

**UAHuntsville Dept. of Music**  
**Course of Study**  
**Jazz Piano**  
**Keith Taylor, Instructor**

**Freshman Year**

All major and minor scales  
Left hand (LH) ostinato with right hand (RH) melodic improvisation in all keys  
Diatonic 7<sup>th</sup> chords in all major keys in both hands  
LH diatonic 7<sup>th</sup> chords with RH modes of the major scale  
II V I progression in all major keys  
    Hands together-each inversion-minimum movement  
    LH chord-RH mode  
    LH chord-RH improvised melody  
Analyze songs in lead sheet format for II V I progressions  
    And apply techniques above  
Three note voicings for the II V I progression in all keys  
    LH-roots RH 3<sup>rd</sup> and 7<sup>th</sup>  
    Apply to tunes  
    Add 5<sup>th</sup> and 9<sup>th</sup> to these voicings  
    Add other notes as dictated by chord symbols  
Rootless voicings for the II V I in the LH in all keys  
    Add a melodic pattern in the RH  
    Add an improvised melody in the RH  
    Two hand comping with rootless voicings

**Sophomore Year**

Dominant 13 chords-LH, thru the circle of 5ths  
    3<sup>rd</sup> in the little finger then 7<sup>th</sup> in the little finger  
    Then alternate  
Apply to 12 bar blues  
    Add an improvised melody  
    Add two hand comping  
Pentatonic and blues scales  
    Practice these and other scales with patterns  
II V I in all minor keys  
    LH chord-RH harmonic minor scale  
    Add melodic pattern and improvised melody  
    Apply to tunes  
Modes of the ascending melodic minor scale  
    Apply to appropriate LH chords thru the circle  
Altered dominant chord and scales  
    Apply to II V I  
    Add melodic pattern and improvised melody  
    Apply to tunes

Tri-tone substitution  
Rhythm changes and melodic improvisation

## **Junior Year**

Symmetrical altered scales  
Apply to appropriate LH chords thru the circle  
Apply to II V I  
Add melodic pattern and improvised melody  
Apply to tunes

Pentatonic scales constructed on notes other than chord root  
Apply to appropriate LH chords thru the circle  
Apply to II V I  
Add melodic pattern and improvised melody  
Apply to tunes

Enhance comping skills thru the use of So What chords and  
Other voicings with quartal spacing and  
Upper Structures

Explore textures suitable for solo piano performance  
Include roots in the lower register  
RH shares in chord voicing while sounding melody  
Stride piano style  
Walking bass lines  
Latin bass lines

## **Senior Year**

Transcribe and play solos by accomplished jazz pianist  
Reharmonize standard tunes using parallelism, suspended  
Chords, polychords, and Phrygian chords.  
Explore block chords and the drop 2 technique  
Explore Coltrane changes  
Explore Salsa and the montuno  
Study the role of piano in the big band  
Continue to incorporate all techniques above while learning  
The standard jazz repertoire and contemporary tune

Throughout the study of jazz piano, rhythmic structure will be emphasized, as syncopation and swing are essential ingredients. Much of the material above is presented in *The Jazz Piano Book* by Mark Levine