

# CONTENTS



<b>Introduction</b>	4
Historical Perspective	5
Chord Symbols, Intervals, Triads and Seventh Chords	6
How to Play with the Tracks	8
Comping	8
A Word about Right-Hand Lines	9
 <b>Section 1: Two-Note Left-Hand Jazz Voicings</b>	
Tool 1: Standard Blues	10
<i>Basically Blues</i>	10
Tool 2: ii-V-I Blues	12
<i>Bebop Blues</i>	12
Tool 3: Minor Blues	14
<i>Trane's Blues</i>	14
 <b>Section 2: Three-Note Left-Hand Jazz Voicings</b>	
Tool 4: Standard Blues	16
<i>Basically Blues 2</i>	16
Tool 5: ii-V-I Blues	18
<i>Bebop Blues 2 (with <math>\flat 5</math> and <math>\flat 9</math> voicings)</i>	18
Tool 6: Minor Blues	20
<i>Trane's Blues 2 (with <math>\sharp 5</math> and <math>\sharp 9</math> voicings)</i>	20
Tool 7: Chord Substitutions	22
<i>Parker's Blues</i>	22



## Section 3: Chord-Scale Patterns, Right Hand

Tool 8: ii-V-I Blues . . . . . 24

*Bebop Blues 3* . . . . . 24

Tool 9: Minor Blues . . . . . 26

*Trane's Blues 3* . . . . . 26

Tool 10: 3rds and 7ths—The Hippest Notes . . . . . 28

*Parker's Blues 2* . . . . . 28

## Section 4: Three-Note Voicings, Standard Tune Forms

Tool 11: Rock Vamp 1 with Blues Scale . . . . . 30

*Something for Herbie* . . . . . 30

Tool 12: Rock Vamp 2 with Dorian Scale . . . . . 32

*Minor Groove* . . . . . 32

Tool 13: Latin Two-Chord Vamp with Blues Scale . . . . . 34

*Havana* . . . . . 34

Tool 14: ii-V-I Cycle . . . . . 36

*Make Your Move* . . . . . 36

Tool 15: Minor ii-V-I Cycle . . . . . 38

*Minor Steps* . . . . . 38

Tool 16: ii-V Cycle with Bossa Nova Feel . . . . . 40

*Barra da Tijuca* . . . . . 40

Tool 17: Review . . . . . 42

*Fall Foliage* . . . . . 42

**Bonus Track, Solo Transcriptions** . . . . . 44

**Scale Compendium, Discography** . . . . . 47

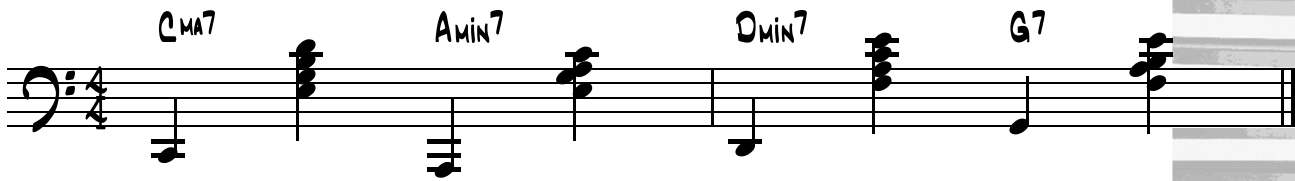
**About the Author** . . . . . 48



## Historical Perspective

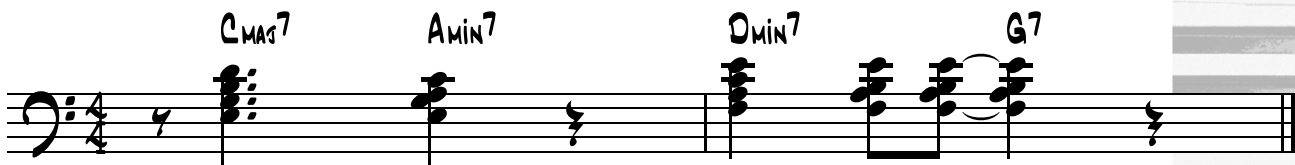
In the early days of jazz, the pianist was an orchestra unto him(her)self. The melody, harmony and rhythm of the tune were all contained in the two busy hands of the performer. In the 1920s and 1930s, players like James P. Johnson, Fats Waller and the boogie-

woogie pianists like Albert Ammons and Meade Lux Lewis amazed crowds with their abilities to keep an awesome groove, invent swinging melodies and drive a band all by themselves. This type of playing was often called *stride* piano, as the left hand strode between bass notes and chords.



The great Art Tatum (1910–1956) made solo jazz piano playing a musical and technical feat equal to that of the great 19th-century improvisers of classical music, like Sergei Rachmaninoff and Franz Liszt. But by the time the 1940s rolled around, the quick tempos and changing roles of the bass player and drummer in a jazz group required the pianist to play in a different way. Through pianists such as Bud Powell (1924–1966) and later, Red Garland (1923–1984) and Bill Evans (1929–1980), a different approach evolved, which is the foundation of all contemporary jazz piano styles.

- Pianists left the bass notes out, to be played by the bassist in a style that became known as the *walking bass* (quarter notes that outlined the harmonies of the tune).
- The chords were simplified to voicings of three or four notes, which were rhythmically comped. Pianists selected only the notes in the chord that would show the harmonic movement as simply as possible, freeing themselves to focus on their more intricate bebop lines in the right hand.



## SECTION 1



## Two-Note Left-Hand Jazz Voicings

## TOOL 1 : Standard Blues

PLAY 6 TIMES

## BASICALLY BLUES



Track 2

MEDIUM SWING

Sheet music for "Basically Blues" in 4/4 time, Medium Swing. The key signature has two flats (Bb and Eb). The music is divided into four systems, each with a measure number in a box (1, 4, 7, 10).

**System 1 (Measures 1-3):**

- Measure 1: Treble clef has a quarter note G4 with a 5th fingering and a 8b7 chord symbol. Bass clef has a half note Eb3 and a half note G2 with a 3rd and 7th fingering, and a m7 chord symbol.
- Measure 2: Treble clef has a quarter note F4 with a 2nd fingering, a quarter note E4 with a 1st fingering, and a quarter note D4. Bass clef has a half note Eb3 and a half note G2 with a 7th and 3rd fingering, and a b7 chord symbol.
- Measure 3: Treble clef has a quarter note G4 with a 4th fingering, a quarter note F4 with a 3rd fingering, and a quarter note E4. Bass clef has a half note Eb3 and a half note G2, and a b7 chord symbol.

**System 2 (Measures 4-6):**

- Measure 4: Treble clef has a quarter note G4 with a 5th fingering, a quarter note F4 with a 4th fingering, a quarter note E4 with a 3rd fingering, and a quarter note D4. Bass clef has a half note Eb3 and a half note G2, and a b7 chord symbol.
- Measure 5: Treble clef has a quarter note G4 with a 5th fingering, a quarter note F4 with a 2nd fingering, and a quarter note E4 with a 1st fingering. Bass clef has a half note Eb3 and a half note G2, and a b7 chord symbol.
- Measure 6: Treble clef has a quarter note G4 with a 5th fingering, a quarter note F4 with a 2nd fingering, and a quarter note E4 with a 1st fingering. Bass clef has a half note Eb3 and a half note G2, and a b7 chord symbol.

**System 3 (Measures 7-9):**

- Measure 7: Treble clef has a quarter note G4 with a 5th fingering, a quarter note F4 with a 4th fingering, and a quarter note E4 with a 3rd fingering. Bass clef has a half note Eb3 and a half note G2, and a b7 chord symbol.
- Measure 8: Treble clef has a quarter note G4 with a 5th fingering, a quarter note F4 with a 4th fingering, and a quarter note E4 with a 3rd fingering. Bass clef has a half note Eb3 and a half note G2, and a b7 chord symbol.
- Measure 9: Treble clef has a quarter note G4 with a 5th fingering, a quarter note F4 with a 4th fingering, and a quarter note E4 with a 3rd fingering. Bass clef has a half note Eb3 and a half note G2, and a b7 chord symbol.

**System 4 (Measures 10-12):**

- Measure 10: Treble clef has a quarter note G4 with a 5th fingering, a quarter note F4 with a 4th fingering, and a quarter note E4 with a 3rd fingering. Bass clef has a half note Eb3 and a half note G2, and a b7 chord symbol.
- Measure 11: Treble clef has a quarter note G4 with a 5th fingering, a quarter note F4 with a 4th fingering, and a quarter note E4 with a 3rd fingering. Bass clef has a half note Eb3 and a half note G2, and a b7 chord symbol.
- Measure 12: Treble clef has a quarter note G4 with a 5th fingering, a quarter note F4 with a 4th fingering, and a quarter note E4 with a 3rd fingering. Bass clef has a half note Eb3 and a half note G2, and a b7 chord symbol.