

CHORDS IN MOTION

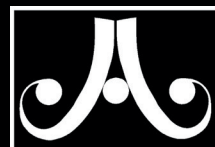


Moving Quartal Voicings & Related Structures

by Andy LaVerne



Jamey Abersold Jazz®



CHORDS IN MOTION

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*I am delighted to recommend Andy LaVerne's **Chords in Motion** to aspiring jazz pianists! Andy is a superb pianist, very capable of addressing this topic. Prior to pianists like McCoy Tyner, Herbie Hancock, Bill Evans, and others, most pianists were content to have acquired a small handful of chord voicings, generally with the chord roots on the bottom of the voicings. Though 'rootless voicings' were adopted in later years, they were primarily for the left hand and generally only used the 3rd or 7th on the bottom. But now the serious jazz pianist needs to be able to move his or her voicings in a more diatonic manner, as shown in Andy's book.*

Jerry Coker

Jazz Saxophonist, Author, Educator

*Andy LaVerne's **Chords in Motion** is a study of encyclopedic scope on the use of harmonies based on fourth intervals in the context of jazz harmony. There is a wealth of information in terms of voicings, voice leading and chord/scale relationships and their application to common harmonic formulae (ii-V, etc.) and the chord progressions used in blues and common standard tunes. Jazz musicians interested in this vocabulary should find this book to be a useful launching pad for exploring this important corner of the world of jazz harmony.*

Bill Dobbins

Jazz Pianist, Composer, Arranger, Author, Educator
Professor of Jazz Studies, Conductor, Coordinator Jazz
Composition and Arranging, Eastman School of Music

***Chords in Motion** is a highly detailed, informative and filling-in-the-gap text. It's an important and welcome addition to the jazz piano literature, which can be applied to any level of proficiency.*

Stefan Karlsson

Jazz Pianist, Educator
Professor/Jazz Studies Division,
University of North Texas

*Fantastic pianist Andy LaVerne has put together an amazing, detailed, and incredibly comprehensive guide for effectively implementing quartal and related voicings. He has honed in on the 'secret' to using these structures musically and creatively: moving the voicings through changes in logical and interesting ways. Clearly presented, extremely thorough, and loaded with information, **Chords in Motion** is a must-have for any pianist!*

Martin Bejerano

Jazz Pianist, Composer, Educator
Assistant Professor, Jazz Piano,
Frost School of Music University of Miami

***Chords in Motion** is an in-depth look at fourth and related voicings that give an atmosphere that you want to improvise on. We play over the voicing, not the chord symbol. **Chords in Motion** targets that modal atmosphere that horn players love playing over. Love this book - can't wait to start practicing it!*

Jerry Bergonzi

Jazz Saxophonist, Composer, Author, Educator
New England Conservatory

I was thrilled when Jazz Piano Great Mulgrew Miller agreed to write a quote for this book. I was deeply saddened to hear of Mulgrew's passing just days before publication. All who loved Mulgrew and his music will sorely miss him, and are grateful for the rich musical legacy he left us. Rest easy, Mulgrew.

Andy LaVerne

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ANDY LAVERNE

Photo of Andy LaVerne on Page 135

JAMEY AEBERSOLD

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TABLE OF CONTENTS

| | |
|--|----|
| Introduction & Usage Suggestions | 1 |
| Chords in Motion Overview | 3 |
| Part One: Quartal & Quintal-Based Structures [Sections 1-19] | 10 |
| 1. ii-V Major & ii-V Minor: Left-Hand Quartals & Inversions | 12 |
| 2. Minor 7: Five-Note, Quartal-Based | 18 |
| 3. Minor 7: Left-Hand Quartals / Right-Hand Major Triads, Parallel Motion | 20 |
| 4. Minor 7: Left-Hand Quartals / Right-Hand Major Triads, Contrary Motion | 22 |
| 5. Minor 7: Left-Hand Quartals / Right-Hand Minor Triads, Contrary Motion | 24 |
| 6. Minor 7b5: Five-Note, Quartal-Based | 26 |
| 7. Dominant 7: Five-Note, Quartal-Based | 28 |
| 8. Dominant 7: Five-Note, Quartal-Based, Circle of Fourths | 30 |
| 9. Dominant 7+9: Five-Note, Quartal-Based | 31 |
| 10. Dominant 7: Six-Note Quartal-Based, Left-Hand Quartals / Right-Hand Minor Triads | 33 |
| 11. Minor 11: Six-Note Quartal-Based, Left-Hand Quartals / Right-Hand Major Triads | 35 |
| 12. Dominant 7sus4: Six-Note Quartal-Based, Left-Hand Quartals / Right-Hand Major Triads | 37 |
| 13. ii-V (Major): Five-Note, Quartal-Based | 40 |
| 14. iim7b5 - V7+9 (Minor): Five-Note, Quartal-Based | 42 |

| | |
|---|----|
| 15. Major 7: | |
| Five-Note, Quartal-Based | 44 |
| 16. Major 7+4: | |
| Five-Note, Quartal-Based | 46 |
| 17. Minor 7, Dominant 7 & Major 7+4: | |
| Six-Note Quartals | 47 |
| 18. Major 7+4: | |
| Six-Note Quintals | 50 |
| 19. Major 7+4: | |
| Six-Note Quartal/Quintal Inversions | 51 |

Part Two: Drop 2 Voicings [Sections 20-22] 52

| | |
|------------------------|----|
| 20. Minor 6: | |
| Drop 2 | 53 |
| 21. Dominant 7: | |
| Drop 2 | 57 |
| 22. Major 6: | |
| Drop 2 | 61 |

Part Three: Dominant 7b9 & Diminished Structures [Sections 23-28] 65

| | |
|---|----|
| 23. Dominant 7b9 & Diminished 7: | |
| Left-Hand Structures | 67 |
| 24. Dominant 7b9 & Diminished 7: | |
| Right-Hand Triads & Left-Hand Variable Structures | 68 |
| 25. Dominant 7b9 & Diminished 7: | |
| Right-Hand & Left-Hand Variable Structures | 71 |
| 26. Dominant 7b9 & Diminished 7: | |
| Double-Diminished Structures | 76 |
| 27. Dominant 7b9 & Diminished Structures: | |
| Arpeggiation & Pivot | 81 |
| 28. Diminished Resolving to Major | 84 |

| | |
|--|-----|
| Part Four: Triadic Structures [Sections 29-42] | 88 |
| 29. Minor 7: | |
| Left-Hand Triads & Right-Hand Octaves | 90 |
| 30. Minor 7: | |
| Major Triads, Parallel Motion, Whole-Step Pairs | 91 |
| 31. Minor 7: | |
| Major Triads, Contrary Motion, Whole-Step Pairs | 93 |
| 32. Minor 7: | |
| Minor Triads, Contrary Motion, Whole-Step Pairs | 95 |
| 33. Minor 7: | |
| Minor & Major Triads, Contrary Motion, Whole-Step Pairs | 97 |
| 34. Minor 7: | |
| Minor Triads, Minor Thirds, Contrary Motion, Whole-Step Pairs | 99 |
| 35. Minor 7: | |
| Minor Triads, Whole Steps, Contrary Motion, Whole-Step Pair | 101 |
| 36. Dominant 7: | |
| Major Triads, Minor Thirds, Contrary Motion, Whole-Step Pairs | 103 |
| 37. Dominant 7: | |
| Major Triads, Whole Steps, Contrary Motion, Whole-Step Pairs | 105 |
| 38. Dominant 7b9 & Diminished 7: | |
| Major Triads, Contrary Motion, Tritone Pairs | 107 |
| 39. Minor 7b5 & Dominant 7+9: | |
| Minor Triads, Parallel Motion, Half-Step Pairs | 109 |
| 40. Dominant 7: | |
| Eight-Note Structures, Major Triads, Parallel Motion | 111 |
| 41. Dominant 7b9 & Diminished 7: | |
| Eight-Note Structures, Major & Minor Triads, Parallel Motion | 117 |
| 42. Minor 7: | |
| Eight-Note Structures, Minor Triads, Parallel Motion | 120 |
| | |
| Part Five: Whole Tone & Chromatic Motion [Sections 43-45] | 122 |
| 43. Dominant 7+5: | |
| Whole Tone | 123 |
| 44. Augmented Triads: | |
| Opposing Whole Tones | 125 |
| 45. Chromatic Motion | 130 |

| | |
|---|-----|
| Part Six: Comping Choruses [Sections 46-49]..... | 136 |
| 46. F Blues | 137 |
| 47. Chords similar to "Softly, As In A Morning Sunrise" | 138 |
| 48. Chords similar to "Once I Loved" | 140 |
| 49. Chords similar to "Invitation"..... | 142 |
| 50. Chords similar to "Stella By Starlight" | 144 |
| Applications Appendix | 146 |
| Listening Suggestions | 148 |
| Inspirations | 148 |
| Acknowledgements | 148 |
| About The Author | 149 |

AEBERSOLD PLAY-A-LONGS by ANDY LAVERNE

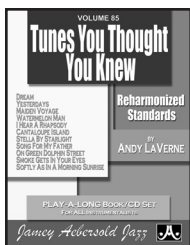
These other Aegersold publications are GREAT for musicians wanting to dig deeper into jazz improvisation.



VOLUME 75 BOOK/2-CDs
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Finally, there is a "steps" method of learning not only *Giant Steps* and *Countdown*, but also how to substitute those elusive chord changes for "standard" chord changes in well-known standards. Second CD breaks down the *Giant Steps* cycle into simple segments at comfortable tempos. Also includes several well-known standards with *Giant Steps* harmony substituted for the traditional harmony!

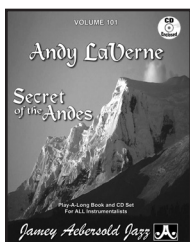
Includes: *Countdown*, *Giant Steps*, *Satellite*, *26-2*, *Body And Soul*, *Exotica*, *Central Park West*, *Fifth House*, *Night Has A Thousand Eyes*, *Step By Step*, *But Not For Me*, Plus a second CD of 17 "primer" tracks!



VOLUME 85 BOOK/CD
Tunes You Thought You Knew

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

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



VOLUME 101 BOOK/CD
Secret of the Andes

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

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

Introduction & Usage Suggestions

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



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

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

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

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

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

Andy LaVerne

February, 2013

Chords in Motion Overview

Here's a quick seven-page overview of some of the many techniques contained in the six parts of **Chords in Motion**. The heading number of each item in this overview corresponds to the number listed in the Table of Contents. When you come across a sound or shape that resonates with you, jump to that part of the book to see it presented in all twelve keys. You will also see additional ideas for further exploration also presented in all twelve keys.

Although rhythms are indicated, feel free to impart your own rhythmic values to the moving chordal structures, depending on the harmonic rhythm of the tune you're applying it to. This rhythmic freedom is reflected in all Parts of **Chords in Motion**. Thus, if a harmonic progression has a shorter harmonic rhythm in the structure of the tune you're playing, you can apply a fragment of the moving chordal structure and interpret it however you feel most comfortable rhythmically.

Put six-note chords (with the exception of #29) and eight-note chords in even greater motion by using arpeggiation (for an ethereal effect) and pivot tones (for a rhythmic punch) as found in #27. Experiment with ascending and descending combinations, phrasing, and rhythms.

Minor 7

1. Left-Hand Quartals & Inversions



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



20. Minor 6: Drop 2



29. Min 7: L-H Triads & R-H Octaves



31. Min 7: Maj Triads, Contrary Motion, Whole-Step Pairs



Minor 7b5

Overview

1. Left-Hand Quartals & Inversions

D^ø

6. Minor 7b5: Five-Note, Quartal-Based

D^ø

20. Minor 6: Drop 2 Voicing

D^ø (F-6)

29. Minor 7: Left-Hand Triads & Right-Hand Octaves

D^ø (F-7)

31. Minor 7: Major Triads, Contrary Motion, Whole-Step Pairs

D^ø (F-6)