

CONTENTS

Jazz Arrangements

My Favorite Things	4
Spain	16
Armando's Rhumba	28
Take the "A" Train	38
Autumn Leaves	50
Don't Know Why	61

Jazz Techniques and Exercises

Practice Tips	68
Voicing	69
Reharmonization	72
Bebop Scales	75
Jazz Articulation	77
Major ii-V7-I	78
Minor ii-V7-i	85
Blues Etude	87

My Favorite Things

from THE SOUND OF MUSIC

Lyrics by Oscar Hammerstein II

Music by Richard Rogers

Arranged by Jacob Koller

Rubato

A *p*

Asus2/C# Cm G6/B B⁶ Abmaj13(#11) Ebmaj13(#11) F#maj13(#11)

F maj13(#11) C^Δ F#m7(b5) B7b9(13)

5 *8va* *15ma*



Jazz Waltz ♩ = $\frac{3}{4}$ (♩ = 170-180)

B *mp*

Em11 A maj9/E Em11 Aadd9/E Em11 A maj9/E

Em11 Aadd9/E Em11 A maj9/E Em11 F maj7/E



Copyright (c) 1959 Williamson Music Company c/o Concord Music Publishing

Copyright Renewed

This arrangement Copyright (c) 2019 Williamson Music Company c/o Concord Music Publishing

All Rights Reserved Used by Permission

Reprinted by Permission of Hal Leonard LLC

Spain

By Chick Corea

Arranged by Jacob Koller

Performance Notes : The rubato section at A should be played very expressively and with pedal. From letter B until the end at letter N, light pedal should be used while keeping a very strict tempo.

A Rubato

mp

Bm A Bm

Em11 G Δ

F#7(b9) *gva*

B sus Bm

12

Copyright (c) 1973, 1982 UNIVERSAL MUSIC CORP.
Copyright Renewed
This arrangement Copyright (c) 2019 UNIVERSAL MUSIC CORP.
All Rights Reserved Used by Permission
Reprinted by permission of Hal Leonard LLC

239

8va

B 7sus

8va

15ma

8va

Scales Used in Solo

243

G Δ G Lydian

F#7 F# Phrygian Dominant

F#7 F# Half-Whole Diminished Scale

F#7 F# Altered Scale

Em7 E Dorian

A7 A Mixolydian

A7 A Half-Whole Diminished Scale

D Δ D Ionian

D Δ D Lydian

C#7 C# Altered Scale

C#7 C# Half-Whole Diminished Scale

Bm7 B Aeolian

Bm7 B Dorian

B7 B Mixolydian b6

Armando's Rhumba

By Chick Corea

Arranged by Jacob Koller

Performance Notes : Play with a strong sense of rhythm throughout. Use only light pedal.

A Rhumba ♩ = 200-240

p 8va

B

10

C C7 Fm D7/F# Gm

Take The "A" Train

Words and Music by Billy Strayhorn

Arranged by Jacob Koller

Performance Notes : It starts with a medium swing feel. There are two metric modulations at C and D, where the dotted quarter note becomes a half note. Use light pedal, but be careful not to muddy up the bass lines.

Swing (♩ = 154)

A C[△] Eb[△] Ab[△] Bb[△] Db[△] C[△] Ebmaj7(#9) Ab[△]

4 Bb[△] Db[△] C[△] Eb[△] Ab[△] Bb[△] Db[△] 3 3

7 C[△] Eb[△] Ab[△] Bb[△] Db[△]

B Cmaj13 Ebmaj13 Abmaj13 C/Bb Eb/Db Ab/Db D E/F# F#/G#

Copyright (c) 1941 Reservoir Media Music and Billy Strayhorn Songs, Inc.
Copyright Renewed

This arrangement Copyright (c) 2019 Reservoir Media Music and Billy Strayhorn Songs, Inc.

All Rights in the U.S. and British Reversionary Territories Administered by Reservoir Media Management, Inc.

All Rights Reserved Used by Permission

Reprinted by Permission of Hal Leonard LLC

LES FEUILLES MORTES <Autumn Leaves>

Composer : Joseph KOSMA

Author : Jacques PREVERT/Johnny MERCER

Arranged by Jacob Koller

Performance Notes : The rubato section at A should be played very expressively and with pedal. From letter B until the end use light pedal and keep a steady swing rhythm.

A **Rubato**

Chords: C#m9, F#7sus, Eb/F, Bm7, E7sus, Ebmaj13, Am7(b5), Bbm7/Eb, Em11/D, C/E, D/F#, Gm7, Am7, Bb^, Bm7(#5), Bb^/C, C#m13, E^/F#, Eb^/F, F#7#9(#5), Eb7#9(#5), Bb^, E7, Eb^

Don't Know Why

Words and Music by Jesse Harris

Arranged by Jacob Koller

Performance Notes : Play with a solid groove and light pedal. Be careful not to blur the bass lines with pedal.

Funky ♩ = 85-90 $\text{♪} = \text{♪} \text{♪} \text{♪}$

A

B \flat 7 Eb D7 \flat 9(\flat 5)

Gm9 C7sus C7 E \flat maj9/F C \flat maj13

B

B \flat Δ B \flat 13 Eb D7 \sharp 9(\sharp 5)

Gm7 C7 E \flat /F B \flat \flat 9/F

8^{va}

The image shows a piano arrangement of the song 'Don't Know Why' by Jesse Harris, arranged by Jacob Koller. The score is in 4/4 time and features a funky groove. It is divided into two main sections, A and B. Section A starts with a B-flat 7 chord and moves through Eb, D7-flat 9 (flat 5), Gm9, C7sus, C7, E-flat major 9/F, and C-flat major 13. Section B begins with B-flat delta, B-flat 13, Eb, and D7-sharp 9 (sharp 5). The final part of the score includes Gm7, C7, E-flat/F, and B-flat-flat 9/F, ending with an 8va marking. The music is written for piano with treble and bass staves, including various chord voicings and melodic lines.

Copyright (c) 2002 Sony/ATV Music Publishing LLC and Beany Songs
This arrangement Copyright (c) 2019 Sony/ATV Music Publishing LLC and Beany Songs
All Rights Administered by Sony/ATV Music Publishing LLC, 424 Church Street, Suite 1200, Nashville, TN 37219
International Copyright Secured All Rights Reserved
Reprinted by Permission of Hal Leonard LLC

Step 4: Add Tension (9, 11, 13) and or 5.

Cm7	Cm7	Cm13	Cm11
This voicing is functional as is, but I find it to be a little thin sounding, so we should add at least one note.	The 5 in this case creates more balance in the sound. Since the voicing already has the 9, this could be the final sound you choose but let's explore some other options.	It has too much tension for most situations, but could be the perfect sound in some cases.	I really like this voicing. If you notice the intervals P4, P4, P4, M3, P5 - that's a very balanced voicing.

When you find a voicing you like, work it into your harmonic vocabulary.

Play it up and down chromatically.

Etc

Play it in the circle of 4ths.

Major 2nds

Minor 3rds

Some of my favorite voicings for the basic V7 chords. These are voicings I might play if the top note is the melody.
 Suggested pianists to listen to for voicings : Bill Evans, Keith Jarrett, Duke Ellington

C Δ

C7

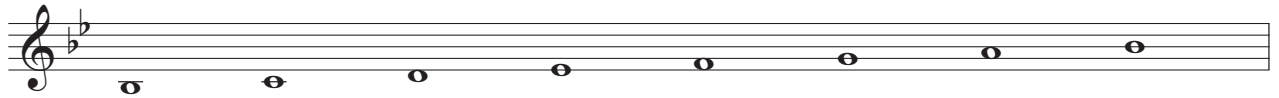
Cm7

Cm7(b5)

Cdim7

Major Bebop Scale Exercise

Bb Major Scale (Ionian) This is a major scale. It is called "Ionian", the first mode of a major scale.

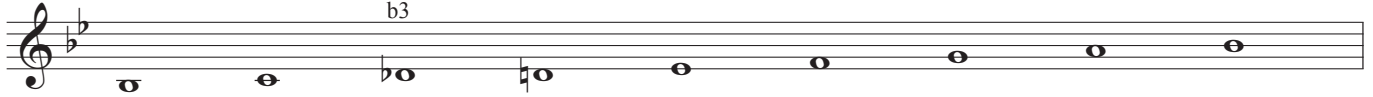


A "bebop scale" adds another note(s) to an existing scale that is not in the scale.

For major-based modes (Ionian, Lydian, Mixolydian), the flat 3rd is the most common note to add, though the flat 5th is also used quite often. However, any note can be added.

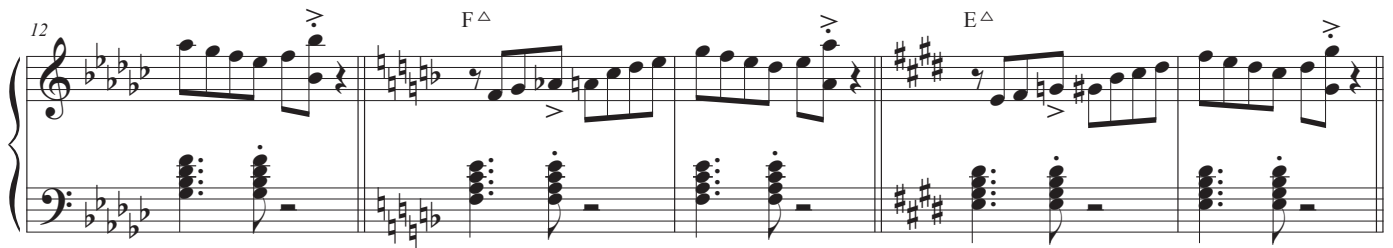
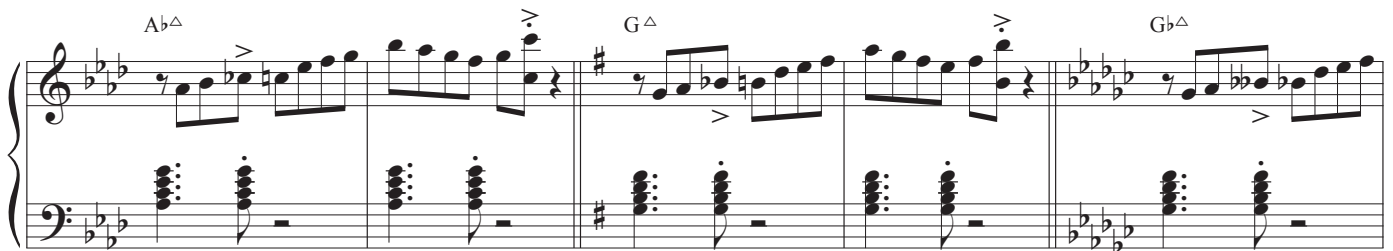
Bb Major Bebop Scale

b3



Ionian Bebop Exercise : Instead of running scales up and down, I find it much more beneficial to learn musical phrases and transpose them into all the keys. Here is a phrase I made using the Bb Major Bebop Scale. After learning this one, try making your own phrase and transpose it into every key.

Swing ♩ = 100-260



ii-V7-I Swing Etude

Swing

Em9

G Δ /A A7 \flat 9(13)

Dmaj9

Dm9

F Δ /G

G7 \flat 9(13)

Cmaj9

Cm9

E \flat Δ /F

F7 \flat 9(13)

B \flat maj9

B \flat m9

D \flat Δ /E \flat

E \flat 7 \flat 9(13)

A \flat maj9

A \flat m9

B Δ /D \flat

D \flat 7 \flat 9(13)

G \flat maj9

F \sharp m9

A Δ /B

B7 \flat 9(13)

E \flat maj9

Minor ii-V7-i

On a major ii-V7-I, one scale can be played throughout. However, on a minor ii-V7-i, we need at least two different scales to make it work. Here are two exercises with different scales and rhythms.

Bm7(b5) E7(b9) Am7

Locrian Phrygian Dominant Aeolian (Natural Minor)

#1 Slow Stride

Bm7(b5) E7(b9) Am7

Am7(b5) D7(b9) Gm7

Gm7(b5) C7(b9) Fm7

Fm7(b5) Bb7(b9) Ebm7

Continue the cycle in the other keys. If you can't do it by ear, write it out on paper. It will take more time, but the process of transposing and writing musical ideas on paper is very valuable.