab	C	F	Bb
C#	G	B	E	A
B	Gb	Bb	Eb	Ab
B	F	A	D	G
Bb	Eb	Ab	Db	Gb

B8

D#	G#	C#	F#	A#
D#	A	C	F#	B
E	B	D#	G#	C#
F	B	D	A#	C#
F#	C#	F	A#	D#
F#	C	E	A	D
E	B	D#	G#	C#
E	Bb	D	G	C
D#	G#	C#	F#	B

B9

EM7 F°7 F#m7 G°7 G#m7 G7 F#m7 F7 E6

B10

AM7 A#°7 Bm7 C°7 C#m7 C7 Bm7 Bb7 A6

B11

DM7 D#°7 Em7 F°7 F#m7 E7 Em7 Eb7 D6

B12

GM7 G#°7 Am7 A#°7 Bm7 Bb7 Am7 Ab7 G6

B9

G#	C#	F#	B	D#
G#	D	F	B	E
A	E	G#	C#	F#
A#	E	G	D#	F#
B	F#	A#	D#	G#
B	F	A	D	G
A	E	G#	C#	F#
A	Eb	G	C	F
G#	C#	F#	B	E

B10

C#	F#	B	E	G#
C#	G	Bb	E	A
D	A	C#	F#	B
D#	A	C	G#	B
E	B	D#	G#	C#
E	Bb	D	G	C
D	A	C#	F#	B
D	Ab	C	F	Bb
C#	F#	B	E	A

B11

F#	B	E	A	C#
F#	C	Eb	A	D
G	D	F#	B	E
G#	D	F	C#	E
A	E	G#	C#	F#
A	Eb	G	C	F
G	D	F#	B	E
G	Db	F	Bb	Eb
F#	B	E	A	D

B12

B	E	A	D	F#
B	F	Ab	D	G
C	G	B	E	A
C#	G	Bb	F#	A
D	A	C#	F#	B
D	Ab	C	F	Bb
C	G	B	E	A
C	Gb	Bb	Eb	Ab
B	E	A	E	G

TURNAROUNDS

Practice in all keys using rhythms in Appendix C



1. CM7⁶₉ Am9 Dm9 G7(^{#5}₉) 2. CM7⁶₉ Am9 Dm9 G7(^{b9}₁₃)

3. CM7⁶₉ A7(^{#5}₉) D13 G7(^{#5}₉) 4. C⁶₉ A7(^{#5}₉) D9 G7(^{#5}₉)

5. C13 A7(^{#5}₉) D9(^{#11}) G7(^{#5}₉) 6. C13 A7(^{#5}₉) D13 G7(^{#5}₉)

7. C13(^{#9}) A13(^{#9}) D13(^{#9}) G13(^{#9}) 8. C13(^{#9}) A13(^{#9}) D7(^{#5}₉) G7(^{b9}₁₃)

9. CM7⁶₉ E^b7 Dm9(¹¹) G7(^{#5}₉) 10. CM7⁶₉ E^b7 Dm9 G7(^{b9}₉)

11. CM7⁶ EbM7⁶ AbM9 DbM7⁶ CM7⁶ EbM7⁶ AbM7⁶ DbM7⁶

13. C13 G7(^{#5}/₉) C13 C9 G7(^{#5}/₉) C9

15. C13 G13 C13 C13 G13 C13

17. CM7⁶ G13 sus4 CM7⁶ CM7⁶ G13 sus4 CM7⁶



ADDITIONAL II-V-I A ALTERATIONS

Use Practice Patterns 1,3, 5,6,8,10,12 in Appendix B

A1

Em9 A7 ($\flat 9$) AM7 $\overset{6}{\underset{9}{}}$ Em9 A7 ($\overset{\flat 5}{\underset{\flat 9}{}}$) AM7 $\overset{6}{\underset{9}{}}$

A2

Em9 A9 ($\#11$) AM7 $\overset{6}{\underset{9}{}}$ Em9 A7 ($\overset{\flat 9}{\underset{\flat 5}{}}$) AM7 $\overset{6}{\underset{9}{}}$

A3

Em9 A9 ($\#5$) AM7 $\overset{6}{\underset{9}{}}$ Em9 A13 ($\#9$) AM7 $\overset{6}{\underset{9}{}}$

A4

A5

A6



ADDITIONAL II-V-I B ALTERATIONS

Use Practice Patterns 2,4, 5,7,9,11,12 in Appendix B

B1

Bm9 E7 (b9) AM7⁶ Bm9 E7 (b5) AM7⁶

B3

Bm9 E9 (#11) AM7⁶ Bm9 E7 (9 5) AM7⁶

B5

Bm9 E9 (#5) AM7⁶ Bm9 E13 (#9) AM7⁶



MAJOR CYCLE VARIATIONS

Use Practice Patterns 25 and 26 in Appendix B

1. EM7⁶ AM7⁶ DM7⁶ GM7⁶ etc...

2. EM7⁶ AM7⁶ DM7⁶ GM7⁶ etc...



DOMINANT CYCLE VARIATIONS

Use Practice Patterns 27 and 28 in Appendix B

1. E7 (^{#5}/₉) A7 (^{#5}/₉) D7 (^{#5}/₉) G7 (^{#5}/₉) E7 (^{#9}/₁₁) A9 (^{#11}) D7 (^{#9}/₁₁) G9 (^{#11})

etc... etc...

3. E7 (^{#9}/₁₁) A9 (^{#5}) D7 (^{#9}/₁₁) G9 (^{#5}) E13 (^{#9}) A9 D13 (^{#9}) G9

4. E7 (^{#9}/₁₁) A9 (^{#5}) D7 (^{#9}/₁₁) G9 (^{#5}) E13 (^{#9}) A9 D13 (^{#9}) G9

etc... etc...

5. E13 (^{#9}) A7 (^{#9}/₁₁) D13 (^{#9}) G7 (^{#9}/₁₁)

etc...



C.E.S.H.

Dm^{add9} Dm9^{Δ7} Dm9 G7 (^{#5}/₉) CM7⁶ Dm^{add9} Dm9^{Δ7} Dm9 G7 (^{b9}/₁₃) CM7⁶

Shew's Blues

First system of musical notation (measures 1-4). The key signature has one flat (Bb). The time signature is common time (C). The melody is written in the treble clef, and the accompaniment is in the bass clef. Chord symbols are placed above the staff: F7 (measure 2), Bb7 (measure 3), F7 (measure 4), Cm7 (measure 5), and F7 (measure 6). A triplet of eighth notes is indicated in measure 2.

Second system of musical notation (measures 5-8). The key signature has one flat (Bb). The time signature is common time (C). The melody is written in the treble clef, and the accompaniment is in the bass clef. Chord symbols are placed above the staff: Bb7 (measure 5), B°7 (measure 6), F7 (measure 7), and D7 alt. (measure 8). A triplet of eighth notes is indicated in measure 5.

Third system of musical notation (measures 9-12). The key signature has one flat (Bb). The time signature is common time (C). The melody is written in the treble clef, and the accompaniment is in the bass clef. Chord symbols are placed above the staff: Gm7 (measure 9), C7 alt. (measure 10), F7 (measure 11), D7 alt. (measure 12), Gm7 (measure 13), and C7 (measure 14).

See p. 28 for suggested fingerings and articulations of the melody.

Blues For The Birds

Fm7

Em7^(b5)

A7alt.

Dm7

G7

Cm7

F7

The first system of musical notation consists of three staves. The top staff is a single melodic line in 4/4 time, starting with a quarter note G4, followed by eighth notes A4, Bb4, and C5, then a quarter rest, eighth notes D5 and Eb5, a quarter note F5, and eighth notes G5 and Ab5. The piano accompaniment is in the bottom two staves, featuring a steady eighth-note bass line and chords in the right hand.

Bbm7

Bbm7

Eb7

Am7

D7

Abm7

D7

The second system of musical notation consists of three staves. The top staff continues the melody with a quarter note Bb4, a quarter rest, eighth notes C5 and D5, a quarter note Eb5, eighth notes F5 and G5, and a quarter note Ab5. The piano accompaniment continues with chords and bass line.

Gm7

C7^(b9)

Am7

D7

Gm7

C7

The third system of musical notation consists of three staves. The top staff concludes the melody with eighth notes Bb4 and C5, a quarter note D5, eighth notes Eb5 and F5, a quarter note G5, eighth notes Ab5 and Bb5, and a quarter note C6. The piano accompaniment concludes with chords and bass line.

* The D7 in measure 7 uses #9 and #5.

See p. 29 for suggested fingerings and articulations of the melody.

A Minor Thing

Cm7 Cm6 Dm7(b5) G7alt. Cm7 Cm6 Gm7(b5) C7alt.

The first system of music consists of three staves. The top staff is a single melodic line in C minor, starting with a quarter rest followed by eighth notes G4, A4, Bb4, C5, Bb4, A4, G4, and a quarter rest. The middle and bottom staves are piano accompaniment. The middle staff has a quarter rest followed by chords: Cm6, Dm7(b5), Cm7, Cm6, Gm7(b5), and C7alt. The bottom staff provides harmonic support with chords: Cm7, Cm6, Dm7(b5), Cm7, Cm6, Gm7(b5), and C7alt.

Fm7 Dm7(b5) G7alt. Cm7 F7 Bbm7 Eb7

The second system of music consists of three staves. The top staff continues the melody with eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4, and a quarter rest. The middle and bottom staves are piano accompaniment. The middle staff has chords: Fm7, Dm7(b5), G7alt., Cm7, F7, Bbm7, and Eb7. The bottom staff provides harmonic support with chords: Fm7, Dm7(b5), G7alt., Cm7, F7, Bbm7, and Eb7.

Ebm7 Ab7 Dm7(b5) G7alt. Cm6 Eb7 Ab7 Db7

The third system of music consists of three staves. The top staff continues the melody with eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4, and a quarter rest. The middle and bottom staves are piano accompaniment. The middle staff has chords: Ebm7, Ab7, Dm7(b5), G7alt., Cm6, Eb7, Ab7, and Db7. The bottom staff provides harmonic support with chords: Ebm7, Ab7, Dm7(b5), G7alt., Cm6, Eb7, Ab7, and Db7.

*Note break in voice-leading in bars 7-8.

See p. 31 for suggested fingerings and articulations of the melody.

Rhythm

1

B \flat M7 B $^{\circ}$ 7 Cm7 C \sharp 7 Dm7 G7(\flat 9)

4

Cm7 F7(\flat 9) Fm7 B \flat 7 E \flat M7 A \flat 7

7

1 Dm7 G7 Cm7 F7 2 Cm7 F7(\flat 9)

See p. 30 for suggested fingerings and articulations of the melody.

10 *B \flat 6* *Am7* *D7*

Fine

13 *Dm7* *G7* *Gm7*

16 *C7* *Cm7* *F7* *F7alt.*

*In measure 16, the root is substituted for the 9th in the lead voice for smoothness.

D.C. al Fine
Use 2nd ending

9 Other Possibilities

When we add a sixth note to the voicings of the previous chapter, the possibilities multiply exponentially. Therefore, this final chapter breaks from the format of chapters one through eight: the examples are not transposed, and there are no formula or spelling charts. The purpose is to help you discover and choose your own practice material from some of the open-ended possibilities. The voicings that you select to practice will be personal and expressive of your musical personality. When you discover a voicing that you like, practice it using the same process employed throughout this book:

- 1) Analyze it and practice it in all keys.
- 2) Practice it within a functional context, typically II-V-I or any of the other progressions used in the Primary or Secondary Exercises. Make sure that the melodic contour of the top voice is satisfying; with 6 voices, the lead melody actually becomes more important than the internal voice leading.

- 3) Apply the voicing specifically to tunes.

Many of the voicing ideas suggested in this chapter allow your R.H. to move into higher registers of the piano. Remember that the L.H. always needs to remain in the central register of the keyboard to anchor the harmony.

For other written resources which develop some of this chapter's ideas to much greater detail, I recommend "The Jazz Piano Book" by Mark Levine, "Voicings for Jazz Piano" by Frank Mantooth, and the piano transcriptions of comping from the Jamey Aebersold Play-A-Long series.

The exercises presented in this chapter fall into 3 formats, all presented as Secondary Exercises.

- 1) Six Voice Rootless Extensions
- 2) Upper Extension Triads
- 3) Modal Fourth Rows.

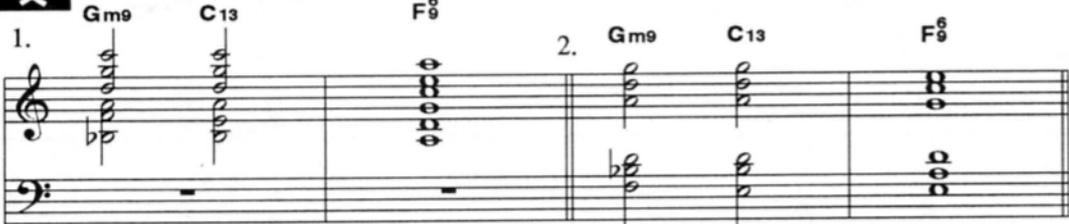
1. Six Voice Rootless Extensions

The examples below add one voice to the to the II-V-I and Minor II-V-I chord voicings of chapter 8. When you analyze the structures, you will notice that both hands are often playing mainly fourth intervals. Isolate these voicings, and practice them in all keys reciting roots to solidify your recognition of them. As you did in chapter 8, experiment with playing the R.H. structures up one or two octaves.

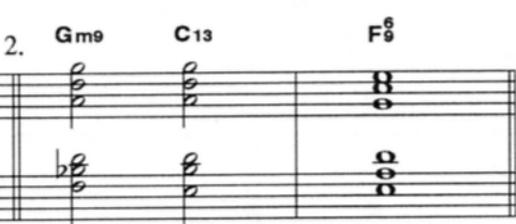


II-V-I and Minor II-V-I

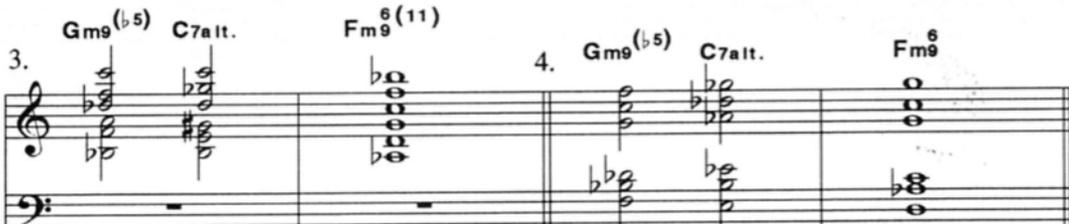
1. Gm9 C13 F⁶



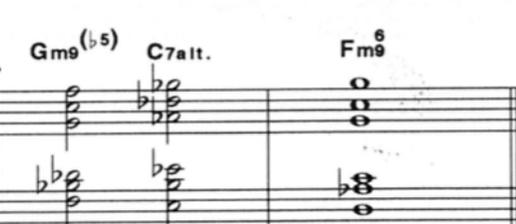
2. Gm9 C13 F⁶



3. Gm9(b5) C7alt. Fm9(11)



4. Gm9(b5) C7alt. Fm9



2. Upper Extension Triads

As you might notice from the previous exercise, adding a third voice to the R.H. sometimes generates a triad. Triads, both major and minor, are useful in the top voices because they create a ringing consonance. Voicings using such triads sound particularly interesting when they incorporate extension notes of the harmony; these are called "upper-extension triad" voicings.

Below is a catalog of triads commonly built above the five qualities of seventh chords. Notice that the triads consist of combinations of extensions and basic chord tones, which are often doubled below in the L.H. Doubled tones are justified by the effective sound of an upper-extension triad voicing.

The chord symbols indicate exactly which extensions occur in the voicing. The roman numerals between the staves indicate the location of the triad relative to the chordal root (C), based on the degrees of a C major scale; also, they indicate whether the triad is major (upper-case) or minor (lower-case.) This should help you in transposing them.

Catalog of Upper Extension Triads

CM⁹(#11) CM⁷(#5) CM⁹ CM⁷ C⁶ C⁷_{sus4} C⁹_{sus4} C¹³_{sus4} C¹³_{sus4} C⁷_{sus4}(^b9)

II III V iii vi IV ^bVII ii vi ^bVII

C⁹(#11) C⁷(#9) C⁷(^b5/9) C⁷(#5/9) C⁷(^b9/13) C⁷(#9) C⁷(^b5/9) C⁷(^b5/9) C⁹ C¹³

II ^bIII ^bV ^bVI VI I ^bII ^bIII v vi

C^m₁₃ C^m₁₁ C^m₁₃ C^m₉ C^m₉^{Δ7} C^m₉⁽¹¹⁾ C^m₉(^b5) C^m₇(^b5)

IV ^bVII ii v V ii ^bVII ^bIII

C^{°7}

IV ^bVI VII II iv ^bvi vii II

The above catalog presents the R.H. triads in root position, but they can be used in any inversion and in any register above the L.H. Notice that the L.H. covers all of the essential chord tones. However, it is more common for the L.H. to use guide tones, 3-note, and 4-note rootless structures when combining with a R.H. upper extension triad. The next few pages provide examples using 3-note rootless voicings in the L.H.

G^m11

C7(#9)

C13

G^m13

C7(b9)

C7(b9)

G^m9

C7(b9)

C7(b9)

G^m13

C7(b9)

C9

G^m9(b5)

C7(#9)

C9(#11)

These two pages give you kind of a "mix and match" approach to building your own II-V-I progressions using upper extension triads. Use the pages like this:

1. Select a chord and triadic inversion from each function box and join them into a II-V-I progression. Make sure the R.H. lead voice creates a smooth line. Remember that the R.H. triads can be played in any register, but that the L.H. voicings must remain in the center of the keyboard. The lead note of the R.H. triads can also be doubled an octave below.

2. Create a second version using the same upper structure triads, but starting from the other L.H. inversion (e.g. the II chord starting off the seventh). Make any necessary alterations in the L.H to accomodate the triads.

IM7 or IM6

Im7, Im6, or Im^{Δ7}

FM7[♯] **FM7 (♯11)**

FM7 **FM7 (♯11)**

FM9[♯] (♯11) **FM9**

FM7 (♯11)

Fm13

Fm6

Fm13

Fm9[♯] (11)

Fm9

Fm6 (11)

Fm11

Fm9[♯] Δ7

Fm7

Fm9 Δ7

3. Practice your two versions of the progression in all keys.

4. Isolate individual voicings and learn them in all keys.

Some examples are shown on the next page, but the point is for you to create exercise progressions that appeal to your ears. The time that you invest in this kind of chord experimentation will pay off well in your ability to comp creatively with strong lead lines in your voicings.



II-V-I and Minor II-V-I

1. $Gm11$ $C7(\sharp 5)$ $Fm9(\sharp 11)$ $Gm11$ $C7(\sharp 5)$ $Fm9(\sharp 11)$

2. $Gm13$ $C7(\flat 9)$ $Fm7\flat 9$ $Gm13$ $C7(\flat 9)$ $Fm9(\sharp 11)$

3. $Gm13$ $C7(\sharp 5)$ $Fm9(\sharp 11)$ $Gm13$ $C7(\sharp 5)$ $Fm7\flat 9$

4. $Gm9(\flat 5)$ $C7(\flat 5)$ $Fm9\Delta 7$ $Gm9(\flat 5)$ $C7(\flat 5)$ $Fm9\Delta 7$

5. $Gm9(\flat 5)$ $C7(\sharp 5)$ $Fm6$ $Gm7(\flat 5)$ $C7(\sharp 5)$ $Fm9$

6. $Gm9(\flat 5)$ $C7(\flat 9)$ $Fm9\Delta 7$ $Gm9(\flat 5)$ $C7(\flat 9)$ $Fm9$

3. Modal Fourth Rows

Starting in the 1960's, jazz composers began to write chord progressions in which the harmony was static for either several bars, whole sections of a composition, or even the whole composition. This style of writing is sometimes labeled as "modal", implying that an improviser would choose melodic material derived directly from scales and modes. This style of writing is clearly demonstrated in tunes such as John Coltrane's "Impressions", Herbie Hancock's "Maiden Voyage", or Freddie Hubbard's "Little Sunflower". Impressions, for instance, features 8 measure phrases consisting of only one minor chord.

Modal tunes or modal sections of tunes do not utilize functional harmonic movement, with its constant pull toward tonal centers. This presents a comping problem. The harmony is static and non-functional, so progressions like the II-V-I are not useful. Fourth voicings like those presented in chapter 8 are an appropriate stylistic sound for modal tunes, but the use of only one voicing for an extended duration may be uninteresting. The challenge in comping through modal tunes is to create a sense of motion with voicings while the harmony itself is static.

The modal fourth rows shown below present one solution. You will recognize the sound of McCoy Tyner in these harmonies. They each consist of five five-voice chords, which use scale tones of the dorian mode (for static minor 7 or 6 chords) the mixolydian (7sus 4 chords), and the ionian (major quality chords.) In the first two, notice that the row actually features only three different voicings: two which shift up a whole step and one connecting chord in the middle. You can find all of these voicing structures in chapter 8, but here the context is completely non-functional.



Modal Fourth Rows

C Dorian Row

$C_{m9}^{6(11)}$

C Mixolydian Row

C_{7sus4}

C Ionian Row

C_9^6

The lead notes of each voicing in the row form a pentatonic scale within one octave; you can continue the row in either direction by repeating it in the next octave above or below. Practice them up and down in all keys for fluidity, using your ears to determine how far to go before the sound gets too thin or muddy. Try starting from the first, third, or fourth voicing of the row, going in either direction. The five notes can be distributed 3-2 or 2-3 between the hands. Learning these in all keys will give you facility in comping through one-chord modal situations.

Modal rows also can be used within functional harmonic contexts. Here are two II-V-I examples which combine the use of the dorian modal fourth row (for the II chord) and upper extension triads (for the V and I chords):

The first example shows a II-V-I progression: Dm7, G7alt., and CM7. The second example shows a similar progression: Dm7, G7alt., and CM7. The notation includes treble and bass staves with chord voicings and rhythmic patterns.

You can use the dorian and mixolydian rows with unaltered II-V changes in a tune to give it a modern, modal fourth sound. For example, here is some sample comping over the first eight bars of Duke Ellington's "Satin Doll":

The notation includes treble and bass staves with chord voicings and rhythmic patterns. Chords are labeled: Dm7, G7, Dm7, G7, Em7, A7, Em7, A7, Am7, D7, A7b9, D7b9, C7, B7, B7b9, A7alt.

At the end of the second measure in this example, note that the voicing approaches the Em7 in the next bar by a half step. This technique of approaching a chord with the same voicing from a half-step below or above is called "planing" or "side-slipping". It is an extremely common stylistic device used with fourth voicings. To get a feel for this, practice moving a fourth voicing up and down half steps, using chord voicing drills #1 and #5 in Appendix A.

In bars 7 and 8 notice that the dominant (V7) chords are prepared with II voicings; i.e. Gm7 is attached to C7. This is a very common substitution that is appropriate for any unaltered V7 chord that is not preceded by its respective II_m7, as long as there is space within the harmonic rhythm.

Another device using modal rows is the "dominant pedal point" which replaces a II-V harmony with a single V dominant sus 4 sound. This device builds tension and is appropriate if the II-V harmony is extended for more than a measure and the dominant sound can remain unaltered. The pedal note used is the root of the dominant chord, usually played with a L.H. octave. It is then followed by dorian row (of the II chord) or mixolydian row (of the V chord) voicings. Here is an example, again using the first four bars of Satin Doll:

The notation includes treble and bass staves with chord voicings and rhythmic patterns. Chords are labeled: Gsus4 and Asus4. The bass line shows a pedal point on the root of the dominant chord (G) with a dashed line indicating it is sustained.

Summary

The progression of this text has been to start with chordal foundations, add extension notes, and finally move up the keyboard. We end here with modern two handed piano comping in which the right hand plays anywhere from the middle to the higher registers of the keyboard. In contrast, the left hand stays always in the same register and generally uses guide tone, 3 note rootless, or 4 note rootless voicings.

Available shapes for the right hand include: a) a single note, b) a third interval, c) a fourth interval, d) a triad in any inversion, e) all of the aforementioned with the lead note doubled an octave below, and f) two fourth intervals (perfect or augmented). As an illustration, here is a C13 presented in all of these ways:

Diagram illustrating six different voicings (a-f) for a C13 chord. The right hand plays various shapes: a) a single note, b) a third interval, c) a fourth interval, d) a triad, e) all of the aforementioned with the lead note doubled an octave below, and f) two fourth intervals (perfect or augmented). The left hand provides a consistent bass line with guide tones and rootless voicings.

In mainstream jazz comping, all voicing structures can be mixed and matched at will; the important principle is that the lead voice forms a cohesive linear and rhythmic phrase. The experienced comping pianist is ultimately hearing a rhythmic lead note line. Listen carefully to piano comping on records and sing along. This line is heard in response to a pianist's surroundings: the rhythm section and the soloist. He/she does not think about voicings because they have been mastered to the level where they are merely the intuitive colorations of the rhythmic lead line.

The following comping examples mix and match the various voicing techniques of this chapter, applying them to the four demonstration tunes used throughout this book. Play and study them to identify the different kinds of voicing structures used.

Shew's Blues

Comping examples for 'Shew's Blues' in F major, 12 measures. The notation shows various voicings for the right hand and a consistent bass line for the left hand. Chord changes are indicated above the staff: F7, B \flat 7, B \flat 7, F7, Cm7, F7alt., B \flat 7, B \flat 7, F7, Am7(\flat 5), D7alt., Gm7, C7alt., F7, D7alt., Gm7.

Blues For The Birds

FM7

Em7(b5)

A7alt.

Dm7 G7

Cm7

F7

Musical notation for the first system of 'Blues For The Birds', measures 1-4. The notation is in 4/4 time with a key signature of two flats (B-flat and E-flat). The first measure contains a whole note chord FM7. The second measure contains a whole note chord Em7(b5). The third measure contains a whole note chord A7alt. The fourth measure contains a whole note chord Dm7 G7 Cm7 F7.

Bbm7

Bbm7 Eb7

Am7 D7

Abm7

D7

Musical notation for the second system of 'Blues For The Birds', measures 5-8. The notation is in 4/4 time with a key signature of two flats. The fifth measure contains a whole note chord Bbm7. The sixth measure contains a whole note chord Bbm7 Eb7. The seventh measure contains a whole note chord Am7 D7. The eighth measure contains a whole note chord Abm7 D7.

Gm7

C7alt.

FM7

D7alt.

Gm7

C7alt.

Musical notation for the third system of 'Blues For The Birds', measures 9-12. The notation is in 4/4 time with a key signature of two flats. The ninth measure contains a whole note chord Gm7. The tenth measure contains a whole note chord C7alt. The eleventh measure contains a whole note chord FM7 D7alt. The twelfth measure contains a whole note chord Gm7 C7alt.

A Minor Thing

Cm6

Dm7(b5)

G7alt.

Cm6

Gm7(b5)

C7alt.

Musical notation for the first system of 'A Minor Thing', measures 1-4. The notation is in 4/4 time with a key signature of three flats (B-flat, E-flat, and A-flat). The first measure contains a whole note chord Cm6. The second measure contains a whole note chord Dm7(b5). The third measure contains a whole note chord G7alt. The fourth measure contains a whole note chord Cm6 Gm7(b5) C7alt.

Fm6

Dm7(b5)

G7alt.

Cm6

Bbm7

Eb7alt.

Musical notation for the second system of 'A Minor Thing', measures 5-8. The notation is in 4/4 time with a key signature of three flats. The fifth measure contains a whole note chord Fm6. The sixth measure contains a whole note chord Dm7(b5). The seventh measure contains a whole note chord G7alt. The eighth measure contains a whole note chord Cm6 Bbm7 Eb7alt.

Ebm7

A7

Dm7(b5)

G7alt.

Cm6

Dm7(b5)

G7alt.

Musical notation for the third system of 'A Minor Thing', measures 9-12. The notation is in 4/4 time with a key signature of three flats. The ninth measure contains a whole note chord Ebm7 A7. The tenth measure contains a whole note chord Dm7(b5) G7alt. The eleventh measure contains a whole note chord Cm6. The twelfth measure contains a whole note chord Dm7(b5) G7alt.

Rhythm

B \flat M7 B \circ 7 Cm7 C \sharp \circ 7 Dm7 G7alt. Cm7 F7

Fm7 B \flat 7 ¹ E \flat M7 A \flat 7 Dm7 G7alt. Cm7 F7alt.

² E \flat M7 A \flat 7 Cm7 F7 B \flat M7 Am7

D7 Dm7 Fine G7 Gm7

C7 Cm7 F7

D.C. al Fine
Use 2nd ending

Your facility with connecting voicings in this manner will constantly grow as you select voicings and practice them in harmonic contexts like the II-V-I. With this kind of practice and lots of listening to good jazz pianists, your ears will begin to take over, allowing your rhythmic and melodic sense to guide your comping. Between the mainstream jazz voicing ideas presented in this book and other approaches you derive from recordings, other written sources, and all styles of music, the possibilities for piano voicings are endless. If you have worked through this text you should have acquired a solid foundation in voice-leading and a practical approach to mastering whatever sounds intrigue you.

Appendix A: CHORD VOICING DRILLS

By drilling individual chord voicings outside of the context of a progression, you decrease your reaction time between recognizing a symbol and executing a voicing. Use these pages as a guide to learning individual chord voicings in all keys.

The grids below represent patterns of root movement. Read each grid from left to right, playing and reciting each note as a root for a voicing. **Note: For the grids labeled "A", use voicings built off the seventh; for the grids labeled "B", use voicings built off the third. For those not labeled A or B, use either version, but do not mix them.**

1. Select a specific voicing and the root movement drill you want to practice.
2. Turn on the metronome to a fairly slow pulse.
3. Play each voicing as a quarter note on a beat, leaving three (or more) beats rest to reposition your hands over the keys for the next voicing. For instance, if you are practicing a dominant 7 voicing around the key circle, try it like this:



4. If the voicing is difficult to find in a particular key, figure it out slowly (out of time, even while the metronome is still going); then back up and repeat the transition from the previous root several times until it is smooth.

5. When you can play the voicing through all keys with a sense of flow, pick up the tempo by increasing the metronome speed, or decreasing the number of rest beats.

ROOT MOVEMENT DRILL # 1: DESCENDING AND ASCENDING HALF STEPS

A	E	Eb	D	Db	C	B	Bb	A	Ab	G	Gb	F	E	F	F#	G	G#	A	A#	B	C	C#	D	D#	E
B	B	Bb	A	Ab	G	Gb	F	E	Eb	D	Db	C	B	C	C#	D	D#	E	F	F#	G	G#	A	A#	B

ROOT MOVEMENT DRILL # 2: DESCENDING AND ASCENDING WHOLE STEPS

A	E	D	C	Bb	Ab	Gb	E	F#	G#	A#	C	D	B	B	A	G	F	Eb	Db	B	C#	D#	F	G	A
	Eb	Db	B	A	G	F	Eb	F	G	A	B	C#		Bb	Ab	Gb	E	D	C	Bb	C	D	E	F#	G#

ROOT MOVEMENT DRILL # 3: KEY CIRCLE

Eb	Ab	Db	Gb	B	E	A	D	G	C	F	Bb
----	----	----	----	---	---	---	---	---	---	---	----

ROOT MOVEMENT DRILL # 4: DESCENDING AND ASCENDING MINOR 3RDS

A	Eb	C	A	Gb	Eb	Gb	A	C	B	Bb	G	E	Db	Bb	Db	E	G
	E	C#	Bb	G	E	G	Bb	C#		B	Ab	F	D	B	D	F	Ab
	F	D	B	Ab	F	Ab	B	D		C	A	Gb	Eb	C	Eb	Gb	A

ROOT MOVEMENT DRILL # 5: KEY CIRCLE WITH HALF STEP APPROACH

C	Gb	F	B	Bb	E	Eb	A	Ab	D	Db	G	Gb	C	B	F	E	Bb	A	Eb	D	Ab	G	Db	C
---	----	---	---	----	---	----	---	----	---	----	---	----	---	---	---	---	----	---	----	---	----	---	----	---

ROOT MOVEMENT DRILL # 6: RANDOM KEYS

B	Gb	D	C	A	Eb	G	E	Bb	F	Ab	Db
A#	G	D#	C#	A#	E	F#	F	B	G#	A	D

"FLASHCARD" DRILL

You can use the random chords in the grid below like flashcards to drill the voicings of a chapter. Use the metronome in the same manner described on the opposite page, leaving beats to reset your hands. The grid can be read horizontally, vertically, or diagonally. Decide ahead of time which inversion (off the third or seventh) and which dominant alterations (if any) you want to test.

Dm7	Bb7	Dbm7	B^o7	Fm7^(b5)	Cm7
A7	FM7	Gm7^(b5)	Am7	C#M7	Gbm7^(b5)
Em7^(b5)	Bm7	Eb7	GM7	Bbm7	Gb7
Ab7	Cm7^(b5)	Em7	F7	Bm7^(b5)	Eb^o7
Gm7	EM7	D^o7	Am7^(b5)	Fm7	Dm7^(b5)
EbM7	Abm7	A^o7	Eb7	C#m7^(b5)	DM7
G#m7^(b5)	E7	Bbm7^(b5)	Gbm7	CM7	G7
C^o7	C#m7	GbM7	B7	Bb^o7	Ab7
C#m7^(b5)	BM7	Ebm7^(b5)	C#7	AbM7	F#m7^(b5)
F#m7	Dbm7^(b5)	F^o7	EbM7	Am7	FM7
AM7	E^o7	Dm7	Bbm7^(b5)	DbM7	Em7^(b5)
Dm7^(b5)	DM7	Abm7^(b5)	F#7	GM7	Bbm7
Fm7	BbM7	Bb7	CM7	Bm7	Ebm7^(b5)
A7	Fm7^(b5)	Ab^o7	C7	EM7	Cm7^(b5)
AbM7	Ebm7	Bm7^(b5)	Em7	Am7^(b5)	G^o7
Eb7	Gm7^(b5)	D7	F#M7	B7	Gm7

Appendix B: PRACTICE PATTERNS

Use the following harmonic progressions for drilling both the Primary and Secondary Exercises in all keys. Read the chord symbols within each key area horizontally across the block; then read each new key area down vertically. Use either a metronome or the optional Midi Disk sequences to pace yourself. (The attached page details the patterns as they are sequenced on the midi disks.) Once you are comfortable executing the voicings in time, challenge yourself by a) adding rhythmic patterns like those in Appendix C, and b) increasing the tempo.

Note that patterns 1,2,13,14,25,27,and 29 correspond exactly with the Primary Exercises as written. For learning II-V-I or minor II-V-I progressions, patterns 1, 2, 13,and 14 must be mastered first ; before moving on to the other root movement patterns, be sure that the V and I chords flow securely and predictably from the II chord. The other patterns will then allow you to focus mainly on the placement of the II chord.

II-V-I

#1

II-V-I A : Descending
Whole Steps

Start off the 7th

Em7	A7	DM7
Dm7	G7	CM7
Cm7	F7	BbM7
Bbm7	Eb7	AbM7
Abm7	Db7	GbM7
F#m7	B7	EM7

Ebm7	Ab7	DbM7
C#m7	F#7	BM7
Bm7	E7	AM7
Am7	D7	GM7
Gm7	C7	FM7
Fm7	Bb7	EbM7

#2

II-V-I A : Descending
Whole Steps

Start off the 3rd

Bm7	E7	AM7
Am7	D7	GM7
Gm7	C7	FM7
Fm7	Bb7	EbM7
Ebm7	Ab7	DbM7
C#m7	F#7	BM7

Bbm7	Eb7	AbM7
Abm7	Db7	GbM7
F#m7	B7	EM7
Em7	A7	DM7
Dm7	G7	CM7
Cm7	F7	BbM7

#3

II-V A : Descending
Whole Steps

Start off the 7th

Em7	A7
Dm7	G7
Cm7	F7
Bbm7	Eb7
Abm7	Db7
F#m7	B7

Ebm7	Ab7
C#m7	F#7
Bm7	E7
Am7	D7
Gm7	C7
Fm7	Bb7

#4

II-V B : Descending
Whole Steps

Start off the 3rd

Bm7	E7
Am7	D7
Gm7	C7
Fm7	Bb7
Ebm7	Ab7
C#m7	F#7

Bbm7	Eb7
Abm7	Db7
F#m7	B7
Em7	A7
Dm7	G7
Cm7	F7

#5

II-V-I A : Around
Key Circle

Start off either position

Dm7	G7	CM7
Gm7	C7	FM7
Cm7	F7	BbM7
Fm7	Bb7	EbM7
Bbm7	Eb7	AbM7
Ebm7	Ab7	DbM7

Abm7	Db7	GbM7
C#m7	F#7	BM7
F#m7	B7	EM7
Bm7	E7	AM7
Em7	A7	DM7
Am7	D7	GM7

#6

II-V-I A : Descending
Half Steps

Start off the 7th

Em7	A7	DM7
Ebm7	Ab7	DbM7
Dm7	G7	CM7
Dbm7	Gb7	BM7
Cm7	F7	BbM7
Bm7	E7	AM7

Bbm7	Eb7	AbM7
Am7	D7	GM7
Abm7	Db7	GbM7
Gm7	C7	FM7
F#m7	B7	EM7
Fm7	Bb7	EbM7

#7

II-V-I A : Descending
Whole Steps

Start off the 3rd

Bm7	E7	AM7
Bbm7	Eb7	AbM7
Am7	D7	GM7
Abm7	Db7	GbM7
Gm7	C7	FM7
F#m7	B7	EM7

Fm7	Bb7	EbM7
Em7	A7	DM7
Ebm7	Ab7	DbM7
Dm7	G7	CM7
Dbm7	Gb7	BM7
Cm7	F7	BbM7

#8

II-V B : Descending
Whole Steps

Start off the 7th

Em7	A7
Ebm7	Ab7
Dm7	G7
Dbm7	Gb7
Cm7	F7
Bm7	E7

Bbm7	Eb7
Am7	D7
Abm7	Db7
Gm7	C7
F#m7	B7
Fm7	Bb7

#9II-V A : Descending
Half Steps

Start off the 3rd

Bm7	E7
Bbm7	Eb7
Am7	D7
Abm7	Db7
Gm7	C7
F#m7	B7

Fm7	Bb7
Em7	A7
Ebm7	Ab7
Dm7	G7
Dbm7	Gb7
Cm7	F7

#10II-V-I A : Ascending
Minor Thirds

Start low off the 7th

Fm7	Bb7	EbM7
Abm7	Db7	GbM7
Bm7	E7	AM7
Dm7	G7	CM7

F#m7	B7	EM7
Am7	D7	GM7
Cm7	F7	BbM7
Ebm7	Ab7	DbM7

Gm7	C7	FM7
Bbm7	Eb7	AbM7
C#m7	F#7	BM7
Em7	A7	DM7

#11II-V-I B : Ascending
Minor Thirds

Start low off the 3rd

Cm7	F7	BbM7
Ebm7	Ab7	DbM7
F#m7	B7	EM7
Am7	D7	GM7

C#m7	F#7	BM7
Em7	A7	DM7
Gm7	C7	FM7
Bbm7	Eb7	AbM7

Dm7	G7	CM7
Fm7	Bb7	EbM7
Abm7	Db7	GbM7
Bm7	E7	AM7

#12II-V-I
Random Keys

Start from either position

F#m7	B7	EM7
Am7	D7	GM7
Ebm7	Ab7	DbM7
Bm7	E7	AM7

Abm7	Db7	GbM7
Fm7	Bb7	EbM7
Em7	A7	DM7
C#m7	F#7	BM7

Gm7	C7	FM7
Dm7	G7	CM7
Bbm7	Eb7	AbM7
Cm7	F7	BbM7

Am7	D7	GM7
Bm7	E7	AM7
Fm7	Bb7	EbM7
C#m7	F#7	BM7

Dm7	G7	CM7
Cm7	F7	BbM7
F#m7	B7	EM7
Ebm7	Ab7	DbM7

Abm7	Db7	GbM7
Em7	A7	DM7
Gm7	C7	FM7
Bbm7	Eb7	AbM7

Minor II-V-I**#13**Minor II-V-I A :
Descending Whole Steps

Start off the 7th

E \emptyset	A7 ^{alt}	Dm7
D \emptyset	G7 ^{alt}	Cm7
C \emptyset	F7 ^{alt}	Bbm7
Bb \emptyset	Eb7 ^{alt}	Abm7
Ab \emptyset	Db7 ^{alt}	Gbm7
F# \emptyset	B7 ^{alt}	Em7

F \emptyset	Bb7 ^{alt}	Ebm7
Eb \emptyset	Ab7 ^{alt}	Dbm7
C# \emptyset	F#7 ^{alt}	Bm7
B \emptyset	E7 ^{alt}	Am7
A \emptyset	D7 ^{alt}	Gm7
G \emptyset	C7 ^{alt}	Fm7

#14Minor II-V-I A :
Descending Whole Steps

Start off the 3rd

B \emptyset	E7 ^{alt}	Am7
A \emptyset	D7 ^{alt}	Gm7
G \emptyset	C7 ^{alt}	Fm7
F \emptyset	Bb7 ^{alt}	Ebm7
Eb \emptyset	Ab7 ^{alt}	Dbm7
C# \emptyset	F#7 ^{alt}	Bm7

C \emptyset	F7 ^{alt}	Bbm7
Bb \emptyset	Eb7 ^{alt}	Abm7
Ab \emptyset	Db7 ^{alt}	Gbm7
F# \emptyset	B7 ^{alt}	Em7
E \emptyset	A7 ^{alt}	Dm7
D \emptyset	G7 ^{alt}	Cm7

#15Minor II-V-I A :
Desc. Whole Steps

Start off the 7th

E \emptyset	A7 ^{alt}
D \emptyset	G7 ^{alt}
C \emptyset	F7 ^{alt}
Bb \emptyset	Eb7 ^{alt}
Ab \emptyset	Db7 ^{alt}
F# \emptyset	B7 ^{alt}

F \emptyset	Bb7 ^{alt}
Eb \emptyset	Ab7 ^{alt}
C# \emptyset	F#7 ^{alt}
B \emptyset	E7 ^{alt}
A \emptyset	D7 ^{alt}
G \emptyset	C7 ^{alt}

#16Minor II-VB :
Desc. Whole Steps

Start off the 7th

Bø	E7 ^{alt}
Aø	D7 ^{alt}
Gø	C7 ^{alt}
Fø	Bb7 ^{alt}
Ebø	Ab7 ^{alt}
C#ø	F#7 ^{alt}
Cø	F7 ^{alt}
Bbø	Eb7 ^{alt}
Abø	Db7 ^{alt}
F#ø	B7 ^{alt}
Eø	A7 ^{alt}
Dø	G7 ^{alt}

#17Minor II-V-I :
Around Key Circle

Start off either position

Dø	G7 ^{alt}	Cm7
Gø	C7 ^{alt}	Fm7
Cø	F7 ^{alt}	Bbm7
Fø	Bb7 ^{alt}	Ebm7
Bbø	Eb7 ^{alt}	Abm7
Ebø	Ab7 ^{alt}	Dbm7
Abø	Db7 ^{alt}	Gbm7
C#ø	F#7 ^{alt}	Bm7
F#ø	B7 ^{alt}	Em7
Bø	E7 ^{alt}	Am7
Eø	A7 ^{alt}	Dm7
Aø	D7 ^{alt}	Gm7

#18Minor II-V-I A :
Desc. Half Steps

Start off the 7th

Fø	Bb7 ^{alt}	Ebm7
Eø	A7 ^{alt}	Dm7
Ebø	Ab7 ^{alt}	Dbm7
Dø	G7 ^{alt}	Cm7
C#ø	F#7 ^{alt}	Bm7
Cø	F7 ^{alt}	Bbm7
Bø	E7 ^{alt}	Am7
Bbø	Eb7 ^{alt}	Abm7
Aø	D7 ^{alt}	Gm7
Abø	Db7 ^{alt}	Gbm7
Gø	C7 ^{alt}	Fm7
F#ø	B7 ^{alt}	Em7

#19Minor II-V-I B :
Desc. Half Steps

Start off the 3rd

Cø	F7 ^{alt}	Bbm7
Bø	E7 ^{alt}	Am7
Bbø	Eb7 ^{alt}	Abm7
Aø	D7 ^{alt}	Gm7
Abø	Db7 ^{alt}	Gbm7
Gø	C7 ^{alt}	Fm7
F#ø	B7 ^{alt}	Em7
Fø	Bb7 ^{alt}	Ebm7
Eø	A7 ^{alt}	Dm7
Ebø	Ab7 ^{alt}	Dbm7
Dø	G7 ^{alt}	Cm7
C#ø	F#7 ^{alt}	Bm7

#20Minor II-V A :
Desc. Half Steps

Start off the 7th

Fø	Bb7 ^{alt}
Eø	A7 ^{alt}
Ebø	Ab7 ^{alt}
Dø	G7 ^{alt}
C#ø	F#7 ^{alt}
Cø	F7 ^{alt}
Bø	E7 ^{alt}
Bbø	Eb7 ^{alt}
Aø	D7 ^{alt}
Abø	Db7 ^{alt}
Gø	C7 ^{alt}
F#ø	B7 ^{alt}

#21Minor II-V B :
Desc. Half Steps

Start off the 3rd

Cø	F7 ^{alt}
Bø	E7 ^{alt}
Bbø	Eb7 ^{alt}
Aø	D7 ^{alt}
Abø	Db7 ^{alt}
Gø	C7 ^{alt}
F#ø	B7 ^{alt}
Fø	Bb7 ^{alt}
Eø	A7 ^{alt}
Ebø	Ab7 ^{alt}
Dø	G7 ^{alt}
C#ø	F#7 ^{alt}

#22Minor II-V-I A :
Ascend. Minor Thirds

Start low off the 7th

F#ø	B7 ^{alt}	Em7
Aø	D7 ^{alt}	Gm7
Cø	F7 ^{alt}	Bbm7
Ebø	Ab7 ^{alt}	Dbm7
Gø	C7 ^{alt}	Fm7
Bbø	Eb7 ^{alt}	Abm7
C#ø	F#7 ^{alt}	Bm7
Eø	A7 ^{alt}	Dm7
Abø	Db7 ^{alt}	Gbm7
Bø	E7 ^{alt}	Am7
Dø	G7 ^{alt}	Cm7
Fø	Bb7 ^{alt}	Ebm7

#23Minor II-V-I B :
Ascend. Minor Thirds

Start low off the 3rd

C#ø	F#7 ^{alt}	Bm7
Eø	A7 ^{alt}	Dm7
Gø	C7 ^{alt}	Fm7
Bbø	Eb7 ^{alt}	Abm7
Dø	G7 ^{alt}	Cm7
Fø	Bb7 ^{alt}	Ebm7
Abø	Db7 ^{alt}	Gbm7
Bø	E7 ^{alt}	Am7
Ebø	Ab7 ^{alt}	Dbm7
F#ø	B7 ^{alt}	Em7
Aø	D7 ^{alt}	Gm7
Cø	F7 ^{alt}	Bbm7

#24

Minor II-V-I
Random Keys

Start from either position

F#ø	B7 ^{alt}	Em7
Aø	D7 ^{alt}	Gm7
Ebø	Ab7 ^{alt}	Dbm7
Bø	E7 ^{alt}	Am7
Abø	Db7 ^{alt}	Gbm7
Fø	Bb7 ^{alt}	Ebm7
Eø	A7 ^{alt}	Dm7
C#ø	F#7 ^{alt}	Bm7
Gø	C7 ^{alt}	Fm7
Dø	G7 ^{alt}	Cm7
Bbø	Eb7 ^{alt}	Abm7
Cø	F7 ^{alt}	Bbm7
Aø	D7 ^{alt}	Gm7
Bø	E7 ^{alt}	Am7
Fø	Bb7 ^{alt}	Ebm7
C#ø	F#7 ^{alt}	Bm7
Dø	G7 ^{alt}	Cm7
Cø	F7 ^{alt}	Bbm7
F#ø	B7 ^{alt}	Em7
Ebø	Ab7 ^{alt}	Dbm7
Abø7	Db7 ^{alt}	Gbm7
Eø	A7 ^{alt}	Dm7
Gø	C7 ^{alt}	Fm7
Bbø	Eb7 ^{alt}	Abm7

Dominant Cycle

Major Cycle

#25

#26

#27

#28

Start off the 7th

Start off the 3rd

Start off the 7th

Start off the 3rd

E7	A7
D7	G7
C7	F7
Bb7	Eb7
Ab7	Db7
F#7	B7
Eb7	Ab7
C#7	F#7
B7	E7
A7	D7
G7	C7
F7	Bb7

A7	D7
G7	C7
F7	Bb7
Eb7	Ab7
C#7	F#7
B7	E7
Ab7	Db7
F#7	B7
E7	A7
D7	G7
C7	F7
Bb7	Eb7

EM7	AM7
DM7	GM7
CM7	FM7
BbM7	EbM7
AbM	DbM7
F#M7	BM7
EbM7	AbM7
C#M7	F#M7
BM7	EM7
AM7	DM7
GM7	CM7
FM7	BbM

AM7	DM7
GM7	CM7
FM7	BbM7
EbM7	AbM7
C#M7	F#M7
BM7	EM7
AbM7	DbM7
F#M7	BM7
EM7	AM7
DM7	GM7
CM7	FM7
BbM7	EbM7

Diminished / Tri-Tone Sub

#29

Start from either position

CM7	C#o7	Dm7	D#o7	Em7	Eb7	Dm7	Db7	CM7
FM7	F#o7	Gm7	G#o7	Am7	Ab7	Gm7	Gb7	FM7
BbM7	Bo7	Cm7	C#o7	Dm7	Db7	Cm7	B7	BbM7
EbM7	Eo7	Fm7	F#o7	Gm7	Gb7	Fm7	E7	EbM7
AbM7	Ao7	Bbm7	B7	Cm7	B7	Bbm7	A7	AbM7
DbM7	Do7	Ebm7	Eo7	Fm7	E7	Ebm7	D7	DbM7
GbM7	G#o7	Abm7	Ao7	Bbm7	A7	Ab7	G7	GbM7
BM7	Co7	C#m7	Do7	D#m7	D7	C#m7	C7	BM7
EM7	Fo7	F#m7	Go7	G#m7	G7	F#m7	F7	EM7
AM7	A#o7	Bm7	Co7	C#m7	C7	Bm7	Bb7	AM7
DM7	D#o7	Em7	Fo7	F#m7	F7	Em7	Eb7	DM7
GM7	G#o7	Am7	A#o7	Bm7	Bb7	Am7	Ab7	GM7

Appendix C: COMPING RHYTHMS AND PHRASING

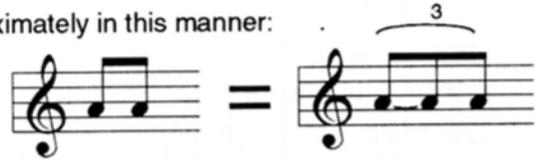
Although this book concerns voicings and harmony, it is important to understand that the language of jazz music is essentially rhythmic. When you first learn the harmony of an exercise or a tune, you will probably need to practice it using whole or half notes. Practicing your material with some of the comping rhythms in this appendix will make it sound more musical and stylistic, while also strengthening your command of the harmony.

The phrasing for any kind of rhythmic feel is best learned through focused listening. Listen to some of the pianists listed in Appendix G for their rhythmic comping concept. When listening, it is a good idea to tune out the soloist so that you can copy and sing the rhythmic phrases found in the piano comping.

The primary rhythmic unit in mainstream jazz is the eighth note, which can be interpreted in one of two ways: the even-eighth note or the swing eighth note. **Even-eighth notes** are played just as written. Notes can be long (legato) or short (staccato) depending on the style and context. The even-eighth feel applies to many styles: bossa nova, rock, samba, calypso, and many other kinds of Latin American and world musics. The practice examples on the next page are limited to the bossa nova feel.

Swing eighth notes are interpreted with a triplet feel, approximately in this manner:

The first eighth note lasts for about 2/3 of the beat, and the second eighth note for the remaining 1/3. This is approximate because jazz musicians feel eighth notes in different ways, and feels change at different tempos. A good comping is aware of the rhythmic feel of the group and adjusts his phrasing to fit "into the groove".



Articulations, the manner in which notes are attacked and sustained, are an important part of the music. Here is a key to the standard articulation markings which are used in the rhythms on the next page:

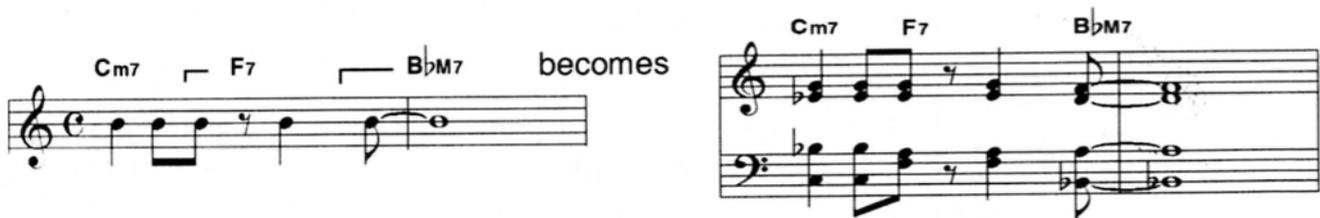


In mainstream swing time, eighth notes are held long except when followed by a rest, and are then played short. Quarter notes are usually played short. Notes longer than a quarter note are full value (long.) These conventions apply unless otherwise marked in an arrangement.

Learn to sing the rhythmic articulations in time with the metronome, and then to phrase them the same way on the keyboard. Sing them by assigning rhythmic syllables to written rhythms. The syllables below are typical. Those ending with a vowel sound long; those ending with a "t" sound short. For example:



The rhythmic patterns on the next page are appropriate for medium to fast tempos in 4/4 time, in which chords occur at a rate of one or two per measure. A 4/4 measure is generally divided evenly with two beats per chord. However, comping rhythms often employ "anticipations" in which a chord is sounded a half of a beat preceding its normal location in the harmony. An anticipated rhythm is generally an eighth note value either followed by a rest or tied to the next downbeat; it always sounds the harmony of the next downbeat. For example:



Appendix D: RIGHT HAND MELODIC PATTERNS

As you are learning the left hand voicings for the Primary Exercises of chapters 1, 4, or 6, add the right hand melodies below. As you do this in all keys, your left hand voicings will get even stronger. Be sure to practice these melodies alone in all keys before adding them to the left hand. When you do put the hands together, remember to start at a slower metronome speed since combining the hands creates a new coordination problem.

Here are three choices each given for the II-V-I, Minor II-V-I, Major Cycle and Dominant Cycle Primary Exercises. The fingerings are simple and work in all 12 keys.

II-V-I

Dm7 G7 CM7 Dm7 G7 CM7 Dm7 G7 CM7

MINOR II-V-I

Dm7(b5) G7alt. Cm7 Dm7(b5) G7alt. Cm7 Dm7(b5) G7alt. Cm7

MAJOR CYCLE

EM7 AM7 DM7 GM7 etc.

DOMINANT CYCLE

E7 A7 D7 G7 etc.

Here is one R.H. pattern for the Diminished / Tri-Tone Sub Exercise. The fingering provided works only for the white key centers, so you will need to work out fingerings for the keys of Db, Eb, Gb, Ab, and Bb. For those keys, start with your second finger and cross your thumb under on beat three.

DIMINISHED / TRI-TONE SUB

CM7 C#°7 Dm7 D#°7 Em7 Eb7 Dm7 Db7 CM7

Appendix E: BASS LINES

If you are accompanying a horn player or a vocalist without the benefit of a bass player, it is useful to create a left hand bass line to complement right hand voicings, such as those presented in chapters 2, 4, and 6. A good bass line will generate both harmonic clarity and a strong time feel. Here are some general principles for developing good bass lines:

1) Play the root of the chord on the downbeat of a new harmony. This will help ensure harmonic clarity.

2) Design a bass line that is comfortable for you to finger. This will help ensure a good time feel.

3) Work out just one bass line for a tune and practice it with the metronome for consistency, eventually adding the right hand voicing in whole notes or half notes. It is OK to play the same bass line from chorus to chorus. Left hand bass lines are like the foundation to a house; they need to be strong and functional, but not necessarily interesting to look at.

4) Pitch the notes of a bass line as low as you like on the keyboard, but always at least a fifth below the lowest note of your right hand voicing. Bass lines are notated in the bass clef and played an octave below the written pitch.

There are two general classifications of bass lines which you might use: even-eighth note patterns and swing walking bass lines.

EVEN-EIGHTH NOTE PATTERNS

This category encompasses the limitless varieties of styles which utilize the even-eighth note (see Appendix C) as the underlying rhythmic pulse: bossa-nova, samba, rock, funk, and all manners of latin and world musics. These styles are all worthy of study but are well beyond the scope of this book. They all use repetitive rhythmic bass figures which synchronize with the percussion part.

The examples below include simple examples of three styles of even-eighth note bass lines, all built on a turnaround progression. You should practice these lines in all keys with a metronome and then apply the figures to appropriate tunes. You might even try playing them with a drum machine programmed to the appropriate feel. Since the lines are rhythmically active, you can add the right hand voicings with simple whole note and half note values. Note that the lines use mostly roots and fifths with occasional leading tones to the next root.

Practice this bossa line with the metronome playing quarter notes at 132 ppm. All notes should be long and as legato as possible.

Musical notation for a bossa nova bass line in bass clef, 4/4 time. The progression consists of five measures: Gm7, C7, FM7, Am7, and D7. The notes are: Gm7 (G4, Bb4, D5), C7 (C4, E4, G4), FM7 (F4, A4, C5), Am7 (A3, C4, E4), and D7 (D3, F3, A3). Fingerings are indicated below the notes: 4 for Gm7, 1 for C7, 2 for FM7, 2 for Am7, and 5 for D7.

This samba line is felt in cut time. Set your metronome to 108, but feel the pulses as beats one and three of the bar. Like the bossa nova, play all notes long and legato.

Rock and funk feels can be very syncopated and varied, but try to keep your line simple since more complicated patterns with additional notes create fingering problems. Here a simple funk pattern. It uses roots and chromatic leading tones. Set the metronome at 104 ppm and feel the pulses as quarter notes. Note the articulations; the fingering does not need to be legato throughout.

WALKING BASS LINES

Walking bass lines generate the quarter note pulse of swing time by placing a note on each beat. They are rhythmically simpler than even-eighth lines, but more complex in terms of note selection. Fingering is an issue because a melodic walking bass line will always involve crossing your thumb under your third or fourth finger. Until you are experienced in improvising walking bass lines, it is a good idea to write them out on paper, work out the fingering, and practice them with the metronome.

Walking bass lines are appropriate for tunes in 4/4 time, although they are used in the less common 3/4 time as well. In either case, constructing a bass line is a matter of placing important notes on strong beats and then "connecting the dots." Here is one approach that works:

1) On a sheet of manuscript, block off the measures of the tune in bass clef, four bars to a line. Write the chord symbols over each measure. Use a pencil, because you will probably need to make revisions.

2) The notes that fall on downbeat of every new change of harmony are the most important. Place chord roots there. In a medium or fast tempo in 4/4, this would usually mean roots on beat one, and possibly beat 3, of most measures. Keep these tones within an octave and a half range or so, and generally below the G under middle C. Remember that you will play it an octave below the written pitch.

3) Approach the chord roots from a half step above or below. These notes are chromatic leading tones. Other scale tones can work, but chromatic tones are always strong. By now, most notes will be placed.

4) If the harmony stays the same for two or more bars, write any chord tone (root, 3rd, 5th, or 7th) on the downbeat of each measure after the initial root has been sounded. Pick the one that melodically leads best toward the next root.

5) Fill in the remaining notes using arpeggiated chord tones (especially 3rds or 5ths) or other notes from the scale that corresponds to the harmony. Avoid altered extensions (e.g. #9). Repeated notes are OK if they make melodic sense, but use no more than two in a row.

6) Play through your line to make sure that it can be comfortably fingered and has a smooth melodic shape with no awkward leaps. Except for chromatic leading tones, make sure that any leap of a fourth or more is followed by a note in the opposite direction. Finally, make any adjustments that improve the melodic shape or make the line easier to finger.

When performing a walking bass line, try to play the line legato, making each note last as long as possible. Even if you cannot connect everything with legato, make sure to play the line with a strong pulse. To really make the line swing, play the notes with a slight emphasis on beats two and four of the measure.

Eventually, you will want to be able to spontaneously improvise bass lines in real time. For this, it will help to finger and memorize certain walking line patterns for common turnaround situations. Listen to bass players and copy "stock" walking patterns. Below are a few 4-bar and 2-bar turnaround patterns in the key of C. Play each of them continually with the repeats until the fingering begins to feel settled. Then do the same in other keys, working out new fingerings.

4-Bar Turnarounds

Two musical staves showing 4-bar turnaround patterns in the key of C. The first staff shows a descending line: Dm7 (fingering: 1, (5), 4, 3), G7 (fingering: 5), Cm7 (fingering: 2), and A7alt. (fingering: 3, 2). The second staff shows an ascending line: Dm7 (fingering: 1), G7 (fingering: 3, 2), Cm7 (fingering: 1, 4), and A7alt. (fingering: 3, 4).

2-Bar Turnarounds

A musical staff showing two 2-bar turnaround patterns in the key of C. The first pattern is Dm7 (fingering: 3, 2, 1, 3) followed by G7 (fingering: 1, 4, 5, 2). The second pattern is Dm7 (fingering: 1, 4, 5, 3) followed by G7 (fingering: 2, 4, 5, 2).

Here are walking bass lines for two of the sample tunes used throughout this text. Try these fingerings or use your own.

Shew's Blues

F7 B \flat 7 F7 Cm7 F7

B \flat 7 B \circ 7 F7 D7alt.

Gm7 C7alt. F7 D7alt. Gm7 C7

Blues For The Birds

Fm7 Em7(\flat 5) A7alt. Dm7 G7 Cm7 F7

B \flat m7 B \flat m7 E \flat 7 Am7 D7 A \flat m7 D \flat 7

Gm7 C7(\flat 9) Am7 D7 Gm7 C7

Appendix F: FOR THE CLASSROOM TEACHER

I have developed and tested this text over several years as a tool for teaching the "Jazz Keyboard Skills" class to non-pianists at the University of Cincinnati College Conservatory of Music. There is obviously more material here than can be used in a typical one year course. I include it for two reasons:

1) Students are encouraged to continue study after they complete the class. The course is of value only if the students utilize these skills on an ongoing basis. The serious jazz players do.

2) I also use this text extensively for harmonic assignments for students in private jazz piano study. The Secondary Exercises are of great value for the harmonic component of studio jazz piano teaching.

This text is a resource, not a course. If you use this text in a piano lab setting you need to creatively tailor classroom activities and assignments to fit your own situation considering class size, facilities, class time, student musicianship levels, and reasonable homework expectations.

The University of Cincinnati operates on a schedule of three ten-week quarters. The Jazz Keyboard skills class is a one-credit hour requirement for jazz studies majors that meets for two 50 minute periods per week. I tell the students that they are expected to practice 30-40 minutes daily outside of class. The practicing must be regular because "cramming" simply does not work with this material. We use a piano lab equipped with 12 Yamaha Clavinovas with headsets, a master keyboard and control unit, and a CD player.

During each quarter, I will typically cover 2 chapters and 6-8 fakebook tunes. Within the text, I focus mainly on the Primary Exercises, but occasionally assign Secondary Exercises as extra credit for more advanced students. I give 3 quizzes and a final exam. I monitor class progress and morale daily and make quiz assignments accordingly. The upcoming quiz material then becomes the focus of classroom activity. Evaluation is based on performances of three kinds:

- 1) Performance of individual voicings in all keys through a Chord Drill Voicing Drill in Appendix A.
- 2) Performance of selected exercises played through assigned Practice Patterns in Appendix B.
- 3) Performance of tunes from leadsheets.

The quizzes themselves last about 5 minutes per student. The final exam requires the same kinds of performances, and also includes sight reading of a chord progression from a lead sheet. It is comprehensive of the quarter and lasts about 10 minutes per student.

Class time is divided between playing harmonic exercises and developing tunes for performance. Here are some useful classroom activities:

Harmonic exercises

1. When beginning a new Primary Exercise, have the class play through it individually and out of time to initially get their fingers on the notes. Discuss finger movements in the exercise. Then lead the class through the exercise in time, repeating each two bar section several times before moving into the next key area. Have them add a simple comping rhythm. Usually I listen to the class collectively and play bass lines while working through this activity.

2. Select a single voicing and work it through some of the root movement patterns in Appendix A. Clap or use a metronome to give constant deadlines to locate the voicings.
3. Call out random keys and see how fast the students can locate and play a single voicing in any key.
4. Teach one of the the right hand melodies in Appendix D to the class. Then divide the class in half, with one side playing the exercise and the other playing the melody. Switch sides.

Tunes

1. Collectively work through a tune chord by chord, assigning voicings which you are currently studying. Discuss chordal inversions ("off the third" or "off the seventh") and melodic fingering and phrasing. Give the class a few minutes to work the voicings and melody out individually and out of time. Then have the class play the voicings collectively and in time through the tune, while you provide a bass line. Use a play-a-long CD if the tempo is appropriate. Encourage more advanced students to play both the melody and voicings.
2. Use the master control unit to pair off students. Have them work on the a tune with one playing the melody and the other playing the voicings and/or bass notes, if applicable. Give them 5 minutes or so to prepare a performance for the rest of the class.
3. Pair off the students as above and have them perform melodies and voicings of the sample tunes in a chapter. Use these examples to focus on good phrasing and articulation in the melodies.
4. Have the class collectively comp through a tune you have been working on using a specific rhythm. Either play bass lines for them or use a play-a-long CD.

Other activities

1. Play recordings of great jazz pianists to demonstrate comping or piano trio arrangements. Listen for comping rhythms and rhythmic use of the left hand in solos or tune arrangement. Refer to Appendix G for recordings.
2. Periodically discuss the activity of practicing. Refer to p. 16 of the text.
3. Discuss rhythmic phrasing of melodies and comping. Refer to Appendix C.
4. Discuss the voicing structures of the current chapter. Use the Formula charts as a reference.
5. Discuss and demonstrate various turnarounds as rhythmic introductions and tag endings of tunes.

Midi Disks

If students purchase the optional Jazz Keyboard Harmony MIDI Disks, they can operate a great deal more independently, in or out of the classroom. The disks require either a General MIDI keyboard with an onboard sequencer/sound module and disk drive, or a computer setup (PC or Mac) that includes a General MIDI sound source, sequencer software, and piano keyboard. They contain pre-recorded sequenced standard MIDI File performances of a "rhythm section" (piano, bass, drums) and a "vibes" improviser, providing stylistic play-a-long tracks for the Appendix C practice patterns and the four tunes included at the end of every chapter. They also include performances of the rhythms, RH melodies, and bass lines outlined in Appendices C, D, and E. Tempos can be adjusted and instruments can be brought in and out to suit the students' individual practice needs. Usually, students will turn off the piano track and "practice with the band." For more details, see the documentation included with the disks.

Appendix G: RECOMMENDED LISTENING

One representative recording is selected for each of the following important pianists in both trio and larger group settings. Listen to trio recordings to study piano arrangements of tunes; listen to larger groups to study comping. Also study the Jamey Aebersold Play-A-Long recordings for comping ideas.

Trio Recordings :

Monty Alexander, *Facets*, CJ108
Kenny Barron, *Green Chimneys*, Criss Cross 1008
Chick Corea, *Now He Sings, Now He Sobs*, Blue Note 90055
Bill Evans, *Spring Leaves*, Milestone 47034
Tommy Flanagan, *Eclypso*, Enja 2088
Red Garland, *Red Garland's Piano*, OJC473
Barry Harris, *Barry Harris At The Jazz Workshop*, Riverside 326
Gene Harris with the Ray Brown Trio, *Bam Bam Bam*, Concord Jazz-375
Fred Hersch, *Sarabande*, Sunnyside 1024
Ahmad Jamal, *But Not For Me*, MCA 9108
Keith Jarrett, *Standards Live*, Polygram 827
Hank Jones, *The Oracle*, Emarcy 846-376
Mulgrew Miller, *Keys to the City*, LCD 1507
Thelonius Monk, *Monk Plays Duke Ellington*, OJC-024
Tete Montoliu, *Catalonian Fire*, Steeplechase 1017
Phineas Newborn Jr., *A World of Piano*, OJC-175
Oscar Peterson, *Night Train*, Polygram 821-724
Bud Powell, *The Genius of Bud Powell*, Polygram 827-901
Horace Silver, *The Horace Silver Trio*, Blue Note 1520
McCoy Tyner, *Plays Ellington*, Impulse 79
Cedar Walton, *Firm Roots*, Muse 5069

Quartet or larger group recordings:

Monty Alexander with Ernestine Anderson, *Never Make Your Move Too Soon*, Concord Jazz CJ-147
Kenny Barron, with Joe Henderson, *The Kicker*, OJC-465
Sonny Clark, *Cool Struttin'*, Blue Note 46513
Chick Corea, *Inner Space*, Atlantic 305
Kenny Drew with John Coltrane, *Blue Trane*, Blue Note 81577
Bill Evans with Miles Davis, *Kind of Blue*, Columbia 40579
Red Garland with Miles Davis, *Milestones*, Columbia 40837
Herbie Hancock with Miles Davis, *My Funny Valentine*, Columbia 48821
Herbie Hancock with Wayne Shorter, *Speak No Evil*, Blue Note 84194
Barry Harris with Lee Morgan, *The Sidewinder*, Blue Note 4157
Hank Jones with Cannonball Adderley, *Somethin' Else*, Blue Note 1595
Wynton Kelly with Miles Davis, *Some Day My Prince Will Come*, Columbia 40947
Horace Silver, *Song For My Father*, Blue Note 84185
Bobby Timmons with Art Blakey, *Moanin'*, Blue Note 46516
McCoy Tyner, *The Real McCoy*, Blue Note 84264
McCoy Tyner with John Coltrane, *My Favorite Things*, Atlantic 1361
Cedar Walton with Joe Henderson, *Mode For Joe*, Blue Note 84227

Appendix G: Using the Play-A-Long CD

The audio CD packaged with this book is a practice tool for mastering the progressions in Appendix B. The tracks all correspond numerically with the practice patterns. Therefore pattern 1 would use track 1, pattern 2, track 2, etc. All tracks are recorded in stereo and are panned as follows: drums and bass are on both channels, the saxophone is on the left channel, and the piano is on the right channel. Most tempos are about 108 mm. to the quarter note.

The piano part is included as a reference; most of the time you should be practicing with the right channel off, since you are playing the voicings. Note that each track features piano comping demonstrating the voicings from a particular chapter, so you can use it as a model for your own practice. The chords are played exactly as the exercise would demand, with the addition of stylistic comping rhythms.

This CD includes tenor saxophone on most of the tracks, so that you have an opportunity to comp along. The sax generally does not enter until the second pass at the chord progression, which allows you to comp the first time without the distraction of a soloist. As your comfort level with the voicings increases, you should be able to comp more rhythmically and actually listen and respond to the sax (although he unfortunately will not be paying much attention to you.) Also, use the beginning "saxless" part of the Major II-V-I tracks when you want to comp using altered dominant harmonies, since the sax lines use natural extensions only.

Below are details of the tracks. All tracks are played with starting with either a bossa nova or swing feel, and change feels when the saxophone enters.

<u>Tr #</u>	<u>Passes</u>	<u>Voicings demo</u>	<u>Sax enters</u>	<u>Other notes</u>
1	2x	Chapter 4	2nd time	each II-V-I repeated 4x on 1st pass only
2	2x	Chapter 5	2nd time	each II-V-I repeated 4x on 1st pass only
3	4x	Chapter 3	3rd time	
4	4x	Chapter 6	3rd time	
5	2x	Chapter 8	2nd time	
6	2x	Chapter 7	2nd time	
7	2x	Chapter 7	2nd time	
8	4x	Chapter 8	3rd time	
9	4x	Chapter 7	3rd time	
10	2x	Chapter 4	2nd time	
11	2x	Chapter 6	2nd time	
12	1x	Chapter 9	no sax	
13	2x	Chapter 3	2nd time	each minor II-V-I repeated 4x on 1st pass only
14	2x	Chapter 6	2nd time	each minor II-V-I repeated 4x on 1st pass only
15	4x	Chapter 3	3rd time	
16	4x	Chapter 5	3rd time	
17	2x	Chapter 9	2nd time	
18	2x	Chapter 8	2nd time	
19	2x	Chapter 5	2nd time	
20	4x	Chapter 4	3rd time	
21	4x	Chapter 7	3rd time	
22	2x	Chapter 8	2nd time	
23	2x	Chapter 7	2nd time	
24	1x	Chapter 9	no sax	
25	1x	Chapter 3	no sax	
26	1x	Chapter 7	no sax	
27	1x	Chapter 6	no sax	
28	1x	Chapter 7	no sax	
29	1x	Chapter 3	no sax	

Tracks 30-32 correspond with the four tunes used as demonstrations at the end of each chapter. The reference piano comping mixes all formats of voicings presented in this text.

30	Shews Blues	7x thru: sax plays melody, 3 choruses without sax, 3 choruses with sax
31	Blues For The Biirds	7x thru: sax plays melody, 3 choruses without sax, 3 choruses with sax
32	Rhythm	3x thru: sax plays melody, 1 chorus without sax, 1 chorus with sax
33	A Minor Thing	7x thru: sax plays melody, 3 choruses without sax, 3 choruses with sax, track fades on last 2 bar repeated turnaround

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PHIL DeGREG

Piano and keyboards



Phil DeGreg is very active as a jazz performer and educator throughout the United States. He holds degrees from Yale University and University of North Texas, where he performed and composed for the 1:00 Lab Band. He later toured for a year as pianist with the Woody Herman Orchestra. He holds the house pianist position at Cincinnati's Blue Wisp Jazz Club where he performs weekly with touring jazz artists. He has performed with musicians such as Dave Liebman, Bobby Watson, Slide Hampton, J.J. Johnson, Hank Crawford, Cal Collins, and Ira Sullivan, among many others. DeGreg released his own recording, "Hand Gliding" in 1992. Other recording credits include the CCM Jazz Faculty CD "In A Whirl", and "Lab '81", "Lab '82", and "European Tour '82" with the University of North Texas' One O'Clock Lab Band.

Phil DeGreg is currently Assistant Professor of Jazz Studies at the University of Cincinnati College Conservatory of Music, where he teaches classes in jazz theory, arranging, and keyboard skills. He also teaches piano students, coaches combos, and performs and writes for the CCM Jazz Faculty Sextet. He is in demand as a clinician in colleges and high schools throughout the U.S. and has taught in England, Germany, Denmark, and Costa Rica. He is on the faculties of Jamey Aebersold's Summer Jazz Workshops and the Blue Lake Fine Arts Camp.

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JKH \$22.00

Published by JAMEY AEBERSOLD JAZZ, Inc.