



JAZZ PIANO SCHOOL

Learning Freedom

Lesson 22

Jazz Lesson 22

Technique

1. Jazz Exercise for Chord Scale Approach #1

- a. In addition to practicing half-step approaches, here are some exercises that will combine different chord scale approaches into one lick. Practice these exercises in all 12 keys. (see figure 22.1)

Figure 22.1



2. Jazz Exercise for Chord Scale Approach #2 (See figure 22.2)

Figure 22.2



3. Jazz Exercise for Major6th Bebop Scale to Dominant Bebop Scale #1 (see figure 22.3)

Figure 22.3



4. *Jazz Exercise for Major6th Bebop Scale to Dominant Bebop Scale #2 (see figure 22.4)*

Figure 22.4



Harmony & Theory

1. *Approach Notes –Chord Scale Approach above and below*

- a. Chord scale approaches are different from half-step approaches because a chord scale approach is always diatonic to whatever chord you’re playing.

The half steps approach note for any given note will never change. For example, if you approach the note F from a half step below, the approach note will always be E. If you approach the note F from a half step above, the approach note will note will always be F#. Chord Scale approach notes can change depending upon how you have analyzed a chord in a specific chord progression. In the following progression from “Autumn Leaves” the C-7 chord is analyzed as a vi-7 chord. The corresponding chord scale to this chord can either be C Aeolian or C Dorian depending on your analysis. (See figure 22.5)

Figure 22.5



To approach a note using the chord scale approach, you approach the target note from the closest chord scale note. You can approach the target note from above or below. First, you need to know which chord scale goes with each chord. For a C-7 chord in a 2-5

progression, the corresponding chord scale is C Dorian. When trying to find the chord scale note above any chord tone in C-7, you will refer to the notes in C Dorian. (See figure 22.6)

Figure 22.6



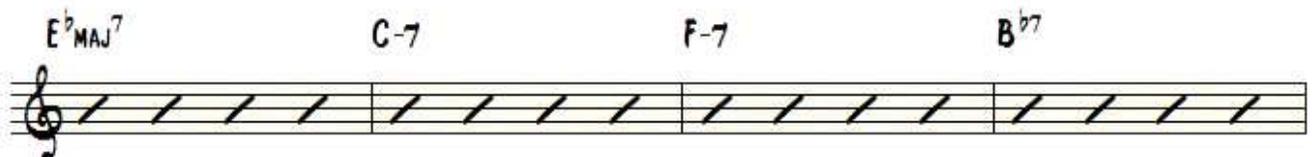
The chord tones for C-7 are C, Eb, G and Bb. First we'll find the chord scale notes that are *above* each of these chord tones. The chord scale note above C is D. The chord scale note above Eb is F. The CSA (chord scale above) G is A. And the chord scale above Bb is C. (see figure 22.7).

Figure 22.7



In a I – IV-II-V progression in the key of Eb another C-7 chord pops up as we saw earlier. The chords for this progression are Ebmaj7, C-7, F-7, and Bb7. (see figure 22.8)

Figure 22.8



The C-7 chord is now analyzed as vi-7 whose corresponding chord scale is the Aeolian scale. Below is the C Aeolian scale. (See figure 22.9)

Figure 22.9



The difference between the Aeolian and Dorian mode is the flat 6 degree of the chord scale. This means that the approach note leading in to the 5th of a C-7 chord when it is functioning as a vi-7 will change. C, Eb, G and Bb remain the same. The chord scale approach notes from above are now D (going to C), F (going to Eb), Ab (going into G), and C (going to D). (See figure 22.10)

Figure 22.10



Chord scales are important to figuring out chord scale approaches. After a couple of practice sessions, you'll have this down!

2. Dominant and Major 6th bebop scale connection.

- a.** Connecting dominant bebop and major 6th bebop scales over a chord progression can add some great vocabulary to your solos. The process can be difficult, but once mastered you'll have extremely fluid lines.
- b.** A V-I progression is extremely common in music. The unstable tritone interval in the middle of a V7 chord, allows for a natural resolution to the I chord. When playing a dominant bebop scale, specific notes need to resolve in order to land on a chord tone of the I6 chord. We're going to learn all the possible resolutions of a V7 – I6 chord using the dominant and major 6th bebop scales. The chord progression we will be using is one measure of G7 and one measure of C6.

We'll use the same chords: G7 to C6. This time we'll start on the note B, which is the 3rd of G7. If we play the dom. 7th bebop scale using eighth notes from B, we'll end on G. The closest chord tone of C6 above G is the note A. Remember, the chord tones of the C6 chord are C, E, G, A. (see figure 22.14)

Figure 22.14



So how do we get to the note A? We'll use the half step below approach to connect G and A, which is the note G#. (See figure 22.15)

Figure 22.15



From A, you can use the major6th bebop scale however you want beginning on A.

The process of connecting these two bebop scales is a little different when starting on the 5th of the dominant bebop scale. When starting on D, (the fifth of G7), we land on the note B on beat 4. The closest chord tone from the C6 chord above B is C so we do not have any options that allow us to use the half step below approach since B and C are a half step apart. In this case, we'll resolve to C by using either the *half step above* or *whole step above* approach. (See figure 22.16)

Figure 22.16



Your two options would be to approach C from the 5th of G7 which is the note G, or the 7th of G7 which is the note B. The latter of these two options would resolve in repeating the same note, which isn't ideal so we'll use the whole step above approach instead (D to C). (See figure 22.17)

Figure 22.17



Vocab & Repertoire

1. Solo Piano Series - Part 6 Bass Lines & Textures Continued

a. Textures

1. *Two handed Fills* – Two-handed fills are a wonderful texture that are often used by pianists such as Benny Green and Oscar Peterson. When you play a two-handed fill, your LH will copy what your RH does. Keep two handed fills to around 4-5 notes, or even less when you're first starting out. (see figure 22.18)

3. *Register* – Changing the register of a melody is an easy way to create texture. Each register has its own sound. Try playing melodies in the highest register and in the low register using bass notes. You can also try switching registers back and forth between both hands. Be creative! (see figure 22.20)

Figure 22.20



4. *Changing tempo* – When playing solo piano, you can change tempos whenever you want. You have freedom from having to play a unwavering tempo while playing solo piano. You can speed up or slow down a song as drastically as you want. Changing tempos can get a reaction from your audience. If you feel inspired to change tempos you should try it!

5. *Key Modulation* – Similar to tempo changes, you can also change keys. A change of key can alter the mood of a piece, and create excitement. Just like registers, each key has its own feeling and mood. Listen to Keith Jarrett and Brad Mehldau if you need some great examples of players that utilize key modulations. (See below)

The image displays two musical exercises for key modulation, each consisting of two systems of staves. The first system is in B-flat major, and the second is in C major. Each system includes a treble and bass staff with chord symbols and melodic lines.

Exercise 1 (B-flat Major):

- Chord progression: B^b , C-7, F⁷, B^b MAJ⁷
- Chord progression: E^b MAJ⁷, A-7b5, D⁷, G-MAJ⁷

Exercise 2 (C Major):

- Chord progression: D-7, G⁷, CMJ⁷, FMJ⁷
- Chord progression: B-7b5, E⁷, A-MAJ⁷

b. **Bass Lines** - In this bass line lesson we're going to fill beat 2 and 3 of a measure. As in the previous lesson, we're going to either use an octave or 5th above or below the root.

i. **Beat 1 Root** (See figure 22.21)

Figure 22.21



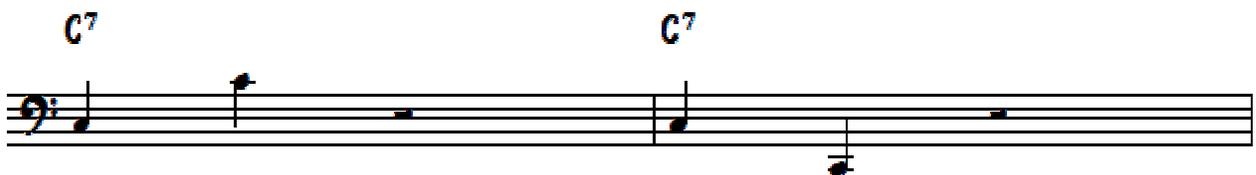
ii. **Beat 2 Fifth (up or down)** (see figure 22.22)

Figure 22.22



Root (up or down) (see figure 22.23)

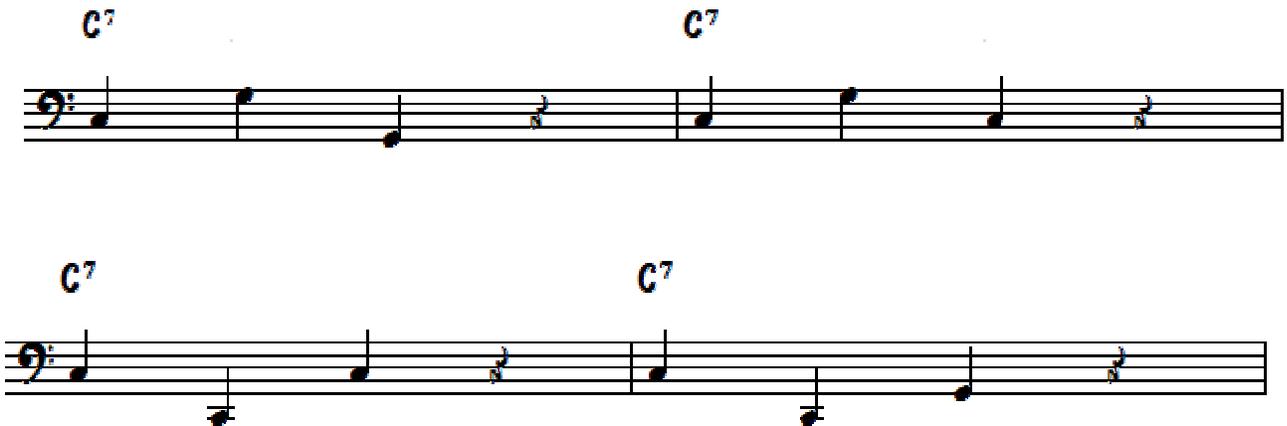
Figure 22.23



iii. **Beat 3 Fifth (up or down an octave) Root, (up or down)**

Over a C7 chord we would play C on beat 1, then play the fifth or root an octave above or below the note on beat 1 or beat 2. Once we land on either the fifth or the octave, we'll either play another 5th or root in either direction on beat 3. (See figure 22.24)

Figure 22.24



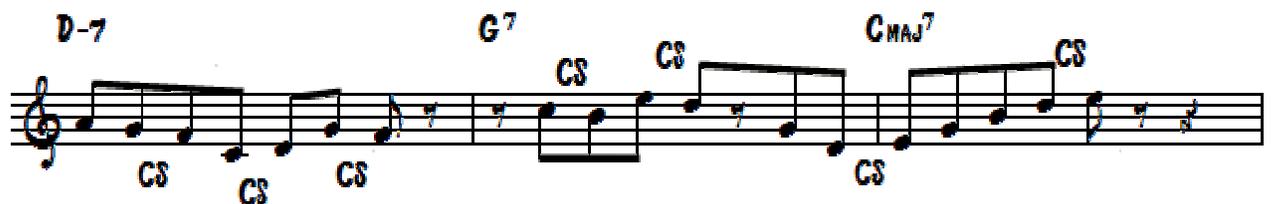
2. Intermediate Improvisation Series Part 6– The Chord Scale Approach, Connecting Bebop Scales

- a. **Using Chord Scale Approach to solo**—Practicing chord scale approaches will help you recognize all of your chord tones faster. Understanding chord scale approaches will also help you have a better grasp on music theory, and make you a more confident improviser.

Chord scale approaches can be placed throughout your solo. First we'll learn how to use chord scale approaches on upbeats. Later on, we'll learn how to start and end a line on a downbeat using a chord scale approach. While improvising with chord scale approaches you won't hear much of a difference in the sound of your lines because the approach notes are diatonic to the key. This varies from half step approaches where the approach note is not always diatonic to the key.

Here are a few examples of chord scale approaches over a 2-5-1. (See figure 22.25)

Figure 22.25



b. Connecting Bebop Scales– Connecting bebop scales over chord progressions can be tricky. As we connect bebop scales while improvising, the resolution into the next scale is what we need to focus on. Without a correct resolution, we won't be able to continue playing the next bebop scale.

The connection between two bebop scales can come after a long or short phrase. Be as creative as possible when connecting two scales. Take a look at these examples over a 5-1 progression. (See figure 22.26-22.28)

Long Phrase Connection

Figure 22.26



Medium Phrase Connection

Figure 22.27



Short Phrase Connection

Figure 22.28



1. Autumn Leaves Application

a. *Harmony and Theory (See Improv)*

b. *Vocab*

i. Solo Piano Series - Part 6 Bass Lines & Textures Continued

1. Textures

a. *Two handed Fills*

Figure 22.29

Figure 22.29 shows a musical exercise with two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The exercise consists of four measures. Above the staves, the chords are labeled: C-7, F7, BbMAJ7, and EbMAJ7. In the first measure, the bass line has a whole note chord C-7. In the second measure, the bass line has a descending eighth-note line: Bb, Ab, Gb, F, Eb, D, C. In the third measure, the bass line has a whole note chord BbMAJ7. In the fourth measure, the bass line has an ascending eighth-note line: C, D, Eb, F, G, Ab, Bb. The treble staff contains a melodic line in each measure, primarily consisting of quarter and eighth notes.

b. *Space*

Figure 22.30

Figure 22.30 shows a musical exercise with two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The exercise consists of four measures. Above the staves, the chords are labeled: C-7, F7, BbMAJ7, and EbMAJ7. In the first measure, the bass line has a whole note chord C-7. In the second measure, the bass line has a whole note chord F7. In the third measure, the bass line has a whole note chord BbMAJ7. In the fourth measure, the bass line has a whole note chord EbMAJ7. The treble staff contains a melodic line in each measure, primarily consisting of quarter and eighth notes.

c. Register

Figure 22.31

The musical notation for Figure 22.31 consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The melody is written in quarter notes: Bb, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B. A slur is placed over the notes C, D, E, F, G, A, B. Chords are indicated above the treble staff: C-7 (under C), F7 (under F), and Bb MAJ7 (under B). The lower staff is in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The bass line is written in quarter notes: Bb, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B. Chords are indicated below the bass staff: Bb (under Bb), C (under C), and Bb (under B).

d. Changing tempo

e. Key Modulation

Figure 22.32

The image displays two musical exercises for key modulation, each consisting of a treble and bass staff with handwritten notes and chord symbols.

Exercise 1 (Top): This exercise is in B-flat major. The treble staff contains a melodic line with a slur over the first four measures. The bass staff contains a harmonic line with a slur over the first four measures. The chord symbols are: $B\flat$, G-7, F⁷, and $B\flat$ MAJ⁷ in the treble; and $E\flat$ MAJ⁷, A-7b5, D⁷, and G-MAJ⁷ in the bass.

Exercise 2 (Bottom): This exercise is in C major. The treble staff contains a melodic line with a slur over the first four measures. The bass staff contains a harmonic line with a slur over the first four measures. The chord symbols are: D-7, G⁷, CMAJ⁷, and FMAJ⁷ in the treble; and B-7b5, E⁷, and A-MAJ⁷ in the bass.

2. Bass Lines

Figure 22.33

Figure 22.33 shows two rows of bass lines in the bass clef. The first row contains four measures with chords: C-7, F7, B^bMAJ⁷, and E^bMAJ⁷. The second row contains four measures with chords: A-7^b5, D⁷, G-MAJ⁷, and G-MAJ⁷. Each chord is accompanied by a bass line consisting of quarter and eighth notes.

ii. Improvisation

1. **Chord Scale Approaches** – Chord scale approaches can be placed anywhere in a phrase. Make sure the chord scale approaches occur on an upbeat and lead into a chord tone on a down beat. Take a look at the following example that uses chord scale approaches over the changes to “Autumn Leaves”. (see figure 22.34)

Figure 22.34

Figure 22.34 shows a musical phrase in treble clef. The chords are C-7, F7, B^bMAJ⁷, and E^bMAJ⁷. The phrase includes chromatic lines and is annotated with 'CS' (Chord Scale) above and below the notes.

2. Bebop Scale

- a. **Connecting dominant to major** - To find places where you can connect a dominant bebop scale to a major 6th bebop scale you need to analyze a song and find the V7 – I6 progressions. You’ll probably see V7-Imaj7 chords more often than I6 chords. In these situations, you can reharmonize the 7th chords in order to use a maj6 chord instead. This is completely up to you and the sound you want to create. In the following excerpt from a solo

over the changes of “Autumn Leaves” I connect an F dominant bebop scale to a Bbmaj6 bebop scale in the second and third measures. I have also changed all of the IMaj7 chords to Maj6th chords. (See figure 22.35)

Figure 22.35

