

Jazz Piano Basics

by Matt Harris

Table Of Contents

	CD TRACKS (slow - fast)	PAGE
Introduction		1
Section I - Identifying 3rd's And 7th's		3
Section II - II-V-I Voicings		7
Section III - Chord Voicings		16
Section IV - Chord Progressions		26
Section V - Standard Chord Progressions		38
Satin Doll - Easy Version	Tracks 1-2	38
Satin Doll	Tracks 1-2	40
Autumn Leaves - Easy Version	Tracks 3-4	42
Autumn Leaves	Tracks 3-4	44
Blue Bossa - Easy Version	Tracks 5-6	46
Blue Bossa	Tracks 5-6	47
There Will Never Be Another You - Easy Version	Tracks 7-8	48
There Will Never Be Another You	Tracks 7-8	50
Take The "A" Train - Easy Version	Tracks 9-10	52
Take The "A" Train	Tracks 9-10	54
All The Things You Are - Easy Version	Tracks 11-12	56
All The Things You Are	Tracks 11-12	58
Watch What Happens - Easy Version	Tracks 13-14	60
Watch What Happens	Tracks 13-14	62
Stella By Starlight - Easy Version	Tracks 15-16	64
Stella By Starlight	Tracks 15-16	66
About the Author		68

Introduction

Twenty five years of playing jazz piano and fifteen years of teaching have helped me to devise this easy, understandable, and fun method for teaching beginning jazz piano voicings.

This book will lay the groundwork for strong voicings and voice leading by focusing primarily on II-V-I progressions - the most common chord progression in jazz. The melodies from Section 5 are composed over chord progressions from standard tunes including *Satin Doll*, *Autumn Leaves*, *Blue Bossa*, *There Will Never Be Another You*, *Take The "A" Train*, *All The Things You Are*, *Watch What Happens*, and *Stella By Starlight*.

The CD accompanying this book contains a slow and fast version of all the tunes with bass and drum accompaniment. The CD should make practicing fun and exciting while incorporating sophisticated voicings into a real-time musical situation. Drum loops used with permission from Paul Carman's CD *Metranome, Volume 1* - straight ahead swing 4/4 (www.paulcarman-music.com).

How To Use This Book

Section 1 explains how to identify the correct notes (chord tones) of Major 7th, Dominant 7th, Minor 7th, Minor 7th (b5) chords beginning with 3rd's and 7th's (also called *guide tones*).

Section 2 explains how to spell (identify the chord tones) in II-V-I progression beginning with 3rd's and 7th's and ending with 4-note altered voicings.

Section 3 offers a dictionary of notated chord voicings in every key, beginning with 2-note voicings and ending with 4-note altered chord voicings in major and minor keys (closed position).

Section 4 shows six different progressions with which to practice chord voicings in all keys. Remember to choose voicings that require minimal movement of individual notes, thus constituting good voice leading. Use the blank bass clef staff to write in voicings if needed. You can practice all six progressions with a metranome beginning at ♩=60 to as fast as possible.

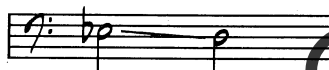
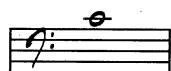
Section 5 presents easy and a more challenging versions of the chord progressions to eight standard tunes. A blank bass clef staff is provided so you can copy in voicings if needed, once again, striving for economy of hand movement between chords. The CD with bass and drums accompaniment offers slower and faster versions of the tunes for practice purposes.

Register To Play 3rd's And 7th's To Support Chords Or Melodies

The most important element of sophisticated jazz piano voicings is the recognition and inversion of the 3rd and 7th scale degrees (*guide tones*) of the chord. This voicing is sometimes called the “shell voicing”.

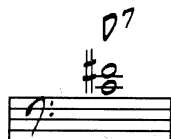
For maximum clarity, proper hand placement is essential when playing the 3rd's and 7th's of any chord.

The 3rd or 7th should be at or below middle C, but not lower than E \flat or D below middle C.

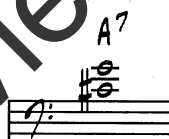


Examples:

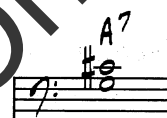
1. High Register:



O.K.

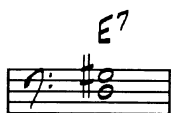


Too High! (Both notes are above middle C)



Perfect

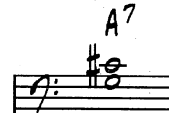
2. Low Register:



O.K.



Too Low! (The C# is below D)



Good

Practice all of the exercises in Sections 4 and 5 four ways:

1. Left hand playing root, right hand playing voicing.
2. Right hand playing voicing, no left hand
3. Left hand playing voicing, no root.
4. Left hand playing voicing, no root, with melody or improvisation in right hand.

Practice the exercises in Section 4 with a metronome starting at $\text{♩} = 60$ or slower. Add difficulty by gradually increasing the tempo.

The 3rd and 7th shell voicings may also be practiced with any of the six chord progressions provided in Section 4.

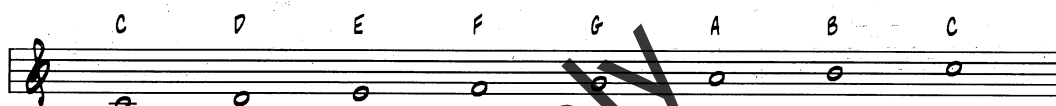
Section I - Identifying 3rd's And 7th's

Major 7 Chord

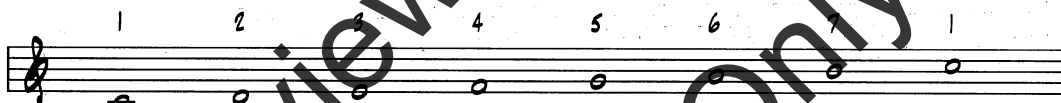
Chord Type: CMA7

Common Chord Symbols: CMA7, CΔ7, CM7, CMAJ7

Start with a C Major scale.



Simply assign a number to each note starting with 1, the first note being the *root*. In this case the root is C.



The 3rd of a CMA7 chord is the note E.

The 7th of a CMA7 chord is B.

Another name for this scale is C Ionian.

Section I - Identifying 3rd's And 7th's

Dominant 7th Chord

Chord Type: C7

Common Chord Symbol: **C⁷**

Take the same C Major scale (page 2), except this time flat the 7th, lowering it a half-step.



Assign the same numbers as before, but notice that the 7th is now Bb, not B.



Notice that this scale is an F Major scale that starts on C.

The 3rd of a C7 chord is E.

The 7th of a C7 chord is Bb.

Another name for this scale is C Mixolydian.

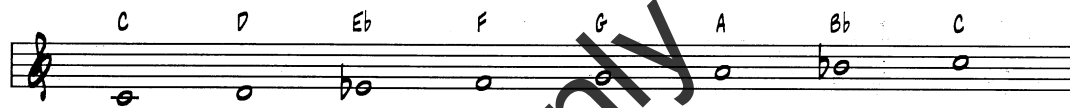
Section I - Identifying 3rd's And 7th's

Minor 7 Chord

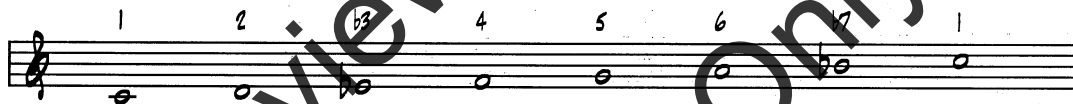
Chord Type: Cm7

Common Chord Symbols: Cm7, Cmin7, Cm7, C-7

Using the same C Major scale (page 2), flat the 3rd and 7th by taking each down a half-step.



Assign the same numbers as before, but notice that the 3rd is now Eb, not E, and the 7th is now Bb, not B.



Notice that this scale is a Bb Major scale that starts on C.

The 3rd of a Cm7 chord is Eb.

The 7th of a Cm7 chord is Bb.

Another name for this scale is C Dorian.

Section I - Identifying 3rd's And 7th's

Minor 7th ($\flat 5$) Chord

Chord Type: $\text{CM}7(\flat 5)$.

Common Chord Symbols: $\text{CM}7(\flat 5)$, $\text{C}\flat 7$

Using the same C Major scale (page 2), flat the 3rd, 5th, 6th, and 7th, lowering each a half-step.



Assign the same numbers as before, but notice that the 3rd is now Eb, not E \flat and the 7th is now B \flat , not B \flat . In addition, the 5th is now G \flat , not G \flat .



Notice that this scale is an ascending Eb melodic minor scale that starts on the note C.

The 3rd of a $\text{CM}7(\flat 5)$ chord is Eb.

The $\flat 5$ th of a $\text{CM}7(\flat 5)$ chord is G \flat .

The 7th of a $\text{CM}7(\flat 5)$ chord is B \flat .

Another name for this scale is C Locrian#2 (sharp 2).

Section II - II-V-I Voicings

2-Note Voicings (3rd's And 7th's)

You've probably noticed a recurring hand position when playing the various 3rd and 7th shell voicings. Once you arrive at the voicing for the minor 7th chord, one finger goes down a half step followed by the other finger going down a half step for each change of chord. The finger which moves first depends on the inversion* of the 3rd and 7th.



Getting used to the feel of the hand position and finger movement is important, but it is equally important to *hear* the resolution of the 7th to the 3rd.

The ability to hear good chord voicings and proper voice leading is a vital skill for novice jazz pianists as they build a strong foundation for negotiating more complex chords later. I strongly encourage that both teachers and students learn to sing arpeggios of the different chord qualities - major, dominant, minor, etc. in all of their inversions. It is also extremely important to be able to sing the 3rd's and 7th's of chords in a progression, concentrating on the resolution of the 7th's to the 3rd's. You may use "la" or any other syllable to sing pitches. Students may elect to use solfege syllables if they're comfortable doing so.

Exercise A:

Play II-V-I progressions in Sections 4 and 5 with the roots in the left hand, 2-note chords in the right hand.

Exercise B:

Play the melodies in Section 5 with the right hand, and 2-note voicings (shell voicings) in the left hand.

***Inversion:** the inversion of a chord or an interval indicates which note is on the bottom and which one is on the top. For instance, transposing a pitch up or down an octave creates an inversion, changing the sound of the chord.

Section II - II-V-I Voicings

3-Note Diatonic Voicings

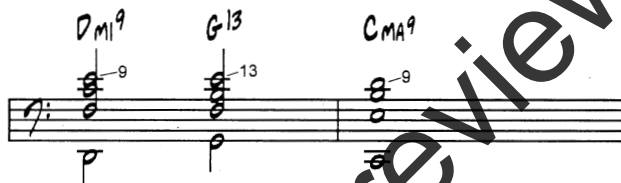
3-note voicings begin with the 3rd and 7th, and depending on the inversion, you add either the 5th or the 9th on top of the existing 3rd and 7th of the minor chord.

Here's How It Works:

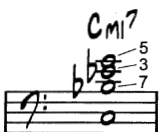
When the 7th is the top note of your shell voicing for the minor 7th chord, add the 9th of the chord above it.



The 9th of the minor chord becomes the 13th on the dominant 7th chord, which resolves to the 9th of the major 7th chord.



When the 3rd is the top note of your shell voicing for the minor 7th chord, add the 5th of the chord above it.



The 5th of the minor chord becomes the 9th of the dominant 7th chord, which resolves to the 5th of the major 7th chord.



You should notice minimal movement of individual voices between chords when voiced properly. This constitutes good *voice leading*.

Exercise A:

Play II-V-I progressions in Sections 4 and 5 with the roots in the left hand, 3-note chord in the right hand.

Exercise B:

Play the melodies in Section 5 with the right hand, and 3-note voicings in the left hand.

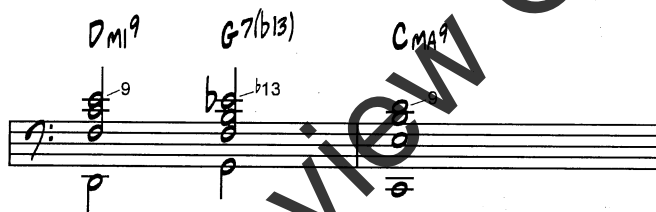
Section II - II-V-I Voicings

3-Note Voicings With Alterations

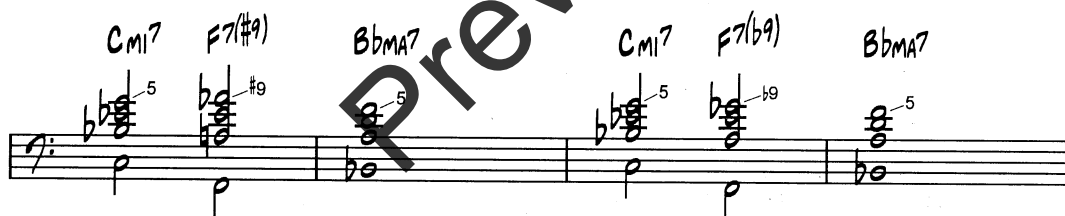
“Altered” voicings will use the same notes for the minor chord and major chord in a II-V-I but the dominant 7th chord may have the alteration of $\sharp 9$, $\flat 9$ or $\sharp 5$ ($\flat 13$).

Here's How It Works:

When the minor chord has the 9th on top, you can lower the top note of the dominant chord a half step making it $\flat 13$ or $\sharp 5$. Again, you will hear the smooth shift in color as the 9th moves to the 13th and then down another half step in the major 7th chord to the 9th.



When the minor chord has the 5th on top, you may have the option of making the 9th on the following dominant 7th chord either $\sharp 9$ or $\flat 9$. You will hear the difference in color immediately. See which alteration of the 9th you like best. Both sound great!



The melody of a song will help dictate which alteration to use. Avoid using half steps adjacent to the top note of a voicing and the melody.

Exercise A:

Play II-V-I progressions in Sections 4 and 5 with the roots in the left hand, altered 3-note chords in the right hand.

Exercise B:

Play the melodies in Section 5 with the right hand, and 3-note altered voicings in the left hand.

Section II - II-V-I Voicings

3-Note Minor Voicings

A II-V-I chord progression in a minor key normally has a $\flat 5$ in the minor chord, a $\flat 9$ or $\sharp 9$ in the dominant chord, and of course a minor 7th chord as the "I" chord.

Here's How It Works:

The minor 7($\flat 5$) chord must have these 3 notes: $\flat 3$, $\flat 7$, $\flat 5$. The chord can be in any inversion as long as the 3rd and 7th are in a good register. The easiest way to voice the dominant chord is to keep all the notes the same except the 7th of the $M7(\flat 5)$ chord, which resolves down a half step. You will notice that the $\flat 5$ now becomes the $\flat 9$ of the dominant chord. All 3 notes of the dominant chord (3 , $\flat 7$, $\flat 9$) will need to resolve to the minor "I" chord. The 7th resolve to the $\flat 3$. The 3rd resolves to the $\flat 7$, and the $\flat 9$ resolves to the 5th of the minor I chord.



The other option is to use a $\sharp 9$ on the dominant chord. In this example, everything from the above voicing stays the same except the $\flat 5$ of the first minor chord will go up a step to the $\sharp 9$ of the dominant chord. This may resolve to the 5th of the minor I chord.



Exercise A:

Play II-V-I (minor) progressions in Sections 4 and 5 with the roots in the left hand, 3-note chords in the right hand. Also practice the 3-note voicings in the left hand without the roots.

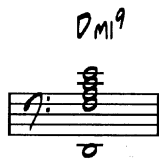
Section II - II-V-I Voicings

4-Note Diatonic Voicings

Here's How It Works:

Start with a 3-note voicing and add another note inside the voicing instead of on top.

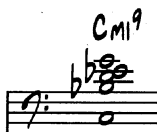
When the m7th voicing has the 9th on top, add the 5th of the chord between the 3rd and the 5th



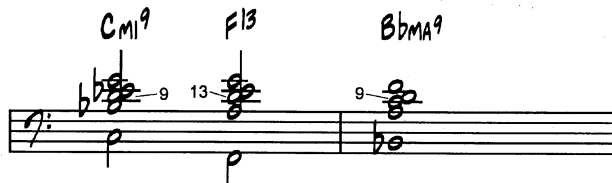
The 5th of the minor chord will become the 9th of the dominant 7th chord and will resolve to the 5th of the MA7th chord.



When the m7th voicing has the 5th on top, add the 9th right below the 3rd.



The 9th of the minor chord will become the 13th of the dominant chord, which will resolve to the 9th of the major 7th chord.



Exercise A:

Play II-V-I progressions in Sections 4 and 5 with the roots in the left hand, 4-note chords in the right hand.

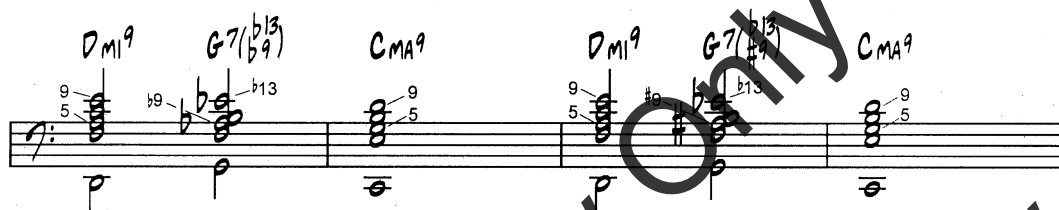
Exercise B:

Play the melodies in Section 5 with the right hand, and 4-note diatonic voicings in the left hand.

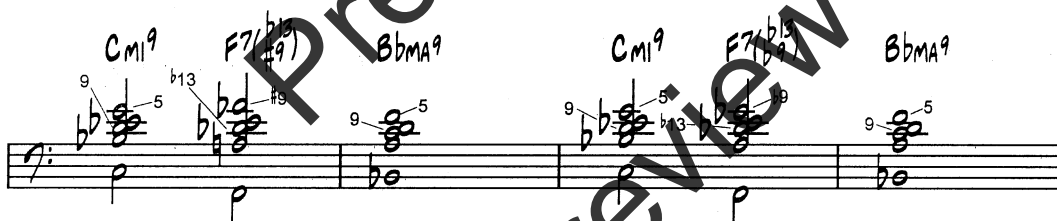
Section II - II-V-I Voicings

4-Note Voicings With $\flat 9$, $\sharp 9$, Or $\flat 13$ Alterations On Dominant 7th Chords

When the II chord of the II-V-I progression has the 9th on top, the 5th of the subsequent dominant chord may be raised a half step, creating the $\flat 13$ th. The 9th will usually be lowered or raised a half step as well, creating the $\flat 9$ or $\sharp 9$ in addition to the 13th.



When the II chord of the II-V-I progression has the 5th on top, the subsequent dominant chord is inverted, placing the 9th on top. The 9th may be lowered or raised a half step creating a $\flat 9$ or $\sharp 9$ respectively. The 5th of the same chord will usually be lowered as well, creating a $\flat 13$ to add to the $\flat 9$ or $\sharp 9$.



Exercise A:

Play II-V-I progressions in Sections 4 and 5 with the roots in the left hand, altered 4-note chords in the right hand.

Exercise B:

Play the melodies in Section 5 with the right hand, and 4-note altered voicings in the left hand.

Section II - II-V-I Voicings

Two Important Rules When Deciding To Use Natural 9 And 13, And Altered 9th's And \flat 13th's.

When the root of a dominant chord resolves anywhere other than a V to I, use the \flat 9 and/or \flat 13.

Watch What Happens: the F7 chord in measure 3 resolves to an Fmi7 chord in measure 5. Therefore, the F7 chord should have a \flat 9, \sharp 11 and a \flat 13.

There Will Never Be Another You: the D \flat 7 chord in measure 10 resolves to E \flat MA7 in measure 11. Therefore, the D \flat 7 chord should have a \flat 9, \sharp 11 and a \flat 13.

When the root of a dominant 7th chord resolves V to I, use any combination of \flat 9, \sharp 9, \sharp 11, \flat 13, regardless of the quality of the chord to which it resolves.

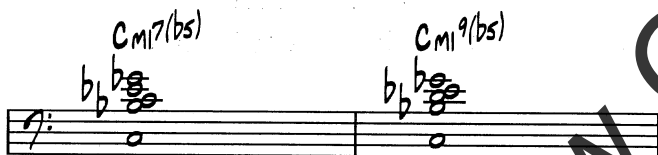
Satin Doll: the C7 chord in measure 18 resolves to an FMA7 chord in measure 19. Therefore, the C7 chord may have a \flat 9, \sharp 9, \sharp 11 or \flat 13 present.

Blue Bossa: the G7 chord in measure 6 resolves to a CMi7 chord in measure 7. Therefore, the G7 chord may have \flat 9, \sharp 9, \sharp 11, or \flat 13 present.

Section II - II-V-I Voicings

4-Note Minor Voicings With $\flat 9$, $\flat 13$ Alterations On Dominant 7th Chords

The 4th note added to the minor 7, $\flat 5$, or 11 chord is either the natural 9th or the root. The 9th is beautiful when resolved to the $\flat 13$ th of the dominant chord. However younger players often find the dissonance of this note unsettling, especially when taken out of context of the II-V. Do not use the 9th if the 3rd is the top of the $M7\flat 5$ voicing as it will create a half step on the top of your voicing.



When the $\flat 5$ is the top note of the II chord, the $\flat 5$ will become the $\flat 9$ of the subsequent dominant chord. Resolve the natural 9 down a half step to the $\flat 13$ th, the 3rd becomes the 7th of the dominant chord and the 7th resolves down a half step to the 3rd of the dominant chord.

The $\flat 9$ of the dominant chord now resolves to the 5th of the minor I chord; the 7th to the $\flat 3$, the $\flat 13$ th to the 9th, and the 3rd to the $\flat 3$.



Section II - II-V-I Voicings

4-Note Minor Voicings With $\flat 9$, $\flat 13$ Alterations On Dominant 7th Chord

If the $\flat 9$ is on top of the II chord, resolve the 9th down a half step to the $\flat 13$ th of the dominant chord, and the 7th down a half step to the 3rd, the $\flat 5$ to become the $\flat 9$, and the 3rd to become the 7th.

The $\flat 13$ of the dominant chord resolves to the 9th of the minor I chord. The 3rd resolves to the $\flat 7$, the $\flat 9$ to the 5th, and the 7th to the $\flat 3$ of the minor I chord.



Exercise A:

Play II-V-I progressions in Sections 4 and 5 with the roots in the left hand, altered minor 4-note chords in the right hand.

Exercise B:

Play the melodies in Section 5 with the right hand, and 4-note voicings in the left hand without the roots.

Section III - Chord Voicings

2-Note

Handwritten musical notation for 2-note chord voicings in 4/4 time, organized into six rows of three measures each. Each measure contains a chord symbol above a staff with two notes. The notes are typically in the right hand (treble clef) and left hand (bass clef).

Row 1:

- Measure 1: Dm17 (Notes: D4, F#4)
- Measure 2: G7 (Notes: G4, B4)
- Measure 3: CMA7 (Notes: C4, E4)
- Measure 4: Cm17 (Notes: C4, Bb4)
- Measure 5: F7 (Notes: F4, Ab4)
- Measure 6: BbMA7 (Notes: Bb4, D5)

Row 2:

- Measure 1: Bbm17 (Notes: Bb4, Ab4)
- Measure 2: Eb7 (Notes: Eb4, G4)
- Measure 3: AbMA7 (Notes: Ab4, Bb4)
- Measure 4: Abm17 (Notes: Ab4, Gb4)
- Measure 5: Db7 (Notes: Db4, F4)
- Measure 6: GbMA7 (Notes: Gb4, Ab4)

Row 3:

- Measure 1: F#m17 (Notes: F#4, E4)
- Measure 2: B7 (Notes: B4, D5)
- Measure 3: EMA7 (Notes: E4, G#4)
- Measure 4: Em17 (Notes: E4, D4)
- Measure 5: A7 (Notes: A4, C#4)
- Measure 6: DMA7 (Notes: D4, F#4)

Row 4:

- Measure 1: Ebm17 (Notes: Eb4, Db4)
- Measure 2: Ab7 (Notes: Ab4, Bb4)
- Measure 3: DbMA7 (Notes: Db4, Eb4)
- Measure 4: C#m17 (Notes: C#4, B4)
- Measure 5: F#7 (Notes: F#4, A4)
- Measure 6: BMA7 (Notes: B4, D#4)

Row 5:

- Measure 1: Bm17 (Notes: B4, A4)
- Measure 2: E7 (Notes: E4, G#4)
- Measure 3: AMA7 (Notes: A4, C#4)
- Measure 4: Am17 (Notes: A4, G4)
- Measure 5: D7 (Notes: D4, F#4)
- Measure 6: GMA7 (Notes: G4, B4)

Row 6:

- Measure 1: Gm17 (Notes: G4, F4)
- Measure 2: C7 (Notes: C4, Eb4)
- Measure 3: FMA7 (Notes: F4, A4)
- Measure 4: Fm17 (Notes: F4, Eb4)
- Measure 5: Bb7 (Notes: Bb4, D4)
- Measure 6: EbMA7 (Notes: Eb4, G4)

3-Note Diatonic

Handwritten musical notation for 3-Note Diatonic chords, organized into six rows. Each row contains six chords, with the chord name written above the staff and the notes written on the staff. The notation is in G major and G minor.

Row 1 (G Major): Dm1⁹, G1³, CMA⁹, Cm1⁷, F⁹, BbmA⁷

Row 2 (G Minor): Bbm1⁷, Eb⁹, AbmA⁷, Abm1⁷, Db⁹, GbmA⁷

Row 3 (G Major): F#m1⁹, B1³, EMA⁹, Em1⁹, A1³, DMA⁹

Row 4 (G Minor): Ebm1⁹, Ab1³, DbmA⁹, C#m1⁹, F#1³, BmA⁹

Row 5 (G Major): Bm1⁷, E⁹, AMA⁷, Am1⁷, D⁹, GMA⁷

Row 6 (G Minor): Gm1⁷, C⁹, FMA⁷, Fm1⁹, Bb1³, EbmA⁹

3-Note Altered: 7(b9) or 7(b13)

Handwritten musical notation for 3-Note Altered chords (7(b9) or 7(b13)) in 4/4 time. The notation is organized into six rows, each containing three measures. Each measure shows a triad on a grand staff (treble and bass clef) with the chord name written above it. The chords are as follows:

- Row 1: Dm11, G7(b13), CMA9, Cm11, F7(b9), BbMA7
- Row 2: Bbm11, Eb7(b9), AbMA7, Abm11, Db7(b9), GbMA7
- Row 3: F#m11, B7(b13), EMA9, Em11, A7(b13), DMA9
- Row 4: Ebm11, Ab7(b13), DbMA9, C#m11, F#7(b13), BMA9
- Row 5: Bm11, E7(b9), AMA7, Am11, D7(b9), GMA7
- Row 6: Gm11, C7(b9), FMA7, Fm11, Bb7(b13), EbMA9

The notation includes a large diagonal watermark reading "Preview Only".

3-Note Altered: 7(#9) or 7(b13)

Handwritten musical notation showing 3-note altered chord voicings (7(#9) or 7(b13)) for various chords, arranged in six rows. Each row contains three measures, each with a chord label above and a 3-note voicing below. The notation is in 7/4 time, with a treble clef and a key signature of one flat (Bb). The chords are written in a mix of uppercase and lowercase letters, with some using a '7' to denote a dominant 7th chord. The voicings are written as three notes on a five-line staff, with a 'p' (piano) dynamic marking below each measure.

Row 1: Dmi7, G7(#9), CMA7, Cmi7, F7(#9), BbMA7

Row 2: Bbmi7, Eb7(#9), AbMA7, Abmi7, Db7(#9), GbMA7

Row 3: F#mi7, B7(#9), EMA7, Emi7, A7(b13), DMA7

Row 4: Ebmi7, Ab7(b13), DbMA7, C#mi7, F#7(b13), BMA7

Row 5: Bmi7, E7(#9), AMA7, Ami7, D7(#9), GMA7

Row 6: Gmi7, C7(#9), FMA7, Fmi7, Bb7(b13), EbMA7

3-Note Minor: M17(b5), 7(b9), M17

Handwritten musical notation for 3-Note Minor chords, organized into six rows. Each row contains five measures, each with a chord symbol and its corresponding 3-note voicing on a grand staff (treble and bass clef). The chords are written in a 7/4 time signature.

Row 1:

- Dm17(b5): Treble clef, notes Bb, G, F; Bass clef, note D.
- G7(b9): Treble clef, notes Bb, Ab, G; Bass clef, note G.
- Cm17: Treble clef, notes Bb, Ab, G; Bass clef, note C.
- Cm17(b5): Treble clef, notes Bb, Ab, G; Bass clef, note C.
- F7(b9): Treble clef, notes Eb, Db, C; Bass clef, note F.
- Bbm17: Treble clef, notes Ab, Gb, F; Bass clef, note Bb.

Row 2:

- Bbm17(b5): Treble clef, notes Ab, Gb, F; Bass clef, note Bb.
- Eb7(b9): Treble clef, notes Gb, Fb, Eb; Bass clef, note Eb.
- Abm17: Treble clef, notes Gb, Fb, Eb; Bass clef, note Ab.
- Abm17(b5): Treble clef, notes Gb, Fb, Eb; Bass clef, note Ab.
- Db7(b9): Treble clef, notes Fb, Eb, Db; Bass clef, note Db.
- Gbm17: Treble clef, notes Fb, Eb, Db; Bass clef, note Gb.

Row 3:

- F#m17(b5): Treble clef, notes E#, D#, C#; Bass clef, note F#.
- B7(b9): Treble clef, notes D#, C#, B; Bass clef, note B.
- Em17: Treble clef, notes D#, C#, B; Bass clef, note E.
- Em17(b5): Treble clef, notes D#, C#, B; Bass clef, note E.
- A7(b9): Treble clef, notes G#, F#, E; Bass clef, note A.
- Dm17: Treble clef, notes G#, F#, E; Bass clef, note D.

Row 4:

- Ebm17(b5): Treble clef, notes Db, Cb, Bb; Bass clef, note Eb.
- Ab7(b9): Treble clef, notes Gb, Fb, Eb; Bass clef, note Ab.
- Dbm17: Treble clef, notes Gb, Fb, Eb; Bass clef, note Db.
- C#m17(b5): Treble clef, notes B#, A#, G#; Bass clef, note C#.
- F#7(b9): Treble clef, notes E#, D#, C#; Bass clef, note F#.
- Bm17: Treble clef, notes E#, D#, C#; Bass clef, note B.

Row 5:

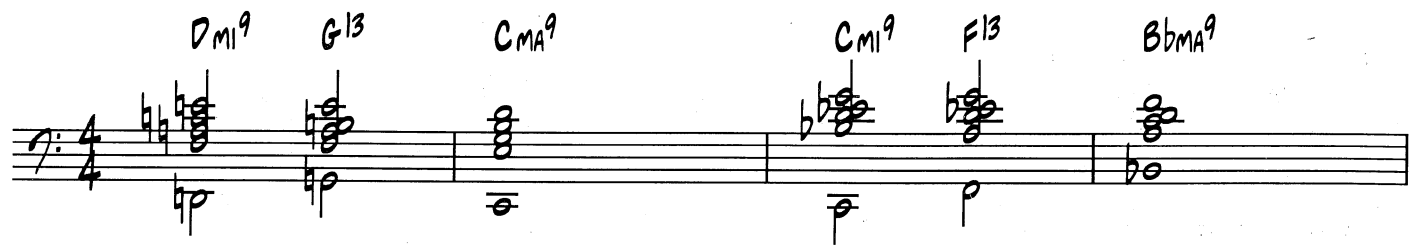
- Bm17(b5): Treble clef, notes A, G, F; Bass clef, note B.
- E7(b9): Treble clef, notes G, F, E; Bass clef, note E.
- Am17: Treble clef, notes G, F, E; Bass clef, note A.
- Am17(b5): Treble clef, notes G, F, E; Bass clef, note A.
- D7(b9): Treble clef, notes C, B, A; Bass clef, note D.
- Gm17: Treble clef, notes C, B, A; Bass clef, note G.

Row 6:

- Gm17(b5): Treble clef, notes F, E, D; Bass clef, note G.
- C7(b9): Treble clef, notes B, Ab, G; Bass clef, note C.
- Fm17: Treble clef, notes B, Ab, G; Bass clef, note F.
- Fm17(b5): Treble clef, notes B, Ab, G; Bass clef, note F.
- Bb7(b9): Treble clef, notes Ab, Gb, F; Bass clef, note Bb.
- Ebm17: Treble clef, notes Ab, Gb, F; Bass clef, note Eb.

4-Note Diatonic: MI⁹, 13, MA⁹

Dm⁹ G¹³ CMA⁹ Cm⁹ F¹³ BbmA⁹



Bbm⁹ Eb¹³ AbmA⁹ Abm⁹ Db¹³ GbmA⁹



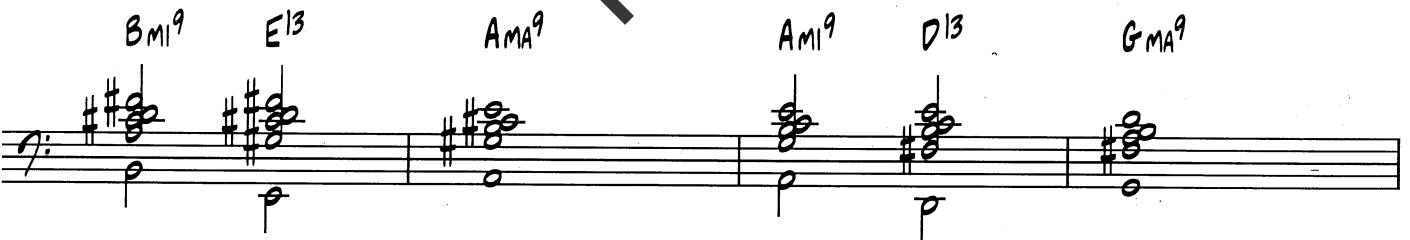
F#m⁹ B¹³ EMA⁹ Em⁹ A¹³ DMA⁹



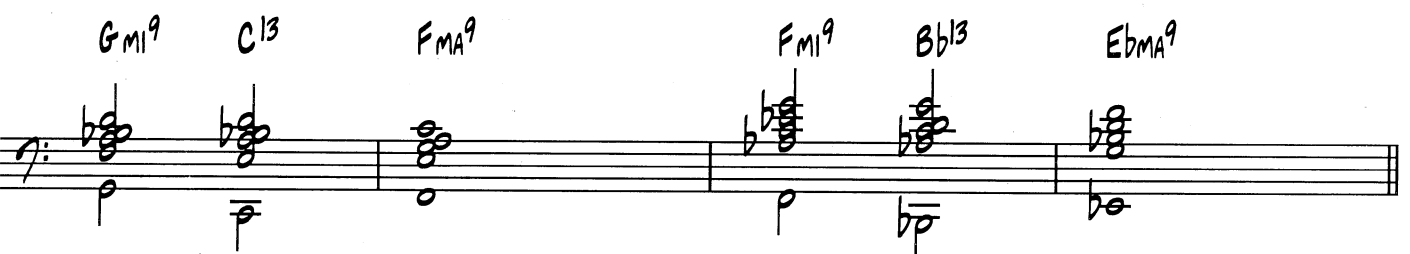
Ebm⁹ Ab¹³ DbmA⁹ C#m⁹ F#¹³ BmA⁹



Bm⁹ E¹³ AMA⁹ Am⁹ D¹³ GMA⁹



Gm⁹ C¹³ FMA⁹ Fm⁹ Bb¹³ EbmA⁹



4-Note Altered: M1⁹, 7(^b9,^b13), MA⁹

Handwritten musical notation for 4-Note Altered chords in 7/4 time. The notation is organized into six rows, each containing six chords. The chords are written as triads on a grand staff (treble and bass clef). The chords are:

- Row 1: Dm1⁹, G7(^b9,^b13), CMA⁹, Cm1⁹, F7(^b9,^b13), BbmA⁹
- Row 2: Bbm1⁹, Eb7(^b9,^b13), AbMA⁹, Abm1⁹, Db7(^b9,^b13), GbmA⁹
- Row 3: F#m1⁹, B7(^b9,^b13), EMA⁹, Em1⁹, A7(^b9,^b13), DMA⁹
- Row 4: Ebm1⁹, Ab7(^b9,^b13), DbMA⁹, C#m1⁹, F#7(^b9,^b13), BMA⁹
- Row 5: Bm1⁹, E7(^b9,^b13), AMA⁹, Am1⁹, D7(^b9,^b13), GMA⁹
- Row 6: Gm1⁹, C7(^b9,^b13), FMA⁹, Fm1⁹, Bb7(^b9,^b13), EbMA⁹

The notation includes a large diagonal watermark reading "Preview Only".

4-Note Altered: M1⁹, 7([#]9,^b13), MA⁹

Handwritten musical notation for 4-Note Altered chords in 7/4 time. The notation is organized into six rows, each containing three measures. Each measure shows a chord voicing on a five-line staff with a 7/4 time signature. The chords are labeled above the staff.

Row 1: Dm1⁹, G7(^b13,[#]9), CMA⁹, Cm1⁹, F7(^b13,[#]9), BbmA⁹

Row 2: Bbm1⁹, Eb7(^b13,[#]9), AbMA⁹, Abm1⁹, Db7(^b13,[#]9), GbmA⁹

Row 3: F#m1⁹, B7(^b13,[#]9), EMA⁹, Em1⁹, A7(^b13,[#]9), DMA⁹

Row 4: Ebm1⁹, Ab7(^b13,[#]9), DbMA⁹, C#m1⁹, F#7(^b13,[#]9), BMA⁹

Row 5: Bm1⁹, E7(^b13,[#]9), AMA⁹, Am1⁹, D7(^b13,[#]9), GMA⁹

Row 6: Gm1⁹, C7(^b13,[#]9), FMA⁹, Fm1⁹, Bb7(^b13,[#]9), EbMA⁹

A large diagonal watermark "Preview Only" is overlaid across the center of the page.

4-Note Minor: M19(b5), 7(b9, b13), M19

Handwritten musical notation for 4-note minor chords, organized into six rows. Each row contains three measures of music, with chords written above the notes. The notation is in 7/4 time, with a key signature of one flat (Bb). The chords are written in a shorthand notation, often including a slash and a superscripted '9' for the 9th.

Row 1: Dm19(b5) G7(b9, b13) Cm19 | Cm19(b5) F7(b9, b13) Bbm19 |

Row 2: Bbm19(b5) Eb7(b9, b13) Abm19 | Abm19(b5) Db7(b9, b13) Gm19 |

Row 3: F#m19(b5) B7(b9, b13) Em19 | Em19(b5) A7(b9, b13) Dm19 |

Row 4: Ebm19(b5) Abm19 Dbm19 | C#m19(b5) F#7(b9, b13) Bm19 |

Row 5: Bm19(b5) E7(b9, b13) Am19 | Am19(b5) D7(b9, b13) Gm19 |

Row 6: Gm19(b5) C7(b9, b13) Fm19 | Fm19(b5) Bb7(b9, b13) Ebm19 |

The notation includes a large diagonal watermark reading "Preview Only".

4-Note Minor: MI9(b5), 7(#9,b13), MI9

Handwritten musical notation for 4-Note Minor chords, organized into six rows. Each row contains three measures of music, with chord symbols written above the notes. The notation is in 4/4 time, with a key signature of one flat (Bb). The chords are as follows:

- Row 1: Dm11⁹(b5) G7^(b13) Cm11⁹ Cbm11⁹(b5) F7^(b13) Bbm11⁹
- Row 2: Bbm11⁹(b5) Eb7^(b13) Abm11⁹ Abm11⁹(b5) Db7^(b13) Gbm11⁹
- Row 3: F#m11⁹(b5) B7^(b13) Em11⁹ Em11⁹(b5) A7^(b13) Dm11⁹
- Row 4: Ebm11⁹(b5) Ab7^(b13) Dbm11⁹ C#m11⁹(b5) F#7^(b13) Bm11⁹
- Row 5: Bm11⁹(b5) E7^(b13) Am11⁹ Am11⁹(b5) D7^(b13) Gm11⁹
- Row 6: Gm11⁹(b5) C7^(b13) Fm11⁹ Fm11⁹(b5) Bb7^(b13) Ebm11⁹

The notation includes a large diagonal watermark reading "Preview Only".

Section IV - Chord Progressions

Cycle Of Fourths

Chord progression for the Cycle Of Fourths:

Staff	Measure 1	Measure 2	Measure 3
1	Dm7	G7	CMA7
2	Gm7	C7	FMA7
3	Cm7	F7	BbMA7
4	Fm7	Bb7	EbMA7
5	Bbm7	Eb7	AbMA7
6	Ebm7	Ab7	DbMA7
7	Abm7	Db7	Gbm7
8	C#m7	F#7	BMA7
9	F#m7	B7	EMA7
10	Bm7	E7	AMA7
11	Em7	A7	DMA7
12	Am7	D7	GMA7

Cycle Of Fifths



A chart showing the Cycle of Fifths for major and minor chords. The chart consists of 12 rows, each representing a key. Each row is divided into three measures, showing the progression of chords. The chords are written in a shorthand notation: Dmi7, G7, CMA7, etc. The progression moves from one key to the key a fifth above (or a fourth below) the previous one. A large diagonal watermark reading 'Preview Only' is overlaid across the center of the chart.

Row	Measure 1	Measure 2	Measure 3
1	Dmi7	G7	CMA7
2	Ami7	D7	GMA7
3	Emi7	A7	DMA7
4	Bmi7	E7	AMA7
5	F#mi7	B7	EMA7
6	C#mi7	F#7	BMA7
7	Abmi7	Db7	GbMA7
8	Ebmi7	Ab7	DbMA7
9	Bbmi7	Eb7	AbMA7
10	Fmi7	Bb7	EbMA7
11	Cmi7	F7	BbMA7
12	Gmi7	C7	FMA7

Down By Whole Steps

Dmi7 G7 CMA7
 Cmi7 F7 BbMA7
 Bbmi7 Eb7 AbMA7
 Abmi7 Db7 GbMA7
 F#mi7 B7 EMA7
 Emi7 A7 DMA7
 Ebmi7 Ab7 BbMA7
 C#mi7 F#7 BMA7
 Bmi7 E7 AMA7
 Ami7 D7 GMA7
 Gmi7 C7 FMA7
 Fmi7 Bb7 EbMA7

Up By Whole Steps

Preview Only

Row	Chord 1	Chord 2	Chord 3
1	Dm7	G7	CMA7
2	Em7	A7	DMA7
3	F#m7	B7	EMA7
4	Abm7	Db7	GbMA7
5	Bbm7	Eb7	AbMA7
6	Cm7	F7	BbMA7
7	Ebm7	Ab7	BbmMA7
8	Fm7	Bb7	EbMA7
9	Gm7	C7	FMA7
10	Am7	D7	GMA7
11	Bm7	E7	AMA7
12	C#m7	F#7	BMA7

Down Chromatically

Preview Only

The exercise consists of 12 staves, each containing three measures of music. The chords are written above the staves and follow a descending chromatic scale of seventh chords. The chords are:

- Staff 1: Dm7, G7, CMA7
- Staff 2: C#m7, F#7, BMA7
- Staff 3: Cm7, F7, BbMA7
- Staff 4: Bm7, E7, AMA7
- Staff 5: Bbm7, Eb7, AbMA7
- Staff 6: Am7, D7, GMA7
- Staff 7: Abm7, Db7, GbMA7
- Staff 8: Gm7, C7, FMA7
- Staff 9: F#m7, B7, EMA7
- Staff 10: Fm7, Bb7, EbMA7
- Staff 11: Em7, A7, DMA7
- Staff 12: Ebm7, Ab7, DbMA7

Up Chromatically

Preview Only

The image displays a series of 12 rows of musical staves, each containing three chords. The chords are arranged in a chromatic sequence, moving up by one semitone in each step. The chords are labeled as follows:

Row	Chord 1	Chord 2	Chord 3
1	D ^m 7	G ⁷	C ^M 7
2	E ^b m7	A ^b 7	D ^b M7
3	E ^m 7	A ⁷	D ^M 7
4	F ^m 7	B ^b 7	E ^b M7
5	F [#] m7	B ⁷	E ^M 7
6	G ^m 7	C ⁷	F ^M 7
7	A ^b m7	D ^b 7	G ^b M7
8	A ^m 7	D ⁷	G ^M 7
9	B ^b m7	E ^b 7	A ^b M7
10	B ^m 7	E ⁷	A ^M 7
11	C ^m 7	F ⁷	B ^b M7
12	C [#] m7	F [#] 7	B ^M 7

Cycle Of Fourths (Minor)

Diagram illustrating the Cycle Of Fourths (Minor) across 12 rows of chords. Each row contains three chords, with the first chord being a minor 7(b9) chord and the subsequent two being dominant 7 chords. The cycle progresses by moving down a fourth (or up a fifth) for each step.

Row	Chord 1 (Minor 7(b9))	Chord 2 (Dominant 7)	Chord 3 (Dominant 7)
1	D ^m 7(b9)	G ⁷	C ^m 7
2	G ^m 7(b9)	C ⁷	F ^m 7
3	C ^m 7(b9)	F ⁷	B ^b m ⁷
4	F ^m 7(b9)	B ^b 7	E ^b m ⁷
5	B ^b m ⁷ (b9)	E ^b 7	A ^b m ⁷
6	E ^b m ⁷ (b9)	A ^b 7	D ^b m ⁷
7	A ^b m ⁷ (b9)	D ^b 7	G ^b m ⁷
8	C [#] m ⁷ (b9)	F [#] 7	B ^m 7
9	F [#] m ⁷ (b9)	B ⁷	E ^m 7
10	B ^m 7(b9)	E ⁷	A ^m 7
11	E ^m 7(b9)	A ⁷	D ^m 7
12	A ^m 7(b9)	D ⁷	G ^m 7

Cycle Of Fifths (Minor)

The image displays a musical score for the Cycle of Fifths (Minor) progression. It consists of 12 rows, each containing three chords. The chords are written in a sequence that moves down a fifth each time. The notation is as follows:

Row	Chord 1	Chord 2	Chord 3
1	D _m 7(b9)	G ⁷	C _m 7
2	A _m 7(b9)	D ⁷	G _m 7
3	E _m 7(b9)	A ⁷	D _m 7
4	B _m 7(b9)	E ⁷	A _m 7
5	F _{sharp} _m 7(b9)	B ⁷	E _m 7
6	C _{sharp} _m 7(b9)	F _{sharp} ⁷	B _m 7
7	A _b _m 7(b9)	D _b ⁷	G _b _m 7
8	E _b _m 7(b9)	A _b ⁷	D _b _m 7
9	B _b _m 7(b9)	E _b ⁷	A _b _m 7
10	F _m 7(b9)	B _b ⁷	E _b _m 7
11	C _m 7(b9)	F ⁷	B _b _m 7
12	G _m 7(b9)	C ⁷	F _m 7

Down By Whole Steps (Minor)

Diagram illustrating the sequence of chords for the "Down By Whole Steps (Minor)" exercise, organized into 12 rows. Each row contains three chords, with the first chord in each row being a minor 7(b9) chord and the subsequent two being dominant 7 chords. The chords are arranged in a descending sequence of whole steps.

Row	Chord 1	Chord 2	Chord 3
1	D ^{mi} 7(b9)	G ⁷	C ^{mi} 7
2	C ^{mi} 7(b9)	F ⁷	B ^b mi ⁷
3	B ^b mi ⁷ (b9)	E ^b 7	A ^b mi ⁷
4	A ^b mi ⁷ (b9)	D ^b 7	G ^b mi ⁷
5	F [#] mi ⁷ (b9)	B ⁷	E ^{mi} 7
6	E ^{mi} 7(b9)	A ⁷	D ^{mi} 7
7	E ^b mi ⁷ (b9)	A ^b 7	D ^b mi ⁷
8	C [#] mi ⁷ (b9)	F [#] 7	B ^{mi} 7
9	B ^{mi} 7(b9)	E ⁷	A ^{mi} 7
10	A ^{mi} 7(b9)	D ⁷	G ^{mi} 7
11	G ^{mi} 7(b9)	C ⁷	F ^{mi} 7
12	F ^{mi} 7(b9)	B ^b 7	E ^b mi ⁷

Up By Whole Steps (Minor)

The following table lists the chords for each row, showing the progression from left to right:

Row	Chord 1	Chord 2	Chord 3
1	D _m 7(b9)	G ⁷	C _m 7
2	E _m 7(b9)	A ⁷	D _m 7
3	F _♯ m ₇ (b9)	B ⁷	E _m 7
4	A _b m ₇ (b9)	D _b ⁷	G _b m ₇
5	B _b m ₇ (b9)	E _b ⁷	A _b m ₇
6	C _m 7(b9)	F ⁷	B _b m ₇
7	E _b m ₇ (b9)	A _b ⁷	D _b m ₇
8	F _m 7(b9)	B _b ⁷	E _b m ₇
9	G _m 7(b9)	C ⁷	F _m 7
10	A _m 7(b9)	D ⁷	G _m 7
11	B _m 7(b9)	E ⁷	A _m 7
12	C _♯ m ₇ (b9)	F _♯ ⁷	B _m 7

Down Chromatically (Minor)

The exercise consists of 12 staves, each containing three measures of music. The chords are written above the staves and descend chromatically by one semitone in each measure. The sequence of chords is as follows:

Staff	Measure 1	Measure 2	Measure 3
1	D _m 7(b9)	G ⁷	C _m 7
2	C [#] _m 7(b9)	F [#] 7	B _m 7
3	C _m 7(b9)	F7	B _b _m 7
4	B _m 7(b9)	E7	A _m 7
5	B _b _m 7(b9)	E _b 7	A _b _m 7
6	A _m 7(b9)	D7	G _m 7
7	A _b _m 7(b9)	D _b 7	G _b _m 7
8	G _m 7(b9)	C7	F _m 7
9	F [#] _m 7(b9)	B7	E _m 7
10	F _m 7(b9)	B _b 7	E _b _m 7
11	E _m 7(b9)	A7	D _m 7
12	E _b _m 7(b9)	A _b 7	D _b _m 7

Up Chromatically (Minor)

Preview Only

Row	Chord 1	Chord 2	Chord 3
1	D _m 7(b9)	G ⁷	C _m 7
2	E _b m7(b9)	A _b 7	D _b m7
3	E _m 7(b9)	A ⁷	D _m 7
4	F _m 7(b9)	B _b 7	E _b m7
5	F _# m7(b9)	B ⁷	E _m 7
6	G _m 7(b9)	C ⁷	F _m 7
7	A _b m7(b9)	D _b 7	G _b m7
8	A _m 7(b9)	D ⁷	G _m 7
9	B _b m7(b9)	E _b 7	A _b m7
10	B _m 7(b9)	E ⁷	A _m 7
11	C _m 7(b9)	F ⁷	B _b m7
12	C _# m7(b9)	F _# 7	B _m 7

Section V - Standard Chord Progressions

Satin Doll

CD Track 1-2

(Easy)

SLOW SWING

The musical score for "Satin Doll" is presented in four systems, each with a key signature change and a time signature change. The chords are: Dm7, G7, Em7, A7, Am7, D7, Abm7, Db7, CMA7, B7, Bb7, A7, Dm7, G7, Em7, A7, Am7, D7, Abm7, Db7, CMA7.

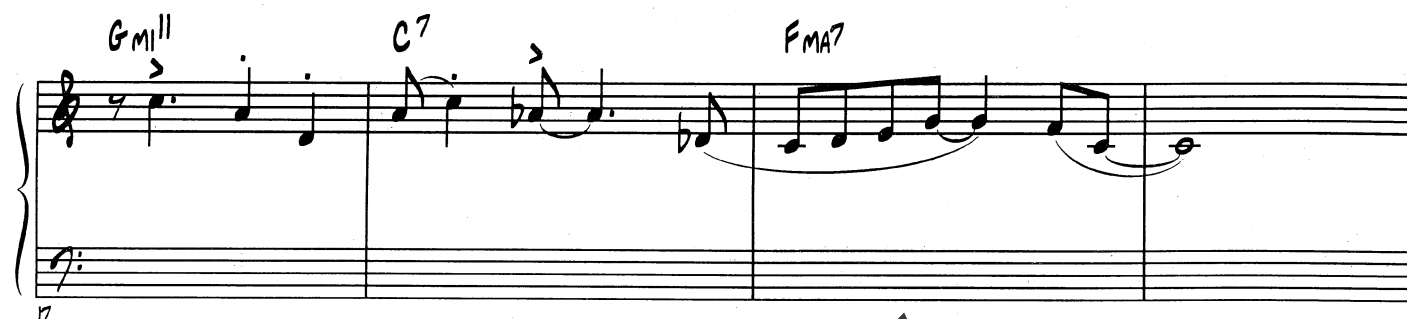
5

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13

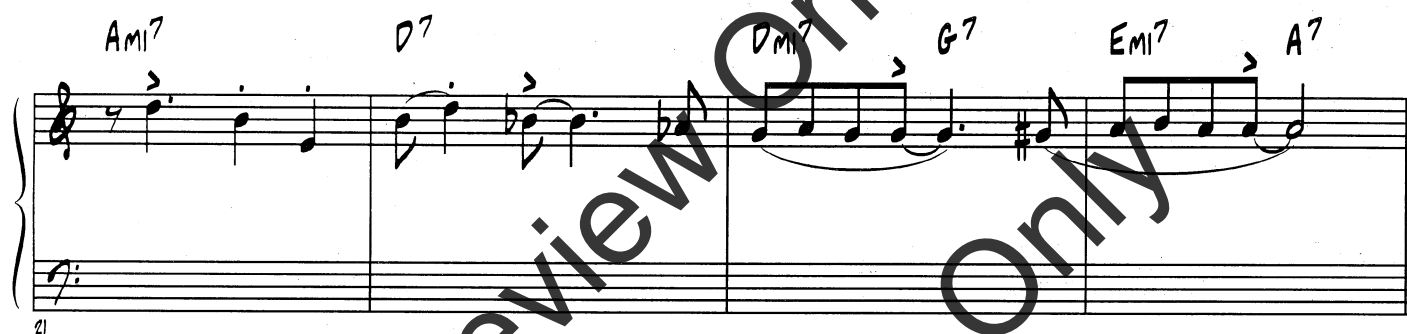
Handwritten chord progression for measures 17-20:

- Measure 17: $Gm11$
- Measure 18: $C7$
- Measure 19: $FMA7$
- Measure 20: $FMA7$




Handwritten chord progression for measures 21-24:

- Measure 21: $Am17$
- Measure 22: $D7$
- Measure 23: $Dm17$
- Measure 24: $G7$
- Measure 25: $Em17$
- Measure 26: $A7$



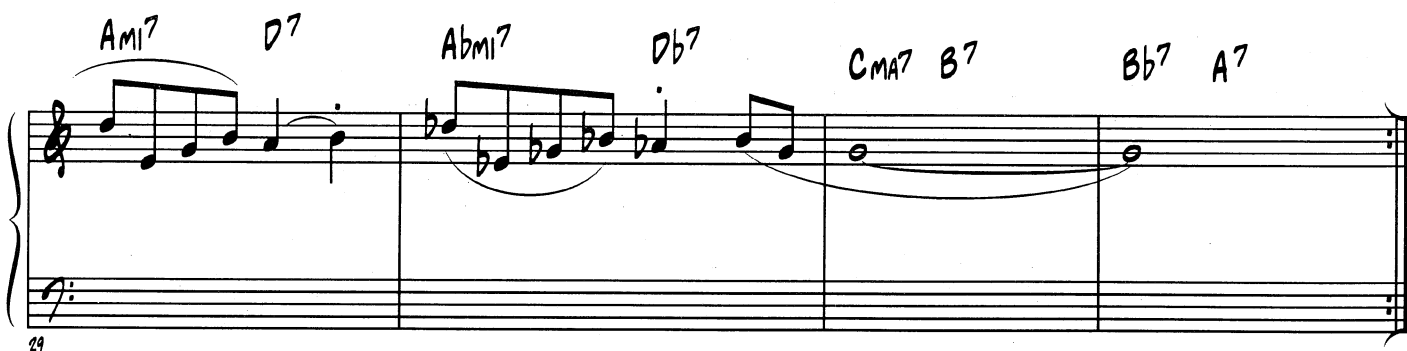
Handwritten chord progression for measures 25-28:

- Measure 25: $Dm17$
- Measure 26: $G7$
- Measure 27: $Em17$
- Measure 28: $A7$



Handwritten chord progression for measures 29-32:

- Measure 29: $Am17$
- Measure 30: $D7$
- Measure 31: $Abm17$
- Measure 32: $Db7$
- Measure 33: $CMA7$
- Measure 34: $B7$
- Measure 35: $Bb7$
- Measure 36: $A7$



Satin Doll

CD Track 1-2

FAST SWING

Chords and measures shown:

- System 1: Dm17, G7, Em17, A7
- System 2: AmA7, D7, Abm17, Db7, CMA7, B7, Bb7, A7
- System 3: Dm17, G7, Em17, A7
- System 4: AmA7, D7, Abm17, Db7, CMA7

13

17

Gm17 C7 Fm17

21

Am17 D7 Dm17 G7 Em17 A7

25

Dm17 G7 Em17 A7

29

Ama7 D7 Abm17 Db7 Cma7

Autumn Leaves

CD Track 3-4

(Easy)

SLOW SWING

Handwritten musical score for "Autumn Leaves" (Easy version). The score is written in 4/4 time, key of B-flat major (two flats). The tempo/style is "SLOW SWING". The score is divided into four systems, each with a grand staff (treble and bass clef). The key signature is B-flat major (two flats). The score includes handwritten chord symbols above the staff: Cmi7, F7, Bbma7, Ebma7, Am7(b9), D7, Bmi7, Cmi7, F7, Bbma7, Ebma7, Am7(b9), D7, Gmi7. The score is marked with a large diagonal watermark "Preview Only".

5

9

13

Am7(b9) D7 Gm7 G+7

17

Cm7 F7 Bbm7 Ebm7

21

Am7(b9) D7 Gm7 C7 Fm7 Bb7

25

Ebm7 D7(#9) Gm7 G7

29

Autumn Leaves

CD Track 3-4

FAST SWING
Cm17
LEGATO

F7 BbmA7 EbmA7

Am17(b9) D7 Cm17 G7

Cm17 F7 BbmA7 EbmA7

Am17(b9) D7 Gm17

13

The musical score is written for piano and right hand in 4/4 time. The key signature has three flats (Bb, Eb, Ab). The score is divided into four systems, each with a piano part on the left and a right-hand part on the right. The first system starts with a 'FAST SWING' tempo marking and a 'LEGATO' instruction. The first four measures of the right hand are marked with chords: Cm17, F7, BbmA7, and EbmA7. The second system starts at measure 5 and includes chords Am17(b9), D7, Cm17, and G7. The third system starts at measure 9 and includes chords Cm17, F7, BbmA7, and EbmA7. The fourth system starts at measure 13 and includes chords Am17(b9), D7, and Gm17. A large 'Preview Only' watermark is diagonally across the center of the page.

Am17(b9) D7 Gm17

17

Cm17 F7 BbmA7 EbmA7

21

Am17(b9) D7 Gm17 C7 Fm17 Bb7

25

EbmA7 D7 Gm1

29

Blue Bossa

CD Track 5-6

(Easy)

SLOW BOSSA

Chord Progression:

- 1. **Cm17** (Measures 1-3)
- 2. **C7** (Measure 4)
- 3. **Fm17** (Measure 5)
- 4. **Dm17(b9)** (Measures 6-8)
- 5. **G7** (Measure 9)
- 6. **Cm17** (Measure 10)
- 7. **Ebm17** (Measures 11-12)
- 8. **Ab7** (Measure 13)
- 9. **Dm17(b9)** (Measures 14-15)
- 10. **G+7** (Measure 16)
- 11. **Cm17** (Measure 17)
- 12. **G+7** (Measures 18-19)

Key Signature: B-flat major / D-flat minor (two flats).

Tempo: SLOW BOSSA

Form: 19 measures, ending with a repeat sign.

Chord Symbols: Cm17, C7, Fm17, Dm17(b9), G7, Cm17, Ebm17, Ab7, Dm17(b9), G+7, Cm17, G+7.

Measure Numbers: 1, 5, 9, 13.

Watermark: Preview Only

Blue Bossa

CD Track 5-6

FAST BOSSA
Cmi7

C7

Fmi7

Ebmi9

First system of musical notation for 'Blue Bossa'. It consists of a grand staff with a treble and bass clef. The key signature has two flats (Bb and Eb). The time signature is 4/4. The melody is written in the treble clef, starting with a half note C4, followed by a quarter note D4, an eighth note E4, a quarter note F4, an eighth note G4, a quarter note A4, an eighth note Bb4, a quarter note C5, an eighth note Bb4, a quarter note A4, an eighth note G4, a quarter note F4, an eighth note E4, a quarter note D4, and a half note C4. The bass line is mostly empty, with a few notes in the first measure.

Dmi7(b9)

G7

Cmi7

Second system of musical notation for 'Blue Bossa'. It continues the melody from the first system. The melody starts with a quarter note D4, an eighth note E4, a quarter note F4, an eighth note G4, a quarter note A4, an eighth note Bb4, a quarter note C5, an eighth note Bb4, a quarter note A4, an eighth note G4, a quarter note F4, an eighth note E4, a quarter note D4, and a half note C4. The bass line has a few notes in the first measure.

Ebmi7

Ab7

Dmi7

Third system of musical notation for 'Blue Bossa'. It continues the melody from the second system. The melody starts with a quarter note D4, an eighth note E4, a quarter note F4, an eighth note G4, a quarter note A4, an eighth note Bb4, a quarter note C5, an eighth note Bb4, a quarter note A4, an eighth note G4, a quarter note F4, an eighth note E4, a quarter note D4, and a half note C4. The bass line has a few notes in the first measure.

Dmi7(b9)

G+7

Cmi7

G+7

Fourth system of musical notation for 'Blue Bossa'. It continues the melody from the third system. The melody starts with a quarter note D4, an eighth note E4, a quarter note F4, an eighth note G4, a quarter note A4, an eighth note Bb4, a quarter note C5, an eighth note Bb4, a quarter note A4, an eighth note G4, a quarter note F4, an eighth note E4, a quarter note D4, and a half note C4. The bass line has a few notes in the first measure.

There Will Never Be Another You

CD Track 7-8

(Easy)

SLOW SWING

EbMA7

Dm7(b9)

G+7

First system of piano notation. The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The music is in a slow swing style. The first staff (treble clef) contains the melody, and the second staff (bass clef) contains the accompaniment. The first measure is marked with EbMA7. The second measure is marked with Dm7(b9). The third measure is marked with G+7.

Cm7

Bbm7

Eb7

Second system of piano notation. The first staff (treble clef) contains the melody, and the second staff (bass clef) contains the accompaniment. The first measure is marked with Cm7. The second measure is marked with Bbm7. The third measure is marked with Eb7.

AbMA7

Db7

EbMA7

Cm7

Third system of piano notation. The first staff (treble clef) contains the melody, and the second staff (bass clef) contains the accompaniment. The first measure is marked with AbMA7. The second measure is marked with Db7. The third measure is marked with EbMA7. The fourth measure is marked with Cm7.

F7(#11)

Fm7

Bb7

Fourth system of piano notation. The first staff (treble clef) contains the melody, and the second staff (bass clef) contains the accompaniment. The first measure is marked with F7(#11). The second measure is marked with Fm7. The third measure is marked with Bb7.

17

EbmA7 Dm7(b9) G+7

21

Cm17 Bbm7 Eb7

25

AbmA7 Db7 EbmA7 F7

29

EbmA7 Ab7 Gm17 C+7 Fm17 Bb7 EbmA7

There Will Never Be Another You

CD Track 7-8

FAST SWING
EbMA7

Dmi7(b9)

G7

First system of musical notation (measures 1-3). The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The music is in a fast swing style. The first measure contains a whole note chord EbMA7. The second measure contains a whole note chord Dmi7(b9). The third measure contains a whole note chord G7. The notation includes a repeat sign at the beginning of the first measure.

Cmi7

Bbmi7

Eb7

Second system of musical notation (measures 4-6). The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The music is in a fast swing style. The first measure contains a whole note chord Cmi7. The second measure contains a whole note chord Bbmi7. The third measure contains a whole note chord Eb7. The notation includes a repeat sign at the beginning of the first measure.

AbMA7

Db7

EbMA7

Cmi7

Third system of musical notation (measures 7-9). The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The music is in a fast swing style. The first measure contains a whole note chord AbMA7. The second measure contains a whole note chord Db7. The third measure contains a whole note chord EbMA7. The fourth measure contains a whole note chord Cmi7. The notation includes a repeat sign at the beginning of the first measure.

F7

Fmi7

Bb7

Fourth system of musical notation (measures 10-12). The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The music is in a fast swing style. The first measure contains a whole note chord F7. The second measure contains a whole note chord Fmi7. The third measure contains a whole note chord Bb7. The notation includes a repeat sign at the beginning of the first measure.

17

$E\flat MA7$ $Dm7(b9)$ $G7$

21

$Cm7$ $B\flat m7$ $E\flat 7$

25

$A\flat MA7$ $D\flat 7$ $E\flat MA7$ $A m7(b9) D7$

29

$E\flat MA7$ $A\flat 13$ $Gm7$ $C7$ $Fm7$ $B\flat 7$ $E\flat 6$

Take The "A" Train

CD Track 9-10

(Easy)

SLOW SWING

CMA7

D7

The first system of musical notation for 'Take The A Train' is in 4/4 time. The right hand (treble clef) plays a melody starting on a whole note C4, followed by quarter notes D4, E4, F#4, G4, A4, B4, C5, and a half note D5. The left hand (bass clef) plays a bass line starting on a whole note C3, followed by quarter notes D3, E3, F#3, G3, A3, B3, C4, and a half note D4. The system is marked with a '1' at the beginning.

The second system of musical notation continues the melody. The right hand plays a half note D5, followed by quarter notes C5, B4, A4, G4, F#4, E4, D4, and a half note C4. The left hand plays a bass line starting on a whole note C3, followed by quarter notes D3, E3, F#3, G3, A3, B3, C4, and a half note D4. The system is marked with a '5' at the beginning.

The third system of musical notation continues the melody. The right hand plays a half note C4, followed by quarter notes D4, E4, F#4, G4, A4, B4, C5, and a half note D5. The left hand plays a bass line starting on a whole note C3, followed by quarter notes D3, E3, F#3, G3, A3, B3, C4, and a half note D4. The system is marked with a '9' at the beginning.

The fourth system of musical notation continues the melody. The right hand plays a half note D5, followed by quarter notes C5, B4, A4, G4, F#4, E4, D4, and a half note C4. The left hand plays a bass line starting on a whole note C3, followed by quarter notes D3, E3, F#3, G3, A3, B3, C4, and a half note D4. The system is marked with a '13' at the beginning.

F^{MA}7

17

D7 D^M7 G7 G7(b9)

21

C^{MA}7 D7

25

D^M7 G7 C^{MA}7 A7 D^M7 G7

29

Take The "A" Train

CD Track 9-10

FAST SWING

The musical score for "Take The A Train" is presented in 4/4 time, marked "FAST SWING". The key signature has one sharp (F#), indicating D major or B minor. The score is divided into four systems, each with a piano (p) part and a chord (ch) part. The piano part is written in treble clef, and the chord part is written in bass clef. The score includes a large "Preview Only" watermark.

System 1: Measures 1-4. Chords: C, D7.

System 2: Measures 5-8. Chords: Dm7, G7, Em7, A7, Dm7, G7.

System 3: Measures 9-12. Chords: C, D7.

System 4: Measures 13-16. Chords: Dm7, G7, C6, Gm7, C7.

F^{MA7}

17

D⁷ D^{M17} G⁷

21

C

25

D^{M17} G⁷ C⁶ A⁷ D^{M17} G⁷

29

All The Things You Are

CD Track 11-12

(Easy)

SLOW SWING

Handwritten chord progression for the first system:

Fm17 Bbm17 Eb7 AbMA7

Handwritten chord progression for the second system:

DbMA7 G7 CMA7

Handwritten chord progression for the third system:

Cm17 Fm17 Eb7 EbMA7

Handwritten chord progression for the fourth system:

AbMA7 Am17(bs) D7 GMA7 BVA -----

Am17 D7 GMA7

17

F#m17(b5) B7 Ema7 C+7

21

Fm17 Bbm17 Eb7 Abma7

25

Dbma7 Gb7 Gm17 B0

29

Bbm17 Eb Abma7 Gm17(b5) C7

33

All The Things You Are

CD Track 11-12

FAST SWING

Handwritten chord progression for the first system:

Fm17 Bbm17 Eb+7 AbMA7

Handwritten chord progression for the second system:

DbmA7 Dm17(bs) G+7 CMA7

Handwritten chord progression for the third system:

Cm17 Fm17 Bb7 EbMA7

Handwritten chord progression for the fourth system:

AbMA7 Am17(bs) D7 GMA7

Ami⁷ D⁷ GMA⁷

17

F#⁷ B⁷ EMA⁷ C⁺

21

Fmi⁷ Bbmi⁷ Eb+⁷ AbMA⁷

25

DbMA⁷ Gb⁷ Fmi⁷ Bb⁷

29

Bbmi⁷ Eb+⁷ AbMA⁷ Gmi⁷(bs) C⁷

33

Watch What Happens

CD Track 13-14

(Easy)

SLOW BOSSA

E \flat MA7

F7

The first system of musical notation is in 4/4 time, featuring a treble and bass clef. The key signature has two flats (B \flat and E \flat). The melody in the treble clef consists of eighth and quarter notes. The bass clef is mostly empty, with a few notes in the first measure. A large diagonal watermark 'Preview Only' is overlaid across the page.

Fm17

B \flat 7

E \flat MA7

EMA7

FMA7

EMA7

The second system of musical notation continues the melody in the treble clef. The bass clef contains a few notes. A large diagonal watermark 'Preview Only' is overlaid across the page.

E \flat MA7

F7

The third system of musical notation continues the melody in the treble clef. The bass clef contains a few notes. A large diagonal watermark 'Preview Only' is overlaid across the page.

Fm17

B \flat 7

E \flat MA7

EMA7

FMA7

G \flat MA7

The fourth system of musical notation continues the melody in the treble clef. The bass clef contains a few notes. A large diagonal watermark 'Preview Only' is overlaid across the page.

17

G^{MA7} G^{mi7} C⁷

21

F^{MA7} F^{mi7} B^{b7}

25

E^{bMA7} F⁷

29

F^{mi7} B^{b7} E^{bMA7} E^{MA7} D^{MA7} E^{bMA7}

34

E^{MA7} D^{MA7} E^{bMA7} E^{MA7} D^{MA7} E^{bMA7} B^{b7}

F7

EMA7

3

GbMA7

17

G⁺MA⁷ G⁺Mi⁷



21

F⁺MA⁷ F⁺Mi⁷ Bb⁷



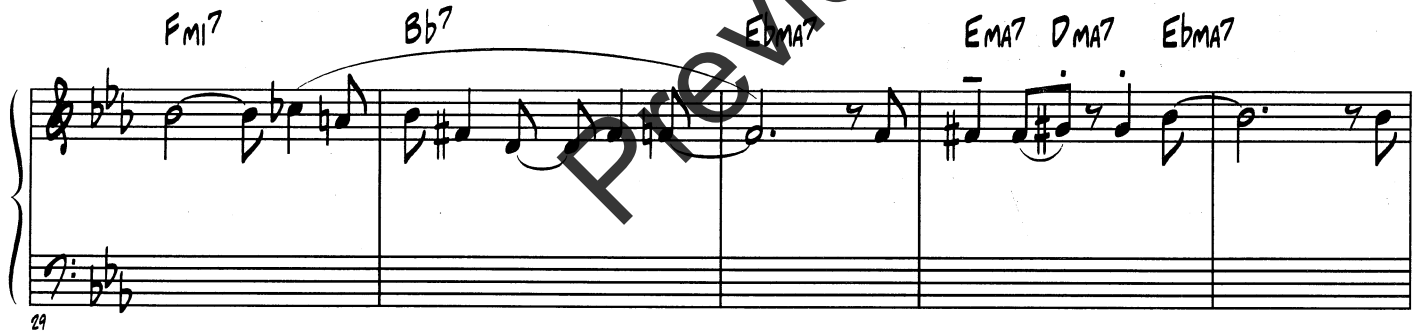
25

Eb⁺MA⁷ F⁷



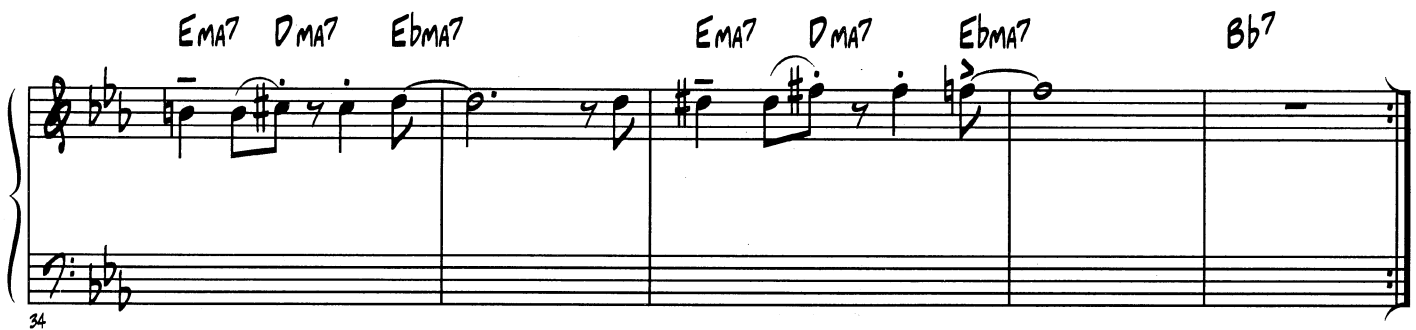
29

F⁺Mi⁷ Bb⁷ Eb⁺MA⁷ E⁺MA⁷ D⁺MA⁷ Eb⁺MA⁷



34

E⁺MA⁷ D⁺MA⁷ Eb⁺MA⁷ E⁺MA⁷ D⁺MA⁷ Eb⁺MA⁷ Bb⁷



Stella By Starlight

CD Track 15-16

(Easy)

SLOW SWING

Em7(b5) A+7 Cm7 F7

Fm7 Bb7 EbMA7 Ab7

BbMA7 Em7(b5) A7 Dm7 Bbm7 Eb7

FMA7 Em7(b5) A7 Am7(b5) D7(b9)

5 9 13

Chord progression: Em7(b5) A+7 Cm7 F7 Fm7 Bb7 EbMA7 Ab7 BbMA7 Em7(b5) A7 Dm7 Bbm7 Eb7 FMA7 Em7(b5) A7 Am7(b5) D7(b9)

17

G⁺7 C^{mi}7

Musical notation for measures 17-20. Measure 17: G⁺7 chord. Measure 18: C^{mi}7 chord. Measure 19: G⁺7 chord. Measure 20: C^{mi}7 chord. The melody is in the right hand, and the bass line is in the left hand.

21

A^b7^{sus} B^bMA7

Musical notation for measures 21-24. Measure 21: A^b7^{sus} chord. Measure 22: B^bMA7 chord. Measure 23: A^b7^{sus} chord. Measure 24: B^bMA7 chord. The melody is in the right hand, and the bass line is in the left hand.

25

E^{mi}7(b^s) A⁺7 D^{mi}7(b^s) G⁺7(#9)

Musical notation for measures 25-28. Measure 25: E^{mi}7(b^s) chord. Measure 26: A⁺7 chord. Measure 27: D^{mi}7(b^s) chord. Measure 28: G⁺7(#9) chord. The melody is in the right hand, and the bass line is in the left hand.

29

C^{mi}7(b^s) F⁺7(#9) B^bMA7

Musical notation for measures 29-32. Measure 29: C^{mi}7(b^s) chord. Measure 30: F⁺7(#9) chord. Measure 31: B^bMA7 chord. Measure 32: B^bMA7 chord. The melody is in the right hand, and the bass line is in the left hand.

Stella By Starlight

CD Track 15-16

FAST SWING

Em17(b9) A7 Cm17 F7

Fm17 Bb7 EbMA7 Ab7

BbMA7 Em17(b9) A7 Dm17 Bbm17 Eb7

FMA7 Em17(b9) A7 Am17(b9) D7

13

17

G⁺7 C^{mi}7

21

A^b7sus B^bMA7

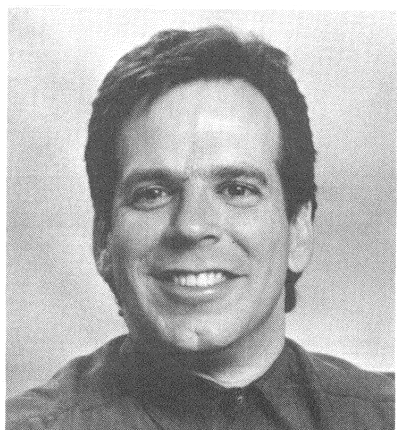
25

E^{mi}7(b9) A⁺7 D^{mi}7(b9) G⁺7

29

C^{mi}7(b9) F⁺7 B^bMA7

About The Author



Matt Harris graduated from the University of Miami (FL) with a Bachelor's degree and from the Eastman School of Music (NY) with a Master's degree in Jazz Composition. He moved to Los Angeles (CA) in 1984 after touring with jazz greats Maynard Ferguson and Buddy Rich. In addition to his devotion to jazz education, Matt's versatility as a writer, arranger, and performer keep him very busy in the L.A. studios. His music can be heard on numerous jingles, film scores, CD's, and live productions.

Matt has four CD's of original music including "Reflections", his first big band recording, featuring the Klüvers big band available from Kendor Music.

Matt has two piano books and more than 150 pieces of music published by Kendor Music, Walrus Music, Heritage Jazz Works, and UNC Jazz Press. Matt has been commissioned to write music for bands from Australia, New Zealand, Japan, the Airmen of Note, The Falconaires, and many high schools and colleges throughout the country. He has also arranged music for the Hollywood Bowl Orchestra and the Metropole Orchestra from the Netherlands.

Matt is the Director of Jazz Studies at California State University Northridge, directing the award winning Jazz 'A' Band and teaching jazz arranging, improvisation, combos, jazz harmony, class piano, and private piano instruction. Matt's touring schedule includes high schools, universities, and various venues across the globe.

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