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AEBERSOLD PLAY-A-LONGS by ANDY LAVERNE

These other Aebersold publications are GREAT for musicians wanting to dig deeper into jazz improvisation.



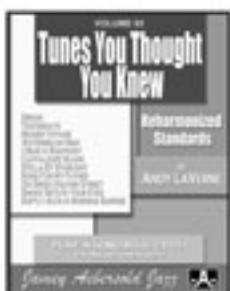
VOLUME 75

Countdown To Giant Steps

BOOK/2-CDs

Finally, there is a "steps" method of learning not only *Giant Steps* and *Countdown*, but also how to substitute those elusive chord changes for "standard" chord changes in well-known standards. Second CD breaks down the *Giant Steps* cycle into simple segments at comfortable tempos. Also includes several well-known standards with *Giant Steps* harmony substituted for the traditional harmony!

Includes: *Countdown*, *Giant Steps*, *Satellite*, *26-2*, *Body And Soul*, *Exotica*, *Central Park West*, *Fifth House*, *Night Has A Thousand Eyes*, *Step By Step*, *But Not For Me*, Plus a second CD of 17 "primer" tracks!



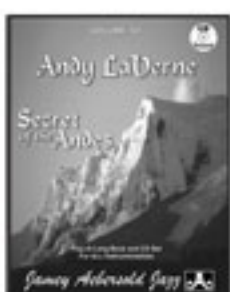
VOLUME 85

Tunes You Thought You Knew

BOOK/CD

The new millennium suggests a need for revamping great standards of the 20th century. Highly respected pianist, composer, and author Andy LaVerne has designed a set for such a purpose. Showcased are the musical and playable re-harmonizations in a way musicians will find entertaining and enlightening. Some are tastefully subtle while others are surprisingly bold. Take these techniques and re-harmonize your own tunes!

Includes: *Cantaloupe Island*, *Dream*, *I Hear A Rhapsody*, *Maiden Voyage*, *On Green Dolphin Street*, *Smoke Gets In Your Eyes*, *Watermelon Man*, *Yesterdays*, *Softly As In A Morning Sunrise*, *Song For My Father*, *Stella By Starlight*



VOLUME 101

Secret of the Andes

BOOK/CD

Andy LaVerne has quickly emerged on the scene as a leading jazz pianist and composer. His chord substitution style has been widely admired and carefully studied. This set offers a unique sampling of LaVerne originals for you to learn and enjoy.

Includes: *Subject To Change*, *Gone Forever*, *Bilbao*, *Anticipation*, *A Loan To Gather*, *Secret Of The Andes*, *Process Of Illumination*, *Shania*, *Good Luck With Your Music*, *Portrait Of Dorian Mode*, *Walking On The Moon*, *There's No There There*

Introduction & Usage Suggestions

The seeds for *Chords in Motion* were planted back in the late 1960's. That's when I first heard McCoy Tyner comping behind John Coltrane on *A Love Supreme*. I was fascinated by the way McCoy was moving chordal structures while Coltrane was soloing. I knew they were playing on one chord for a long time, but didn't quite understand how McCoy kept those chords in motion. I came to discover that he was using voicings built in fourths, also known as quartal voicings. Quartal chords contained the keys that unlocked the concept for *Chords in Motion*. Fourth voicings built on a prevailing mode, moving diatonically, defining a harmony, sounded open and mysterious. The foundation for McCoy's innovations came from the famous Bill Evans "So What" chords on the classic Miles Davis recording *Kind of Blue*.



An interesting historical footnote is that as a youth, McCoy lived next door to Bud and Richie Powell in Philadelphia, and spent a lot of time at the Powell house. Richie Powell was already exploring chords built in fourths as demonstrated by some of his comping behind Clifford Brown. This undoubtedly resonated with McCoy and later blossomed in his playing with John Coltrane. Quartal chords proved to be a perfect fit for Coltrane's pentatonic scale derived lines. The two share intervallic characteristics of fourths, fifths and seconds. Stretched out, a major pentatonic scale is a series of fourths or fifths.

My study of McCoy's quartal chords led me to explore other types of moving chords, such as quintal, drop two, dominant7b9 and diminished, major and minor triads, and structures moving in varying intervals. Those along with quartal chords are contained in *Chords in Motion*. Pianists are required to play in any key; therefore, each category is presented in all 12 keys. At the conclusion of *Chords in Motion* are sample tunes illustrating some of the devices as they might be used in actual playing situations.

As I mentioned in my previous Aebersold Jazz publication, *QuickChords*, pianists spend about 80% of their time comping in an ensemble. Given that amount of time comping, an equal portion of practice time should be devoted to the study of comping devices. *Chords in Motion* can assist jazz pianists (as well as other instrumentalists) in expanding their comping vocabulary, skills, techniques, abilities, confidence, and chops!

If you're just starting out, focus on one area at a time, for instance, one of the D minor 7th quartal patterns. Get it under your fingers then apply it to a tune like "So What" or some other tune you like to play. More experienced players can cherry-pick through *Chords in Motion*. When you find a sound you like, move it through several keys. Take entire examples or fragments and insert them into tunes. The Comping Choruses in Part Six at the end of the book can give you some ideas about how to adapt these examples to various harmonic rhythms. You can also use *Chords in Motion* as a reference by looking up a particular chord in motion, and plugging it into a tune you're playing. Combining the various types of moving chords can provide variety and interest, in both your comping and soloing. Most of the materials are first presented in C, or an equally easy tonality. You can start there, and then move into some other familiar and comfortable keys with few accidentals (F, G, Bb), then gradually work in more challenging keys. It's all here at your disposal. Before long, your armamentarium of moving chords will increase substantially, and you'll be putting your *Chords in Motion*! Make sure to consult the Applications Appendix at the end of the book to unleash the full potential of many of the structures presented in *Chords in Motion*. During this process, tap into your imagination and creativity by incorporating variations and pursuing tangential ideas sparked by *Chords in Motion*.

The various *Chords in Motion* configurations found in this book are an amalgamation of my years of studying and playing in a wide variety of settings from the big bands of Woody Herman, Mel Lewis, Bill Watrous, and others, to more intimate groups lead by Stan Getz, Miroslav Vitous, Gerry Mulligan, Lee Konitz, Dizzy Gillespie, Sonny Stitt, Chet Baker, Dave Liebman, John Abercrombie, Benny Golson, Elvin Jones, as well as my own groups with wonderfully creative, inspiring, and inventive musicians, including Jerry Bergonzi, Frank Tiberi, Joe Lovano, Jimmy Greene, Tim Hagans, Rick Margitza, Mike Brecker, Randy Brecker, Dave Samuels, Eddie Gomez, Billy Drewes, George Mraz, Al Foster, Billy Hart, Mike Richmond, Steve LaSpina, Gary Versace, John Patitucci, Harvie S, Bob Sheppard, Shelly Manne, Gary Campbell, Conrad Herwig, Greg Herbert, Roy Hargrove, Claudio Roditi, Jeff Brillinger, Anthony Pinciotti, Larry Schneider, Dave Weckl, Adam Nussbaum, Jay Anderson, Billy Drummond, to name just a few! All these opportunities helped shape my comping concepts. Many of the patterns presented herein are things that I actually play when the time is right. The theory and historical background behind the concepts will be briefly addressed at the start of each part. As my musical mentor and teacher Bill Evans did with me when I was lucky enough to study with him, I'm leaving some things unsaid, so that you may have the joy of discovery by connecting the dots on your own.

Andy LaVerne

February, 2013

2. Minor 7: Five-Note, Quartal-Based

C-7

Musical notation for the C-7 chord progression. The key signature has two flats (Bb and Eb). The progression consists of six measures. The first four measures are in a 4/4 time signature, and the last two are in a 2/4 time signature. The notation shows a five-note, quartal-based structure in both the treble and bass staves. A first finger fingering (1) is indicated for the final chord.

C#-7

Musical notation for the C#-7 chord progression. The key signature has three sharps (F#, C#, G#). The progression consists of six measures. The first four measures are in a 4/4 time signature, and the last two are in a 2/4 time signature. The notation shows a five-note, quartal-based structure in both the treble and bass staves. A first finger fingering (1) is indicated for the final chord.

D-7

Musical notation for the D-7 chord progression. The key signature has two sharps (F# and C#). The progression consists of six measures. The first four measures are in a 4/4 time signature, and the last two are in a 2/4 time signature. The notation shows a five-note, quartal-based structure in both the treble and bass staves. A first finger fingering (1) is indicated for the final chord.

Eb-7

Musical notation for the Eb-7 chord progression. The key signature has three flats (Bb, Eb, and Ab). The progression consists of six measures. The first four measures are in a 4/4 time signature, and the last two are in a 2/4 time signature. The notation shows a five-note, quartal-based structure in both the treble and bass staves. A first finger fingering (1) is indicated for the final chord.

E-7

Musical notation for the E-7 chord progression. The key signature has three sharps (F#, C#, and G#). The progression consists of six measures. The first four measures are in a 4/4 time signature, and the last two are in a 2/4 time signature. The notation shows a five-note, quartal-based structure in both the treble and bass staves. A first finger fingering (1) is indicated for the final chord.

F-7

Musical notation for the F-7 chord progression. The key signature has two flats (Bb and Eb). The progression consists of six measures. The first four measures are in a 4/4 time signature, and the last two are in a 2/4 time signature. The notation shows a five-note, quartal-based structure in both the treble and bass staves. A first finger fingering (1) is indicated for the final chord.

11. Minor 11: Six-Note, Quartal-Based

(1) Left-Hand Quartals & Right-Hand Root Position Major Triads, Whole Steps, Parallel Motion

The image displays 24 individual chord diagrams for Minor 11 chords, arranged in a 3x4 grid. Each diagram shows the right hand in root position major triads and the left hand in quartal voicings. The chords are: C₋₁₁, C[♯]₋₁₁, D₋₁₁, E_{b-11}, E₋₁₁, F₋₁₁, F[♯]₋₁₁, G₋₁₁, A_{b-11}, A₋₁₁, B_{b-11}, B₋₁₁. Below this grid are two rows of continuous chord progressions. The first row shows a sequence of six chords: C₋₁₁, D₋₁₁, E₋₁₁, F[♯]₋₁₁, G[♯]₋₁₁, B_{b-11}. The second row shows a sequence of six chords: C[♯]₋₁₁, E_{b-11}, F₋₁₁, G₋₁₁, A₋₁₁, B₋₁₁. A large, faint watermark is visible in the center of the page.

23. Dominant 7b9 & Diminished 7: Left-Hand Structures

Three-Note Structures

C7b9 Eb7b9 Gb7b9 A7b9 C#o Eo Go Bbo

A musical staff in bass clef showing the left-hand structures for the first set of chords. The notes are: C7b9 (F, Bb, Eb), Eb7b9 (Ab, Db, Gb), Gb7b9 (Bb, Fb, Cb), A7b9 (G, Bb, Eb), C#o (B, Ab, Gb), Eo (D, C, B), Go (F, Eb, D), and Bbo (Ab, G, F).

D7b9 E7b9 G7b9 Bb7b9 Do Fo Abo Bo

A musical staff in bass clef showing the left-hand structures for the second set of chords. The notes are: D7b9 (Cb, Fb, Bb), E7b9 (Db, Ab, Gb), G7b9 (Fb, Cb, Bb), Bb7b9 (Ab, Db, Gb), Do (B, Ab, Gb), Fo (E, D, C), Abo (G, F, Eb), and Bo (F, Eb, D).

D7b9 F7b9 Ab7b9 B7b9 Ebo Gbo Ao Co

A musical staff in bass clef showing the left-hand structures for the third set of chords. The notes are: D7b9 (Cb, Fb, Bb), F7b9 (Eb, Ab, Gb), Ab7b9 (Gb, Cb, Bb), B7b9 (Ab, Db, Gb), Ebo (D, C, B), Gbo (F, Eb, D), Ao (E, D, C), and Co (B, Ab, Gb).

Four-Note Structures

C7b9 Eb7b9 Gb7b9 A7b9 C#o Eo Go Bbo

A/Bb C/Db Eb/E Gb/G A/Bb Gb/G Eb/E C/Db

A musical staff in bass clef showing the left-hand structures for the first set of chords with four notes. The notes are: C7b9 (F, Bb, Eb, C), Eb7b9 (Ab, Db, Gb, Eb), Gb7b9 (Bb, Fb, Cb, Gb), A7b9 (G, Bb, Eb, A), C#o (B, Ab, Gb, F), Eo (D, C, B, A), Go (F, Eb, D, C), and Bbo (Ab, G, F, Eb).

D7b9 E7b9 G7b9 Bb7b9 Do Fo Abo Bo

Bb/B Db/D E/F G/Ab Bb/B Ab/G E/F Db/D

A musical staff in bass clef showing the left-hand structures for the second set of chords with four notes. The notes are: D7b9 (Cb, Fb, Bb, D), E7b9 (Db, Ab, Gb, E), G7b9 (Fb, Cb, Bb, G), Bb7b9 (Ab, Db, Gb, Bb), Do (B, Ab, Gb, F), Fo (E, D, C, B), Abo (G, F, Eb, Ab), and Bo (F, Eb, D, C).

D7b9 F7b9 Ab7b9 B7b9 Ebo Gbo Ao Co

B/C D/Eb F/Gb Ab/A B/C Ab/A F/Gb D/Eb

A musical staff in bass clef showing the left-hand structures for the third set of chords with four notes. The notes are: D7b9 (Cb, Fb, Bb, D), F7b9 (Eb, Ab, Gb, F), Ab7b9 (Gb, Cb, Bb, Ab), B7b9 (Ab, Db, Gb, B), Ebo (D, C, B, A), Gbo (F, Eb, D, C), Ao (E, D, C, B), and Co (B, Ab, Gb, F).

45. Chromatic Motion

Right-Hand Root Position Major Triads, Left-Hand Single Notes, Contrary Motion

$A\flat/D\flat$ G/D $G\flat/E\flat$ F/E E/F $E\flat/G\flat$ D/G $D\flat/A\flat$ C/A $B/B\flat$ $B\flat/B$ A/C

A/C $B\flat/B$ $B/B\flat$ C/A $D\flat/A\flat$ D/G $E\flat/G\flat$ E/F F/E $G\flat/E\flat$ G/D $A\flat/D\flat$

Right-Hand 2nd Inversion Major Triads, Left-Hand Single Notes, Parallel Motion

$A/B\flat$ $B\flat/B$ B/C $C/D\flat$ $D\flat/D$ $D/E\flat$ $E\flat/E$ E/F $F/G\flat$ $F\sharp/G$ $G/A\flat$ $A\flat/A$

$A\flat/A$ $G/A\flat$ $F\sharp/G$ $F/G\flat$ E/F $E\flat/E\sharp$ $D/E\flat$ $D\flat/D$ $C/D\flat$ B/C $B\flat/B$ $A/B\flat$

Five-Note Diminished Structure With Right-Hand 2nd Inversion Minor Triads (1)

$A-$ $B\flat-$ $B-$ $C-$ $C\sharp-$ $D-$ $E\flat-$ $E-$ $F-$ $F\sharp-$ $G-$ $A\flat-$

$A\flat-$ $G-$ $F\sharp-$ $F-$ $E-$ $E\flat-$ $D-$ $C\sharp-$ $C-$ $B-$ $B\flat-$ $A-$