

Jazz Piano Basics

by Matt Harris

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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.

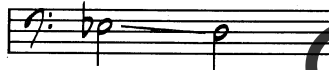
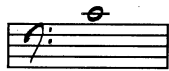
Section 5 presents easy and a more challenging versions of the chord progressions to eight standard tunes. A blank bass clef staff is provided so you can copy in voicings if needed, once again, striving for economy of hand movement between chords. The CD with bass and drums accompaniment offers slower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

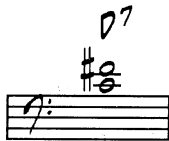
For maximum clarity, proper hand placement is essential when playing the 3rd's and 7th's of any chord.

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

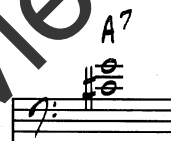


Examples:

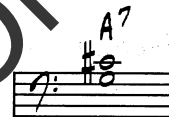
1. High Register:



O.K.



Too High! (Both notes are above middle C)



Perfect

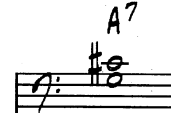
2. Low Register:



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.

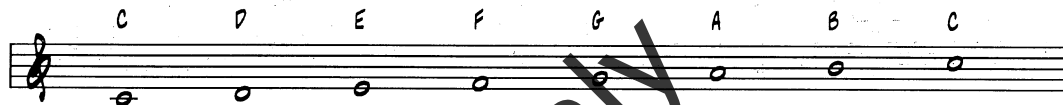
Section I - Identifying 3rd's And 7th's

Major 7 Chord

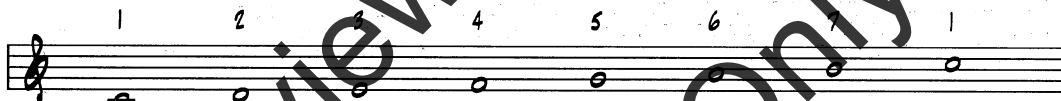
Chord Type: CMA7

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.

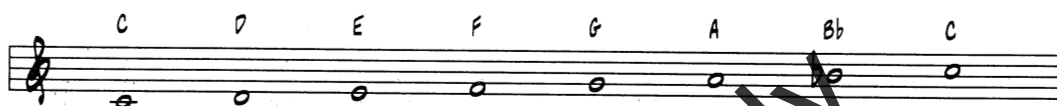
Section I - Identifying 3rd's And 7th's

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.

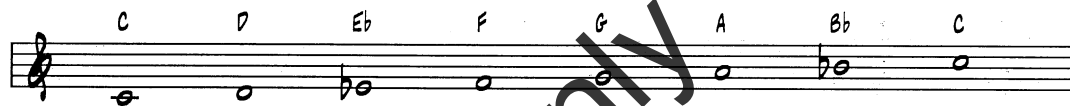
Section I - Identifying 3rd's And 7th's

Minor 7 Chord

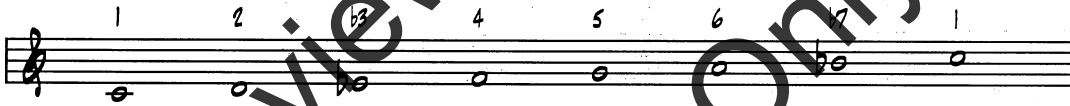
Chord Type: Cm7

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: $Cm7(\flat 5)$.

Common Chord Symbols: $Cm7(\flat 5)$, $C\flat 7$

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 $E\flat$, not $E\sharp$ and the 7th is now $B\flat$, not $B\sharp$. In addition, the 5th is now $G\flat$, not $G\sharp$.



Notice that this scale is an ascending $E\flat$ melodic minor scale that starts on the note C.

The 3rd of a $Cm7(\flat 5)$ chord is $E\flat$.

The $\flat 5$ th of a $Cm7(\flat 5)$ chord is $G\flat$.

The 7th of a $Cm7(\flat 5)$ chord is $B\flat$.

Another name for this scale is C Locrian $\sharp 2$ (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

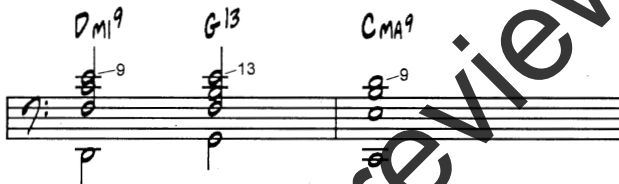
3-note voicings begin with the 3rd and 7th, and depending on the inversion, you add either the 5th or the 9th on top of the existing 3rd and 7th of the minor chord.

Here's How It Works:

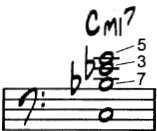
When the 7th is the top note of your shell voicing for the minor 7th chord, add the 9th of the chord above it.



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.

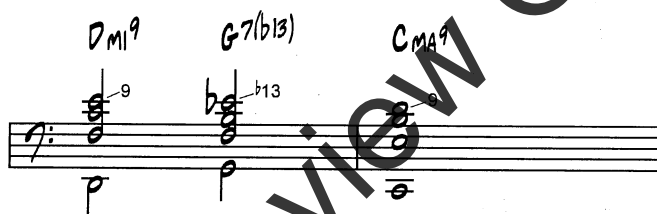
Section II - II-V-I Voicings

3-Note Voicings With Alterations

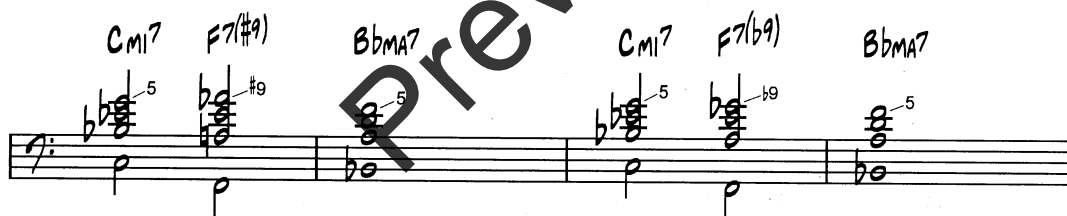
“Altered” voicings will use the same notes for the minor chord and major chord in a II-V-I but the dominant 7th chord may have the alteration of $\sharp 9$, $\flat 9$ or $\sharp 5$ ($\flat 13$).

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 $b5$ in the minor chord, a $b9$ or $\#9$ in the dominant chord, and of course a minor 7th chord as the "I" chord.

Here's How It Works:

The minor 7($b5$) chord must have these 3 notes: $b3$, $b7$, $b5$. 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 $M7(b5)$ chord, which resolves down a half step. You will notice that the $b5$ now becomes the $b9$ of the dominant chord. All 3 notes of the dominant chord (3 , $b7$, $b9$) will need to resolve to the minor "I" chord. The 7th resolve to the $b3$. The 3rd resolves to the $b7$, and the $b9$ resolves to the 5th of the minor I chord.



The other option is to use a $\#9$ on the dominant chord. In this example, everything from the above voicing stays the same except the $b5$ of the first minor chord will go up a step to the $\#9$ 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.

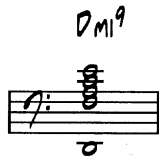
Section II - II-V-I Voicings

4-Note Diatonic Voicings

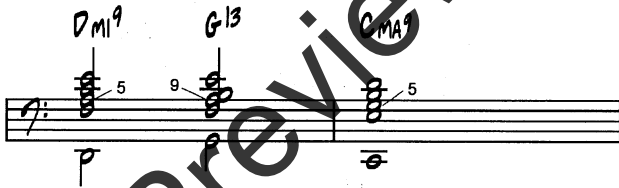
Here's How It Works:

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

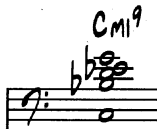
When the m7th voicing has the 9th on top, add the 5th of the chord between the 3rd and the 5th



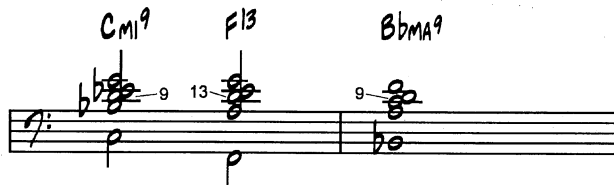
The 5th of the minor chord will become the 9th of the dominant 7th chord and will resolve to the 5th of the MA7th chord.



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.

Musical notation showing two II-V-I progressions. The first progression consists of $Dm11^9$, $G7(\flat 13)$, and $CMA9$. The second progression consists of $Dm11^9$, $G7(\sharp 9, \flat 13)$, and $CMA9$. Each chord is represented by a 4-note voicing on a piano roll. The roots are indicated by a 'P' below the staff. The notes are: $Dm11^9$ (F, A, B, D), $G7(\flat 13)$ (B, D, F, G), $CMA9$ (E, G, B, C), $Dm11^9$ (F, A, B, D), $G7(\sharp 9, \flat 13)$ (B, D, F, G), and $CMA9$ (E, G, B, C).

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 $\sharp 9$.

Musical notation showing two II-V-I progressions. The first progression consists of $Cm11^5$, $F7(\flat 9, \flat 13)$, and $BbMA9$. The second progression consists of $Cm11^5$, $F7(\sharp 9, \flat 13)$, and $BbMA9$. Each chord is represented by a 4-note voicing on a piano roll. The roots are indicated by a 'P' below the staff. The notes are: $Cm11^5$ (D, E, G, C), $F7(\flat 9, \flat 13)$ (A, B, D, F), $BbMA9$ (D, F, A, Bb), $Cm11^5$ (D, E, G, C), $F7(\sharp 9, \flat 13)$ (A, B, D, F), and $BbMA9$ (D, F, A, Bb).

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 \natural 9 and/or \natural 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 \natural 9, \natural 11 and a \natural 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 \natural 9, \natural 11 and a \natural 13.

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

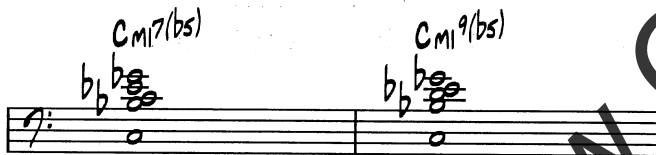
Satin Doll: the C7 chord in measure 18 resolves to an FMA7 chord in measure 19. Therefore, the C7 chord may have a \flat 9, \natural 9, \natural 11 or \flat 13 present.

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

Section II - II-V-I Voicings

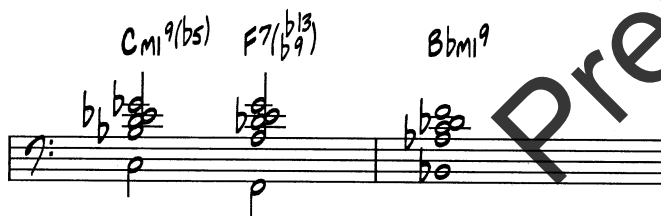
4-Note Minor Voicings With $\flat 9$, $\flat 13$ Alterations On Dominant 7th Chords

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.

The diagram shows a musical staff with three chords: $Dm_{11}(9(\flat 5))$, $G7(\flat 9(\flat 13))$, and Cmi . The notes for each chord are written on a single staff, with the root of each chord indicated below the staff.

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

Dmi7 G7 CMA7 Cm17 F7 BbMA7

Dmi7 G7 CMA7 Cm17 F7 BbMA7

Bbmi7 Eb7 AbMA7 Abmi7 Db7 GbMA7

Bbmi7 Eb7 AbMA7 Abmi7 Db7 GbMA7

F#mi7 B7 EMA7 Emi7 A7 DMA7

F#mi7 B7 EMA7 Emi7 A7 DMA7

Ebmi7 Ab7 EbMA7 C#mi7 F#7 BMA7

Ebmi7 Ab7 EbMA7 C#mi7 F#7 BMA7

Bmi7 E7 AMA7 Ami7 D7 GMA7

Bmi7 E7 AMA7 Ami7 D7 GMA7

Gmi7 C7 FMA7 Fmi7 Bb7 EbMA7

Gmi7 C7 FMA7 Fmi7 Bb7 EbMA7

3-Note Diatonic

Dmi⁹
G¹³
CMA⁹
Cmi⁷
F⁹
BbMA⁷

Bbmi⁷
Eb⁹
AbMA⁷
Abmi⁷
Db⁹
GbMA⁷

F#mi⁹
B¹³
EMA⁹
E^{mi}⁹
A¹³
DMA⁹

Ebmi⁹
Ab¹³
DbMA⁹
C#mi⁹
F#¹³
BMA⁹

Bmi⁷
E⁹
AMA⁷
Ami⁷
D⁹
GMA⁷

Gmi⁷
C⁹
FMA⁷
Fmi⁹
Bb¹³
EbMA⁹

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

$Dm1^9$ $G7(b13)$ CMA^9 $Cm1^7$ $F7(b9)$ $BbMA^7$

$Bbm1^7$ $Eb7(b9)$ $AbMA^7$ $Abm1^7$ $Db7(b9)$ $GbMA^7$

$F\#m1^9$ $B7(b13)$ EMA^9 $Em1^9$ $A7(b13)$ DMA^9

$Ebm1^9$ $Ab7(b13)$ $DbMA^9$ $C\#m1^9$ $F\#7(b13)$ BMA^9

$Bm1^7$ $E7(b9)$ AMA^7 $Am1^7$ $D7(b9)$ GMA^7

$Gm1^7$ $C7(b9)$ FMA^7 $Fm1^9$ $Bb7(b13)$ $EbMA^9$

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

Dm17 G7(#9) CMA7 Cm17 F7(#9) BbMA7

Detailed description: This staff shows six 3-note altered chord voicings in 7/4 time. Each chord is represented by a triad of notes on a five-line staff. The notes are: Dm17 (D, F, A), G7(#9) (G, B, D#), CMA7 (C, E, G), Cm17 (C, Eb, G), F7(#9) (F, Ab, C#), and BbMA7 (Bb, D, F).

Bbm17 Eb7(#9) AbMA7 Abm17 Db7(#9) GbMA7

Detailed description: This staff shows six 3-note altered chord voicings in 7/4 time. The notes are: Bbm17 (Bb, D, F), Eb7(#9) (Eb, G, Bb), AbMA7 (Ab, C, Eb), Abm17 (Ab, Cb, Eb), Db7(#9) (Db, F, Ab), and GbMA7 (Gb, Bb, D).

F#m17 B7(#9) EMA7 Em17 A7(b13) DMA7

Detailed description: This staff shows six 3-note altered chord voicings in 7/4 time. The notes are: F#m17 (F#, Ab, C), B7(#9) (B, D#, F), EMA7 (E, G#, B), Em17 (E, G, Bb), A7(b13) (A, C#, E), and DMA7 (D, F#, A).

Ebm17 Ab7(b13) DbMA7 C#m17 F#7(b13) BMA7

Detailed description: This staff shows six 3-note altered chord voicings in 7/4 time. The notes are: Ebm17 (Eb, G, Bb), Ab7(b13) (Ab, Cb, Eb), DbMA7 (Db, F, Ab), C#m17 (C#, Eb, G), F#7(b13) (F#, Ab, C), and BMA7 (B, D, F).

Bm17 E7(#9) AMA7 Am17 D7(#9) GMA7

Detailed description: This staff shows six 3-note altered chord voicings in 7/4 time. The notes are: Bm17 (B, D, F), E7(#9) (E, G#, B), AMA7 (A, C#, E), Am17 (A, C, Eb), D7(#9) (D, F#, A), and GMA7 (G, B, D).

Gm17 C7(#9) FMA7 Fm17 Bb7(b13) EbMA7

Detailed description: This staff shows six 3-note altered chord voicings in 7/4 time. The notes are: Gm17 (G, Bb, D), C7(#9) (C, Eb, G), FMA7 (F, A, C), Fm17 (F, Ab, C), Bb7(b13) (Bb, D, F), and EbMA7 (Eb, G, Bb).

3-Note Minor: MI7(b5), 7(b9), MI7

*D*m17(b5) *G*7(b9) *C*m17 *C*m17(b5) *F*7(b9) *B*b m17

7/4

*B*b m17(b5) *E*b7(b9) *A*b m17 *A*b m17(b5) *D*b7(b9) *G*b m17

7/4

F# m17(b5) *B*7(b9) *E* m17 *E* m17(b5) *A*7(b9) *D* m17

7/4

*E*b m17(b5) *A*b7(b9) *D*b m17 *C*# m17(b5) *F*#7(b9) *B* m17

7/4

B m17(b5) *E*7(b9) *A* m17 *A* m17(b5) *D*7(b9) *G* m17

7/4

G m17(b5) *C*7(b9) *F* m17 *F* m17(b5) *B*b7(b9) *E*b m17

7/4

4-Note Diatonic: MI9, 13, MA9

Dm1⁹ G¹³ CMA⁹ Cm1⁹ F¹³ BbmA⁹

Bbm1⁹ Eb¹³ AbmA⁹ Abm1⁹ Db¹³ GbmA⁹

F#m1⁹ B¹³ EMA⁹ Em1⁹ A¹³ DMA⁹

Ebm1⁹ Ab¹³ DbmA⁹ C#m1⁹ F#¹³ BmA⁹

Bm1⁹ E¹³ AMA⁹ Am1⁹ D¹³ GmA⁹

Gm1⁹ C¹³ FMA⁹ Fm1⁹ Bb¹³ EbmA⁹

4-Note Altered: MI⁹, 7(b⁹,b¹³), MA⁹

Dm⁹ G7(b⁹,b¹³) CMA⁹ Cm⁹ F7(b⁹,b¹³) Bbm⁹

Bbm⁹ Eb7(b⁹,b¹³) AbMA⁹ Abm⁹ Db7(b⁹,b¹³) Gbm⁹

F#m⁹ B7(b⁹,b¹³) EMA⁹ Em⁹ A7(b⁹,b¹³) DMA⁹

Ebm⁹ Ab7(b⁹,b¹³) DbMA⁹ C#m⁹ F#7(b⁹,b¹³) BMA⁹

Bm⁹ E7(b⁹,b¹³) AMA⁹ Am⁹ D7(b⁹,b¹³) GMA⁹

Gm⁹ C7(b⁹,b¹³) FMA⁹ Fm⁹ Bb7(b⁹,b¹³) EbMA⁹

Preview Only

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

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

Bbm1⁹ Eb7(^b13,[#]9) AbMA⁹ Abm1⁹ Db7(^b13,[#]9) GbMA⁹

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

Ebm1⁹ Ab7(^b13,[#]9) DbMA⁹ C#MA⁹ F#7(^b13,[#]9) BMA⁹

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

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

4-Note Minor: MI9(b5), 7(b9,b13), MI9

Handwritten musical notation for 4-note minor chords in 7/4 time. The notation is organized into six rows, each containing six chords. The chords are written as chord symbols above the notes on a five-line staff. The notes are represented by stems and flags, with accidentals (sharps, flats, naturals) indicating the specific notes. The chords are:

- Row 1: Dmi9(bs), G7(b9,b13), Cmi9, Cmi9(bs), F7(b9,b13), Bbmi9
- Row 2: Bbmi9(bs), Eb7(b9,b13), Abmi9, Abmi9(bs), Db7(b9,b13), Gmi9
- Row 3: F#mi9(bs), B7(b9,b13), Emi9, Emi9(bs), A7(b9,b13), Dmi9
- Row 4: Ebmi9(bs), Abmi9, Dbmi9, C#mi9(bs), F#7(b9,b13), Bmi9
- Row 5: Bmi9(bs), E7(b9,b13), Ami9, Ami9(bs), D7(b9,b13), Gmi9
- Row 6: Gmi9(bs), C7(b9,b13), Fmi9, Fmi9(bs), Bb7(b9,b13), Ebmi9

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

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

Dm1⁹(b5) G7(^{b13}_{#9}) Cm1⁹ Cm1⁹(b5) F7(^{b13}_{#9}) Bbm1⁹

Bbm1⁹(b5) Eb7(^{b13}_{#9}) Abm1⁹ Abm1⁹(b5) Db7(^{b13}_{#9}) Gbm1⁹

F#m1⁹(b5) B7(^{b13}_{#9}) Em1⁹ Em1⁹(b5) A7(^{b13}_{#9}) Dm1⁹

Ebm1⁹(b5) Ab7(^{b13}_{#9}) Dbm1⁹ C#m1⁹(b5) F#7(^{b13}_{#9}) Bm1⁹

Bm1⁹(b5) E7(^{b13}_{#9}) Am1⁹ Am1⁹(b5) D7(^{b13}_{#9}) Gm1⁹

Gm1⁹(b5) C7(^{b13}_{#9}) Fm1⁹ Fm1⁹(b5) Bb7(^{b13}_{#9}) Ebm1⁹

Section IV - Chord Progressions

Cycle Of Fourths

The image displays a musical score for the 'Cycle Of Fourths' chord progression. It consists of 12 rows of music, each representing a different starting chord. Each row contains three measures, with a chord symbol written above each measure. The chords in each row are: Row 1: Dmi7, G7, CMA7; Row 2: Gmi7, C7, FMA7; Row 3: Cmi7, F7, BbMA7; Row 4: Fmi7, Bb7, EbMA7; Row 5: Bbmi7, Eb7, AbMA7; Row 6: Ebbmi7, Ab7, DbMA7; Row 7: Abmi7, Db7, GbMA7; Row 8: C#mi7, F#7, BMA7; Row 9: F#mi7, B7, EMA7; Row 10: Bmi7, E7, AMA7; Row 11: Emi7, A7, DMA7; Row 12: Ami7, D7, GMA7. A large, diagonal watermark reading 'Preview Only' is overlaid across the center of the page.

Row	Chord 1	Chord 2	Chord 3
1	Dmi7	G7	CMA7
2	Gmi7	C7	FMA7
3	Cmi7	F7	BbMA7
4	Fmi7	Bb7	EbMA7
5	Bbmi7	Eb7	AbMA7
6	Ebbmi7	Ab7	DbMA7
7	Abmi7	Db7	GbMA7
8	C#mi7	F#7	BMA7
9	F#mi7	B7	EMA7
10	Bmi7	E7	AMA7
11	Emi7	A7	DMA7
12	Ami7	D7	GMA7

Cycle Of Fifths

The image displays a musical score for a 'Cycle Of Fifths' progression. It consists of 12 staves, each containing three chords. The chords are arranged in a sequence that moves up a fifth from one staff to the next. A large diagonal watermark reading 'Preview Only' is overlaid across the center of the page.

Staff	Chord 1	Chord 2	Chord 3
1	Dm17	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

The image displays 12 piano staves, each containing three chords. The chords are arranged in a descending sequence of whole steps across the staves. A large diagonal watermark "Preview Only" is overlaid on the page.

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

Up By Whole Steps

The image shows a guitar chord progression titled "Up By Whole Steps". It consists of 12 staves, each containing three chords. The chords progress up by whole steps from Dmi7 to C#mi7. A large "Preview Only" watermark is overlaid diagonally across the page.

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

Down Chromatically

The image displays 12 piano staves, each containing three chords. The chords are arranged in a chromatic descending sequence across the staves. A large diagonal watermark "Preview Only" is overlaid on the page.

Staff	Chord 1	Chord 2	Chord 3
1	Dm17	G7	CMA7
2	C#m17	F#7	BMA7
3	Cm17	F7	BbMA7
4	Bm17	E7	AMA7
5	Bbm17	Eb7	AbMA7
6	Am17	D7	GMA7
7	Abm17	Db7	GbMA7
8	Gm17	C7	FMA7
9	F#m17	B7	EMA7
10	Fm17	Bb7	EbMA7
11	Em17	A7	DMA7
12	Ebm17	Ab7	DbMA7

Up Chromatically

The image shows a musical score for guitar with 12 staves. Each staff contains three chords, progressing up chromatically. A large diagonal watermark 'Preview Only' is overlaid across the center of the page.

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

Cycle Of Fourths (Minor)

The image shows a musical score for the Cycle of Fourths (Minor) on piano. It consists of 12 staves, each with three measures. The notes are represented by chord symbols above the staves. A large diagonal watermark "Preview Only" is overlaid across the center of the page.

Staff	Measure 1	Measure 2	Measure 3
1	Dm7(b9)	G7	Cm7
2	Gm7(b9)	C7	Fm7
3	Cm7(b9)	F7	Bbm7
4	Fm7(b9)	Bb7	Ebm7
5	Bbm7(b9)	Eb7	Abm7
6	Ebm7(b9)	Ab7	Dbm7
7	Abm7(b9)	Db7	Gbm7
8	C#m7(b9)	F#7	Bm7
9	F#m7(b9)	B7	Em7
10	Bm7(b9)	E7	Am7
11	Em7(b9)	A7	Dm7
12	Am7(b9)	D7	Gm7

Cycle Of Fifths (Minor)

D_m7(b9) G⁷ C_m7
 A_m7(b9) D⁷ G_m7
 E_m7(b9) A⁷ D_m7
 B_m7(b9) E⁷ A_m7
 F_{♯m}7(b9) B⁷ E_m7
 C_{♯m}7(b9) F_♯⁷ B_m7
 A_bm7(b9) D_b⁷ G_bm7
 E_bm7(b9) A_b⁷ D_bm7
 B_bm7(b9) E_b⁷ A_bm7
 F_m7(b9) B_b⁷ E_bm7
 C_m7(b9) F⁷ B_bm7
 G_m7(b9) C⁷ F_m7

Down By Whole Steps (Minor)

Dm7(b9) G7 Cm7

Cm7(b9) F7 Bbm7

Bbm7(b9) Eb7 Abm7

Abm7(b9) Db7 Fbm7

F#m7(b9) B7 Em7

Em7(b9) A7 Dm7

Ebm7(b9) Ab7 Dbm7

C#m7(b9) F#7 Bm7

Bm7(b9) E7 Am7

Am7(b9) D7 Gm7

Gm7(b9) C7 Fm7

Fm7(b9) Bb7 Ebm7

Up By Whole Steps (Minor)

D_m7(b9) G⁷ C_m7
 E_m7(b9) A⁷ D_m7
 F_{#m}7(b9) B⁷ E_m7
 A_bm7(b9) D_b7 G_bm7
 B_bm7(b9) E_b7 A_bm7
 C_m7(b9) F⁷ B_bm7
 E_bm7(b9) A_b7 D_bm7
 F_m7(b9) B_b7 E_bm7
 G_m7(b9) C⁷ F_m7
 A_m7(b9) D⁷ G_m7
 B_m7(b9) E⁷ A_m7
 C_{#m}7(b9) F_#7 B_m7

Down Chromatically (Minor)

Preview Only

Staff	Chord 1	Chord 2	Chord 3
1	Dm7(b9)	G7	Cm7
2	C#m7(b9)	F#7	Bm7
3	Cm7(b9)	F7	Bbm7
4	Bm7(b9)	E7	Am7
5	Bbm7(b9)	Eb7	Abm7
6	Am7(b9)	D7	Gm7
7	Abm7(b9)	Db7	Gbm7
8	Gm7(b9)	C7	Fm7
9	F#m7(b9)	B7	Em7
10	Fm7(b9)	Bb7	Ebm7
11	Em7(b9)	A7	Dm7
12	Ebm7(b9)	Ab7	Dbm7

Up Chromatically (Minor)

The image displays 12 musical staves, each representing a different starting chord for a chromatic progression. Each staff contains three measures of music, with the chord name written above each measure. The progression is as follows:

Staff	Measure 1	Measure 2	Measure 3
1	D _m 7(b9)	G ⁷	C _m 7
2	E _b m ₇ (b9)	A ^{b7}	D _b m ₇
3	E _m 7(b9)	A ⁷	D _m 7
4	F _m 7(b9)	B ^{b7}	E _b m ₇
5	F _# m ₇ (b9)	B ⁷	E _m 7
6	G _m 7(b9)	C ⁷	F _m 7
7	A _b m ₇ (b9)	D ^{b7}	G _b m ₇
8	A _m 7(b9)	D ⁷	G _m 7
9	B _b m ₇ (b9)	E ^{b7}	A _b m ₇
10	B _m 7(b9)	E ⁷	A _m 7
11	C _m 7(b9)	F ⁷	B _b m ₇
12	C _# m ₇ (b9)	F ^{#7}	B _m 7

Section V - Standard Chord Progressions

Satin Doll

CD Track 1-2

(Easy)

SLOW SWING

Handwritten chord progression: $Dm11^7$ G^7 $Em11^7$ A^7

Handwritten chord progression: $Am11^7$ D^7 $Abm11^7$ D^b CMA^7 B^7 Bb^7 A^7

Handwritten chord progression: $Dm11^7$ G^7 $Em11^7$ A^7

Handwritten chord progression: $Am11^7$ D^7 $Abm11^7$ D^b CMA^7

17

Handwritten musical notation for measures 17-19. Measure 17: Gm11. Measure 18: C7. Measure 19: Fm7.

21

Handwritten musical notation for measures 21-23. Measure 21: Am7. Measure 22: D7. Measure 23: Dm7, G7, Em7, A7.

25

Handwritten musical notation for measures 25-27. Measure 25: Dm7, G7. Measure 26: Em7, A7. Measure 27: A7.

29

Handwritten musical notation for measures 29-31. Measure 29: Am7, D7. Measure 30: Abm7, Db7. Measure 31: CMA7, B7, Bb7, A7.

Satin Doll

CD Track 1-2

FAST SWING

Musical notation for the first system, measures 1-4. Chords: Dmi7, G7, Emi7, A7. Includes triplets and fingerings.

Musical notation for the second system, measures 5-8. Chords: A7, D7, Abmi7, Db7, CMA7, B7, Bb7, A7.

Musical notation for the third system, measures 9-12. Chords: Dmi7, G7, Emi7, A7. Includes triplets and fingerings.

Musical notation for the fourth system, measures 13-16. Chords: A7, D7, Abmi7, Db7, CMA7.

Preview Only

Handwritten musical notation for measures 17-20. Chords: Gmi7, C7, FMA7.

Handwritten musical notation for measures 21-24. Chords: Ami7, D7, Fmi7, G7, Emi7, A7.

Handwritten musical notation for measures 25-28. Chords: Dmi7, G7, Emi7, A7.

Handwritten musical notation for measures 29-32. Chords: AMA7, D7, Abmi7, Db7, CMA7.

Autumn Leaves

CD Track 3-4

(Easy)

SLOW SWING

Chords: Cm17, F7, BbmA7, EbmA7

Chords: Am17(b9), D7, Cm17

Chords: Cm17, F7, BbmA7, EbmA7

Chords: Am17(b9), D7, Gm17

Am⁷(bs) D⁷ Gm⁷ G⁺⁷

17

Cm⁷ F⁷ Bbm⁷ Ebm⁷

21

Am⁷(bs) D⁷ Gm⁷ C⁷ Fm⁷ Bb⁷

25

Ebm⁷ D7(#9) Gm⁷ G⁷

29

Autumn Leaves

CD Track 3-4

FAST SWING
Cmi7 LEGATO F7 Bbma7 Ebma7

Ami7(b9) D7 Gmi7 G7

Cmi7 F7 Bbma7 Ebma7

Ami7(b9) D7 Gmi7

Am17(bs) D7 Gm17

17

Cm17 F7 Ebm17 Ebm17

21

Am17(bs) D7 Gm17 C7 Fm17 Bb7

25

Ebm17 D7 Gm1

29

Blue Bossa

CD Track 5-6

(Easy)

SLOW BOSSA

Musical notation for the first system, measures 1-4. Chords: Cmi7, C7, Fmi7. Includes a triplet of eighth notes in measure 1.

Musical notation for the second system, measures 5-8. Chords: Dmi7(bs), G7, Cmi7. Includes a triplet of eighth notes in measure 5.

Musical notation for the third system, measures 9-12. Chords: Ebmi7, Ab7, Dmi7(bs).

Musical notation for the fourth system, measures 13-16. Chords: Dmi7(bs), G+7, Cmi7, G+7.

Blue Bossa

CD Track 5-6

FAST BOSSA
Cmi7

C7

Fmi7

Ebmi9

The first system of musical notation for 'Blue Bossa' consists of two staves (treble and bass clef) in 4/4 time. The key signature has two flats (Bb and Eb). The melody is written in the treble clef, starting with a whole note chord, followed by eighth notes, and ending with a half note. The bass clef staff contains a simple bass line.

Dmi7(b9)

G7

Cmi7

The second system of musical notation continues the piece. It features a treble clef staff with a melody of eighth notes and a bass clef staff with a bass line. A large 'Preview Only' watermark is overlaid diagonally across the page.

Ebmi7

Ab7

Dmi7

The third system of musical notation continues the piece. It features a treble clef staff with a melody of eighth notes and a bass clef staff with a bass line. A large 'Preview Only' watermark is overlaid diagonally across the page.

Dmi7(b9)

G+7

Cmi7

G+7

The fourth system of musical notation concludes the piece. It features a treble clef staff with a melody of eighth notes and a bass clef staff with a bass line. A large 'Preview Only' watermark is overlaid diagonally across the page.

There Will Never Be Another You

CD Track 7-8

(Easy)

SLOW SWING

EbMA7 Dmi7(b9) G+7

Cmi7 Bbm7 Eb7

AbMA7 Db7 EbMA7 Cmi7

F7(#11) Fmi7 Bb7

EbMA7 Dm7(b9) G+7

17

Cmi7 EbMA7 Eb7

21

AbMA7 Db7 EbMA7 F7

25

EbMA7 Ab7 Gmi7 C+7 Fmi7 Bb7 EbMA7

29

There Will Never Be Another You

CD Track 7-8

FAST SWING
EbMA7

Dm7(b9)

G7

The first system of musical notation is in 4/4 time and E-flat major. It consists of two staves: a treble clef staff with a key signature of two flats and a 4/4 time signature, and a bass clef staff. The melody in the treble staff begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass staff contains a whole note chord EbMA7.

Cm17

Bbm17

Eb7

The second system of musical notation continues the piece. The treble staff features a melody starting with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass staff contains a whole note chord Cm17.

AbMA7

Bb7

EbMA7

Cm17

The third system of musical notation continues the piece. The treble staff features a melody starting with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass staff contains a whole note chord AbMA7.

F7

Fm17

Bb7

The fourth system of musical notation continues the piece. The treble staff features a melody starting with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass staff contains a whole note chord F7.

17

E^bMA7 D^M7(b9) G7

21

C^M7 B^bM7 E^b7

25

A^bMA7 D^b7 E^bMA7 A^M7(b9) D7

29

E^bMA7 A^b13 G^M7 C7 F^M7 B^b7 E^b6

Take The "A" Train

CD Track 9-10

(Easy)

SLOW SWING
CMA7

D7

The first system of musical notation is in 4/4 time. The right hand (treble clef) contains a melody of eighth and quarter notes. The left hand (bass clef) contains a simple bass line. A first ending bracket is shown at the beginning of the system.

Dmi7

G7

Fmi7

A7

Dmi7

G7

The second system of musical notation continues the melody and bass line. It features a large slur over the right-hand notes, indicating a phrase. A measure rest is present in the right hand at the end of the system.

CMA7

D7

The third system of musical notation continues the melody and bass line. It features a large slur over the right-hand notes, indicating a phrase. A measure rest is present in the right hand at the end of the system.

Dmi7

G7

CMA7

Gmi7

C7

The fourth system of musical notation continues the melody and bass line. It features a large slur over the right-hand notes, indicating a phrase. A measure rest is present in the right hand at the end of the system.

Preview Only

FMA7

17

D7 Dmi7 G7 G7(b9)

21

CMA7 D7

25

Dmi7 G7 CMA7 A7 Dmi7 G7

29

Take The "A" Train

CD Track 9-10

FAST SWING

C D7

Dmi7 G7 Emi7 A7 Dmi7 G7

C

Dmi7 G7 C6 Gmi7 C7

All The Things You Are

CD Track 11-12

(Easy)

SLOW SWING

Chords: Fmi7, Bbmi7, Eb7, AbMA7

Chords: DbMA7, G7, CMA7

Chords: Cmi7, Fmi7, Eb7, EbMA7

Chords: AbMA7, Am7(bs), D7, GMA7, BVA

Ami7 D7 GMA7

17

F#mi7(bs) B7 Ema7 C+7

21

Fmi7 Bbmi7 Eb7 Abma7

25

Dbma7 Gb7 Gmi7 B0

29

Bbmi7 Eb Abma7 Gmi7(bs) C7

33

All The Things You Are

CD Track 11-12

FAST SWING

Fmi7 Bbmi7 Eb+7 AbMA7

DbMA7 Dmi7(bs) G+7 CMA7

Cmi7 Fmi7 Bb7 EbMA7

AbMA7 Ami7(bs) D7 GMA7

Ami7 D7 GMA7

17

F#7 B7 EMA7 C+7

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 and E \flat major. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a simple bass line. The key signature has two flats (B \flat and E \flat).

Fm17

B \flat 7

E \flat MA7

EMA7

FMA7

EMA7

The second system of musical notation continues the piece. The right hand has a melodic line with quarter notes and rests. The left hand has a bass line with quarter notes and rests. A large diagonal watermark 'Preview Only' is overlaid across the page.

E \flat MA7

F7

The third system of musical notation continues the piece. The right hand has a melodic line with eighth notes and quarter notes. The left hand has a bass line with quarter notes and rests.

Fm17

B \flat 7

E \flat MA7

EMA7

FMA7

G \flat MA7

The fourth system of musical notation concludes the piece. The right hand has a melodic line with quarter notes and rests. The left hand has a bass line with quarter notes and rests. A large diagonal watermark 'Preview Only' is overlaid across the page.

17

GMA7 Gmi7 C7

21

FMA7 Fmi7 Bb7

25

EbMA7 F7

29

Fmi7 Bb7 EbMA7 Ema7 Dma7 Ebma7

34

Ema7 Dma7 Ebma7 Ema7 Dma7 Ebma7 Bb7

Watch What Happens

CD Track 13-14

FAST BOSSA

EbMA7 F7

5

Fm17 Bb7 EbMA7 EMA7 FMA7 EMA7

9

EbMA7

13

Fm17 Bb7 EbMA7 EMA7 FMA7 GbMA7

13

17

GMA7 Gmi7

21

FMA7 Fmi7 Bb7

25

EbMA7 F7

29

Fmi7 Bb7 EbMA7 EMA7 DMA7 EbMA7

34

EMA7 DMA7 EbMA7 EMA7 DMA7 EbMA7 Bb7

Stella By Starlight

CD Track 15-16

(Easy)

SLOW SWING

Em7(b9) A+7 Cm7 F7

Fm7 Bb7 EbMA7 Ab7

BbMA7 Em7(b9) A7 Dm7 Bbm7 Eb7

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

17

G+7 Cm17

21

Ab7sus BbMA7

25

Em17(bs) A+7 Dm7(bs) G+7(#9)

29

Cm17(bs) F+7(#9) BbMA7

Stella By Starlight

CD Track 15-16

FAST SWING

Em17(bs) A7 Cm17 F7

Fm17 Bb7 EbMA7 Ab7

BbMA7 Em17(bs) A7 Dm17 Bbm17 Eb7

FMA7 Em17(bs) A7 Am17(bs) D7

5 9 13

17

G+7 Cm17

21

Ab7sus BbmA7

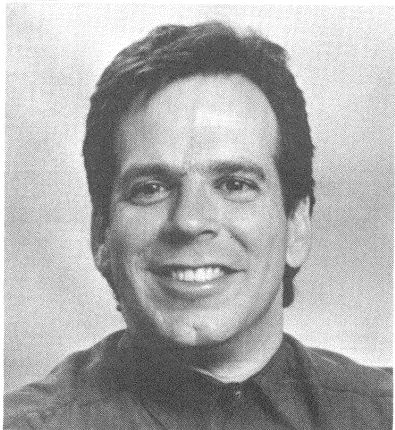
25

Em17(bs) A+7 Dm17(bs) G+7

29

Cm17(bs) F+7 BbmA7

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 "Reflection", 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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