

# TABLE OF CONTENTS

<b>ABOUT THE AUTHOR</b> .....	<b>4</b>
<b>INTRODUCTION</b> .....	<b>5</b>
<b>CHAPTER 1—Review</b> .....	<b>6</b>
Modes of the Major Scale .....	6
Extended and Altered Chords.....	8
Substitution .....	10
Making the Changes .....	12
<i>Loafin' Blues</i> .....	13
<b>CHAPTER 2—Modal Playing and 4th Voicings</b> .....	<b>14</b>
4th Voicings.....	15
“So What” Voicings.....	16
<i>George's Concept</i> .....	17
Parallel Voicings.....	18
<i>George's Concept: Parallel So What Voicings</i> .....	19
Modal Soloing.....	20
Lyricism and Pacing.....	20
Chords.....	20
Sidestepping and Resolving.....	21
<i>George's Concept: Sample Solo</i> .....	22
<b>CHAPTER 3—Advanced Substitution &amp; Reharmonization</b> .....	<b>24</b>
Cycles .....	25
Rhythm Changes .....	26
<i>Riffin' in Rhythm</i> .....	26
<i>Talk to Me, Brownie</i> .....	27
<i>Remembering Two Giants</i> .....	28
<i>Sample Rhythm Changes Solo</i> .....	29
Coltrane Changes .....	30
<i>It Takes Big Feet</i> .....	30
<i>All Them Thangs Trane Was</i> .....	31
<i>Ted, Can You Dig It?</i> .....	32
Putting These Substitutions to Work .....	33
<b>CHAPTER 4—New Scales</b> .....	<b>34</b>
The Jazz Melodic Minor Scale .....	34
Modes of the Melodic Minor.....	35
<i>The Melodic Miners</i> .....	37
Symmetrical Scales: Diminished & Whole Tone .....	38
<i>Condiment Man</i> .....	39
Modes of the Harmonic Minor .....	40
<i>Greene Machine</i> .....	41
The Lydian Diminished Scale and Its Modes.....	42
<i>Lennieage</i> .....	43
<i>Un Portrait de Michel</i> .....	44
<i>Blues For Yusef</i> .....	45

<b>CHAPTER 5—Triads &amp; Pentatonic Scales Revisited</b>	<b>46</b>
Triads Revisited.....	46
Upper Structures .....	46
Chart: Triad Possibilities For 7th Chord Voicings & The Extended Colors They Imply .....	48
<i>You Neeque</i> : Chord Study with Upper Structures.....	49
Bi-Tonal Triads .....	50
<i>Keith's Inspiration</i> .....	50
<i>Climb That Beanstalk</i> .....	51
Pentatonic Scales Revisited.....	52
<i>Herbie Times Five</i> .....	54
<i>Herbie Times Five</i> : Sample Solo.....	55
Using Multiple Pentatonics in Modal Playing.....	56
<i>George's Concept</i> : Sample Solo with Multiple Pentatonics.....	57
Pentatonics in Modal Playing: "Takin' it Outside".....	58
<i>George's Concept</i> : Sample Solo with Outside Pentatonics.....	59
<b>CHAPTER 6—Solo Playing</b>	<b>60</b>
<i>Big Brother Hank</i> .....	61
Walking Bass .....	62
<i>Big Brother Hank</i> : Walking Bass.....	61
Stride.....	64
<i>Big Brother Hank</i> : Stride .....	65
Leaving More Space.....	66
<i>Big Brother Hank</i> : Sample Solo.....	67
Ballads.....	68
<i>An Evening With Kate</i> .....	68
Playing the Melody.....	69
<i>An Evening With Kate</i> : Solo Keyboard.....	70
<i>An Evening With Kate</i> : Sample Solo.....	71
<b>CHAPTER 7—Building Intensity</b>	<b>73</b>
Octaves .....	74
<i>Tune For Timmons</i> .....	75
Block Chords: Locked Hands Style .....	76
<i>Lock-Up</i> .....	77
Rhythmic Devices .....	78
<i>Bley-zin</i> .....	79
Clusters.....	80
<i>Cecil's Revolution Blues</i> .....	81
Non-Diatonic Progressions.....	82
<i>Shorter But Hipper</i> .....	83
Playing Over Non-Diatonic Changes .....	84
Voicings .....	85
<i>Shorter But Hipper</i> : Sample Solo.....	86
<b>CHAPTER 8—Afterwords</b>	<b>88</b>
<i>Maybe</i> .....	88
<i>Maybe</i> : Sample Solo.....	90
Special Situations.....	92
Recordings.....	95



**A compact disc is available for this book. This disc can make learning with this book easier and more enjoyable. This symbol will appear next to every example that is on the CD. Use the CD to help insure that you are capturing the feel of the examples, interpreting the rhythms correctly, and so on. The track numbers below the symbols correspond directly to the example you want to hear. Track 1 will tell you how to use the CD. Have fun!**

# CHAPTER 1

## Review

In *Mastering Jazz Keyboard* it is assumed that you made it comfortably through the material in *Intermediate Jazz Keyboard* or have the equivalent knowledge and skills. This review will quickly go over the basics from that book. If anything doesn't ring a bell, go back and look over the topic before moving on to the rest of this book. Likewise, if you're still shaky on any of the topics from *Beginning Jazz Keyboard* like basic 7th chord voicings, harmonic analysis or soloing in a major or minor key, take a little time to review. If all those things are cool, then you're good to go!

### MODES OF THE MAJOR SCALE

A mode of a scale is what you get when you play that scale beginning from a note other than the usual tonic. The relative minor (or the *Aeolian* mode) is an example of a mode of the major scale.

In jazz, we make much use of the seven modes of the major scale. To the right are the seven modes of the C Major scale. The harmony implied by each mode is named in parentheses, next to the name of the mode, and shown by circling the notes of the mode.

The diagram illustrates the seven modes of the C major scale, each on a treble clef staff. The notes of each mode are circled, and the implied harmony is noted in parentheses next to the mode name. The modes are: C Ionian (CMaj7), D Dorian (Dmin7), E Phrygian (Emin7), F Lydian (FMaj7#11), G Mixolydian (G7), A Aeolian (Amin7), and B Locrian (Bmin7<sup>b</sup>5). The notes are numbered 1 through 7, with the tonic note always being 1.

Mode	Implied Harmony	Notes (Scale Degrees)
C Ionian	CMaj7	1 2 3 4 5 6 7 1
D Dorian	Dmin7	1 2 <sup>b</sup> 3 4 5 6 <sup>b</sup> 7 1
E Phrygian	Emin7	1 <sup>b</sup> 2 <sup>b</sup> 3 4 5 <sup>b</sup> 6 <sup>b</sup> 7 1
F Lydian	FMaj7#11	1 2 3 #4 5 6 7 1
G Mixolydian	G7	1 2 3 4 5 6 <sup>b</sup> 7 1
A Aeolian	Amin7	1 2 <sup>b</sup> 3 4 5 <sup>b</sup> 6 <sup>b</sup> 7 1
B Locrian	Bmin7 <sup>b</sup> 5	1 <sup>b</sup> 2 <sup>b</sup> 3 4 <sup>b</sup> 5 <sup>b</sup> 6 <sup>b</sup> 7 1

# CHAPTER 3

## *Advanced Substitution & Reharmonization*



PHOTO COURTESY OF THE INSTITUTE OF JAZZ STUDIES

*Legendary pianist **Art Tatum** had the ability to boggle the mind with his harmonically daring and complex reharmonizations of standard tunes. This is most apparent in his extraordinary solo recordings. Since the 1930s, jazz musicians of all styles have long been in awe of his technique.*

In Chapter 5 of *Intermediate Jazz Keyboard* we studied substitution. In the bebop era, players began to change the chords in familiar progressions and/or add chords to them. This provided them with a greater challenge and more harmonic stimulation.

This was taken to the extreme in the late 1950s. People had been experimenting with more complicated substitutions throughout the '40s and '50s. Then saxophonist John Coltrane began taking substitution to another level. It began with his 1959 composition *Giant Steps*, whose changes were among the most harmonically advanced that anybody had seen up to that point. He took the concept behind *Giant Steps* (to be discussed later in this chapter) and used it to create mind-blowing substitutions over standard changes. The changes to the standard *How High the Moon* became *Satellite*, the changes to Eddie "Cleanhead" Vinson's *Tune Up* became *Countdown* and the changes to Charlie Parker's *Confirmation* became *26-2*. A new precedent for substitution was set by using what some people called "Coltrane changes" or "*Giant Steps* changes."

These substitutions often reach the point where they can be considered *reharmonizations*. A reharmonization (or "reharm") is a comprehensive overhaul of the changes in a tune. Substitution is a tool used to reharmonize a tune (although there's often a fine line between a reharmonization and a lot of substitutions). Whereas Coltrane wrote a lot of original tunes based on standard changes saturated with substitutions (including those listed above), he was also famous for playing reharmonized standards. On these, he retained the original melody to the standard and thoroughly altered its harmony. *Out Of This World*, *My Favorite Things* and *But Not For Me* are among the well known tunes he recorded in this style.

This chapter will begin with some of the substitutions that people began using once those discussed in the last book became more common. Then we will move on to "Coltrane changes."

Take your time learning this tune, as it uses every mode of the jazz melodic minor scale at least once. For soloing especially, make sure you have each mode under control as you play.



## THE MELODIC MINERS

Mixolydian  $\flat 6$       Lydian Dominant      Locrian  $\sharp 2$   
 F7      B $\flat$ 7      Gmin7 $\flat 5$

$\text{♩} = 138$

Altered      Locrian  $\sharp 2$       Mixolydian  $\flat 6$   
 C7alt      Fmin7 $\flat 5$       B $\flat$ 7alt.

Melodic Minor      Dorian  $\flat 2$   
 E $\flat$ min/maj7      E $\flat$ min7

Lydian Dominant      Lydian Augmented  
 A $\flat$ 7      D $\flat$ Maj7 $\sharp 5$

Lydian Dominant      Altered      Melodic Minor  
 B $\flat$ 7 $\flat 5$       B $\flat$ 7alt.      E $\flat$ min/Maj7