

LET'S START WITH SOME JAZZY BLUES



Ceasy BLUES

part 1

Thank goodness for the BLUES!

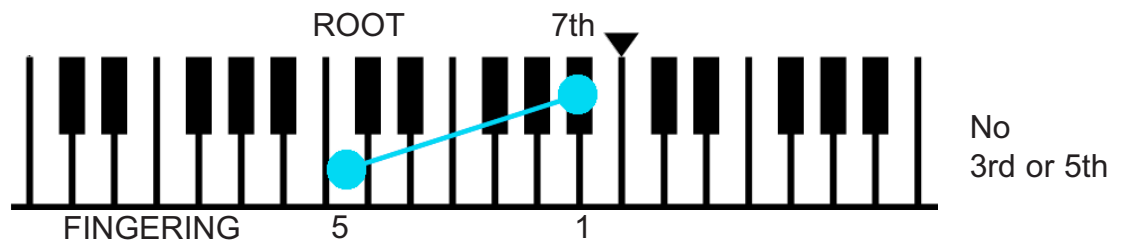
It's usually only 12 bars long, you only need 3 chords and if you learn just ONE blues scale you can improvise all day long.

Let's start with the key of C and the three chords

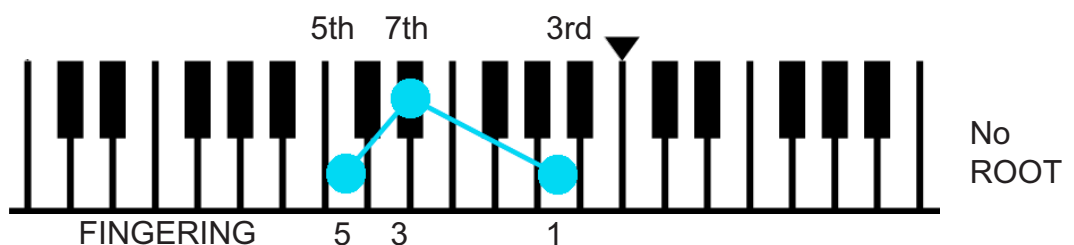
LEFT hand blues chords are usually 7ths (NOT maj7ths) and rarely use as many chord notes as the fuller Jazz chords. Notice the chord notes that have been left out.

LEFT HAND

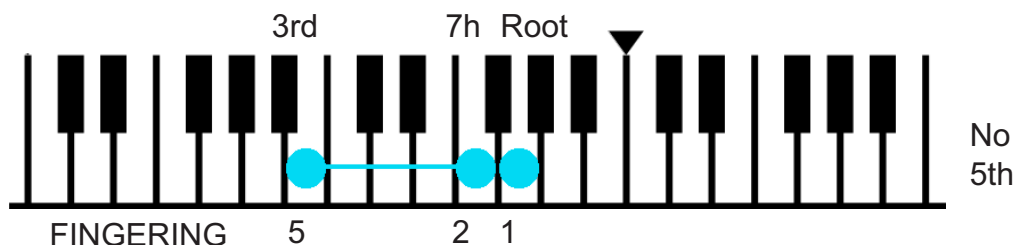
C7



F7
middle



G7
backwards



Ceasy BLUES

part 2

The magic BLUES SCALE

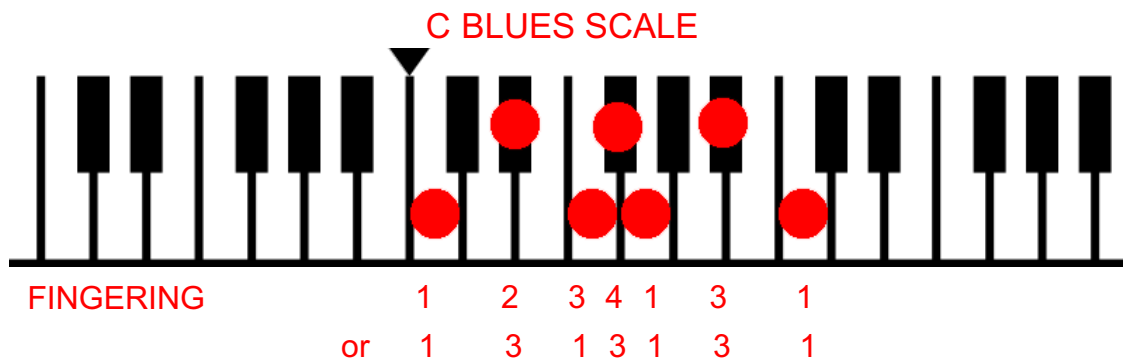
The reason the BLUES SCALE is so useful is that it magically sounds great over ANY chord change in a given key (if you want to sound 'Bluesy' that is)

So, if a song's 'overall key' is C then a C blues scale will sound great with all the chord changes.

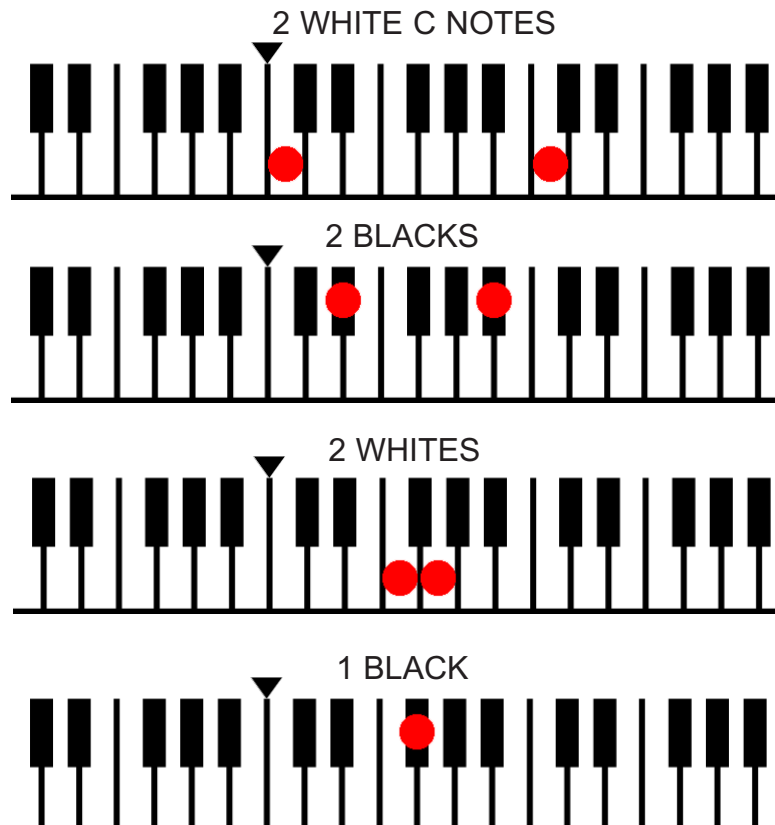
Let's look at a C BLUES SCALE that will go with your **Ceasy Blues** chords.

I will explain the why's and wherefore's later on. For now just MEMORISE!

LOOK AT THE VERY **GEOMETRICAL** SHAPE IT MAKES



Another
way
to
look
at
the
scale



Ceasy BLUES

part 3

USING THE C BLUES SCALE

Now you have the notes that are **GUARANTEED** to sound good over your 3 chord changes you need to learn how to put them together in ways that sound interesting.

Read page 19 on how to play melodies and improvise. Don't just play random notes. Break the scale up into little 2, 3 or 4 note patterns. Repeat certain patterns. Make up melodies. SING a blues song in your head "WOKE UP DIS MORNIN" then try and play it with the scale. Try variety. Leave silences. Try an octave further up the piano. Try to play the scale over two or three octaves. MAKE MISTAKES - take risks

Before I show you some typical patterns and riffs, try improvising with the C BLUES scale over the following chord progression (these are the 3 blues chords you just learned). Hold each left hand chord for four beats per bar. Keep it simple.

DO IT YOURSELF BLUES

12-bar blues progression in C major:

Line 1: C7, F7, C7, C7

Line 2: F7, F7, C7, C7

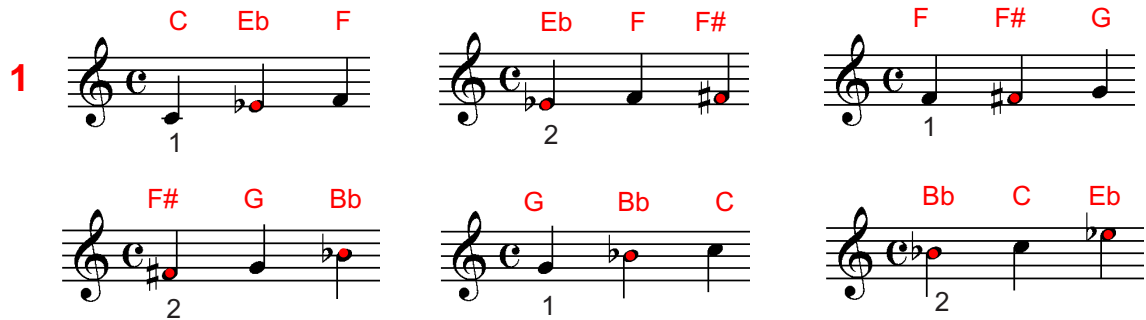
Line 3: G7, F7, C7, G7

Ceasy BLUES RIFFS

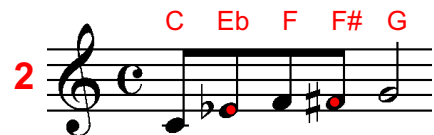
Practice these riffs and patterns and introduce them gradually into your improvisations

If you see this symbol () it means the note is 'natural' again (ie NOT flat or sharp)

These three note patterns are taken from the BLUES SCALE - experiment with them



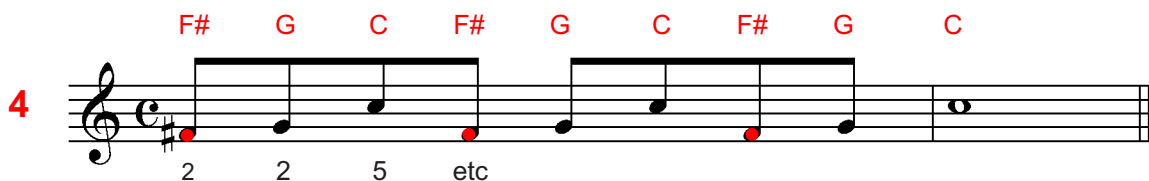
This is a five finger position for the scale



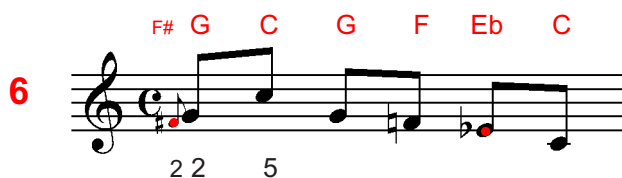
This is a 'SLIDE' - very often you slide onto the white key from the flat of the key



This sounds similar but stretches the sound out. Notice that the sharp # in front of the first F makes all the F notes in that bar sharp.

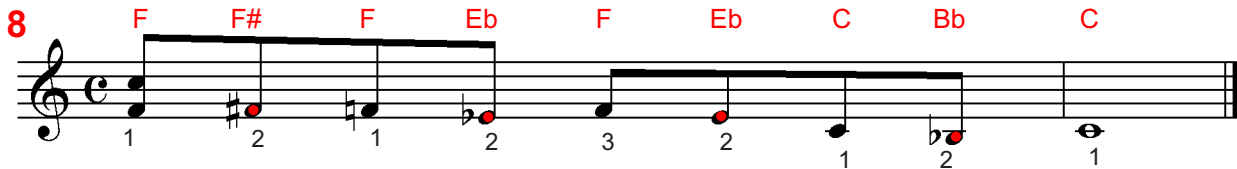
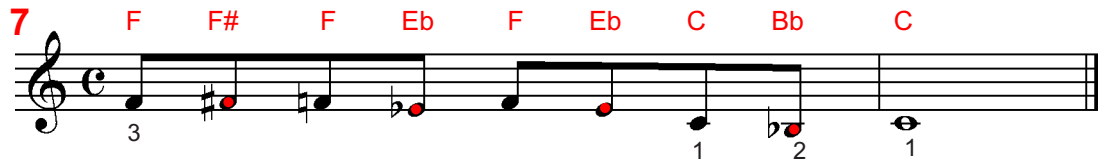


I call this the 'Bonnie & Clyde' Riff. It always reminds me of the song.

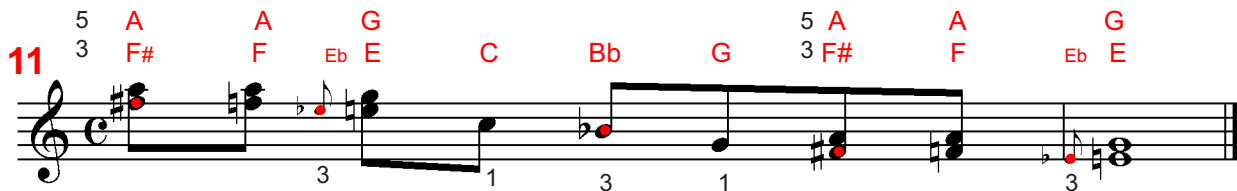
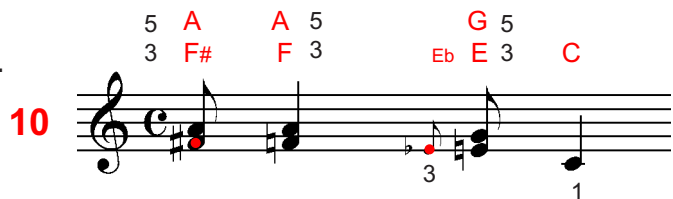


CeasY BLUES RIFFS

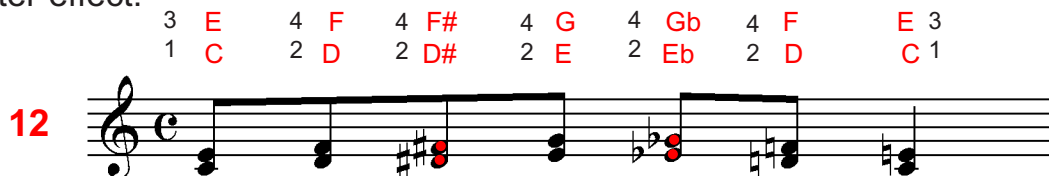
The following 3 patterns are nearly the same. The second riff has just got an added C note on TOP of the first note. This is a common blues trick. In the third riff the 2nd to 5th notes are played very quickly which is a riff in itself. LISTEN to the recording!



Blues riffs very often use 'double' notes - this gives an extra 'ring' and you often SLIDE on to the notes from a flat note.



You will have heard the following riff a million times. Try transposing it to F and G for better effect.



This is the C BLUES SCALE over two octaves up and down. The trick is getting the fingering right. Sounds great though doesn't it?



Ceasy BLUES

This cool blues tune will help you feel the 'groove'.
Play it over and over and then try to improvise in one
or two bars. You may surprise yourself!

It's hard to show the true rhythm in written notation - go by the recording!

THELONIOUS MONK - CRUELLA DE VILLE BLUES

The musical score is written for piano and features a 12-bar blues structure. The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The key signature is one flat (Bb), and the time signature is common time (C). The score is divided into four systems, each containing three measures. The melody line includes various notes, rests, and accidentals, with red dots indicating specific notes. The piano accompaniment consists of a steady bass line with occasional chords. Red chord symbols (C7, F7, G7) are placed above the piano part. The melody line includes various notes, rests, and accidentals, with red dots indicating specific notes. The piano accompaniment consists of a steady bass line with occasional chords. Red chord symbols (C7, F7, G7) are placed above the piano part.

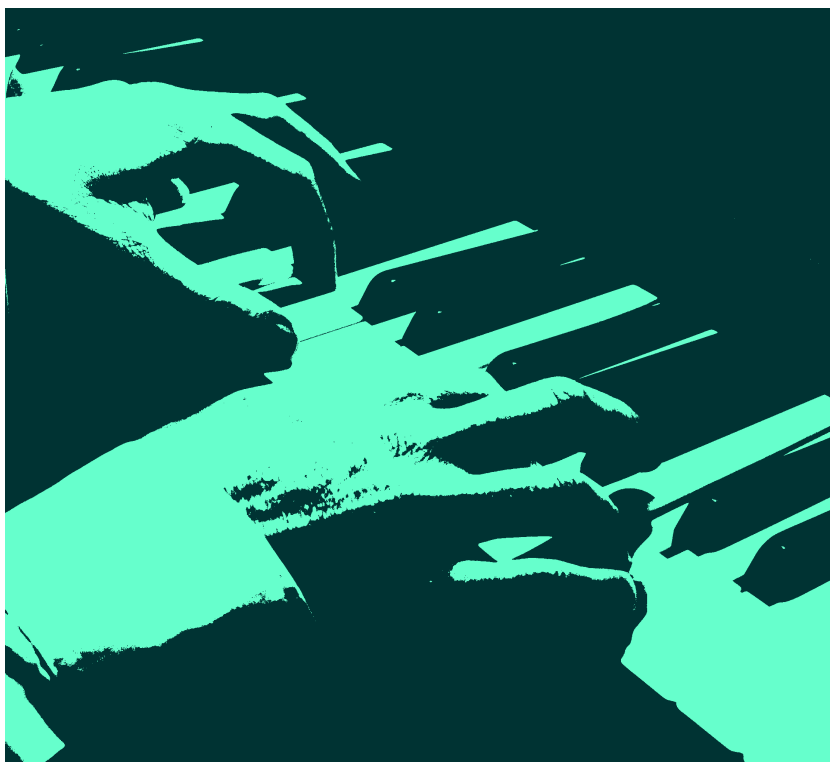
Measure 1: Eb E G A Bb Ab A C D Eb Eb E G A Bb G
C7

Measure 2: D# E Ab A C D Eb Ab A C D Eb
C7 F7

Measure 3: Eb E G A Bb D# E Bb B D E F
C7 C7 G7

Measure 4: Ab A C D Eb Eb E G A Bb Bb C
F7 C7 C7

NOW IT'S TIME TO
JAZZ THINGS UP..



C MAJOR JAZZ

JAZZ STANDARDS AND SHOW TUNES

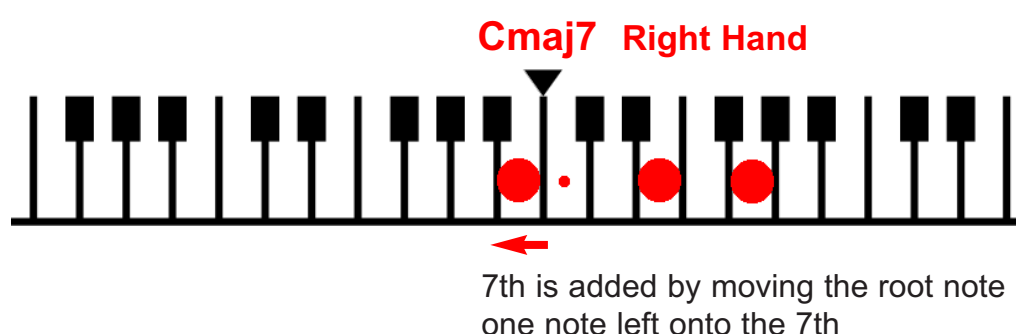
MADE EASY

The Ballad style you learned earlier can work for many jazz standards and show tunes but there is another (often easier and better) way to approach this style of music.

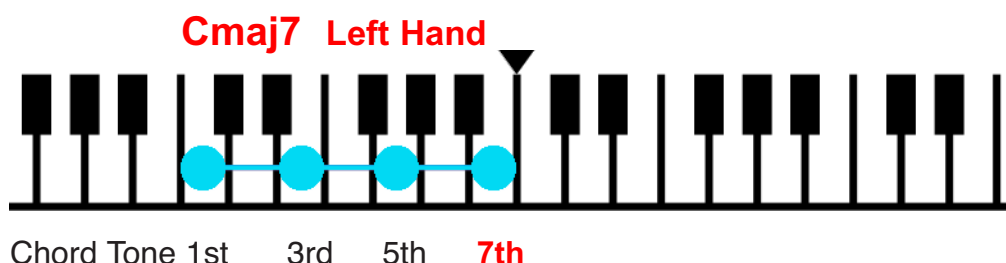
Because jazz standards and show tunes use a lot of interesting combinations of 7th chords you can often 'get away with' simply playing each chord **ONCE** with your **LEFT HAND** while you play the melody with your right hand.

Playing seventh chords in your **LEFT HAND** is different from how you learned to form them in your **RIGHT** hand.

For instance, to form 7th chords in your **RIGHT HAND** you learned to move your thumb from the **ROOT** note **TO** the seventh.



But to form 7th chords in your **LEFT HAND** for use with show tune melodies the 7th note is simply **ADDED** to the basic 3 note chord.



When playing 4-note 7th chords with your left hand use fingers 5 4 2 1 (don't use MIDDLE finger).

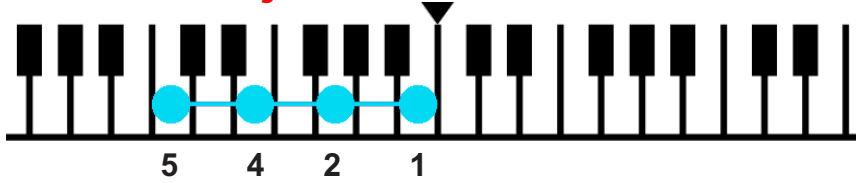
THE C FAMILY 7th CHORDS

Practice the following chords until your fingers get used to playing 4-note chords

ALL
LEFT
HAND

FINGERING

Cmaj7



Dm7



Em7



Fmaj7



G7



Am7



B[°]7



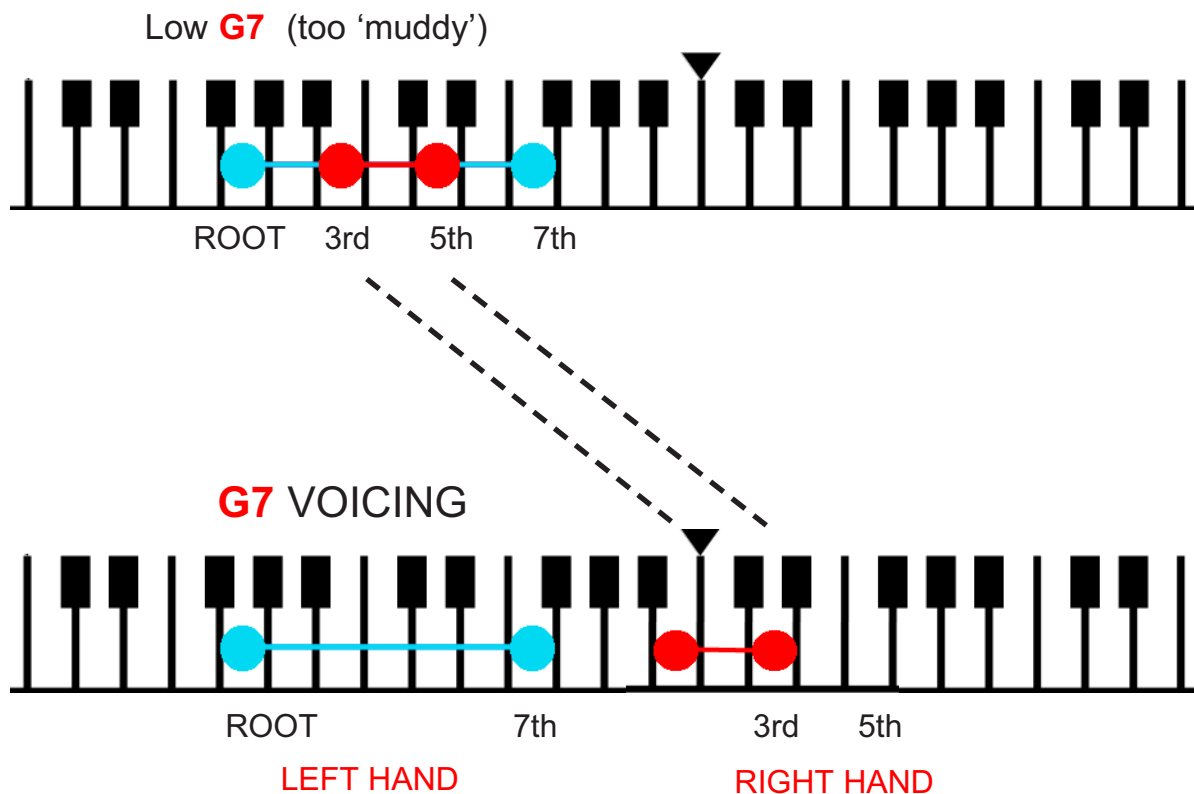
Play them nice and slow. Do you hear the slightly 'JAZZY' sound?

VOICINGS FOR SHOW TUNES

4-note left hand 7th chords sound okay when played near to middle C, but, unless you are playing on an expensive grand piano, 4-note chords can sound rather 'muddy' the lower you play them on the keyboard.

So if, for instance, you wanted to play a 4-note G7 chord quite low down the keyboard because your melody line was around middle C (and would get in the way if the chord was played nearer middle C) what you would have to do is play a **VOICING** of G7.

To make a VOICING you simply play the root note of the chord AND the 7th in the LEFT HAND (you can play the 2 remaining notes of the chord an octave higher with your RIGHT HAND.)



You will hear the difference.

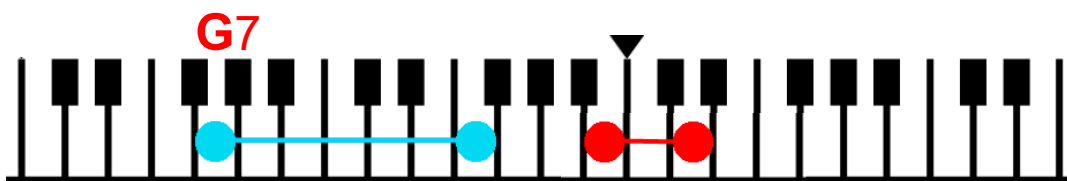
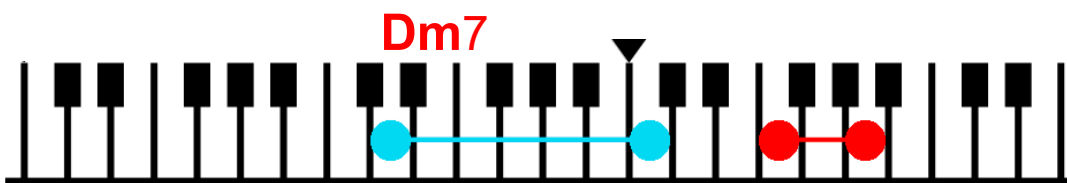
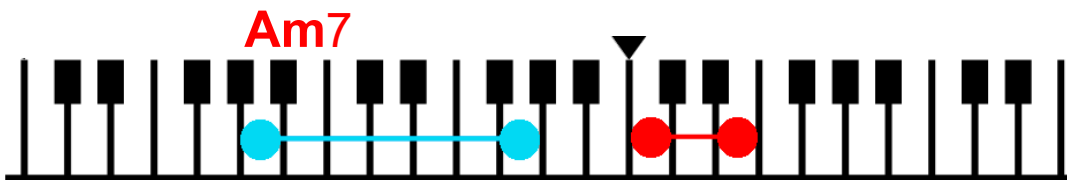
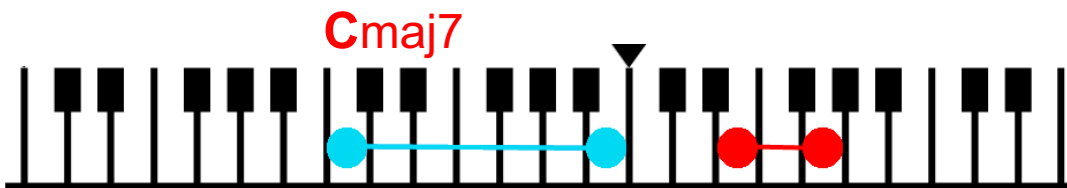
VOICINGS of 'low' chords will sound much cleaner and 'sweeter'.

You don't HAVE to play the 2 'Middle' notes in your RIGHT HAND you can play any chord notes or just the melody notes.

VOICING A CLASSIC CHORD PROGRESSION

Try these voicings and see if you can sing along with

- **BLUE MOON**
- **JUST THE WAY YOU LOOK TONIGHT**
- **STORMY WEATHER**
- **CAN'T HELP LOVIN' THAT MAN OF MINE**
- **MORE** (than the greatest love the world has known...)



REPEAT

USE THE NOTES OF THE VOICING TO CREATE RHYTHMIC PATTERNS

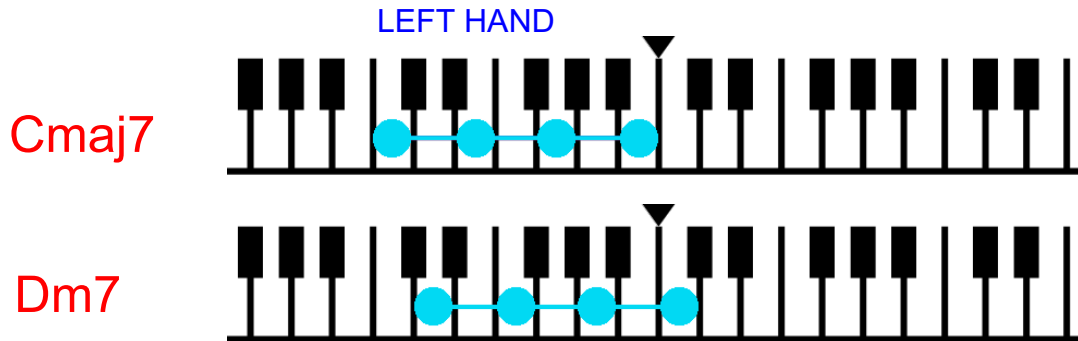
Play the voicings again but this time imagine you are playing one of the tunes mentioned above. Imagine you are playing the Bongos very slowly - two left hand fingers on the left drum and two right hand fingers on the right drum. EXPERIMENT with a variety of combinations - make mistakes - have fun!



FRERE JACQUE JAZZ part 1

Let's try something easy.

Play the chords of Cmaj7 and Dm7 in your LEFT hand. Play each chord for two beats and keep repeating. You will play these two chords throughout the song.



Now play Frere Jacques in your RIGHT hand.

FRERE JACQUE JAZZ

The musical score is written for piano in 4/4 time. It consists of three systems of staves. The first system shows the first three measures of the melody. The second system shows measures 4 through 6. The third system shows measures 7 through 9. The right hand plays the melody, and the left hand plays the accompaniment. The chords for the left hand are indicated below the staff.

Measure 1: C D E C (Cmaj7)

Measure 2: C D E C (Dm7)

Measure 3: E F G (Cmaj7)

Measure 4: E F G (Dm7)

Measure 5: G A G F E C (etc)

Measure 6: G A G F E C (etc)

Measure 7: C G C (Cmaj7)

Measure 8: C G C (Dm7)

Measure 9: C G C (Cmaj7)

FRERE JACQUE JAZZ part 2

Now let's **JAZZ** the left hand up a bit.

Jazz rhythms are difficult to write down so pay close attention to the recording and see if you can copy it

Instead of playing the two chords with two straight beats each - play the Cmaj7 as if you are 'SNAPPING' a quick half beat.

Then just slightly before the third beat play and H-O-L-D the Dm7

Verbally it sounds like

Cmaj7 Dm7 Cmaj7 Dm7 Cmaj7 Dm7

"SNAP and H O L D SNAP and H O L D Snap and H O L D...."

Here's what it looks like in written notation

LEFT HAND

Cmaj7 Dm7 Cmaj7 Dm7

SNAP and H O L D SNAP and H O L D

Try both hands together - then try the whole tune again

C D E C C D E C

Cmaj7 Dm7 Cmaj7 Dm7 etc

FRERE JACQUE JAZZ

IMPROVISING ON THE MELODY LINE

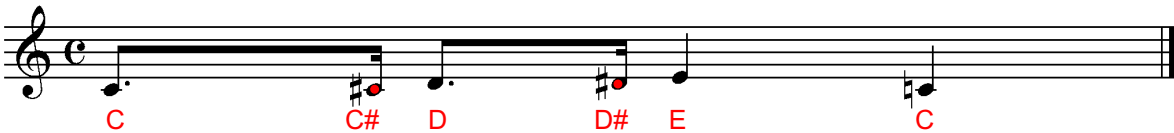
OK - You've Jazzed up the left hand - so what about the RIGHT hand?

The easiest way to improvise on a melody line is to SING it a few times and add in a few extra notes IN BETWEEN the main melody notes.

1. The actual first four notes of Frere Jaque



2. Add 'passing' chromatic notes (notes that are a half tone apart)



3. Bounce off a chord tone



4. Use scale notes of the key you are in (C major)



5. Use notes from the Blues Scale



6. See how far removed you can get



4 Note Jazz Chord **INVERSIONS**

Earlier you learned how to play your right hand 3 note chords as **INVERSIONS**
- Middle Inversion and Backwards Inversion

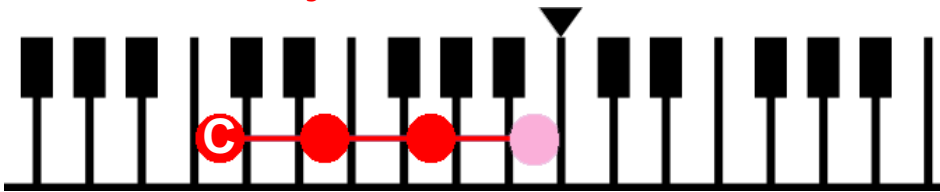
You can do the same with the 4 note **LEFT** hand Jazz chords

For instance.

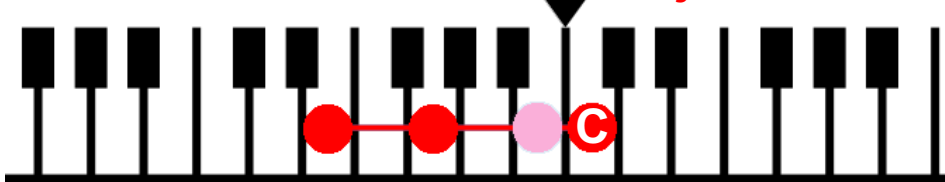
ALL LEFT HAND

(Fingering - leave out your middle finger in all three chords)

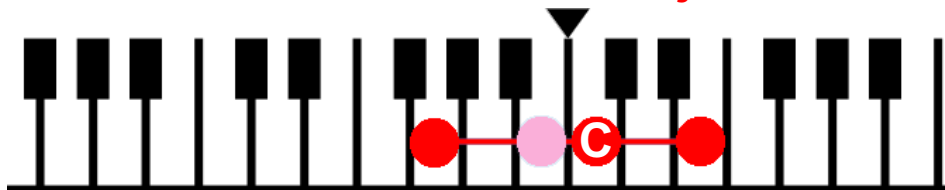
Cmaj7 Root position 1 3 5 7



Cmaj7 Backwards 3571 Inversion



Cmaj7 Middle 5713 Inversion



3rd finger on ROOT note

Cmaj7 '7135' Inversion



2nd finger on ROOT note

THE CATERPILLAR JAZZ WALK

Now try this classic chord progression that uses ROOT position chords and MIDDLE (5713) inversions.

Notice how your hand 'walks' down the keyboard like a CATERPILLAR

Play it VERY slowly and then try making up slow jazzy melodies with ANY white keys in your RIGHT hand. Jazz magic!

ALL LEFT HAND

(Fingering - leave out your middle finger in all chords)

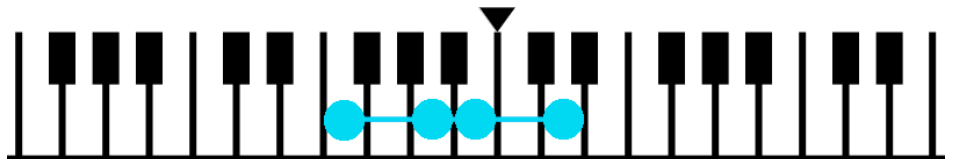
Cmaj7
Middle Inversion



Fmaj7



B^o7
Middle Inversion



Em7



Am7
Middle Inversion



Dm7



G7
Middle Inversion



Cmaj7



CATERPILLAR JAZZ TALK

HOW TO CREATE MELODIES - the language of Jazz and Blues

Most song melodies are based on **WORDS** and **SENTENCES**. Songwriters rarely write a melody and then add words to it later, they usually start with a mixture of lyrics, chords and melody.

A melody or an improvisation is like a **CONVERSATION** - listen to people talking - you could almost hear it like a song.

"Hi Joan, how are you"	(fast and upbeat)
"HENRY - I never thought I'd see you again!!	(shocked, loud, snappy)
"I've been unwell"	(sombre, slower)
"I'm sorry to hear that"	(sympathetic)
"I'm ok now"	(more upbeat again)
"That's great, how's the kids"	(optimistic)
"DIDN'T YOU HEAR"	(tension)
"WHAT?"	(worried)
etc	

Can you see the **variety** contained in even a short conversation. The different lengths, different volumes, different speeds, different pitches - you might hear a woman with a high voice and a man with a low voice, the tension, release, excitement, anger, boredom, sadness, joy, some people talk too much, some just grunt words

Use these ideas when you are creating melodies or improvising. Don't just play random notes. Do you TALK randomly? Ask **questions** in one phrase and **reply** in the next phrase.

To begin with stick closely to the **CHORD TONES** to form your phrases. So if you are playing Em7 chord in the left hand play around with the same chord tones in your right hand adding the odd 'in-between' note to liven it up. As you progress you can be more daring but work up to that.

Try playing the **CATERPILLAR JAZZ WALK** again and create a CONVERSATION with your RIGHT hand notes. Play it nice and slow. **THINK** about what you are doing, IMAGINE two people talking, it could be two lovers, or an argument, or just someone talking to themselves about a lost love or a past regret.

There are ideas to help you on the next few pages

CATERPILLAR JAZZ TALK

Ideas for Improvisation

The following are a series of right hand melodic patterns that you can play with the caterpillar chords.

PATTERN 1. Root - 2nd - 3rd

This is a simple riff. On each chord change play the root note then the 2nd and third

SMOOTH

SWING

PATTERN 2. USING THE C MAJOR SCALE (downwards)

Notice how certain notes of the scale actually correspond to the root note of the chord change.

SMOOTH

SWING

PATTERN 3. TRIADS

Only use the basic (3 note) chord notes in the right hand (leave out the 7th)
Move from root position to backwards inversion.

SMOOTH

SWING

PATTERN 4. ROOT POSITION broken 7th CHORDS

Just play broken 7th chords root position.

SMOOTH

C E G B F A C E B D F A E G B D A C E G D F A C G B D F C

1 2 3 5 1 2 3 5

Cmaj7 Fmaj7 Bdim Em7 Am7 Dm7 G7 Cmaj7

SWING

PATTERN 5. MIRROR THE LEFT HAND 7TH CHORD NOTES

The right hand is using the same chord note positions as the left hand.

Start with the chord going downwards.

SMOOTH

E C B G F A C E D B A F E G B D C A G E D F A C D G F D C

4 2 1 2 1 2 3 5

Cmaj7 Fmaj7 Bdim Em7 Am7 Dm7 G7 CM7

SWING

PATTERN 6. MIX SCALE PATTERN AND CHORD NOTES

Notice the first bar uses a scale pattern - 1st, 2nd, 3rd, 5th

then the next bar uses the basic 'triad' chord notes backwards and so on.

SMOOTH

C D E G F C A F B C D F E B G E A B C E D A F D G A B D C

1 2 3 5 4 2 1 2

Cmaj7 Fmaj7 Bdim Em7 Am7 Dm7 G7 CM7

SWING

PATTERN 7. START EACH BAR WITH THE ROOT OF THE CHORD

Then improvise the remainder of the bar. Remember that you don't HAVE to play four notes in each bar.

Pattern 7 shows eight bars of music. Each bar starts with a single note (the root) on the treble clef staff, followed by three red question marks indicating improvisation. The chords for each bar are listed below the staff: Cmaj7, Fmaj7, Bdim, Em7, Am7, Dm7, G7, and CM7. The bass clef staff shows the chord voicings for each bar.

PATTERN 8. START EACH BAR WITH THE THIRD OF THE CHORD

Try the same as you did for riff 7 then try starting on the 5th and even the 7th.

Pattern 8 shows eight bars of music. Each bar starts with a single note (the third) on the treble clef staff, followed by three red question marks indicating improvisation. The chords for each bar are listed below the staff: Cmaj7, Fmaj7, Bdim, Em7, Am7, Dm7, G7, and CM7. The bass clef staff shows the chord voicings for each bar.

PATTERN 9. MIX IT UP

This is where you get to experiment with all the various ideas.

It is better to have SOME kind of underlying structure to start with or fall back on.

This is why jazz musicians practice scales and patterns.

Pattern 9 shows eight bars of music. Each bar contains a specific musical idea: RIFF, TRIAD, 7TH, SCALE, MIRROR, SCALE, and two empty bars. The notes for each bar are written on the treble clef staff. The chords for each bar are listed below the staff: Cmaj7, Fmaj7, Bdim, Em7, Am7, Dm7, G7, and CM7. The bass clef staff shows the chord voicings for each bar.

CATERPILLAR JAZZ TALK

Learn from Beethoven

Newcomers to improvisation often play too many random notes because they imagine that if they just played one or two at a time it would sound like they had nothing to 'say'.

But if you look at some of the world's greatest composers they **OFTEN** used just **ONE** or **TWO** phrases as the basis of some of their finest compositions.

Think about Beethoven's Fifth Symphony.
Everyone knows that famous opening phrase
'Da da da Daah - da da da daah'

If you really listen closely you will discover that he repeats this basic pattern a seemingly **ENDLESS** number of times. It's clearly what you **DO** with the pattern that counts.

The next time you listen to some Jazz notice how often patterns are repeated either in an ascending or descending way and they sound **GREAT!**

PREDICTABILITY and UNCERTAINTY

The best songs tend to have a balance between predictability and uncertainty. It's nice - at times - to be able to guess where the song is going to go next . This can make us feel part of the creation of the song but If the song becomes **TOO** predictable it can become boring. It's exciting to be led in another direction now and then. This keeps our interest.

Think about this when you are improvising or writing melodies. Don't be afraid to be predictable or repetitive but try to maintain interest as well even if that means using **ONE** riff in an amazing variety of ways like Mr Beethoven!

PUTTING IT ALL TOGETHER

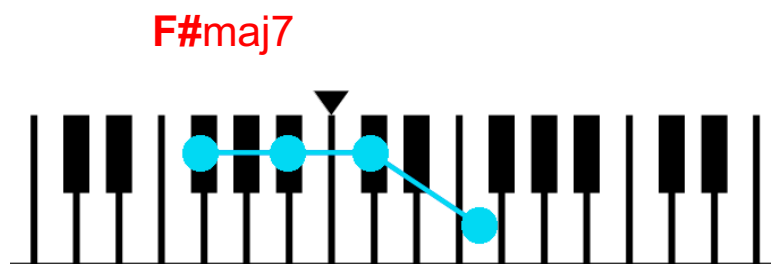
JINGLE BELLS JAZZ

This jazzy Christmas tune brings together all the elements you have learned so far.

- The C FAMILY SEVEN chords
- The 'SNAP H O L D' swing rhythm
- The CATERPILLAR movement
- Coordinating the Right and Left hands

It's really not that hard but it sounds GREAT!

Watch out for the F# maj7 chord. This chord adds a bit of colour and tension. You bounce from the Fmaj7 onto the F#maj7 back to the Fmaj7



JINGLE BELLS JAZZ

page 1

'SWING'

G E D C G G E D C A

Measures 1-4 of the 'Jingle Bells Jazz' piece. The melody is in treble clef, and the accompaniment is in bass clef. The key signature has one flat (B-flat). The tempo/style is 'SWING'. The chords are: Cmaj7 Dm7, Em7 Fmaj7, Cmaj7 Dm7, Fmaj7 F#maj7.

5 A F E D B G G F D E

Measures 5-8 of the 'Jingle Bells Jazz' piece. The melody is in treble clef, and the accompaniment is in bass clef. The key signature has one flat (B-flat). The chords are: Fmaj7 B^o7, Em7 Am7, Dm7 G7, Cmaj7 Dm7. The bass line for measures 5-7 is marked 'MID INV'.

9 G E D C G G E D C A

Measures 9-12 of the 'Jingle Bells Jazz' piece. The melody is in treble clef, and the accompaniment is in bass clef. The key signature has one flat (B-flat). The chords are: Cmaj7 Dm7, Em7 Fmaj7, Cmaj7 Dm7, Fmaj7 F#maj7.

13 A F E D G G G G A G E D C

Measures 13-16 of the 'Jingle Bells Jazz' piece. The melody is in treble clef, and the accompaniment is in bass clef. The key signature has one flat (B-flat). The chords are: Fmaj7 B^o7, Em7 Am7, Dm7 G7, Cmaj7 Dm7. The bass line for measures 13-15 is marked 'MID INV'.

JINGLE BELLS JAZZ

page 2

5 6 7 8 9 10 11 12 13 14

E E E E E E E G C D E

Cmaj7 Dm7 Cmaj7 Dm7 Cmaj7 Dm7 Cmaj7 Dm7

5 6 7 8 9 10 11 12 13 14

F F F F F E E E E D D E D

Fmaj7 B°7 Em7 Am7 Dm7 G7

MID INV MID INV MID INV

9 10 11 12 13 14 15 16 17 18

E E E E E E E G C D E

Cmaj7 Dm7 Cmaj7 Dm7 Cmaj7 Dm7 Cmaj7 Dm7

13 14 15 16 17 18 19 20 21 22

F F F F F E E E E G G F D C

Fmaj7 B°7 Em7 Am7 Dm7 G7 Cmaj7 Dm7

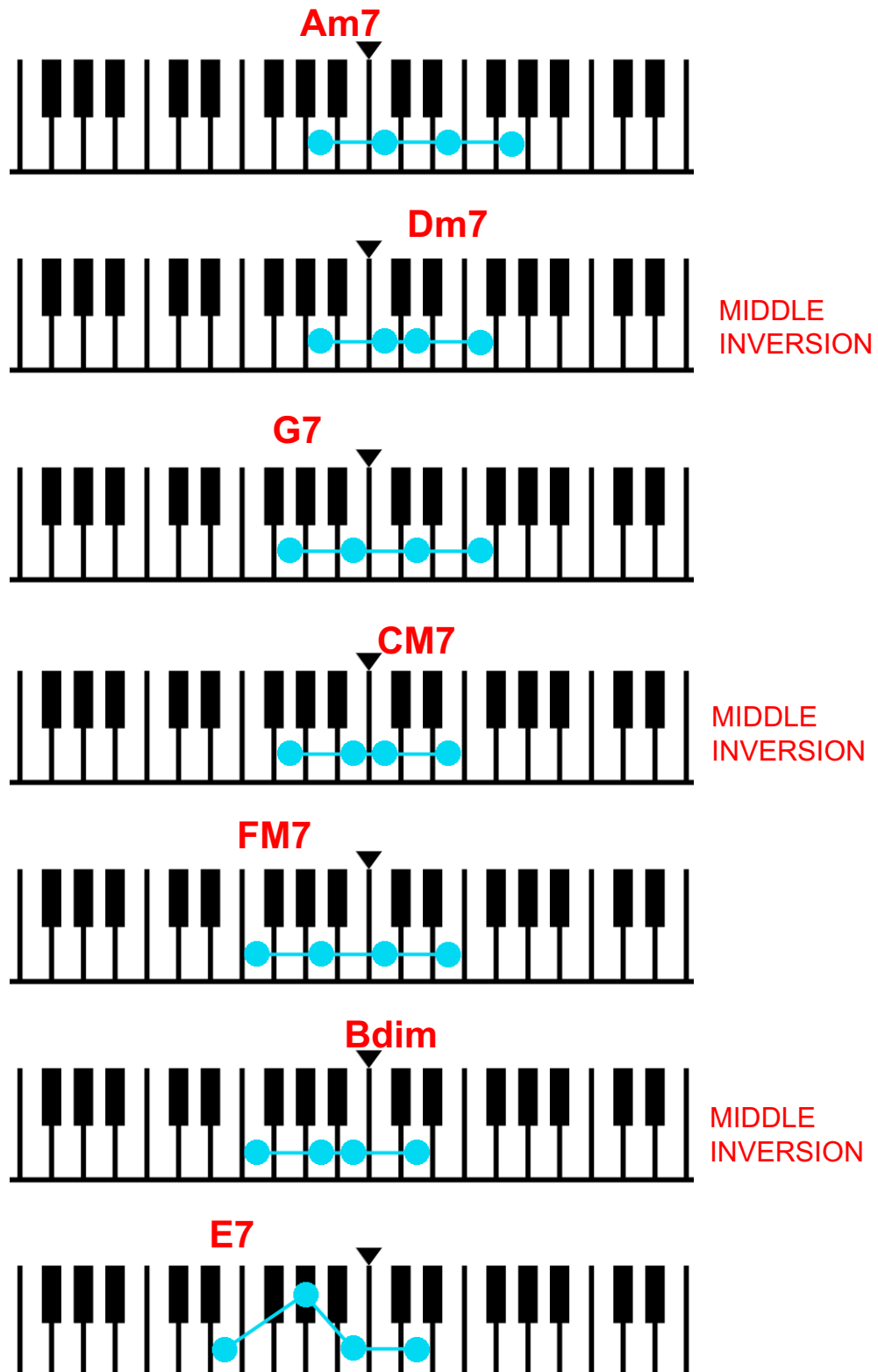
MID INV MID INV MID INV REPEAT LAST BAR

Aminor CATERPILLAR

Fly Me To The Moon / Autumn Leaves

Try the CATERPILLAR chord progression but this time start with a Root position Am7 and 'caterpillar' until you reach E7. This is a very common progression used in songs like Fly Me To The Moon and Autumn Leaves.

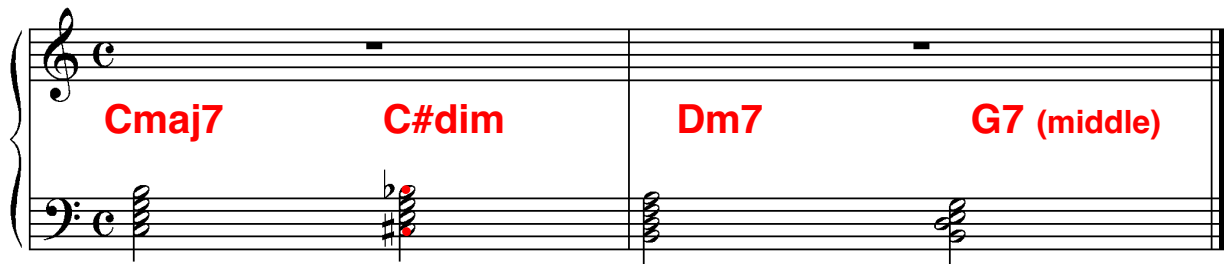
See if you can work out the melody in the right hand



ANOTHER FUN PROGRESSION TO PLAY ALONG WITH

Try these chords and see if you can sing along with (and then PLAY along with)

- **STORMY WEATHER**
- **BLUE MOON**
- * **YOU MAKE ME FEEL SO YOUNG**

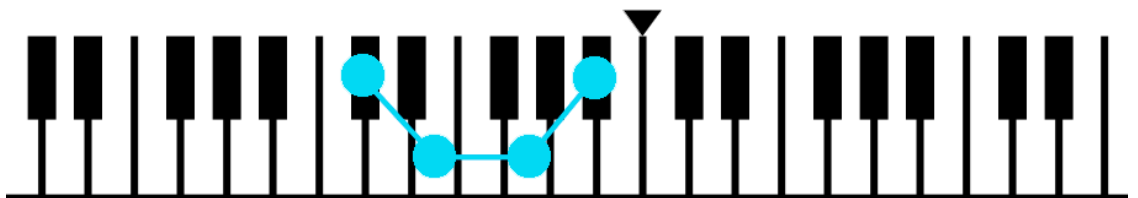


Hold each chord for 2 beats per bar

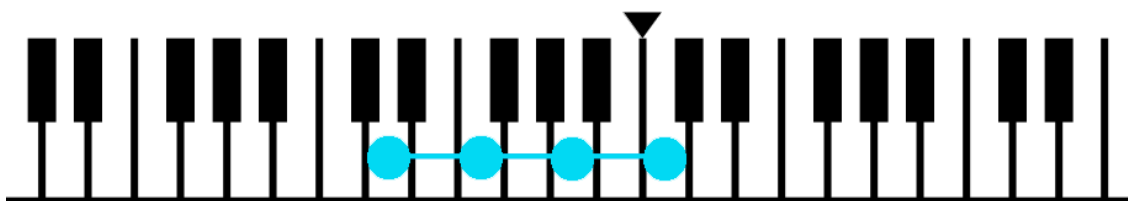
Cmaj7



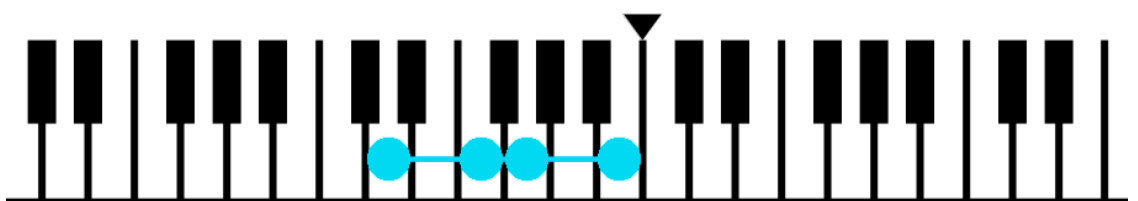
C#dim



Dm7



G7
Middle
Inversion



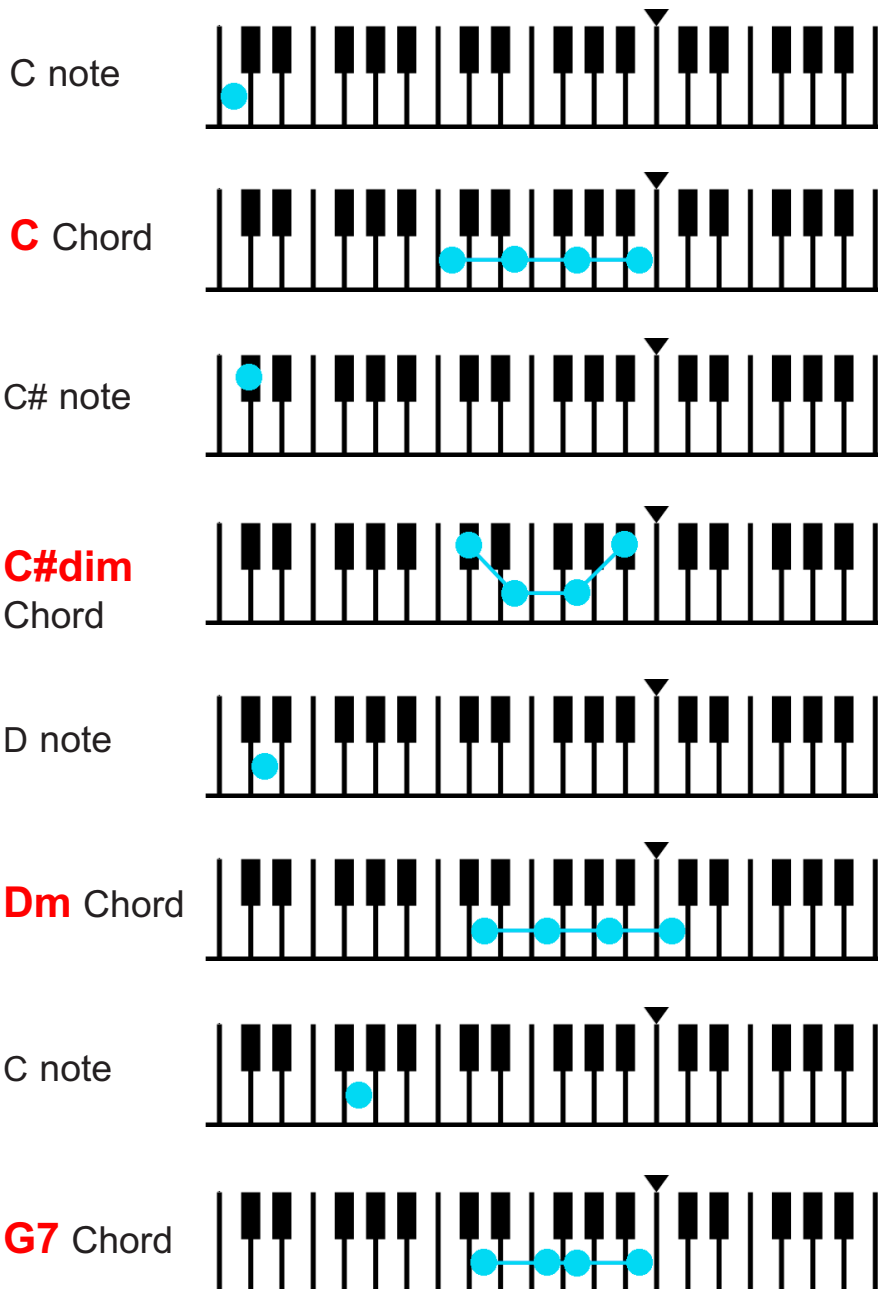
KEEP REPEATING

STRIDING THE CHORDS

Let's try the same progression but this time play it in STRIDE style.

Before you play each chord (LEFT HAND) hit a corresponding single bass note one octave lower down the piano. Practice this repeatedly before you try to add any melody in the Right Hand

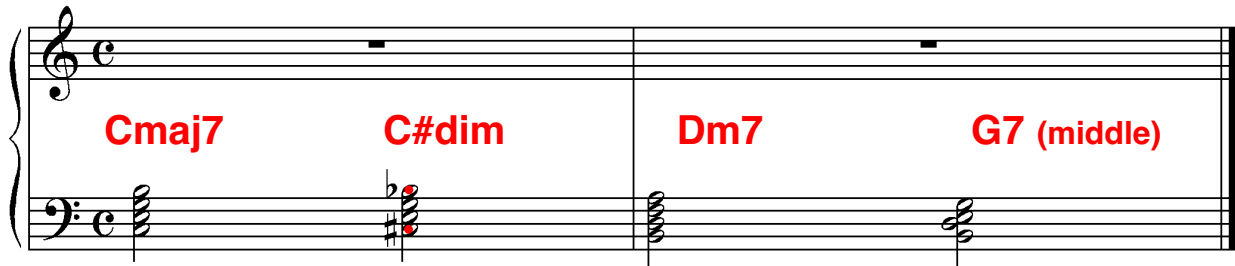
ALL LEFT HAND



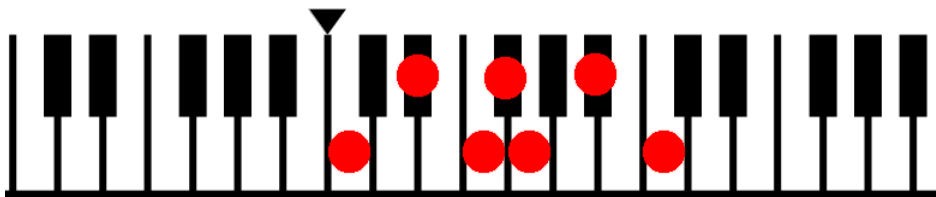
REPEAT

ADD SOME BLUES TO YOUR JAZZ

Let's try adding some BLUE NOTES into your Jazz chords. Improvise with chord notes but now and then throw in some notes from the blues scale. Enjoy!



C BLUES SCALE



D MINOR JAZZ

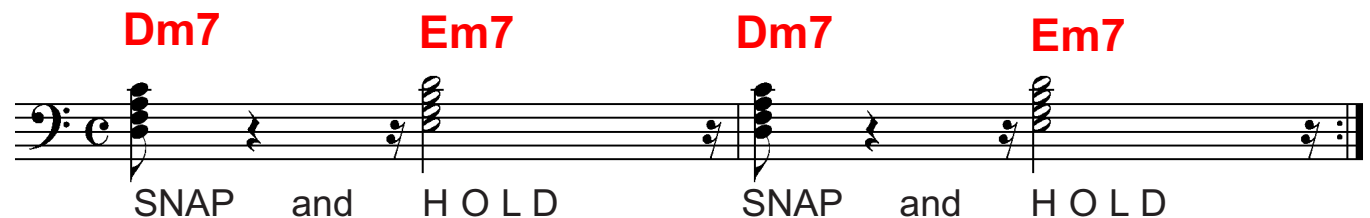
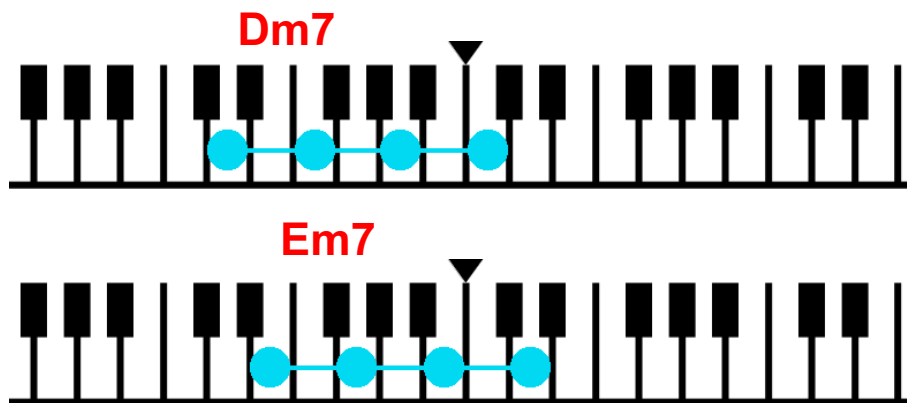


D MINOR JAZZ THE CHORDS

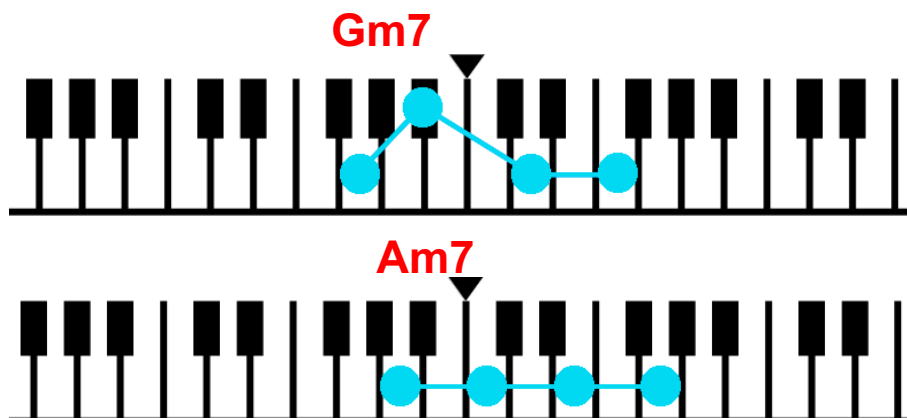
A great way to PRACTICE the RHYTHM in jazz is to play with the chords of Dm7 and Em7. If you play these two chords with the 'snap - h o l d' rhythm you played for Frere Jaques (page 12) you can play ANY white key over the top and it will sound 'jazzy'. This allows you to concentrate on rhythm and 'accent' and style without having to worry about which notes are safe to play.

Try the chords and then play the progression on the next page.

THE TWO MAIN CHORDS - repeat as often as you wish for practice purposes



THE 'TURNAROUND' CHORDS - use these two chords now and then as a resting point



D MINOR JAZZ

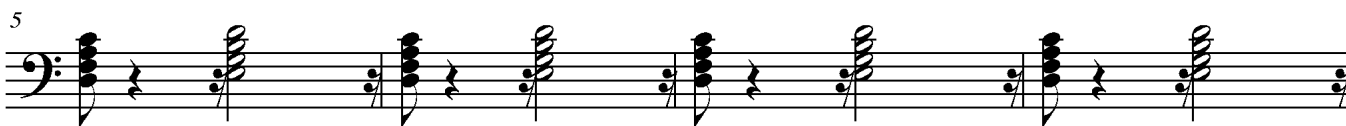
A Dm PROGRESSION

Practice the following progression in your LEFT hand.
Try to get the Jazzy feel - tap your foot - THINK smoky night club!
Don't be put off by the repetitiveness - it's up to you to make every chord swing.
Sing some riffs in your head as you play.

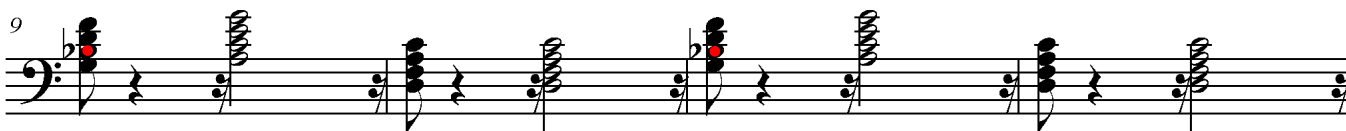
Dm7 Em7 Dm7 Em7 Dm7 Em7 Dm7 Em7



Dm7 Em7 Dm7 Em7 Dm7 Em7 Dm7 Em7



Gm7 Am7 Dm7 Gm7 Am7 Dm7



Gm7 Am7 Dm7 Gm7 Am7



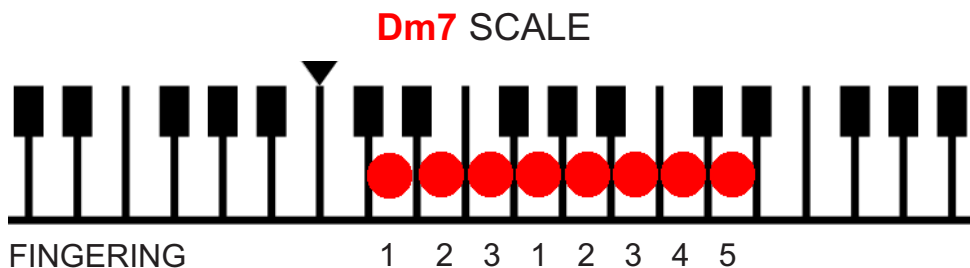
OK - now you're ready for the RIGHT hand. Read on...

D MINOR JAZZ

THE RIGHT HAND GROOVE 1

Jazz melodic lines or improvisations have a distinctive rhythmic 'swing'.

Think of a scale. Let's use the scale of Dm7 which will sound great with your D Minor jazz chords.



In Classical music the scale would be played very accurately
ON the beat - like CLOCKWORK

In JAZZ however the scale would be played with a kind of 'shuffle' rhythm.
The best way I have ever heard the rhythm described was this..

“TEN to TEN to TEN to TEN to TEN to TEN to TEN to TEN to TEN..”

Try the scale again with that rhythm in mind

You could also start the scale on the word 'TO'

ie **“to TEN to TEN to TEN to TEN to TEN to TEN to TEN to TEN..”**

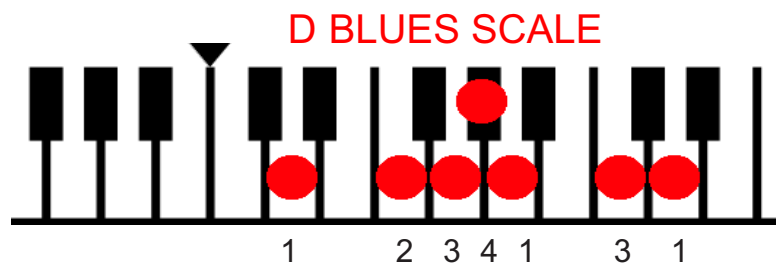
Of course there are endless variations but this is a good rhythm to start with.
Keep this as your underlying rhythm even if you speed up or slow down.

It takes LOTS of practice and this is why it is so helpful to play over the
D Minor Jazz chords

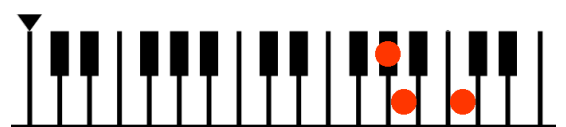
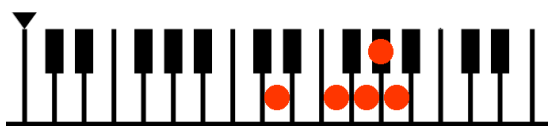
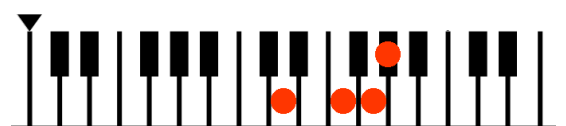
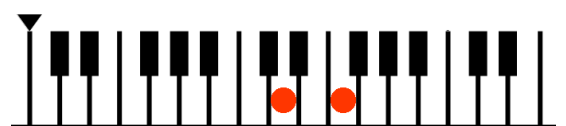
D MINOR JAZZ

THE RIGHT HAND GROOVE 2

Newcomers to improvisation usually try to run before they can crawl. Take it ONE step at a time. Break the blues scale into segments and experiment with each one. Then join them together. Start with ONE note - yes - ONE! If you can make that ONE note sound good then two notes is a bonus. Then keep adding but don't lose sight of the fact that sometimes 'less is more' (read page 23)



Now break it down into patterns and riffs. Play it one octave higher up so that it doesn't clash with your left hand chords.



And remember, you can still use the scale of Dm7 (ANY WHITE KEY)



D MINOR JAZZ CHORDAL IMPROVISATION

The problem with sticking to the BLUES SCALE is your playing sounds Bluesy not Jazzy! To create more of a Jazz flavour you need to start playing with each chord INDIVIDUALLY. This is where Jazz gets more difficult. You can't just rely on one scale anymore - now you need scales for every chord change.

But don't panic. Take it step by step again. The easiest way to start is to use the CHORD tones in your right hand because they are easier to remember and guaranteed to sound OK. The trick is to make them sound interesting - this is where the hard work comes in.

Try your D Minor Jazz chords again but slow it WAY down. Just HOLD each chord for the 4 beats in the bar and in the RIGHT hand use the chord notes to make up some riffs. Try it yourself first then try the suggestions on the next 2 pages.

DO IT YOURSELF D MINOR JAZZ

The image displays four rows of musical notation for D Minor Jazz chordal improvisation exercises. Each row consists of a single bass clef staff with a 4/4 time signature. The exercises are as follows:

- Row 1:** Labeled with **Dm7**, **Em7**, and **Dm7** in red. The first measure contains a Dm7 chord (F, A, C, E♭), the second contains an Em7 chord (D, F, A, B), and the third contains a Dm7 chord (F, A, C, E♭).
- Row 2:** Labeled with **Em7**, **Dm7**, and **Em7** in red. The first measure contains an Em7 chord (D, F, A, B), the second contains a Dm7 chord (F, A, C, E♭), and the third contains an Em7 chord (D, F, A, B).
- Row 3:** Labeled with **Gm7**, **Am7**, and **Gm7** in red. The first measure contains a Gm7 chord (B♭, D, F, A), the second contains an Am7 chord (C, E, G, B), and the third contains a Gm7 chord (B♭, D, F, A).
- Row 4:** Labeled with **Am7**, **Dm7**, and **Em7** in red. The first measure contains an Am7 chord (C, E, G, B), the second contains a Dm7 chord (F, A, C, E♭), and the third contains an Em7 chord (D, F, A, B).

Each measure is marked with a measure number (1, 4, 7, 10) in the left margin.

D MINOR JAZZ

CHORDAL IMPROVISATION 1

D F A C B G E B D F A C

Measures 1-3 of the first system. The key signature has one flat (Bb). The time signature is 4/4. The melody is written in the treble clef, and the harmony is in the bass clef. Chords are labeled in red: Dm7, Em7, and Dm7.

4 B D F D C B G E D

Measures 4-6 of the first system. The melody continues in the treble clef. Chords are labeled in red: Em7, Dm7, and Em7.

7 Bb G Bb D C A C E D Bb D F

Measures 7-9 of the first system. The melody continues in the treble clef. Chords are labeled in red: Gm7, Am7, and Gm7.

10 E C A E D

Measures 10-12 of the first system. The melody continues in the treble clef. Chords are labeled in red: Am7, Dm7, and Em7.

D MINOR JAZZ CHORDAL IMPROVISATION 2

This is the previous tune 'Jazzed-up' a bit. Notice that you just use your thumb in the left hand for an extra mid bar beat.

Measures 1-3 of the piece. The key signature is D minor (two flats). The time signature is 4/4. The melody is written in the treble clef, and the harmony is in the bass clef. Chords are indicated in red text below the bass staff. Fingerings are indicated by numbers 1-5 above the notes.

Measures 1-3: Dm7, Em7, Dm7

Fingerings: 1 2 3 4 5, 1 2 3 4 5, 1 2 3 4 5

Measures 4-6 of the piece. The key signature is D minor (two flats). The time signature is 4/4. The melody is written in the treble clef, and the harmony is in the bass clef. Chords are indicated in red text below the bass staff. Fingerings are indicated by numbers 1-5 above the notes.

Measures 4-6: Em7, Dm7, Em7

Fingerings: 1 2 3 4 5, 1 2 3 4 5, 1 2 3 4 5

Measures 7-9 of the piece. The key signature is D minor (two flats). The time signature is 4/4. The melody is written in the treble clef, and the harmony is in the bass clef. Chords are indicated in red text below the bass staff. Fingerings are indicated by numbers 1-5 above the notes.

Measures 7-9: Gm7, Am7, Gm7

Fingerings: 1 2 3 4 5, 1 2 3 4 5, 1 2 3 4 5

Measures 10-12 of the piece. The key signature is D minor (two flats). The time signature is 4/4. The melody is written in the treble clef, and the harmony is in the bass clef. Chords are indicated in red text below the bass staff. Fingerings are indicated by numbers 1-5 above the notes.

Measures 10-12: Am7, Dm7 Em7, Fmaj7 Em7

Fingerings: 1 2 3 4 5, 1 2 3 4 5, 1 2 3 4 5

D MINOR JAZZ

God Rest You Merry Gentlemen

Try your chords and the 'SNAP and H O L D' rhythm with this terrific tune.
There is one added chord - A7 - watch out for it.

D D A A G F E D C D E F G A D

Dm7 Em7 etc

D A A G F E D C D E F G A A Bb G A Bb

A7 Gm7

C D A G F D E F G F G A Bb A A G F E

Am7 Gm7 A7 Dm7 Em7 etc

D F E D G F G A Bb C D A G F E D REPEAT THIS BAR

Gm7 Dm7 Em7 A7 Dm7 Em7

D MINOR JAZZ TWO HANDED COMPING

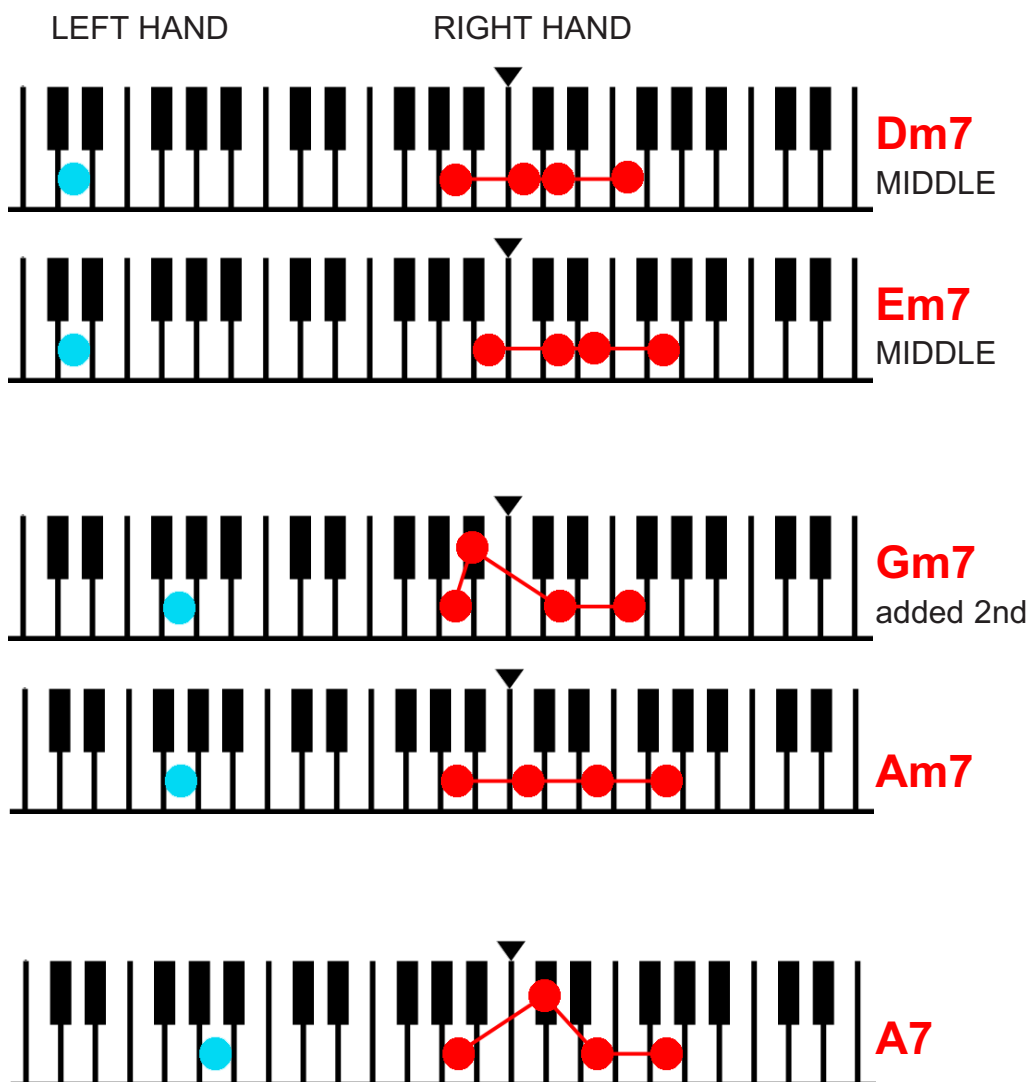
‘Comping’ comes from the word ‘accompanying’ and can refer to two things.

1. Accompanying YOURSELF - in which case you play left hand chords in your left hand and play the melody or improvise in the right hand. This is what you’ve been doing up to now.

2. Accompanying SOMEONE ELSE - this is where you lay down a chordal background over which another musician plays the melody or improvisation. This is what you’re going to try now.

You are going to switch back to playing the 4 note chords in your RIGHT hand but keep them AROUND middle C.

First find the chords. These are inversions of the D Minor Jazz chords.



D MINOR JAZZ

TWO HANDED COMPING - RHYTHMS

1.

Dm7

Em7 Dm7

Em7

D note throughout

2.

Dm7

Em7

D

D

G

With a 'LATIN' swing

3.

Dm7

Em7 Dm7

Em7

D

A

D

A

D

A

D

A

Let's try this last rhythm over the entire progression on the next page.

D MINOR JAZZ TWO HANDED COMPING

A LATIN TWIST

Dm7 Em7 Dm7 Em7 Dm7 Dm7

D A D A ETC

4 Dm7 Em7 Gm7 (added 2nd) Am7 Gm7 (added 2nd) Am7

G D G D ETC

7 Dm7 Em7 Dm7 Em7 A7

D A D A ETC A E A E

10 Gm7 (added 2nd) Dm7 Em7 Dm7 Em7

G D G D D A D A ETC

When you get used to this rhythm play an improvised line instead of the chords in the right hand. This is a great way to get used to playing over a bass line.

D MINOR JAZZ LEFT HAND STRIDE 1

Another way to play chords in the left hand is to use a technique called STRIDE

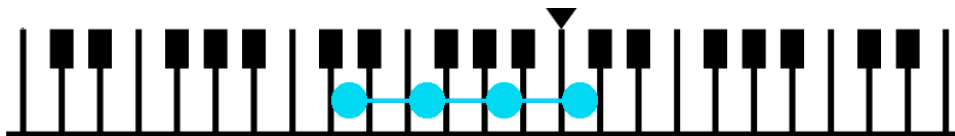
This is where you play a bass note THEN the chord higher up the keyboard
Try it with your D MINOR JAZZ chords

ALL LEFT HAND

Hit a low
D note



Then an
Dm7 chord



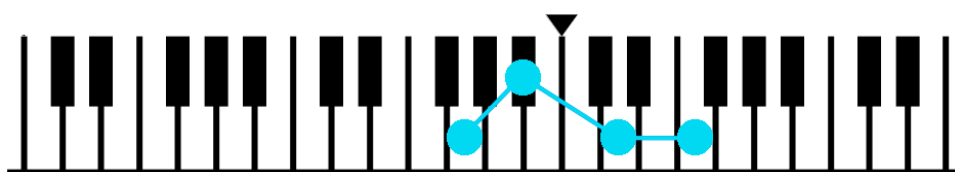
Then an
Em7 chord



Hit a low
G note



Then an
Gm7 chord



Then an
Am7 chord



Now try the progression and rhythm on the next page

D MINOR JAZZ

LEFT HAND STRIDE 2

Listen carefully to the recording.

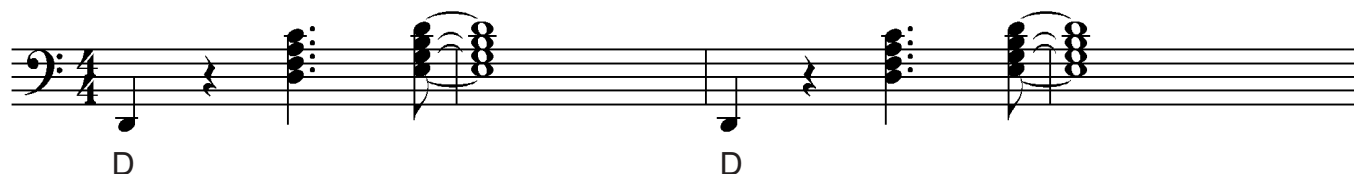
Play it nice and slow to give yourself plenty of time to improvise in the right hand.

Notice that even though the Em7 looks like it is played twice, it is actually played ONCE just before the end of the bar and HELD down throughout the next bar (That's what the little curved lines mean - they are called 'ties')

D MINOR STRIDE

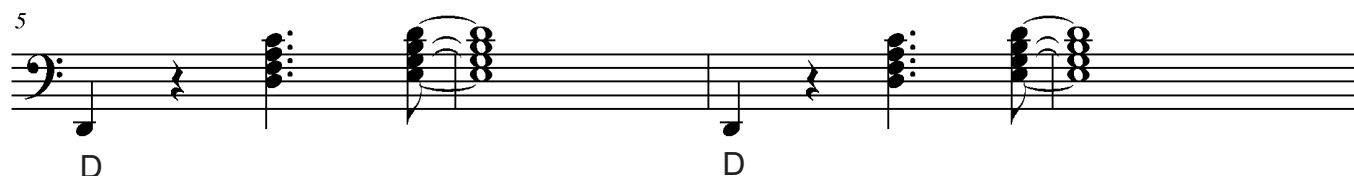
LEFT HAND **Dm7** **Em7**

Dm7 **Em7**



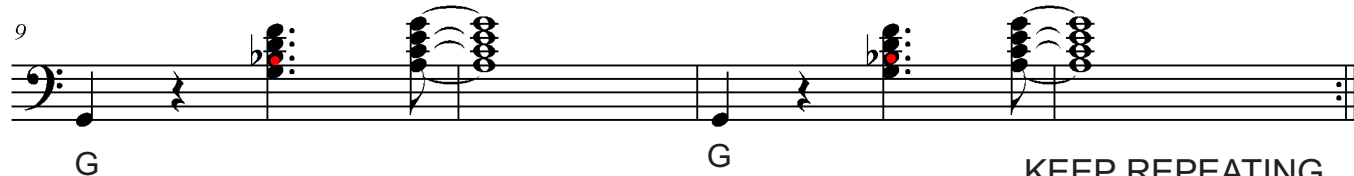
Dm7 **Em7**

Dm7 **Em7**



Gm7 **Am7**

Gm7 **Am7**



KEEP REPEATING

Now play around with the Dm7 scale (all the white keys)
and the D Blues Scale

MODERN VOICINGS



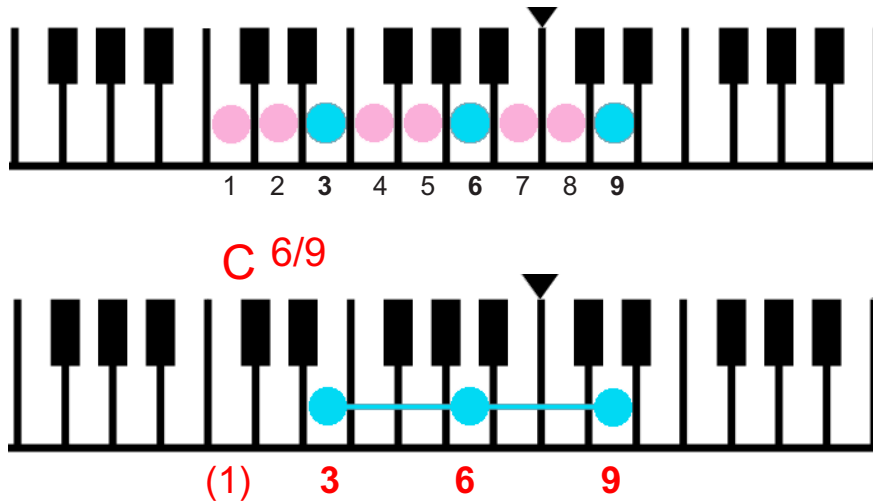
QUARTAL HARMONY

MODERN VOICINGS

QUARTAL HARMONY

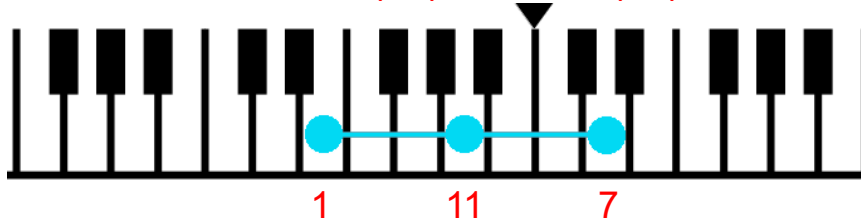
If you play the **3rd**, the **6th** and the **9th** of any chord (in that order) you will see that each of the notes are a fourth apart. This is called a 'quartal' voicing.

Let's look at this for Cmajor. The 3rd is E - the 6th is A - the 9th is D

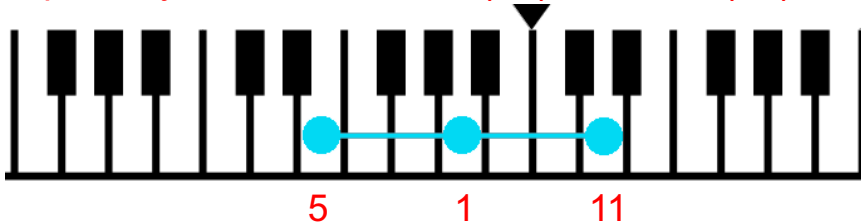


As you can hear, this chord has a very modern sound to it. They are great for beginners to improvise with because each voicing can imply many different chords which gives you more room for manoeuvre.

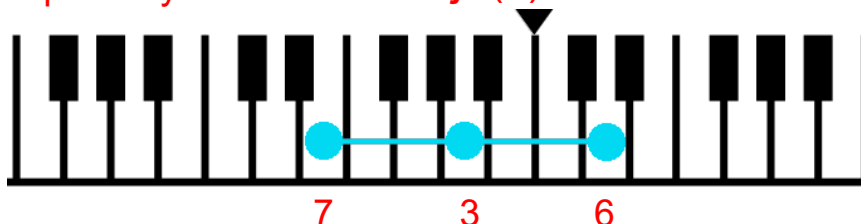
Could possibly be.. **E7(11)** or **Em7 (11)**



Could possibly be.. **A(11)** or **Am7 (11)**




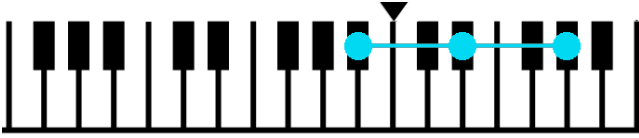
Could possibly be.. **Fmaj7(6)**

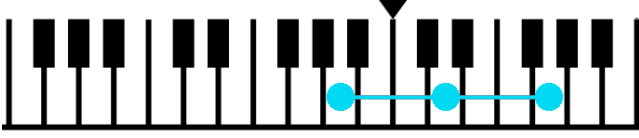


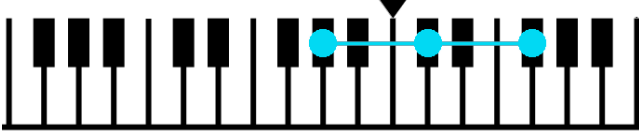
MODERN VOICINGS - QUARTAL HARMONY


Try all the 369 voicings - notice how easy they are to form. Don't worry yet about what chord they relate to - just play around with them - get a FEEL for the unique sound.

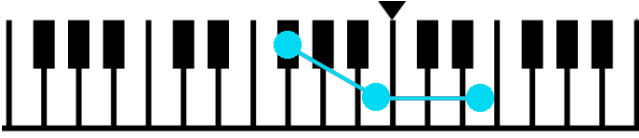
369 of **Gmaj7**  ALL LEFT HAND

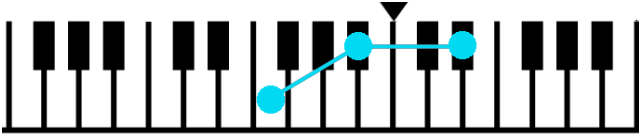
369 of **Gbmaj7** 

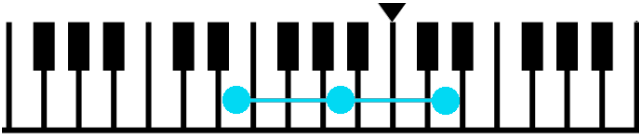
369 of **Fmaj7** 

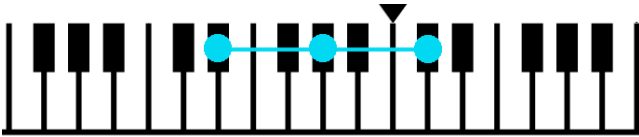
369 of **Emaj7** 


369 of **Ebmaj7** 

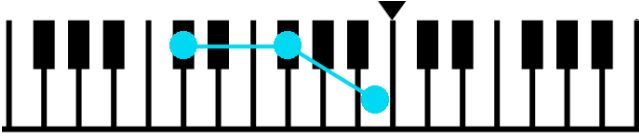
369 of **Dmaj7** 

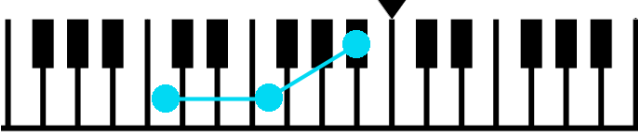
369 of **Dbmaj7** 

369 of **Cmaj7** 

369 of **Bmaj7** 

369 of **Bbmaj7** 

369 of **Amaj7** 

369 of **Abmaj7** 

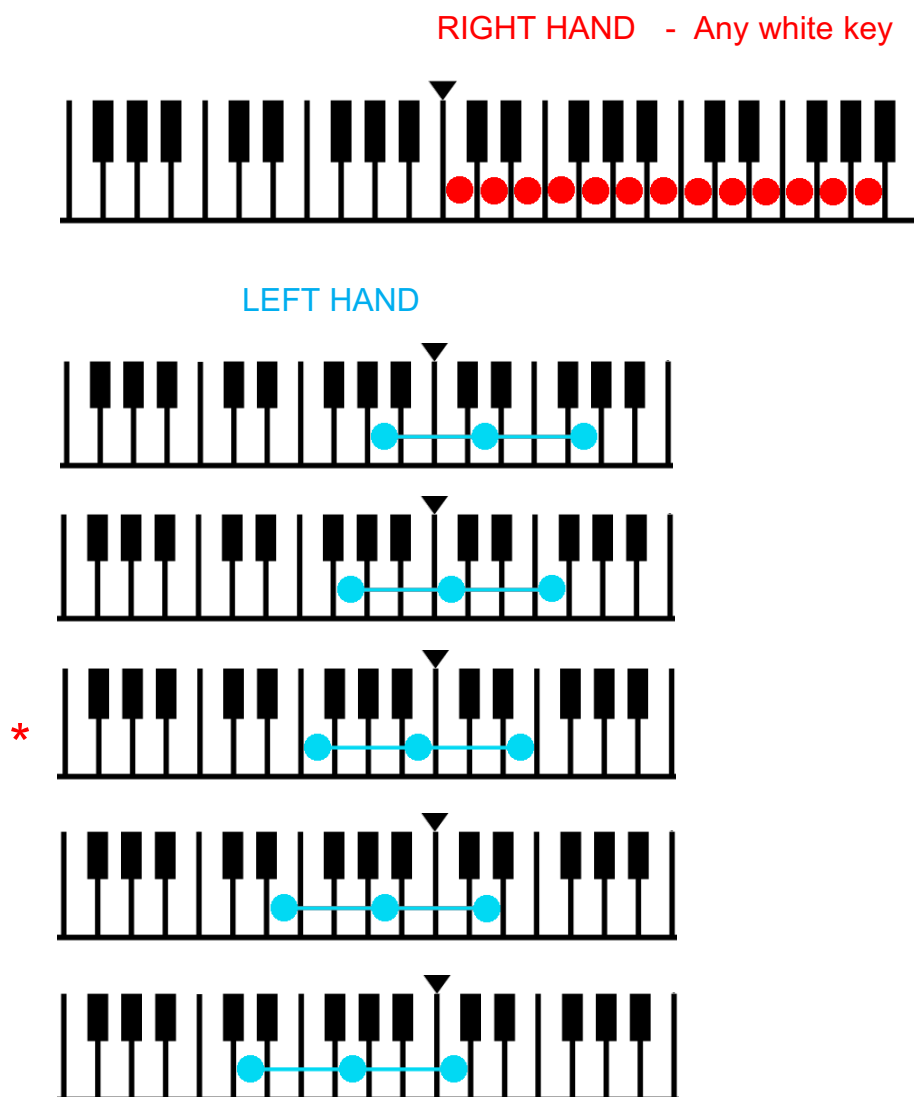
QUARTAL HARMONY

FREESTYLE IMPROVISING

Lets try improvising over some QUARTAL voicings.

As I said before - Quartal voicings can IMPLY other chords so if you just play all the WHITE key quartal voicings and improvise in your right hand with ANY white key you can play around for ages and it will all sound harmonically correct. This gives you the chance to experiment with runs patterns and rhythm etc without getting hung up on having to play exact notes. Have fun!

TIP: Because the left hand chords are very 'open' harmonically, you can create interesting ideas in the right hand by playing notes that are quite far apart. You can mirror the left hand intervals and play lots of fourths. Don't be afraid to move all over the keyboard.

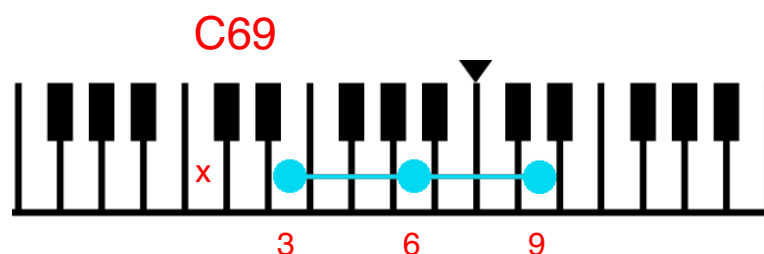
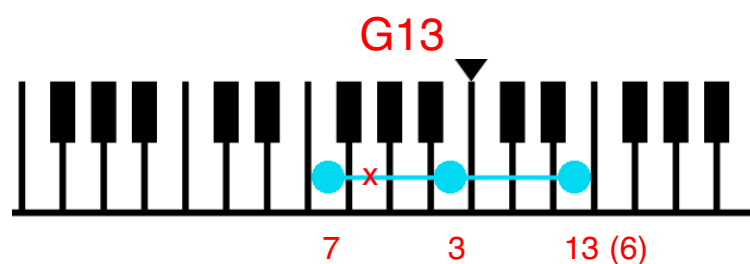
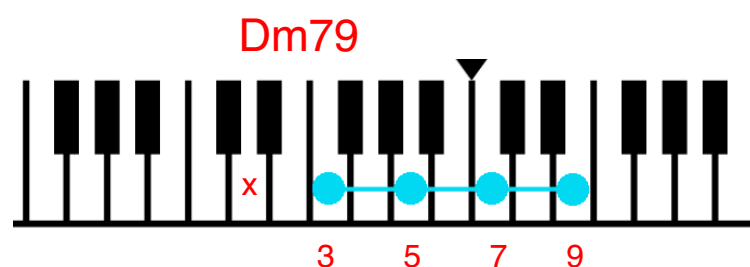


- * The voicing that starts on F isn't actually a proper quartal voicing because F isn't a 'perfect' fourth away from B. This voicing is the 7th, 3rd and 6th of G which still fits in with the overall harmony

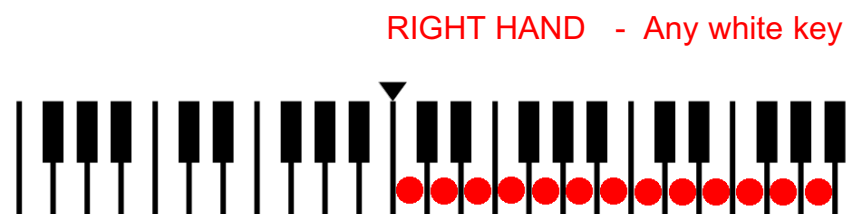
QUARTAL HARMONY A FREQUENTLY USED FORMULA

Let's look at how some of these voicings might fit into a modern tune.

Try this frequently used three chord II - V - I progression - often used at the end of a tune



IMPROVISE in the right hand using a C MAJOR scale



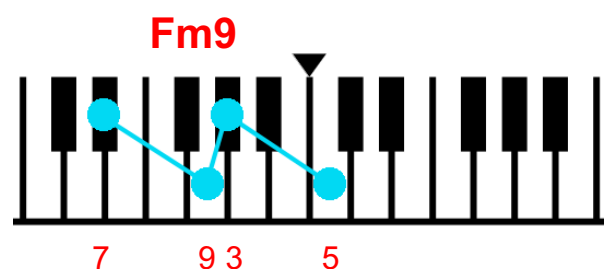
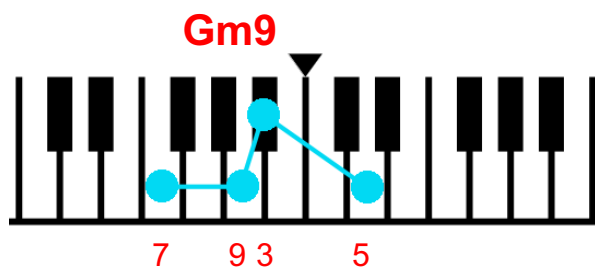
MODERN VOICINGS

Instant Bill Evans - Chordal 'fragments'

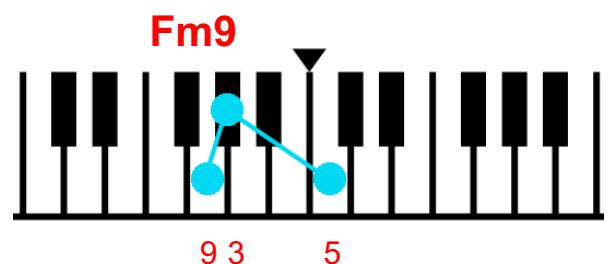
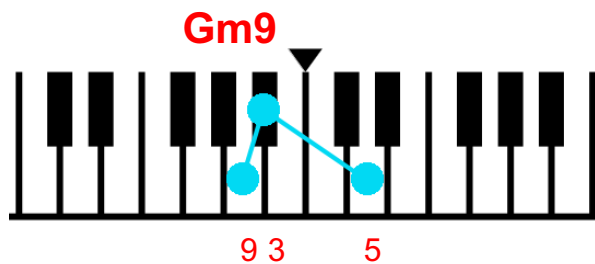
Bill Evans made great use of Quartal voicings and chordal 'fragments'.

A chordal fragment is when you simplify a four note chord down to three notes and 'cluster' two of the notes together.

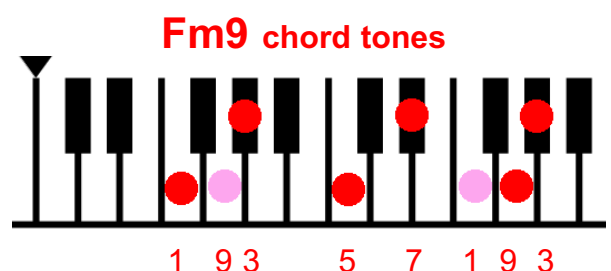
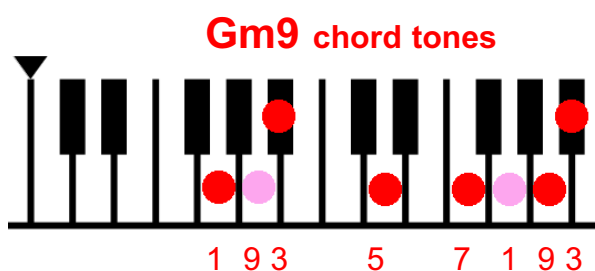
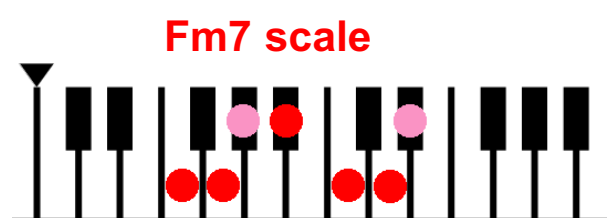
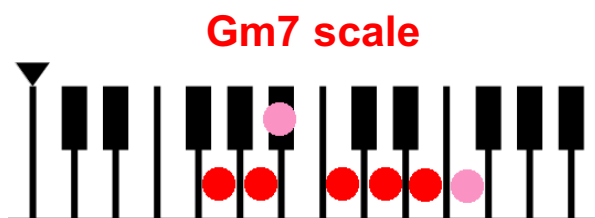
First try the following four note minor ninth chords.
You are playing the 7th, 9th, 3rd and 5th - leaving out the Root



Now leave out the bottom note - the 7th -
This leaves you a 935 **chordal 'fragment'** - the 9 and 3 are 'clustered' together.



IMPROVISE in the right hand with either minor 9 chord tones or m7 scales.
Again this voicing lends itself to wider intervals in the right hand. imagine you are playing a vibraphone



MODERN VOICINGS

Instant Bill Evans - 'Peace Piece'

One of Bill Evans compositions is a must for beginners to check out. It's called 'Peace Piece' and the ENTIRE tune uses the same left hand riff in EVERY bar!

If you download the score at www.musicdirect.com you can then try to work out some of the patterns in the right hand. Or just make up your own - play ANY white key.

Here's the Left Hand Riff

The image shows the left hand riff for 'Peace Piece' in C major. The notation is in 4/4 time, with a treble clef and a key signature of one sharp (F#). The bass line consists of a repeating pattern of eighth notes: G, C, G, C, G, C, G, C. Above the notes, the chords are labeled: CM7 and F (backwards). Below the notation, two keyboard diagrams illustrate the voicings. The first diagram shows the CM7 (cluster) voicing, with blue circles on the keys C, E, G, and B. The second diagram shows the F (backwards) voicing, with blue circles on the keys F, A, and C.

To make it even easier you could leave out the fourth beat in each bar

The image shows a simplified version of the left hand riff, where the fourth beat of each bar is omitted. The notation is in 4/4 time, with a treble clef and a key signature of one sharp (F#). The bass line consists of a repeating pattern of eighth notes: G, C, G, C, G, C, G, C. Above the notes, the chords are labeled: CM7 and F (backwards).

Remember - IMPROVISE in the right hand using ANY white key. Download the music and try to figure out what he actually played.

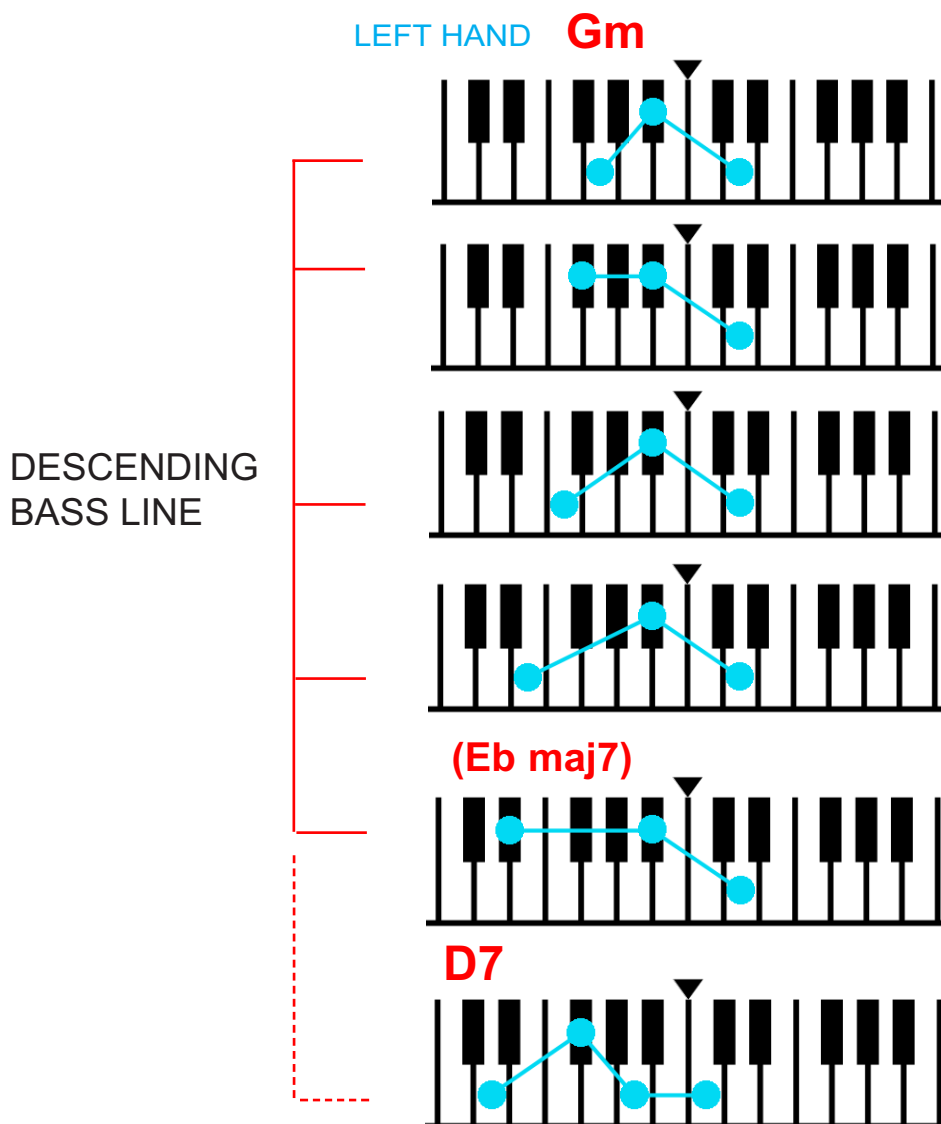
ODDS AND ENDS



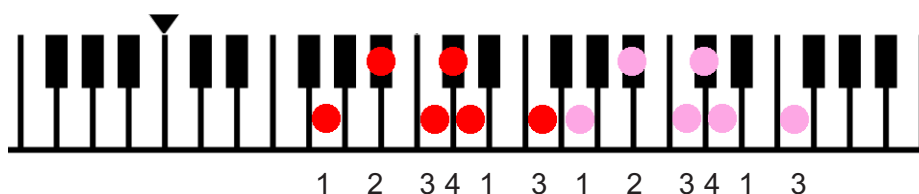
DESCENDING BASE LINE

My Funny Valentine / Masquerade

A common technique used to create interest in slow songs is a descending bass line. Basically the root moves down in semitones. Try the following sequence..



In your right hand play the melody for 'My Funny Valentine' or 'Masquerade' by George Benson. This device is also used in 'Michelle' by The Beatles. Or you could IMPROVISE using the **G BLUES scale**.



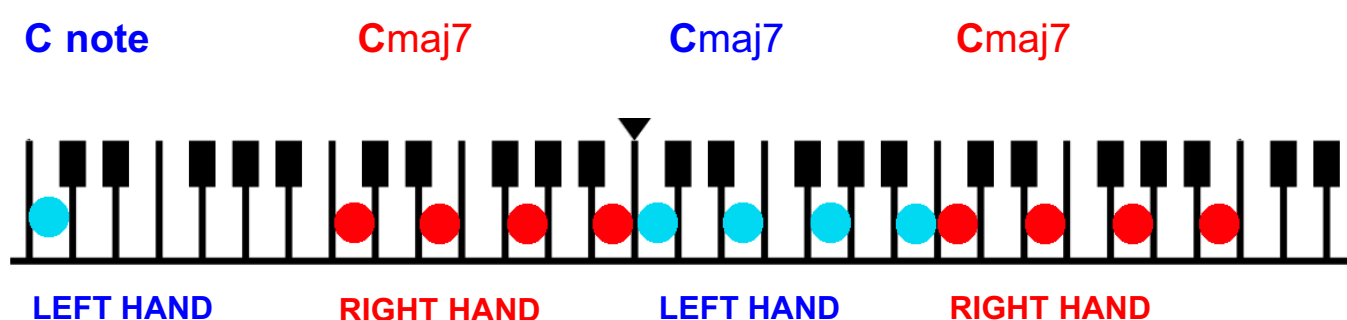
FOUR NOTE FLOURISH - 7th chords

Remember the tune you played (in book 1) where you did a run up the piano using one 3 note 'broken chord' pattern.

You can also easily do this with your 4 note chords.

Try it now with the 4 note chord of Cmaj7 - remember - play one note at a time from the low C note to the high B note.

Keep the sustain pedal down throughout



Now transpose the sequence to the chord of Fmaj7



Continue transposing the sequence over the following chord progression

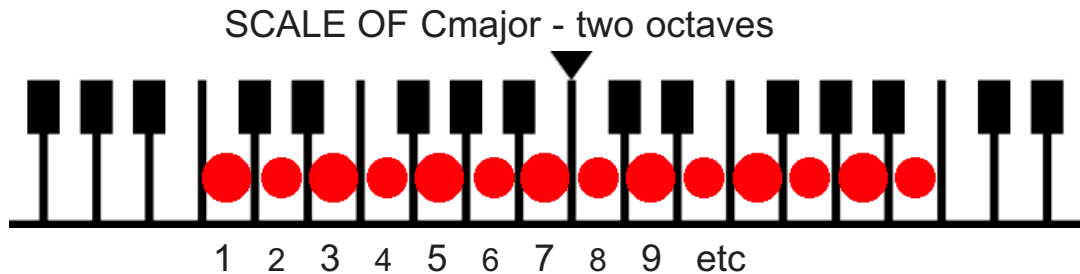
ALL WHITE KEYS

Cmaj7 - Fmaj7 - B^o7 - Em7 - Am7 - Dm7 - Gmaj7 - Cmaj7

FOUR NOTE FLOURISH

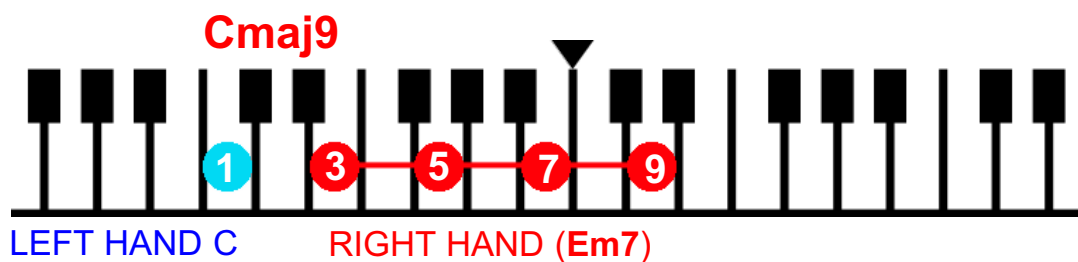
Extended chords (9ths)

Another way you can play the 4 note flourish is to make use of 9th chords.
Let's look again at where the numbers of the chords come from

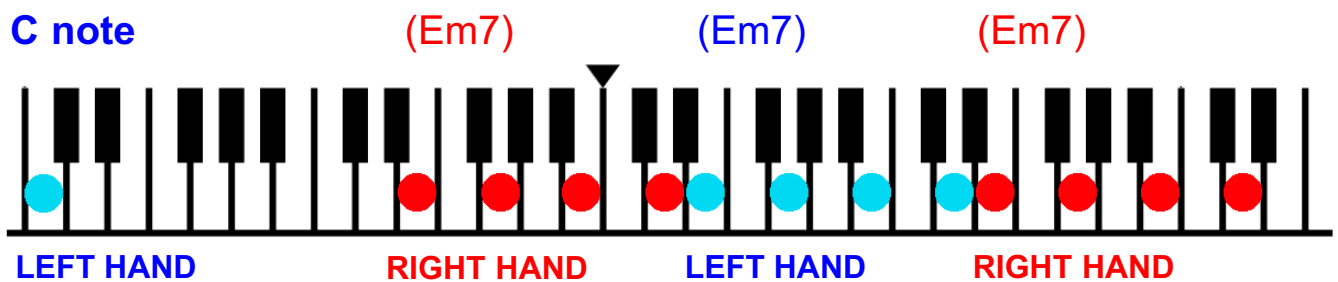


You will notice that the 3rd, 5th, 7th and 9th make up the chord of **Em7**

So if you played a BASS note of C in the LEFT HAND and a RIGHT hand chord of Em7 you would be playing the extended chord Cmajor9. A lovely sound!



Try another 4 note flourish but this time make use of extended chords.
First of all try **Cmaj9**



Experiment further with the following EXTENDED chords (ALL WHITE KEYS)

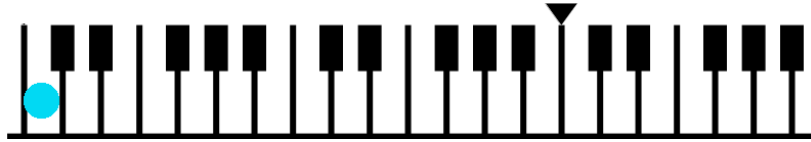
- Am9** = A note LEFT hand - Cmaj7 chord RIGHT hand
- Fmaj9** = F note LEFT hand - Am7 chord RIGHT hand
- Dm9** = D note LEFT hand - Fmaj7 chord RIGHT hand
- Cmaj9** = C note LEFT hand - Em7 chord RIGHT hand

STRIDIN' ALONG In Cmaj9

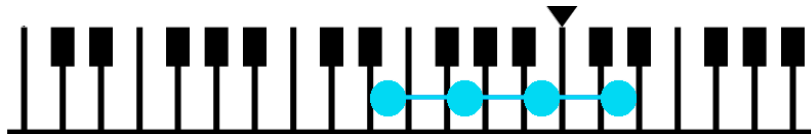
Let's play some more stride piano and put these EXTENDED chords to use. Work out the chords first

The first chords are based in the key of **C MAJOR**

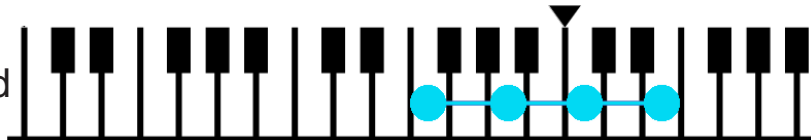
Hit a low
C note



Then an
Em7 chord



Then an
Fmaj7 chord

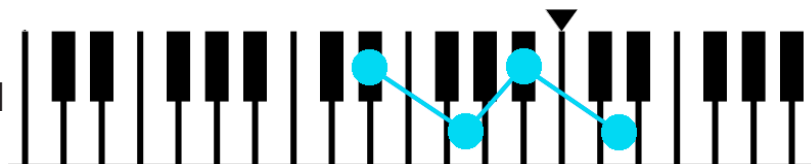


The second chords are based in the key of **C MINOR**

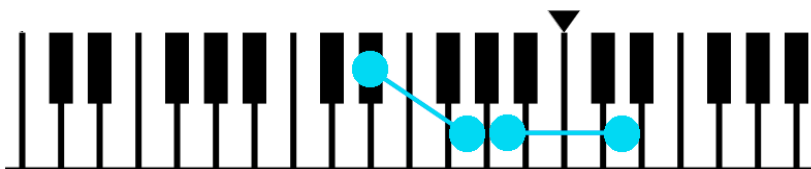
Hit a low
C note



Then an
Ebm7 chord



Then drop
the Bb onto
the A key



Now try the progression (and rhythm) on the next page.

STRIDIN' ALONG In Cmaj9

LEFT HAND

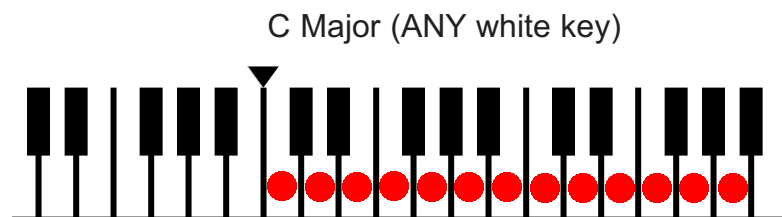
C (Em7) (Fmaj7) (Em7) (Fmaj7)

5 (Em7) (Fmaj7) (Em7) (Fmaj7)

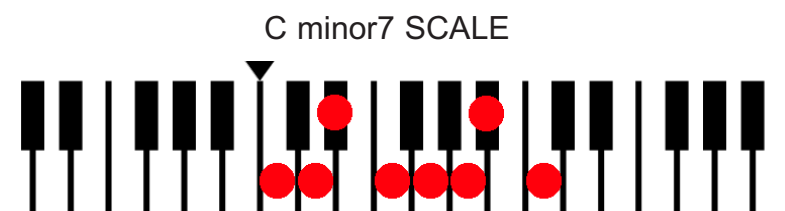
9 **C minor** (EbM7) (drop Bb) (EbM7) (drop Bb)

TO IMPROVISE

In the RIGHT HAND use the scale of C major (ANY white key) for the first 8 bars



When you change to C minor use the following scale Cm7



JAZZIN'

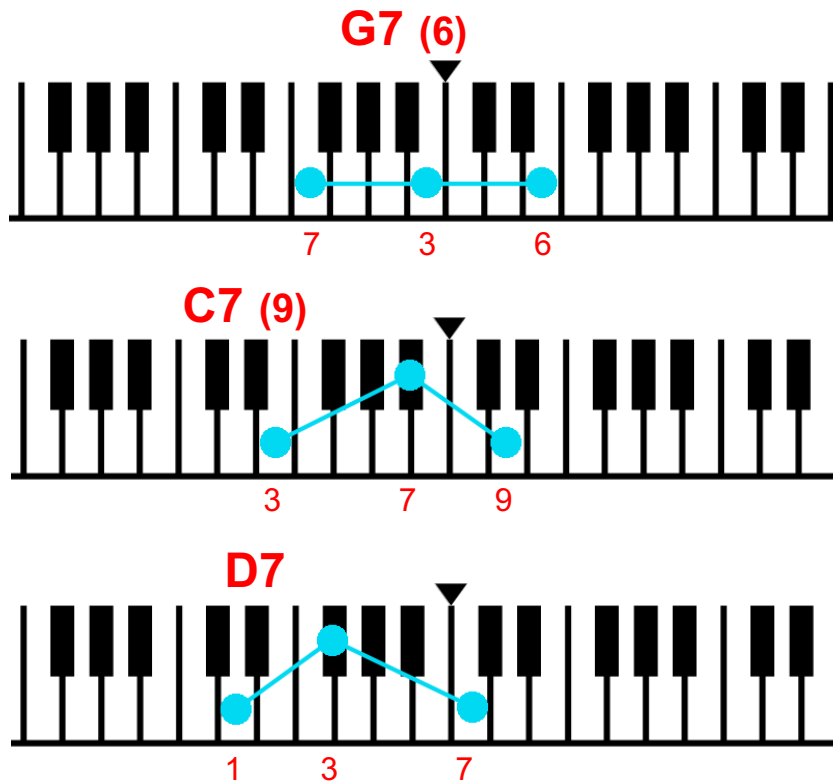
THE BLUES IN G



JAZZIN THE BLUES IN G

LEFT HAND CHORDS

G is another good key to practice some jazzy blues. Play these left hand chords in the following 12 bar blues progression.



The 12-bar blues progression is as follows:

Bar	Chord
1	G7 6
2	C7 9
3	G7 6
4	G7 6
5	C7 9
6	C7 9
7	G7 6
8	G7 6
9	D7
10	C7 9
11	G7 6
12	D7

6- 58.2

You could also try a STRIDE with the above - just play the relevant bass note an octave below the chord before you play the chord itself.

JAZZIN THE BLUES IN G

THE G BLUES SCALE (RIGHT HAND)

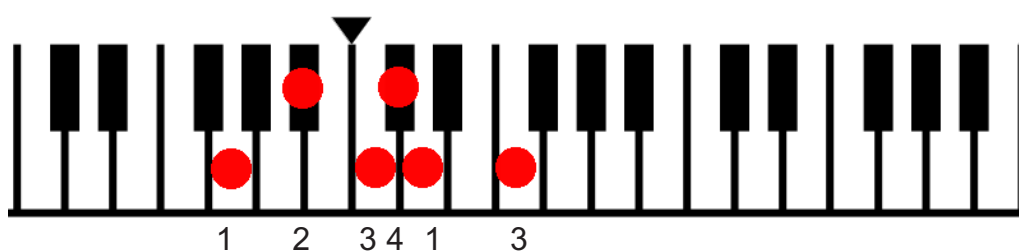
Remember how to construct a BLUES SCALE

Use the 4 notes of the MINOR SEVENTH (In Gm7 they are **G - Bb - D - F**)

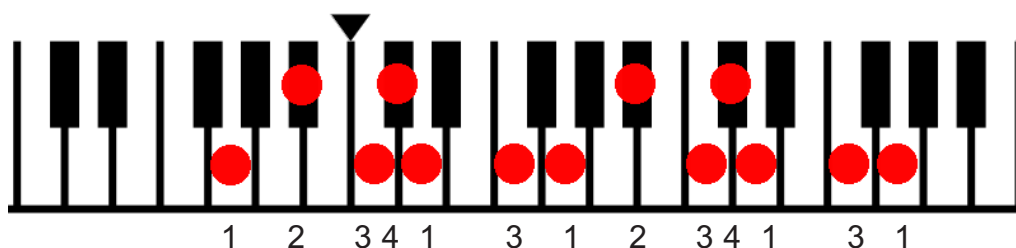
And add the 4th and the flattened 5th (In G these are **C - Db**)

THE G BLUES SCALE

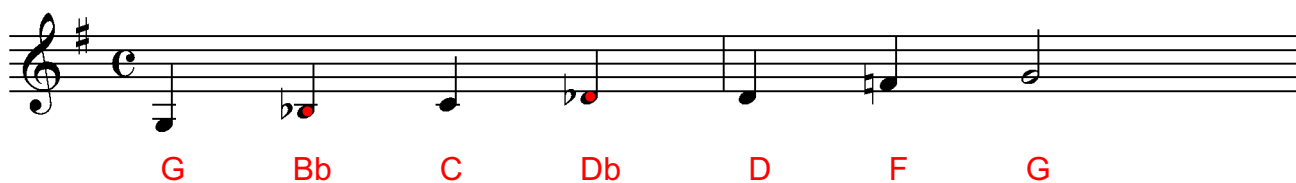
ONE OCTAVE



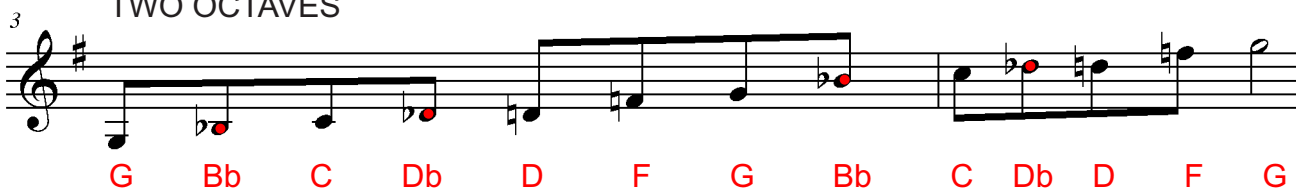
TWO OCTAVES



ONE OCTAVE



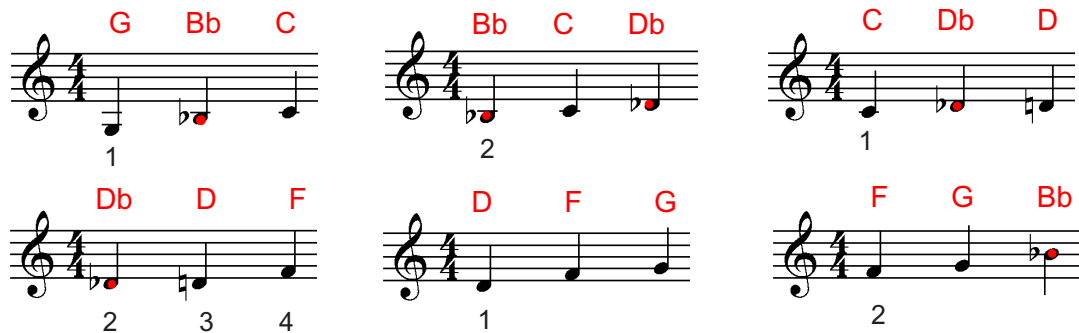
TWO OCTAVES



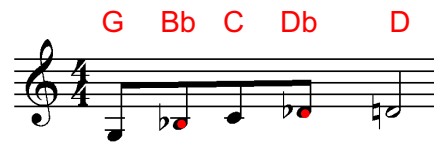
G BLUES SCALE RIFFS TO IMPROVISE WITH

(Practice these higher up the keys as well)

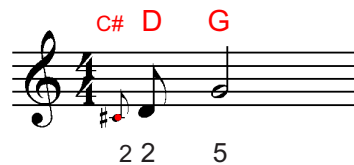
These three note patterns are taken from the BLUES SCALE - experiment with them



This is a five finger position for the scale

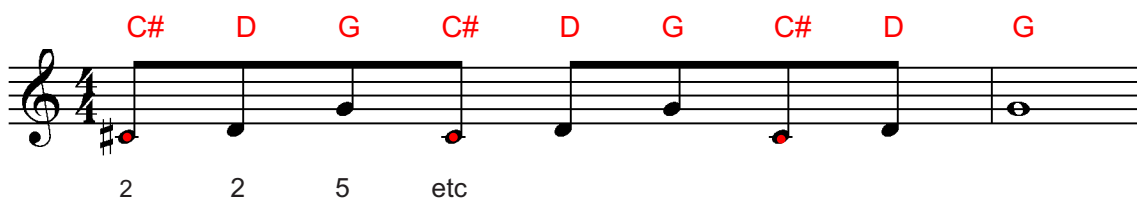


This is a 'SLIDE' - very often you SLIDE onto the white key from the flat of the key

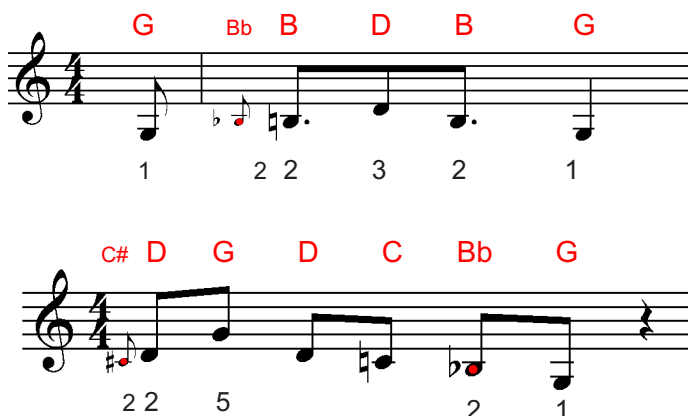


This sounds similar but stretches the sound out. Variety is good

Notice that the sharp # in front of the first C makes them ALL sharp in that bar.



I call this the 'Bonnie & Clyde' Riff. It always reminds me of the song.




(Practice these higher up the keys as well)

on to the notes from a flat note.

5 E E D
3 C# C Bb B G

5 E E D
3 C# C Bb B G F D E E Bb D
3 1 3 1 8

3 B 4 C C# D Db C 3 B
1 G 2 A A# B Bb A 1 G



TRADITIONAL JAZZ / BLUES IN F



TRADITIONAL JAZZ / BLUES

Traditional Jazz used more obvious chord progressions than you might hear nowadays. It began by expanding on the 12 bar blues progression - adding in more chords to make the sound more interesting.

Try the following traditional blues / jazz progression in the key of F

F7⁶ Bb7 F7⁶ F7⁶ Bb7 Bdim F7⁶ D7 Gm7 C7 F7⁶ D7 Gm7 C7

CHORDS USED

7 3 6

F7⁶ D7

Bb7 Gm7

Bdim C7

You can IMPROVISE along with this progression either using the chord tones or by using the F BLUES SCALE. Try the tune on the next page and then try adding in some of your own ideas.

F BLUES SCALE - 2 Octaves

FINGERING 1 2 3 4 1 3 1 2 3 4 1 3 1

Traditional BLUES in F

Ab A C D Eb Db D F G Ab Ab A C D Eb

2 2 3 4 3 2 2 3 4 3 2 2 3 4 3

F7 69 **Bb7** **F7 69**

4 G# A Db D F G Ab B D F G

2 2 2 2 3 4 3 1 2 3 4

F7 69 **Bb7** **B°7**

7 G# A C D C D Eb C D G A Bb B

2 2 3 4 3 4 3 1 2 1 2 3 4

F7 69 **D7** **Gm7**

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

5 1 2 3 1 2 1 3 1 3 4 1

C7 **F7 69** **D7** **Gm7** **C7**

TRADITIONAL BLUES

In VARIOUS KEYS

Practice the blues progression in various keys so that you get used to the different sounds, shapes,
Try and work out your own chord shapes. Go by what sounds best to YOU.

F7	Bb7	F7	F7	Bb7	Bdim
F7	D7	Gm	C7	F7 D7	Gm7 C7

G7	C7	G7	G7	C7	C#dim
G7	E7	Am	D7	G7 E7	Am7 D7

Ab7	Db7	Ab7	Ab7	Db7	Ddim
Ab7	F7	Bbm	Eb7	Ab7 F7	Bbm Eb7

Bb7	Eb7	Bb7	Bb7	Eb7	Edim
Bb7	G7	Cm7	F7	Bb7 G7	Cm7 F7

C7	F7	C7	C7	F7	F#dim
C7	A7	Dm7	G7	C7 A7	Dm7 G7

D7	G7	D7	D7	G7	G#dim
D7	B7	Em	A7	D7 B7	Em7 A7

Eb7	Ab7	Eb7	Eb7	Ab7	Adim
Eb7	C7	Fm	Bb7	Eb7 C7	Fm7 Bb7

COOL PRACTICE PROGRESSIONS



BLUES / JAZZ PRACTICE PROGRESSIONS

Another often used fun progression in C

Cmaj7 C#dim Dm7 Ebdim Em7 Fdim

Hold each chord for 2 beats per bar

Fmaj7 Fm7 Em7 Am7 Dm7 Gmaj7 Cmaj7

Cmaj7

Fmaj7

C#dim

Fm7

Dm7

Em7

Ebdim

Am7 (mid)

Em7

Dm7

Fdim

Gmaj7 (mid)

Cmaj7

BLUES / JAZZ PRACTICE PROGRESSIONS

12 Bar Blues in the key of Cm

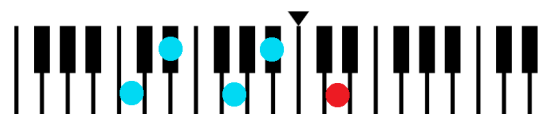
Cm79 Fm79 Cm79 C79b Fm2 Fm2

7 Cm79 Cm79 Ab13 Galt Cm79 Galt

Left Hand

Right Hand

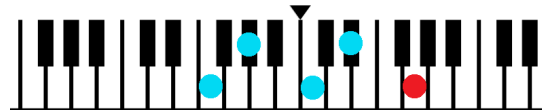
Cm79



Cm79



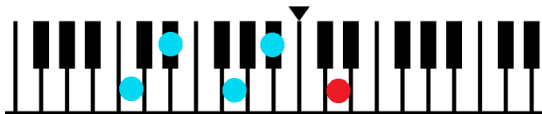
Fm79



Cm79



Cm79



Ab13



C79b



Galt



Fm2



Cm79



Fm2



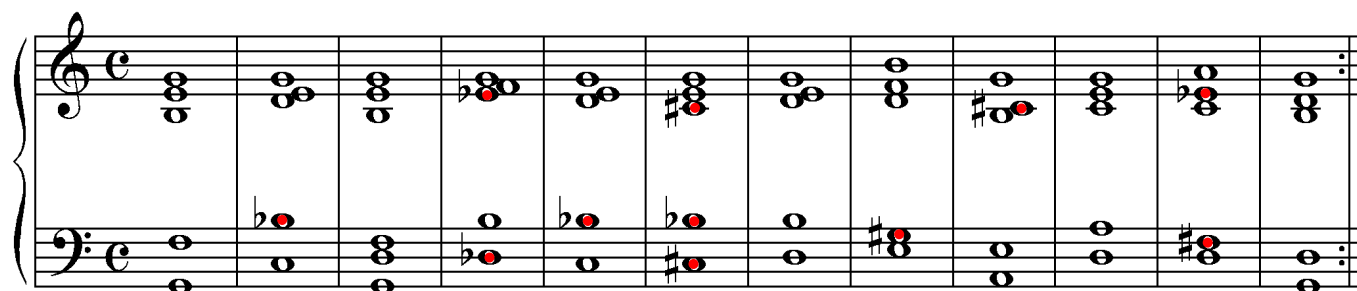
Galt



BLUES / JAZZ PRACTICE PROGRESSIONS

12 Bar Blues in the key of G

G13 C9 G13 Db9(11#) C9 C#° G6/D E7(9b) A9 Am/D D7(9b) G



G13		G6/D	
C9		E7(9b)	
G13		A9	
Db9 11#		Am/D	
C9		D7(9b)	
C#°		G	

BLUES / JAZZ PRACTICE PROGRESSIONS

12 Bar Blues in the key of F

F7⁹ Bb7⁶⁹ F7⁹ Cm7⁹ F7 B⁶⁹ Bb7⁶⁹ Bb7⁶⁹ Bdim

7 F7⁹ D7^{69b} Gm⁹ Cm7⁶⁹ F7⁹ D7^{69b} Gm⁹ C7^{9b} F7⁹

IDEAS FOR FURTHER PRACTICE



IDEAS FOR FURTHER PRACTICE

The best way to practice all the techniques in this book is to apply them to ACTUAL classic standard songs.

Books like “The Best Chord Changes For The Most Requested Standards” give you just the melody line and chord changes so it’s up to you to work out the left hand chords.



Check out the following songs, you could download the music at www.musicdirect.com

Pennies From Heaven - **Arthur Johnston** - Cmaj7

Fly Me To The Moon - **Bart Howard** - ('Caterpillar') - Am7

You Make Me Feel So Young - **(Sinatra)** Cmaj7

Come Fly With Me - **(Sinatra)** Cmaj7

My Funny Valentine - G (bass run)

As Time Goes By - **(Casablanca)** - Dm7

Big Spender - Dm7

Georgia - **(Ray Charles)** - Fmaj7

The Tender Trap - **(Sinatra)** - F6

The Lady Is A Tramp - **(Sinatra)** - Cmaj7

A Sunday Kind Of Love - F6

A Nightingale Sang In Berkeley Square - **Sherman** - EbM7

Loverman (Oh where can you be) - **Davis/Sherman** - Dm7

One Day In Your Life - **sung by Michael Jackson** - 7th Voicings - Cmaj7

Let There Be Love - **Lionel Rand** - EbMaj7

BOOK 9 - SCALES & ARPEGGIOS - MAKING THE MOST OF PRACTICE

In book 9 you will find lots of way to improve your technique and knowledge of chords. You can start this practice at any time. The sooner the better!

PRACTICING SEVENTH CHORDS

It is **essential** that you know all the seventh chords inside out.

Let's look at three different methods for practice

1. Four types of sevenths built on the same root note

Basically, you start with a C MAJOR SEVEN chord

Then you flatten the seventh to make a C SEVEN chord

Then you flatten the 3rd to make a C MINOR SEVEN chord

Then you flatten the 5th to make a C HALF DIMINISHED SEVEN chord

The symbol for 'half diminished' is Ø

2. ONE seventh TYPE at a time through all 12 keys

This is where you play ALL the MAJOR SEVENTHS in all 12 keys

Then you play all the SEVEN chords in all 12 keys

Then you play all the MINOR SEVEN chords in all 12 keys

Then you play all the DIMINISHED SEVEN chords in all 12 keys

3. The II - V - I progression in all 12 keys

This is where you play a II - V - I progression in the key of C

Then you play the II - V - I progression in the key of Db

and so on through all 12 keys.

It is best to start with method 1 because you get to really understand how each chord is formed.

Don't make the mistake of practicing a few and then giving up. Make sure you work your way through each chord group!

PRACTICING SEVENTH CHORDS

Method 1 (four types built on the same root note)

Two musical staves in C major and C minor. The first staff shows C major (CM7) and C dominant seventh (C7) chords. The second staff shows C minor seventh (Cm7) and C half-diminished seventh (Cø7) chords. Each chord is followed by a whole rest. The right hand plays a descending eighth-note scale for each chord. The text 'ETC through all 12 keys' is written to the right of the second staff.

Now do the same starting on Db and work your way through all 12 keys
Use the keyboard diagrams on the following pages if you need to.

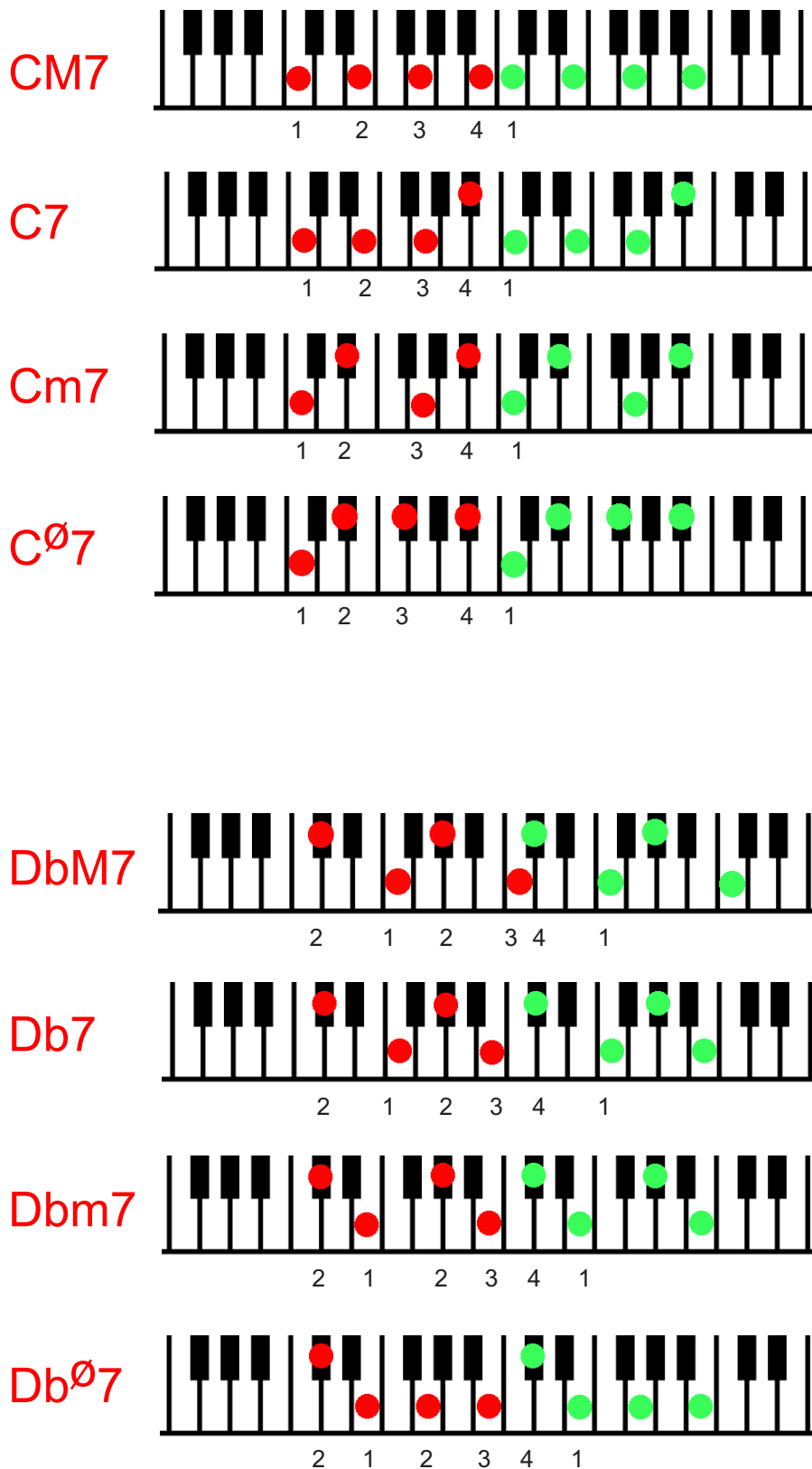
Right Hand Fingering 2 Octaves

Four keyboard diagrams showing the fingering for CM7, C7, Cm7, and Cø7 chords. Red dots indicate the root note (C) and the 4th degree (F). Green dots indicate the 2nd, 3rd, and 5th degrees. Fingering numbers 1, 2, 3, 4, 1 are shown below the notes.

Chord	Notes (Fingering)
CM7	C (1), D (2), E (3), F (4), G (1), A (2), B (3), C (4)
C7	C (1), D (2), E (3), F (4), G (1), A (2), B (3), C (4)
Cm7	C (1), D (2), E (3), F (4), G (1), A (2), B (3), C (4)
Cø7	C (1), D (2), E (3), F (4), G (1), A (2), B (3), C (4)

SEVENTHS

Right Hand Fingering - 2 Octaves



No. of times practiced

6-75

SEVENTHS

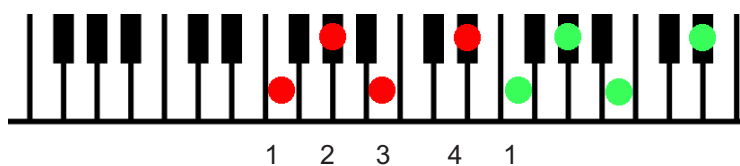
Right Hand Fingering - 2 Octaves



No. of times practiced

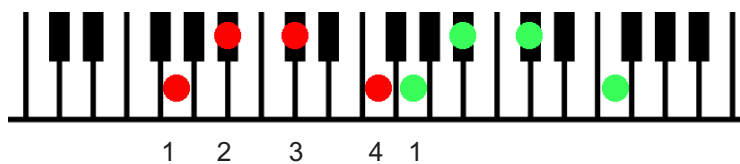
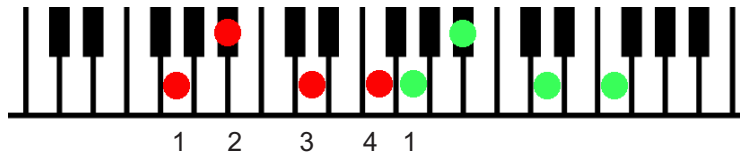
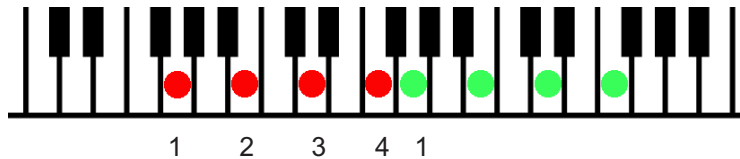
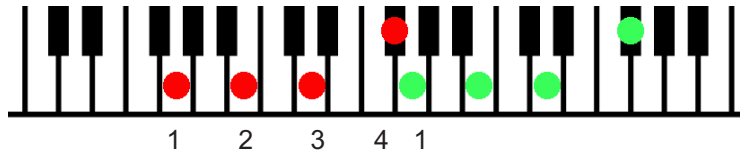
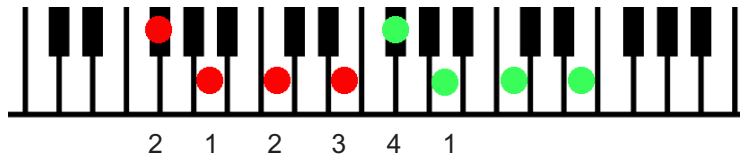
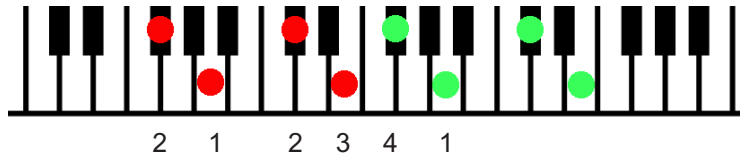
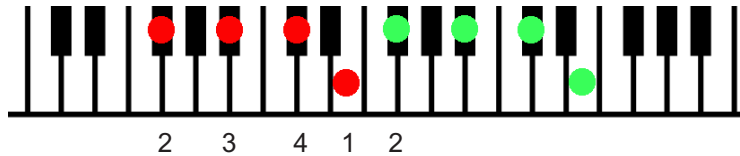
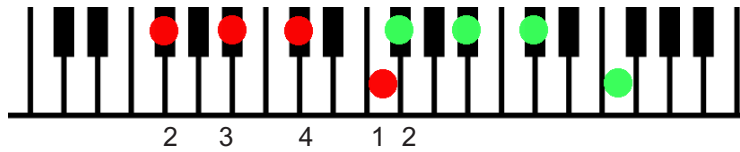
6-76

Right Hand Fingering - 2 Octaves



6-77

Right Hand Fingering - 2 Octaves

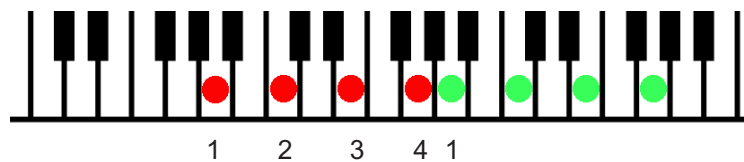
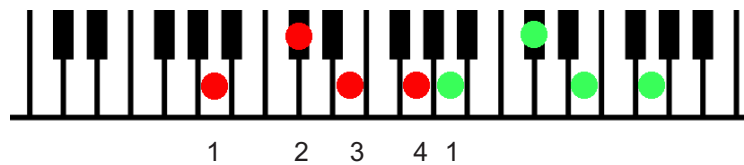
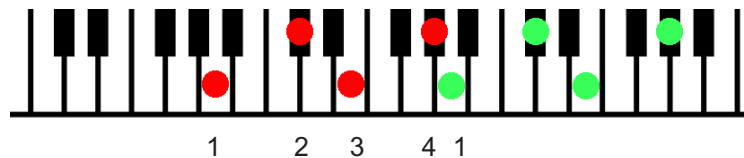
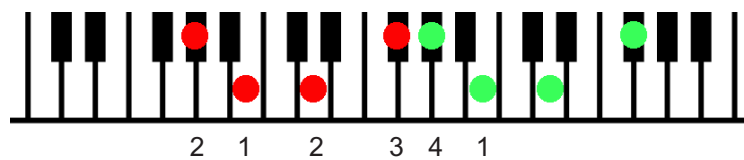
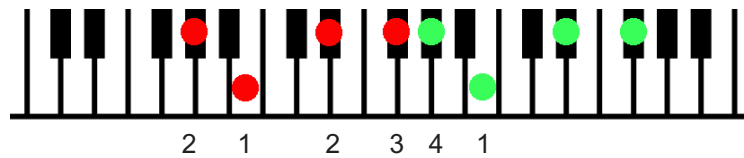
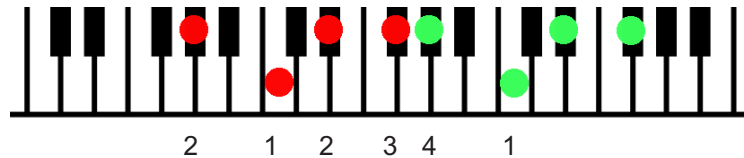
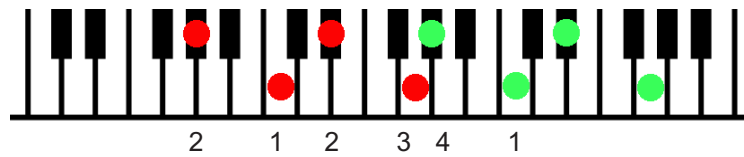


No. of times practiced

6-78

SEVENTHS

Right Hand Fingering - 2 Octaves



□ □ □ □ □ □ □ □ □ □ □ □ □ □ □ □ □ □ □ □

PRACTICING SEVENTH CHORDS

Method 2 (one type of seventh at a time)

ALL 12 MAJOR SEVENTHS

CM7

DbM7

ETC through all 12 keys

ALL 12 SEVENTHS

C7

Db7

ETC through all 12 keys

ALL 12 MINOR SEVENTHS

Cm7

Dbm7

ETC through all 12 keys

ALL 12 HALF DIMINISHED SEVENTHS

C half dim7

Db half dim7

ETC through all 12 keys

No. of times practiced

MAJOR 7's

SEVENTHS

MINOR 7's

HALF DIMINISHED 7's

☒ ☒ ☒ ☒ ☒
☐ ☐ ☐ ☐ ☐
☒ ☒ ☒ ☒ ☒
☐ ☐ ☐ ☐ ☐

PRACTICING SEVENTH CHORDS

Method 3 (II - V - I progression in all keys)

Another great way to really get to know your seventh chords is to practise the II - V - I progression in all keys.


The II - V - I (two - five - one) progression is one of the most common occurrences in music so you will be playing it a lot. Another reason it is so useful is that it uses THREE different types of sevenths - minor seven - (dominant) seven and major seven all in the one short progression.

Try the progression in the key of C. Think about the C FAMILY chords


CM7	Dm7	Em7	FM7	G7	Am7	B half dim7
I	II	III	IV	V	VI	VII

Find the II - V - I chords - Dm7 - G7 - CM7 then play them in the following way


Dm7 G7 CM7



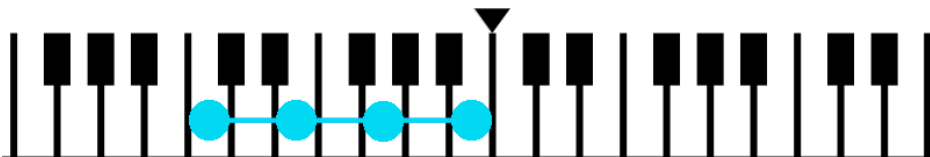
Dm7



G7
 Middle
 Inversion



Cmaj7



Now practice the progression on the following page in all 12 keys.
Later you may want to try different inversions.

PRACTICING SEVENTH CHORDS

Method 3 (II - V - I progression in all keys)

<p>Dm7</p> <p>II</p>	<p>G7 mid inv</p> <p>V</p>	<p>CM7</p> <p>I</p>
<p>Ebm7</p> <p>II</p>	<p>Ab7 mid inv</p> <p>V</p>	<p>DbM7</p> <p>I</p>
<p>5</p> <p>Em7</p> <p>II</p>	<p>A7</p> <p>V</p>	<p>DM7</p> <p>I</p>
<p>Fm7</p> <p>II</p>	<p>Bb7</p> <p>V</p>	<p>Ebm7</p> <p>I</p>
<p>9</p> <p>F#m7</p> <p>II</p>	<p>B7</p> <p>V</p>	<p>EM7</p> <p>I</p>
<p>Gm7</p> <p>II</p>	<p>C7</p> <p>V</p>	<p>FM7</p> <p>I</p>
<p>Abm7</p> <p>II</p>	<p>Db7</p> <p>V</p>	<p>GbM7</p> <p>I</p>
<p>13</p> <p>Am7</p> <p>II</p>	<p>D7</p> <p>V</p>	<p>GM7</p> <p>I</p>
<p>Bbm7</p> <p>II</p>	<p>Eb7</p> <p>V</p>	<p>AbM7</p> <p>I</p>
<p>17</p> <p>Bm7</p> <p>II</p>	<p>E7</p> <p>V</p>	<p>AM7</p> <p>I</p>
<p>Cm7</p> <p>II</p>	<p>F7</p> <p>V</p>	<p>BbM7</p> <p>I</p>
<p>21</p> <p>C#m7</p> <p>II</p>	<p>F#7</p> <p>V</p>	<p>BM7</p> <p>I</p>

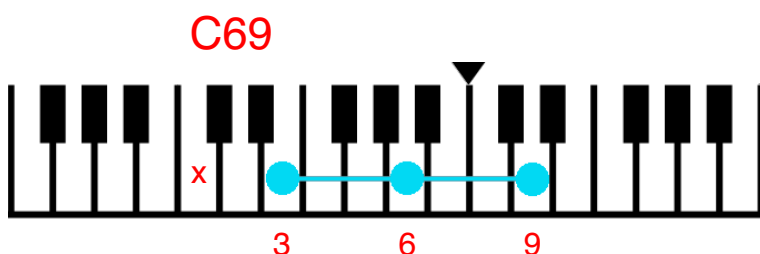
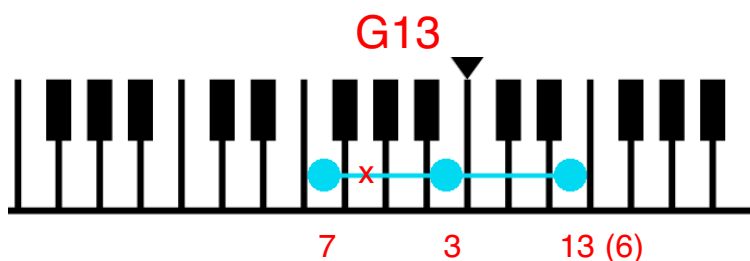
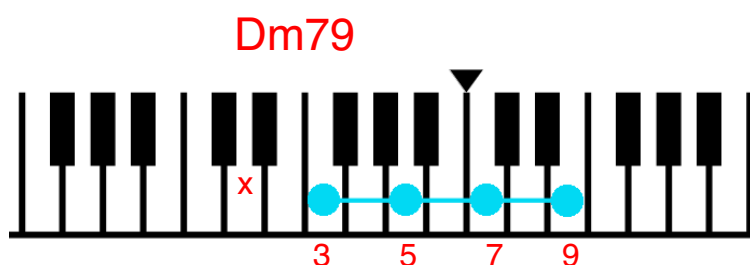
No. of times practiced

PRACTICING SEVENTH CHORDS

Method 3 (II - V - I progression in all keys)

If you are feeling very brave, you could also practise the previous exercise using the QUARTAL VOICINGS (see page 47)

Play the following II - V - I progression in the key of C and then work out the progression for the key of Db and so on through all 12 keys.
Use the previous page as a guide.



YOU CAN NOW
TRY SECTION 7

