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An Analysis of the Grip System: An Approach to Jazz Harmony

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AN ANALYSIS OF THE GRIP SYSTEM: AN APPROACH TO JAZZ HARMONY

By

Jared T. Hall

A DOCTORAL ESSAY

Submitted to the Faculty
of the University of Miami
in partial fulfillment of the requirements for
the degree of Doctor of Musical Arts

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UNIVERSITY OF MIAMI

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the requirements for the degree of
Doctor of Musical Arts

AN ANALYSIS OF THE GRIP SYSTEM: AN APPROACH TO JAZZ HARMONY

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The piano can serve as a visual, tactile, and aural tool to inform a student’s comprehension of jazz harmony. Through Whit Sidener’s extensive experience teaching jazz piano, theory, and improvisation over the last 40 years at the Frost School of Music at the University of Miami, he organized a systematic approach to understand jazz harmony in addition to developing intermediate piano skills. This study codifies the grip system, explains the system’s unique contributions to the jazz theory and piano vernacular, and explores direct influences from concepts defined and taught by Jerry Coker, David Baker, Jamey Aebersold, Dan Haerle, Ron Miller, and George Russell. The grip method labels unique structures which have specific chord-scale relationships. The approach of the grip system gives a practical vehicle showing how advanced concepts can be understood in accessible and transferable ways.
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CHAPTER 1 INTRODUCTION

A baby grasps with its hands in order to reach out for contact with the environment when first born.¹ Using the hands, a common process in daily life, is an aspect of bodily intelligence.² The fine motor movements of the fingers and hands characterize bodily-kinesthetic intelligence.³ Since learning can be achieved through physical means⁴, the conception of a grip, which is defined as “grasping or seizing firmly or tightly with the hand”⁵, can be used in music learning. Grip systems, as representative methods to visual and physical learning, are a part of general beginning band music instruction for string⁶, wind⁷, and pitched percussion instruments.⁸ Grip systems also play a significant role in learning piano and understanding harmony.

The piano has been utilized as a teaching tool for jazz harmony, composition, arranging, and improvisation since the inception of jazz programs in academia. Methodologies for learning jazz piano and harmony were developed to meet the needs of jazz studies programs throughout the United States, aiding students seeking to learn


³ Ibid., 217-18.

⁴ Ibid., 247-50.


⁶ Mel Bay, *Fun with the Mandolin* (Pacific, MO: Mel Bay Publications, 1963), 4-8.


improvisation. Often students have gaps in their comprehension of a given theoretical idea while others have not realized a concept’s full potential. For example, the relationship of the tritone may not be understood or the multiple applications of the diminished scale may remain unfamiliar. The piano can serve as a visual and aural tool to address gaps in a student’s comprehension of jazz harmony, allowing the student to see what they play. Learning piano voicings can aid a student in playing chord progressions, composition, or score arranging. In his notes on the prerequisites of becoming a successful jazz musician, the great trumpeter and bebop innovator Dizzy Gillespie states, “Therefore it is of prime interest and to one’s advantage to learn the keyboard of the piano, as it is the basic instrument for Western music, which jazz is an integral part of.”

Acquiring piano skills can help an individual learn tunes more efficiently, explore additional melodic color for improvising, and develop a unique harmonic sound and style. For the music educator, jazz piano skills can be essential in demonstrating a musical idea, accompanying students, or teaching accompanying skills in an ensemble setting. There is a need to disseminate jazz piano methodologies for the non-pianist in

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12 Dizzy Gillespie and Al Fraser, *To Be, or not...to Bop* (Garden City, NY: Doubleday & Company Inc., 1979), 482-83.


14 Ron Miller, *Jazz Piano and Keyboard Harmony* (Dania Beach, FL: RonJam Music, 2002), iii.
order to develop these abilities. Since numerous piano methods exist, an account must be
given of the piano pedagogy specifically designed for non-pianists.

**Background and Environment**

David Baker believes that theory knowledge is the basis for successful
improvisation stating, “The most essential area of jazz improvisation concerns theory.”15

When jazz improvisation achievement was analyzed, it was found that jazz theory
knowledge had a large and direct effect.16 Sight-reading ability and self-assessment are
moderately affected as well when individuals possess accurate jazz theory knowledge.17

Many students who aspire to learn jazz improvisation and arranging have gaps in their
comprehension of jazz theory and harmony.18 Some educators have noticed a
comprehensive disconnect from jazz harmony when students learn tunes and
improvisation. Pianist and educator David Berkman explains, “[F]or a while now I’ve
been noticing that my students are out of touch with the subtle manipulation of harmony
that has been the stock and trade of most great jazz pianists, guitarists and arrangers of
the past.”19 The piano is an essential tool to learn about the jazz language as it is the
foundation of modern harmony.20 “For an aspiring jazz instrumentalist, playing piano is
perhaps one of the most important skills for developing a jazz vocabulary … Regardless

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17 Ibid.


20 Gillespie and Fraser, *To Be, or not...to Bop*, 485.
of what your primary instrument is, you simply must learn to play the piano,” states Bob Mintzer. Confusion can be found when approaching an abstract subject such as improvisatory music; therefore, the availability of a comprehensive and accessible jazz theory and piano method is needed.

Basic proficiency of the piano in a jazz context is an area of need for any jazz student. Baker states, “Every jazz student is expected to develop a functional skill at the piano. This would include comping, chord voicing, realizing chord progressions at sight, and fitting chords to a given melody.” According to Coker, there are only a few methods that serve the student attempting to develop their piano skills. “Considering the popularity of piano and the need, in particular, for jazz instruction, it is surprising that there are so few good methods available,” explains Coker. Many jazz institutions are requiring their students to learn jazz harmony utilizing the piano. Some non-pianist students are less familiar with chord structures than guitarists and seasoned pianists. A grip system catering to the needs of the non-pianist is currently non-existent.

Jerry Coker, David Baker, Jamey Aebersold, Dan Haerle, Ron Miller, George Russell, and Whit Sidener were each pioneers of jazz education in academia. Each has made a valuable contribution to synthesizing and revealing concepts within the jazz vernacular. Through Sidener’s extensive experience teaching improvisation from 1972 to 2013 at the University of Miami, he organized a grip system featuring a systematic approach to developing an understanding of jazz harmony while acquiring functional piano skills. A lineage exists between the theoretical and pedagogical approaches of

21 Mintzer, Playing Jazz Piano, 1.
22 Baker, Jazz Pedagogy, 42.
23 Coker, Jerry Coker’s Jazz Keyboard, iv.
David Baker, Jerry Coker, and Whit Sidener. During the development of jazz pedagogy, ideas were often borrowed or modified to fit each individual’s approach and teaching style. Understanding the development of academic jazz programs at Indiana University and the University of Miami through a historical account can reveal the origins of and influences to the piano based grip system.

The conception of common upper structures within the grip system can facilitate a comprehensive understanding of harmony. The grip system gives labels to chord structures which are closely related to each other and have specific chord-scale relationships. Having a holistic knowledge of scales and chords can create a foundation for developing melodies necessary for successful improvisation.24 The grip method does not overwhelm the student with complex theoretical concepts, but gives a practical vehicle for developing piano voicings while revealing accessible and transferable chord structures and scales. Referring to the grip method of chord construction, Miller states it is “easy to learn and it has the advantage of allowing the student to experience a learning process that is more intuitive, aural and tactile.”25

Grip systems simultaneously feature aspects of the cognitive, psychomotor, and affective domains to developing abilities necessary for competency in jazz. The cognitive domain reflects the simple recall of previously learned concepts and the synthesizing of these concepts into new ideas in creative ways.26 The psychomotor

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25 Miller, Jazz Piano and Keyboard Harmony, 1.

domain features objectives using motor skills and physical means. The affective domain encompasses tasks which involve changes in interest, attitudes, values, and the expansion of appreciations. The objectives within the grip system pertaining to each learning domain should be thoroughly explored and stated.

The grip system can increase a student’s aural awareness of harmony and visualization when engaged in improvisation. In a 1978 interview conducted by Sidener, saxophonist Dave Liebman explained the importance of visualization at the piano stating, “When you play the piano you can see the whole orchestra in front of you. When you play a horn, you don’t really see the keys. It’s a difficult visual thing which I think affects your perception.” Compared to other instruments, the piano offers a visual element which makes jazz harmony more accessible. The introduction of a grip system for the piano could assist students to overcome the physicality of the piano and increase mental visualization while improvising.

**Statement of the Problem**

There is currently no written or published resource documenting the grip system. This unique and valuable approach to learning jazz harmony and piano has only existed in oral transmission within improvisation courses. Besides a few lead sheets and minimal study guide handouts, references to the grip system as taught by Sidener exist strictly in the form of written personal notes, audio sessions, and video recordings. Addressing

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27 Ibid., 7.


essential improvisational concepts, this practical and tangible method needs to be
codified and distributed as a primary source for the non-pianist in developing the skills
necessary to become a successful improviser.

Justification

The grip system provides an accessible, aural, and physical method for learning
chord progressions. “By putting an emphasis on what a chord, or chord movement
sounds like along with how the hands, arms and body feel relative to that sound, the
process is made more intuitive, and in most cases the student progresses at a much faster
rate,” explains Miller.\(^ {31}\) The ears and hands must learn to be coordinated with the sound
in order for it to be used spontaneously and creatively. Training the ears to hear a
specific sound in a variety of harmonic contexts is critical while the hands must be able to
instantly locate the sound unconsciously.\(^ {32}\)

The grip system provides a foundation for learning chord voicings for application
to common chord progressions found in standard tunes within the jazz idiom. The grip
method gives direct application to chord progressions within important jazz standards.
Understanding how jazz harmony functions and chord progressions are critical to
successful improvisation. The jazz trumpeter Clifford Brown explained, “You should
know the changes thoroughly and in knowing the changes then it gives you a lot of
freedom and you are not only permitted to play from the basic changes, but you will sort
of hear things by ear.”\(^ {33}\) The grip system gives the student the ability to accompany an

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\(^ {31}\) Miller, *Jazz Piano and Keyboard Harmony*, 1.

\(^ {32}\) Bill Dobbins, *A Creative Approach to Jazz Piano Harmony* (Rottenburg N., Germany: Advance

\(^ {33}\) Clifford Brown, “Clifford Brown, interview” (YouTube), accessed February 18, 2015,
https://www.youtube.com/watch?v=U2Mnglpysuo.
individual soloist or perform on tunes such as *Body and Soul*, *Stella by Starlight*, *Giant Steps*, *Dolphin Dance*, *Someday My Prince Will Come*, and *Very Early*.

Improvisational ability requires the student to have a chord-scale knowledge base to draw from. Combining harmonic study with listening, mental visualization, and written notation for complete comprehension of chord’s sound in relationship to its function is significant. Theory is similar to mathematics, has a significant role in understanding music, and involves the brain, ideas, and ears. Developing the sonic relationship and aural association between a chord and scale is critical as a developing improviser. Saxophonist and music educator Gary Campbell believes, “Regular practice of an organized regiment of scale, chord, and interval patterns exposes our ears to novel and unfamiliar melodic/harmonic sonorities we might not otherwise hear.” Sidener’s method addresses many of the major concepts within jazz theory, including chord-scale relationships and common chord progressions, which can aid in successful improvisation.

College and secondary school educators looking to enhance their pedagogical strategies to teaching jazz improvisation and theory could benefit from the grip method. David Baker expresses his view saying, “By and large, college and high school teachers involved in jazz studies have hopelessly inadequate backgrounds in jazz.” An organized and codified version of the grip system can prove to be an essential guide for general music educators, especially those without any extensive jazz improvisation

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experience, needing to teach jazz theory or improvisation. According to Baker, “It is a consensus among jazz educators that any teacher going out to teach today, even in suburbia, is going to be decidedly disadvantaged without at least a basic acquaintance with the imperatives of jazz and ethnic music.” Any music educator with basic theory and piano skills can adopt aspects of the grip system to teach jazz theory and improvisation. When asked about the piano proficiency of an educator, horn player, or composer in jazz, Liebman responded, “A necessity. It’s mandatory. You have to play piano, especially in this day and age with the sophistication of the music, especially in harmony.”

Statement of the Purpose

The purpose of this study was to document and codify the grip system in a written and notated format. This study explains the grip system’s unique contributions to the jazz theory and piano vernacular and explores influences from concepts defined and taught by jazz pedagogues Jerry Coker, David Baker, Jamey Aebersold, Dan Haerle, Ron Miller, George Russell, and Whit Sidener. This study serves as a pedagogical jazz piano resource for music educators, jazz educators, jazz students, and classical students with a sufficient background in music theory.

Research Questions

This study answered a number of significant questions using historical research, research in learning and pedagogy, biographical information, interviews, audio and video

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recordings, transcription, and analysis. The material contained in the study will be specifically informed by the following questions:

1. What are the origins of grip systems applied to music?
2. What is the grip system applied to piano harmony?
3. How does the grip system employ aspects of the cognitive, psychomotor, and affective domains?
CHAPTER 2

RELATED LITERATURE

Pursuing a study involving the codification of the grip system required many sources to be gathered and reviewed for informative purposes, identifying associations, and significance. Previous jazz harmony and piano methods were examined from published texts, dissertations, articles, and DVD videos. In addition to other methodologies, the works of Jerry Coker, David Baker, Jamey Aebersold, Dan Haerle, Ron Miller, and George Russell were specifically analyzed, referencing examples which relate to the grip system. For the purposes of this study, literature which includes theoretical and keyboard approaches to learning jazz theory have been primarily pursued due to the massive repertoire on theory, piano, and improvisation as separate entities. The review includes sources on dissertations of pedagogical approaches to learning piano, jazz harmony pedagogy, and chord-scale theory methodologies between 1960 and 2014.

Reviewing previous methods featuring the pedagogy and comprehension of jazz theory and intermediate piano is important in order to understand what analytical approaches have been previously implemented. It is essential to recognize the relationship between Sidener’s teaching and that of previous pedagogues in order to understand the unique contributions of the grip system. The intertwined relationships which exist between the methodologies of Sidener, Haerle, Coker, Aebersold, Russell, and Baker are clearly revealed.
Dan Haerle’s The Jazz Language

Jazz pianist and pedagogue Dan Haerle’s book *The Jazz Language: A Theory Text for Jazz Composition and Improvisation* was one of the earliest jazz piano and theory methods. The text explores a variety of piano voicing techniques and chord-scale relationships. Whether conscious or not, there are many similarities between the voicing approaches of Sidener and Haerle. Haerle refers to his simple three voicings in two categories called A or B voicings. Both categories of voicings feature structures that are identical to those found within the grip system with the exception that a grip can also be constructed of four notes. Haerle only introduces a few different A and B voicing possibilities which can aid the student in truly getting a grasp of the basic concepts of chord construction and voice leading. “By limiting the number of choices to only four voicings, it will simplify learning the basic principle of chord connection,” explains Haerle.  

Pianist and educator John Mehegan also considers these identical groupings as the A or B forms in his early text *Jazz Improvisation Volume IV: Contemporary Piano Styles*. Figure 1 illustrates Haerle’s A and B voicing strategy for the chords within a II\(^7\)-V\(^7\)-I\(^\Delta\)\(^7\) progression.

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43 Ibid., 55-58.
Sidener employs the same teaching strategy, introducing only a few grips at first which are applied to the standard II\(^{-7}\)-V\(^{7}\)-I\(^{\Delta7}\) progression. The significant difference exists in Sidener’s ability to label the structures beyond “A” and “B” in addition to showing the application of a single grip to multiple chord types. The text recommends finding the proper category of voicing, either A or B, for a specific chord or chord progression based on the register, function, and voice leading. Figure 2 displays the consideration of voice leading using the A and B voicing strategy in the context of a II\(^{-7}\)-V\(^{7}\)-I\(^{\Delta7}\) progression.

The text explores every mode of the major scale, harmonic minor scale, and melodic minor scale as well as their appropriate root position chords. Haerle’s approach to using the various modes is founded with the bebop tradition. He explains that

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dissonant notes have a passing tone function and want to resolve to the nearest chord tones.

Jerry Coker’s Jazz Keyboard Method

In *Jerry Coker’s Jazz Keyboard: For Pianists and Non-Pianists*, Jerry Coker explains the basics of jazz piano voicing technique and theory for either pianists or non-pianists. The book uses common chord symbol notation, roman numeral analysis, and multiple figures and examples to aid the aspiring student. The text introduces the method by discussing many beneficial reasons for the non-pianist to study jazz keyboard.

The piano provides not only an aural approach to learning the fundamentals of the jazz language, but a visual aspect as well. Coker explains stating, “That is, the guitar fret board is too uniform in appearance to permit the same sort of quick, easy visual understanding that is possible on the unique white and black key arrangement found on the piano.”

By using the keyboard, an individual can simultaneously hear and see chord structures, scales with chords, and chord progressions within tunes. Pianist and educator Bill Dobbins also believes working with the piano is more effective than guitar for learning chord construction. “Because of the design of the keyboard and the manner in which it is played, working with chords of four or more notes is much easier than on the guitar or the various mallet instruments,” states Dobbins.

Coker believes the keyboard should also be emphasized as a teaching tool for improvisation, theory, composition, and arranging. Compared to other chordal instruments, the piano is the most approachable for students when dealing with unfamiliar chordal structures.

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46 Coker, *Jerry Coker’s Jazz Keyboard*, iii.

Divided into three sections meant for three semesters of study, Coker’s book starts with the very basics of the piano by displaying where middle C is located, stating the names of the notes in relationship to treble and bass clef notation, and explaining basic fingerings. He starts with the most fundamental and frequently used progression in jazz explaining, “The II$^7$ V$^7$ to I$^\Delta^7$ is by far the most common sequence of chords in existence, comprising 70-100% of the chords found in most tunes.”48 The text emphasizes root position voicings at first, dealing with either the root and third or root and seventh of each chord in the left hand. The right hand, depending on the left hand’s position, plays either the third and fifth or seventh and ninth of each chord. This technique creates simple voicings that are either root-seventh-third-fifth or root-third-seventh-ninth for any chord. Coker explains that this technique was utilized in the comping of Bud Powell and Horace Silver. In his book Stylistic II/V7/I Voicings for Keyboardists, pianist and educator Luke Gillespie calls the left hand structure the “Bud Powell bebop shell voicing.”49 Others simply refer to it as bebop-style left hand.50 Figure 3 displays Coker’s example of this shell voicing used in a II$^7$-V$^7$-I$^\Delta^7$ progression in C major.

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48 Coker, Jerry Coker’s Jazz Keyboard, 15.


According to Coker, the II\(^7\)-V\(^7\)-I\(^\Delta7\) progression is to be mastered in a variety of transpositions. The most important transpositions include half steps, whole steps, and the cycle of fifths, before moving to the next step. Though the text does not include specific voicings to standard tunes, it includes the chord progressions to standard tunes such as *Tune Up*, *How High the Moon*, *Solar*, and *Pent Up House*, among others to apply these voicings to.

The book stresses the importance of translating chord symbols enharmonically such as C\(^\#7\) and F\(^\#7\) to D\(^\#7\) and G\(^\#7\). Understanding enharmonic notes from written notation to the keyboard is also critical. The text introduces the circle of fifths, also commonly referred to as the cycle of fifths, since root movement is most common in descending fifths. Baker also believes the movement of ascending perfect fourths or descending perfect fifths, also referred to as “the cycle,” is one of the most used root movements which results in the II-V\(^7\)-I progression.\(^{52}\) Pianist Mark Levine describes the circle of fifths as a vehicle for real-world practice “because many chord progressions and

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\(^{51}\) Coker, *Jerry Coker’s Jazz Keyboard*, 16.

\(^{52}\) Baker, *Jazz Improvisation*, 52.
modulations within tunes follow the cycle." This can aid the student in understanding many common progressions such as II\(^{-7}\)-V\(^{7}\)-I\(^{A7}\). Figure 4 shows Coker’s version of the circle of fifths.

Figure 4. The Circle of Fifths\(^{54}\)

Coker continues by introducing basic root position voicings for a minor key II\(^{97}\)-V\(^{7(9)}\)-I\(^{A7}\) progression and recommends the same process of transposing in whole steps. Keeping the identical shell voicings as before, the text recommends adding the ninth of each chord in a II\(^{-7}\)-V\(^{7}\)-I\(^{A7}\) progression for more color and contrast.\(^{55}\) Even though it is not stated, the example that is provided is in drop-two position. A drop-two position voicing moves the second note from the top of the right hand chord down one octave.\(^{56}\)

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\(^{54}\) Coker, *Jerry Coker’s Jazz Keyboard*, 20.

\(^{55}\) Ibid., 25.

Figure 5, created by this author, compares a closed position voicing to a drop-two position voicing.

**Figure 5. Closed Versus Drop-Two Position**

Piano

<table>
<thead>
<tr>
<th>Closed</th>
<th>Drop Two</th>
</tr>
</thead>
<tbody>
<tr>
<td>G(^{\text{#3}})</td>
<td>G(^{\text{#3}})</td>
</tr>
<tr>
<td>E(^{-9})</td>
<td>E(^{-9})</td>
</tr>
</tbody>
</table>

Coker’s example uses drop-two position voicings which continue to emphasize the Bud Powell shell voicings in the left hand. Figure 6 displays the II\(^{7}\)-V\(^{7}\)-I\(^{\text{\#7}}\) progression in drop-two position.

**Figure 6. Coker’s Drop-Two Position Voicings**

The text quickly moves to applying similar root position root-seventh-third-fifth voicings to chord qualities such as minor-major, altered, augmented, and diminished. In addition to these varied chord types, the book quickly includes voicings with extensions.

\(^{57}\) Ibid.
to the eleventh and thirteenth. The text proceeds by illustrating a variety of techniques for the 12-bar blues progression including rootless and quartal voicings in combination with chord substitution.\footnote{Coker, \textit{Jerry Coker’s Jazz Keyboard}, 25-36.}

The book introduces the most simplistic of rootless voicings. These are essentially the same voicings shown in Figure 6, but in closed position without the bass note. Figure 7 illustrates Coker’s rootless voicings for the II\(^7\)-V\(^7\)-I\(^\Delta7\) progression in the key of C and F with indicated roman numerals and chord extensions. These identical voicings are used by many other pedagogues\footnote{Bill Boyd, \textit{An Introduction to Jazz Chord Voicings for Keyboard}. 2nd Edition (Milwaukee, WI: Hal Leonard, 2007), 11.} and methods.\footnote{Baerman, \textit{Intermediate Jazz Keyboard: The Complete Jazz Keyboard Method}, 34.}

\textbf{Figure 7. Coker’s Rootless Voicings for Major II\(^7\)-V\(^7\)-I\(^\Delta7\) \footnote{Ibid., 38.}}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{Figure7.png}
\caption{Coker’s Rootless Voicings for Major II\(^7\)-V\(^7\)-I\(^\Delta7\).}
\end{figure}

Next the text shows rootless voicings for a minor key II\(^{97}\)-V\(^{7(9)}\)-I\(^{\Delta7}\) progression. The text employs the same strategy as shown in Figure 7, using structures based on the third or seventh of the chord with extensions to ninth. Figure 8 displays...
Coker’s rootless voicing possibilities for the chords within a minor key $\text{II}^{07}\text{-V}^{7(9)}\text{-I}^\Delta 7$ progression.

**Figure 8. Coker’s Rootless Voicings for Minor $II^{07}\text{-V}^{7(9)}\text{-I}^\Delta 7$**

The remainder of Coker’s manual to jazz piano includes the “So What” voicings as played by pianist Bill Evans from the Miles Davis album *Kind of Blue*, $^{63}$ elementary slash chord techniques, slide-slipping, and quartal voicings. The text includes a few examples on each concept, but only applies them to one or two chord possibilities. The book does not include any chord-scale discussion or examples.

**George Russell’s Lydian Chromatic Concept**

In the 1965 Downbeat article “Jazz: The Academy’s Neglected Stepchild,” Baker emphasized the importance of George Russell’s Lydian Chromatic Concept. “There is no reason why a theory book as vital to American music as George Russell’s *Lydian Chromatic Concept of Tonal Organization*, should not be a part of every music school’s library. It should be a textbook in any school that purports to teach jazz.” $^{64}$ Russell’s

$^{62}$ Ibid., 40.

$^{63}$ Miles Davis, *Kind of Blue*, recorded March 2 and April 22, 1959, Columbia Records, CL 1355, LP.

$^{64}$ Baker, *Jazz Pedagogy*, 45.
Lydian Chromatic Concept of Tonal Organization is an important work and deserves more recognition as a pedagogical approach to learning jazz theory. Russell became a large influence on Baker’s instructional and improvisational abilities having studied, performed, and recorded with Russell in the early 1960’s. Baker believes the work is essential stating, “[T]he concept has emerged as the most important, influential, and all-encompassing theoretical concept of our times, yet to my knowledge only Indiana University and New England Conservatory offer a course in the concept.”

Russell prefaces his approach by expressing that it is a philosophy on tonality used to create melodic freedom to find a personal voice in the jazz idiom. He defines it as “a chromatic concept providing the musician with an awareness of the full spectrum of tonal colors available in the equal temperament tuning.” Russell’s approach aims to find the parent scale; the arrangement of tones which best approximates the sound of a chord. Russell’s entire philosophy is based on Lydian mode. In relationship to the major scale, or Ionian mode, it features a raised fourth scale degree. Russell’s first example uses an E7 chord and relates it as the second scale degree of a Db Lydian scale with a Lydian tonic of Db. In addition to roman numerals, Figure 9 displays a Db Lydian scale which is the parent scale of an E7 chord.

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65 Ibid.
From the parent scale, five other scales can be derived through modification and used to add dissonance and color. These scales include Lydian augmented, Lydian diminished, auxiliary diminished, auxiliary augmented, and auxiliary-diminished blues. Using the example of an E♭7 chord, an individual may choose from D♭ Lydian, D♭ Lydian augmented, D♭ Lydian diminished, D♭ auxiliary diminished, D♭ auxiliary augmented, and D♭ auxiliary-diminished blues. Figure 10 shows these six scales applicable to an E♭7 chord.

\[\text{Figure 9. D♭ Lydian Scale}^{67}\]

\[\text{\includegraphics[width=\textwidth]{D%26_Lydian_Scale.png}}\]

\[\text{I II III +IV V VI VII}\]

\[\text{\footnotesize{\textsuperscript{67}Ibid., 3.}}\]
The Lydian chromatic scale is created when the three Lydian and three auxiliary scales are combined. This scale also produces two additional, horizontal scales including the major scale and blues scale. The text explains that finding the Lydian chromatic scale to any chord yields all the tonal possibilities for the improviser. The parent scale is the more appropriate choice for a chord and the other seven scales, found within the Lydian

\textsuperscript{68} Ibid., 4-5.
chromatic scale, are employed to add color. The book describes the procedures in addition to using the chord category chart for finding the parent scale of any chord.\textsuperscript{69}

The *Lydian Chromatic Concept of Tonal Organization* includes many written melodic and tune examples in addition to practice exercises for the student. The unique contribution of the Lydian chromatic method is the discovery of all the tonal possibilities when approaching a chord for improvisation. Russell’s philosophy establishes the relationship between root position chords to scales in addition to exploring melodic possibilities both horizontally and vertically.\textsuperscript{70} Similar to Russell, Baker believes having a large body of knowledge concerning chord-scale relationships is important explaining, “The jazz player should always be prepared to draw on everything he knows, from any source, concerning scales and chords.”\textsuperscript{71}

**Ron Miller’s Modal Jazz Composition & Harmony**

In *Modal Jazz Composition & Harmony Vol.1*, Ron Miller explores many facets of modal harmony. The text analyzes and discusses chords, scales, original composition, upper structures, and tune examples from jazz artists such as Wayne Shorter, Herbie Hancock, and Chick Corea. Miller was a professor of jazz studies at the University of Miami, specializing in teaching jazz composition, advanced improvisation, and jazz piano.\textsuperscript{72} The relationship between the grip systems of Miller and Sidener is very significant.

\textsuperscript{69} Ibid., 9-12.

\textsuperscript{70} Ibid.

\textsuperscript{71} Baker, *Jazz Improvisation*, 4.

\textsuperscript{72} Ron Miller, “So, who is this guy?” RonJam Music, accessed March 6, 2015, http://www.ronjam.net/Rons%20bio%202002.html.
In the chapter on upper structures, Miller defines a grip. “Chord construction with upper structures is known as the grip or shorthand method of chord construction. The grip is the actual finger positions of the right hand when playing a chord,” Miller explains.\textsuperscript{73} The book describes the grip primarily as a three-note upper structure which portrays a specific sonority and temperament. With the addition of a fourth note, the sound can be further defined. According to Miller, knowing the theoretical foundation of chord construction is not needed using the grip method. Seven basic grips are covered within the text, offering a quick, shorthand method for playing chords. The book references the usage of grips in pianists Joey Calderazzo, Kenny Kirkland, and Jim Trompeter and styles such as fusion, ECM, and new age. Figure 11 displays the names and notation of Miller’s seven basic grips in the top staff and six commonly used derivations.\textsuperscript{74}


\textsuperscript{74} Ibid., 50.
Using a similar approach in his method *A Creative Approach to Jazz Piano Harmony*, Bill Dobbins uses simple, four-note chords to express a large variety of harmonies, especially when placed above unique bass notes. The text introduces the concept using the most basic seventh chords such as major, dominant, minor, half diminished, and diminished in their most common harmonic functions. As the text expands, these seventh chords are applied above different bass notes. The book refers to these simply as upper structure seventh chords.\(^{76}\)

In his book *Jazz Piano and Keyboard Harmony*, Miller expands upon the grip concept introduced in *Modal Jazz Composition & Harmony Vol.1*. The text further explains that the term grip is derived from a guitarist’s left hand placement on the finger board. For use at the piano, a grip references hand shape and finger positions. A grip is played by the right hand while placed over a bass note, or the root, in the left hand. “A

\(^{75}\) Ibid.

primary goal is to learn the tactile experience of the shape of the hand when playing grips,” explains Miller. A grip is also equivalent to an upper structure in a compositional context.

Using only four notes and their inversions, *A Creative Approach to Jazz Piano Harmony* uses voicings and approach similar to Miller. “As we shall soon see, these same four notes can be superimposed above many different bass notes to suggest many different harmonies, including $A^9$, $F^9\!{}^11$, $D^{13\text{sus}}$, among others,” explains Dobbins. Thoroughly exploring a four-note structure’s inversion, spacing, position, and harmonic possibility can provide a creative and unique approach to jazz piano.

Miller identifies five basic and five advanced three-pitch grips for a total of ten unique grips. The five basic grips are the major seven ($\Delta^7$), the major six (6/3), the flat seven (7/3), quartal (Q1), and major triad (Maj.). The five advanced grips are named by the semitones between the intervals from the bottom to the top of the grip. These include 6/5, 5/6, Q2 (another quartal version), augmented triad (Aug.), and melodic minor or Lydian aug. (M.M. or lyd+). Figure 12 illustrations all ten grips including their abbreviated symbols.

77 Miller, *Jazz Piano and Keyboard Harmony*, 49.
78 Ibid., 2-3.
The book explains how adding a fourth note can add definition and color to the structure. The text explores how inversions of the three-pitch grips can have multiple modal applications. The book defines and discusses melodic and harmonic voice leading techniques and how inversions of the three-pitch grips can have multiple modal applications. The text also includes the II-V-I voicings displayed in Figure 7 by Coker, but in all possible inversions. The book emphasizes the importance of learning the turnaround progression iii-vi-ii-V in all keys in order to play standard jazz repertoire. Miller’s examples include *How High The Moon*, *Body and Soul*, and *Hit the Road Jack*.82

Similar to Miller’s text, Dobbins includes many examples where a single seventh chord structure can be used above varied bass notes to create unique sonorities. In one of a variety of examples, Dobbins uses a C\(^\Delta\) chord to create the chords A\(^{-9}\), F\(^\Delta\)\(^9(\sharp11)\), D\(^{13}\)sus, B\(^{\flat}\)sus(\(\flat9\)\(\flat5\)), F\(^\#\)\(^7\)sus(\(\flat9\)\(\flat5\)), and A\(_\flat\)\(^6\)\(^{(5,\flat3)}\). Figure 13 displays how a drop-two C\(^\Delta\) seventh chord structure is applied to multiple chords.

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81 Ibid.

82 Ibid., 4-22.
Four-note structures which are not standard seventh chords are also used above a bass note. The text uses four-note structures which contain a triad with an added fourth or second and those which do not contain conventional triads. Figure 14 includes an example of a four-note structure without a triad in drop two position which Dobbins uses over multiple bass notes to create a variety of chords.

Later in his book, Dobbins develops five-note voicings from pentatonic scales, discusses strategy for effective practice, and includes his thoughts on musical creativity. 

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84 Ibid., 82.

85 Ibid., 82.

86 Ibid., 91-135.
In the book *An Introduction to Jazz Chord Voicing for Keyboard*, Bill Boyd features ninth chord voicings that are used in the context of the ii-V-I progression. The text includes a variety of four-note chords played only the right hand. The book includes two different inversions, similar to Haerle, but refers to them as “position 1” and “position 2.” Each voicing is either extended to the ninth or thirteenth, but many combinations of altered chords including $\flat 9$, $\flat 9$, $\natural 5$, and $\natural 5$ are used.\(^{87}\)

Another upper structure approach to building piano voicings includes *Berklee Jazz Keyboard Harmony Using Upper-Structure Triads* by Suzanna Sifter. The approach defines and organizes lower-structure (only chord tones) and upper-structures triads (one or more tensions) derived from a variety of chord scales. Lower-structures are used for the left hand in bass clef while upper-structure triads are used for the right hand in treble clef. The lower and upper-structure triads within major, dominant, minor, half-diminished, and diminished are explored and applied to a variety of chords. The text includes suggested tunes to analyze and a CD with multiple play-a-long practice exercises.\(^{88}\) One example of the approach, shown as Figure 15, illustrates how a G\(^7\)sus chord can be voiced using an F major triad, A minor triad, or F major seventh chord.

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In *Immediate Jazz Keyboard: The Complete Jazz Keyboard Method*, author Noah Baerman recommends using seventh chords without extensions to superimpose them over a bass note. The text recommends exploring the inversions of the seventh chords in order to create four voicing possibilities. As a shortcut method to playing chord voicings, a simple chart is given. Table 1 displays which seventh chords to use above a specific bass note to yield a given chord quality.

**Table 1. Seventh Chords with Bass Notes to Create Ninth Chords**

<table>
<thead>
<tr>
<th>To Get</th>
<th>play</th>
<th>this far above root</th>
<th>example</th>
</tr>
</thead>
<tbody>
<tr>
<td>Maj9</td>
<td>min7</td>
<td>Major 3rd</td>
<td>Bmin7/G = GMaj9</td>
</tr>
<tr>
<td>9 (dominant)</td>
<td>min7♭5</td>
<td>Major 3rd</td>
<td>Bmin7♭5/G = G9</td>
</tr>
<tr>
<td>7♭9</td>
<td>dim7</td>
<td>Major 3rd</td>
<td>Bdim7/G = G7♭9</td>
</tr>
<tr>
<td>min9</td>
<td>Maj7</td>
<td>minor 3rd</td>
<td>B♭Maj7/G = Gmin9</td>
</tr>
<tr>
<td>min9♭5</td>
<td>min/Maj7</td>
<td>minor 3rd</td>
<td>B♭min/Maj7/G = Gmin9♭5</td>
</tr>
</tbody>
</table>

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89 Ibid., 25.

As the author of *Jazz Keyboard Harmony*, Baerman, similar to Sifter, discusses left hand, upper structures which primarily feature triads not a part of the seventh chord. This approach creates an accessible sound which ranges from colorful to very basic. The text recommends starting with a shell voicing in the left hand and a triad in the right hand. Inversions of the triad can be explored for maximum effectiveness and a desired sound.\(^9^1\)

**Left-Hand Voicings and Chord Theory by Fred Hughes**

In *The Jazz Pianist: Left-Hand Voicings and Chord Theory*, Fred Hughes gives a method for efficient left-hand voicing techniques. In addition to exercises and etudes, the book incorporates the use of play-a-long tracks and practice tips for individual development. All of the voicings are in closed position and are displayed in the circle of fifths progression. The book includes standard tunes which display the melody and chord changes for direct and practical application.\(^9^2\)

The method begins with an introduction to triads, the circle of fifths, the ii-V-I chord progression, the Charleston rhythm for comping, and roman numerals to indicate chord progressions. The method continues to explain the four different qualities of triads including major, minor, diminished, and augmented. Each triad quality is notated in all twelve keys and includes original etudes composed for practice. After discussing triads, diminished seventh chords and scales are explored in all twelve keys. *Have You Met Miss Jones* is the first jazz standard Hughes recommends to incorporate the previously learned triads and diminished seventh chords.

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A variety of sixth and seventh chords, including the comprehension of them as chord symbols, are taught and displayed with accompanying etudes. The text includes major and minor sixth and seventh chords as well as major, minor, dominant, half-diminished (called minor seven, flat five), augmented, minor-major, and suspended fourth seventh chords. *Days of Wine and Roses* is the next tune to practice in order to apply sixth and seventh chords to.

The book covers the same chord qualities reviewed earlier, extended to the natural ninth, #9, and b9 as applicable to sixth and seventh chords. Next, the tune *All the Things You Are* and chord symbols for practicing ii-V-I in all of the minor keys are included for direct application. Thirteenth chords are discussed and the ii-V-I progression in all of the major keys is displayed in a chord chart. The final tune example to utilize all of the material within the book is *Body and Soul*.93

**Ricigliano’s Popular & Jazz Harmony**

*Popular & Jazz Harmony*, written by Daniel Ricigliano, is designed for the performer, arranger, or composer who desires a firm command of chord progressions and substitutions. The book features many aspects of harmony derived from both popular and jazz music. General concepts from traditional music theory are also examined. The book is broken down into three sections featuring fundamentals, harmonic patterns and progressions, and additional material. Many chapters include suggested playing exercises for the reader to understand the concepts discussed in the text.94

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93 Ibid.

In the first section, the text describes and illustrates all of the basic fundamentals for understanding harmony and music in general. This includes intervals, accidentals, key signatures, major scales, tetrachords, triads, chord symbols, chromatic chords, sixth chords, inversions, and the circle of fifths. The text also explores a variety of basic seventh chords including dominant $3$, dominant $5$, and augmented dominant ($5$). He completes the first section by thoroughly exploring the variety of minor scales (natural, melodic, harmonic), displaying the triads and seventh chords within them.$^{95}$

The second section features concepts on tonality and modulation including common harmonic patterns and progressions. The text explores the common circle of fifths root movement found in popular and jazz harmony. In Figure 16, the manuscript displays the relationship of chords, indicated by roman numerals, to the tonic chord. In this example, he uses C as the tonic chord. The method uses flat signs ($\flat$), instead of sharps ($\#$) to relate everything to tonic I chord.$^{96}$

$^{95}$ Ibid., 1-18.

$^{96}$ Ibid., 22.
Figure 16. The Circle of Fifths in Relationship to the Tonic Key C Major

The grip system utilizes the same strategy as displayed in Figure 16, emphasizing the use of flats when harmonic progressions relate to a specific key center. “The cycle of fifths only tells us the root movement, and every one of the chords can be any quality,” explains Sidener when discussing the circle of fifths. Popular & Jazz Harmony explores the common jazz progressions, referred to as circle patterns, II-V-I and I-VI-II-V. Sequence in relationship to the motion within the circle of fifths is discussed and shown through multiple examples. The text analyzes diatonic, stepwise progressions such as II-III-IV and I-II-III which can become substitutions for more common or repetitious harmonic progressions. The book also gives musical excerpts with full Roman numeral analysis in combination with partial chord symbol notation for each

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97 Ibid.

concept. Even though the book does not include chord progression examples from jazz standards, he recommends analyzing tunes such as Satin Doll, Body and Soul, It Might As Well Be Spring, I Got It Bad, and many others to see how these common progressions are used.99

Substitute chords and moving line patterns, both descending and ascending, are analyzed in *Popular & Jazz Harmony*. The book discusses patterns which relate to the tonic minor by starting with II\(^{07}\)-V7-i. Other minor progressions he explores include i\(^6\)-i\(^{(47)}\)-i\(^2\)-VI \(^{07}\). The text suggests the reader look at tunes such as Autumn Leaves, Round Midnight, and You Don’t Know What Love Is for direct application of these progressions in context. The second section of the book gives a variety of chord substitutions in combination with inversions to create interesting and dramatic harmonic color. The text encourages experimentation and use of musical judgment when using chord substitutions. The book stresses that the sound and musical taste are the deciding factors when choosing any given harmonic motion. The conclusion of the second section features modulation, the blues, embellishments, petal points, and extensions.100

*Popular & Jazz Harmony* explores many other features of music. The book explains the differences between popular and jazz harmony as well as how to effectively revise sheet music and lead sheets to accommodate each style. The text discusses introductions and endings to tunes and appropriate chord-scale relationships. The text illustrates the appropriate chord scales with a seventh chord and the entire one-octave, corresponding mode. The book discusses concepts associated with traditional music

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100 Ibid., 43-119.
theory including non-harmonic passing tones. These include neighboring tones, unprepared neighboring tones, appoggiatura, escape tones, anticipation, and suspension. The text concludes by summarizing large scale musical concepts such as forms, harmonic rhythm, voice leading, time signatures, and melody.¹⁰¹

Brian Waite’s Modern Jazz Piano

Brian Waite’s book *Modern Jazz Piano: A Study in Harmony and Improvisation* deals with a large variety of topics associated with jazz harmony, piano voicings, and improvisation. The book spans fundamentals such as intervals, inversions, cadences, chords, functional harmony, extended harmony, tonal systems, jazz piano voicings, and a foundation of theory for improvisation. The work was conceived to appeal to both the beginning or advanced player. The text aims to educate both the non-pianist and developing pianist alike. Waite stresses the importance of the piano concerning jazz theory and harmony stating, “In understanding the theory the usefulness of the piano cannot be overemphasized for it is at the keyboard that harmonies can be heard en bloc and this is as much an asset to the horn player as to the pianist.”¹⁰²

Many elements present in Waite’s book resemble that of Haerle’s. The text includes descriptions and illustrations of intervals, inversions, chord symbol notation, triads, the major modes, the minor modes (natural, harmonic, melodic), and seventh chord construction. In general, chord construction is kept separate from corresponding scales. One example illustrates of the use of the C harmonic minor scale over the chords

¹⁰¹ Ibid., 119-81.

within a minor II-V-I progression in C minor. Figure 17 below displays the minor II-V-I progression in C minor with a C harmonic minor scale.

**Figure 17. The C Harmonic Minor Scale Applied to the Minor II-V-I**

When discussing chord symbol notation including extensions, Waite approaches it similar to Coker by writing the specific extensions and alterations above the seven in a seventh chord. Modern shorthand chord symbol notation typically only includes the number of the highest extension (C-11) and any altered notes (♭9, ♯9, ♯5/#11, #5/♭13, etc.).

In the section on piano voicings, the text discusses voicings extended to the ninth of the chord which omit the root of the chord and contain purely an upper structure. These are identical to Coker’s voicings illustrated in Figures 7 and 8. Waite displays and discusses many of these ninth-chord voicings in inversions as applied to a variety of chord types. Similar to Haerle, Waite discusses and gives examples of scales including whole tone, pentatonics, altered, diminished, chromatic, major, melodic minor, and harmonic minor.

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103 Ibid., 20.
104 Ibid., 29.
105 Ibid., 45-74.
Intro to Jazz Piano by Mark Harrison

In *Intro to Jazz Piano*, Mark Harrison focuses solely on piano techniques used to play standard jazz repertoire. The text begins with the II-V-I progression, two-note chord voicings containing only the third and seventh, basic comping rhythms found in swing and Latin styles, and the circle of fifths and fourths. Designed with an accompanying audio CD, the book has many exercises notated in all twelve keys. The first tune example includes a simplified version of *Autumn Leaves* by only using minor, dominant, and major seventh chord qualities.106

Many of the voicings in the examples of *All the Things You Are* and an F blues progression feature two-notes with doublings. Four-part voicings, or block voicings, are also reviewed in the context of the II-V-I progression and written in all twelve keys for the beginner. The block voicing technique is used to approach lead sheets where only the melody and chord changes are given. The book concludes by giving the reader multiple approaches, each notated, to the chord changes of classic tunes such as *Satin Doll, Black Orpheus, Stella by Starlight, Misty*, and *Freddie Freeloader.*107

Berklee Approach: The Chord Scale Theory & Jazz Harmony

Barrie Nettles and Richard Graf’s book *The Chord Scale Theory & Jazz Harmony* is a guide associated with the Berklee College of Music for studying and analyzing jazz harmony. Using roman numerals, the book features a review of traditional harmony in order to understand its evolution to contemporary harmony. The book provides an approach which identifies a chord’s function in relationship to a key as well as to other

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107 Ibid., 36-99.
chords. A broad spectrum of topics concerning harmony are explored including diatonic harmony, dominant chords, diatonic function, minor key harmony, blues, diminished chords and scales, modal interchange, voicings, modulations, modal systems, and non-functional harmony. Tunes such as *All of Me, Waltz for Debby, I Got Rhythm, Out of Nowhere, Lady Bird, Night and Day, Blues for Alice, Bluesette*, and many others are recommended for analyzing harmonic movements and rhythm. The guide touches on a variety of topics that are commonly found in many other resources available today.\textsuperscript{108}

*Berklee Music Theory*, written by Paul Schmeling in two individual books, is also associated with the Berklee College of Music. The first book presents a “rigorous, hands-on, ‘ears-on’ exploration” of the essential elements in jazz, blues, and popular music including notes, scales, and common sounds.\textsuperscript{109} Book two includes a summary of concepts found in harmony including triads, seventh chords, inversions, melody, accompaniment, and voice leading. The end goal is to enable the student to create accompaniments from common lead sheets and compose unique melodies based on common chord progressions. Many theoretical exercises and ear training drills are included in both volumes.\textsuperscript{110}

**Terefenko’s Jazz Theory: From Basic to Advanced Study**

Dariusz Terefenko, an associate professor at the Eastman School of Music, wrote the textbook *Jazz Theory: From Basic to Advanced Study*. The book is designed for jazz theory courses in academic settings or the individual amateur or professional musician.


Spanning 465 pages, the book is an all-encompassing method combining everything from music fundamentals to post-tonal theory with ear training, piano skills, and improvisation. A customized website and personal DVD accompany the book. The 352 musical examples derived from jazz standards, instrumental tunes, transcriptions, and original compositions are used to analyze harmonic progressions, solos, and re-harmonized tunes in context. The exercises include part-writing tasks, piano realization, melody harmonization, model composition, and improvisation. The ear training drills include rhythmic dictation, harmonic dictation, chord recognition, singing, and set-class identification.\footnote{Dariusz Terefenko, \textit{Jazz Theory: From Basic to Advanced Study} (New York, NT: Routledge, 2014), i.}

The fundamentals in the book include exploring intervals, inversions, and the triads within the major and minor scale (natural, harmonic, and melodic). The text clearly explains the harmonic function and relationship between tonic, predominant, and dominant. Others also clearly explain these concepts, especially in relationship to the ii-V-I chord progression.\footnote{Richard J. Lawn and Jeffrey L. Helmer, \textit{Theory and Practice} (Belmont, CA: Wadsworth Publishing Co., 1993), 90-110.} All of the sevenths chords, their function, and inversion are illustrated and examined. Directly related to the piano, “drop 2” voicings and the ii-V-I progression are the first to be introduced to the student. The individual modes in both the major and minor tonal systems are also analyzed. When discussing the melodic minor modes, the text names them based on either their original mode name in relationship to the major mode or their common association.\footnote{Terefenko, \textit{Jazz Theory: From Basic to Advanced Study}, 6-84.} Though named slightly different and given direct application to specific chords, David Baker believes modes one (ascending...
melodic minor/jazz minor), four (Lydian dominant), seven (diminished whole
tone/altered), six (Locrian #2), and three (Lydian augmented) are the most important.\textsuperscript{114}

Figure 18 displays the modes of melodic minor with their appropriate names as given by Terefenko.

\textbf{Figure 18. The Modes with C Melodic Minor}\textsuperscript{115}

\begin{flushright}
\textsuperscript{114} Baker, \textit{Jazz Improvisation}, 34-35.
\end{flushright}

\begin{flushright}
\textsuperscript{115} Terefenko, \textit{Jazz Theory: From Basic to Advanced Study}, 85.
\end{flushright}
Other important areas of discussion include chord-scale relationships, the blues, common chord progressions, substitutions (tritone, Coltrane), symmetrical scales, pentatonic, hexatonics, and voicings (rootless, incomplete, upper-structure triads, polychords). The book is very thorough and detailed when approaching each concept. Some of his standard tune examples include *Confirmation, Moose the Mooche, All of You, All the Things You Are, Stella by Starlight*, and *Autumn Leaves*.116

**Theory and Practice by Lawn and Helmer**

*Theory and Practice*, a text written by Richard Lawn and Jeffrey Helmer, is similar to Terefenko’s *Jazz Theory* as it gives a comprehensive overview of traditional music theory, jazz theory, ear-training, sight singing, improvisation, and history. It is designed for the practicing jazz performer, composer, or arranger. Each chapter features musical examples, many of which are excerpts from standard jazz tunes or transcription from improvised solos, for clarification of the concept covered. Ear-training drills are an integral part to the book, aiding the student to learn and identify harmonies, progressions, and scales aurally. Each chapter includes suggested exercises for additional practice on the content presented.117

Concerning specifically jazz theory, *Theory and Practice* includes many introductory theory materials such as intervals and inversions. It reviews the major, minor, pentatonic, and blues scales. Chord construction of triads, seventh chords, and extended chords with alterations is followed. The book advances to descriptions and displays of the symmetrical scales chromatic, diminished, whole-tone, and augmented.

116 Ibid., 86-383.

In addition to altered pentatonics, the modes of harmonic minor, melodic minor, and harmonic major are discussed in relationship to a few selected chords.\textsuperscript{118}

*Theory and Practice* also have examples of chords that can have multiple scale options. Exploring the scales possibilities on a chord can lead to more creative choices. One example includes utilizing the scales $E_b$ Lydian-augmented, $E_b$ augmented, the third mode of $C$ harmonic minor, and $E_b$ harmonic minor on an $E_b\Delta(\sharp 5)$ chord. Figure 19 displays all of these scales in relationship to an $E_b\Delta(\sharp 5)$ chord.

**Figure 19. Scales to Use on $E_b\Delta(\sharp 5)$**\textsuperscript{119}

The book also includes analyzing very specific chords to a single scale. The most involved discussion of a specific chord-scale relationship occurs on the various alterations of a dominant chord. Rather than having specific names when referencing the modes of melodic or harmonic minor, mode numbers are given (mode 2 melodic minor, mode 7 harmonic minor). Table 3 includes a reference of the various scales, modes, and

\textsuperscript{118} Ibid., 1-50.

\textsuperscript{119} Ibid., 50.
pentatonics *Theory and Practice* recommends for dominant chords with a variety of alterations.

**Table 2. Scale Relationships for Dominant and Altered Dominant Chords**

<table>
<thead>
<tr>
<th>Chords</th>
<th>Scale/Mode</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minor 7 (♭5)</td>
<td>Locijan; Melodic minor mode 6; Harmonic minor mode 2; Harmonic major mode 2; Pentatonic on ♭2, ♭5, ♭6</td>
</tr>
<tr>
<td>Dominant 7ths or 9ths</td>
<td>Mixolydian; Mixolydian-major; Blues; Pentatonic scales on Root; Lydian-Mixolydian</td>
</tr>
<tr>
<td>Dominant 7 (♭9)</td>
<td>Melodic minor modes 2 and 7; Harmonic minor modes 5 and 7; Harmonic major modes 3 and 5</td>
</tr>
<tr>
<td>Dominant 7 (#9)</td>
<td>Melodic minor modes 2 and 7; Harmonic minor mode 7; Blues; Harmonic major mode 3; Pentatonic on 3</td>
</tr>
<tr>
<td>Dominant 7 (#5)</td>
<td>Melodic minor modes 5 and 7; Augmented; Whole-tone scale</td>
</tr>
<tr>
<td>Dominant 7 (#11)</td>
<td>Melodic minor mode 4; Harmonic minor mode 7</td>
</tr>
<tr>
<td>Dominant 7 (#9,#9)</td>
<td>Inverted diminished; Melodic minor modes 2 and 7; Harmonic minor mode 7; Pentatonic on 3</td>
</tr>
<tr>
<td>Altered Dominants</td>
<td>Melodic minor mode 7; Harmonic minor mode 7; Locijan; Inverted diminished; Diminished whole-tone scale; Pentatonic on 5</td>
</tr>
<tr>
<td>Suspended Dominants</td>
<td>Mixolydian; Pentatonic scales built on 4th and 7th chord tones</td>
</tr>
<tr>
<td>Diminished 7ths</td>
<td>Diminished scale; Harmonic minor mode 7; Harmonic major mode 7</td>
</tr>
</tbody>
</table>

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120 Ibid., 62.
Jazz Theory by Jaffe

Andrew Jaffe’s book *Jazz Theory* was inspired by the need of a comprehensive text for the variety of topics for classroom jazz instruction. Even though Jaffe found the theoretical and historical approaches of Coker and Baker helpful, he felt the addition of a course textbook was necessary. The text covers theory, practice, and reference materials including exercises for practical application, discography lists, and bibliography references to additional materials. The text also includes a supplementary instructor’s manual for the curriculum’s procedures and pacing.\(^{121}\)

An improviser or composer should be thoroughly familiar with common chord progressions found within standard jazz repertoire.\(^{122}\) An essential formula to become familiar with is the turnaround progression. These short sequences are used to create harmonic motion for an improviser to employ rhythmic and melodic interest. Turnaround progressions are often utilized at the end of a section and commonly referred to as “turnbacks.”\(^{123}\) “The importance of being able to recognize and play over these basic harmonic building blocks of jazz cannot be overemphasized,” explains Jaffe.\(^{124}\) Table 2 shows common turnarounds, repeating progressions of three or four chords used in introductions, endings, or tune progressions, in roman numerals (Jaffe) and in chord symbol notation (this author).


\(^{122}\) Jaffe, *Jazz Theory*, 59.

\(^{123}\) Baker, *Jazz Improvisation*, 56.

Table 3. Common Turnaround Chord Progressions\textsuperscript{125}

<table>
<thead>
<tr>
<th>Roman Numerals</th>
<th>Chord Symbols</th>
</tr>
</thead>
<tbody>
<tr>
<td>I VI\textsuperscript{7} II\textsuperscript{7} V7</td>
<td>C A\textsuperscript{7} D\textsuperscript{7} G\textsuperscript{7}</td>
</tr>
<tr>
<td>III\textsuperscript{7} VI\textsuperscript{7} II\textsuperscript{7} V7</td>
<td>E\textsuperscript{7} A\textsuperscript{7} D\textsuperscript{7} G\textsuperscript{7}</td>
</tr>
<tr>
<td>I V\textsuperscript{7/II} V\textsuperscript{7/IV} V7</td>
<td>C A\textsuperscript{7} D\textsuperscript{7} G\textsuperscript{7}</td>
</tr>
<tr>
<td>III\textsuperscript{7} bVII\textsuperscript{7} V\textsuperscript{7/II} II\textsuperscript{7} V7</td>
<td>E\textsuperscript{7} Bb\textsuperscript{7} A\textsuperscript{7} D\textsuperscript{7} G\textsuperscript{7}</td>
</tr>
<tr>
<td>(I)</td>
<td>(C)</td>
</tr>
<tr>
<td>III\textsuperscript{7} bIII\textsuperscript{7} bVI\textsuperscript{7} bIII\textsuperscript{7} (II\textsuperscript{7})</td>
<td>E\textsuperscript{7} Eb\textsuperscript{7} Ab\textsuperscript{7} Db\textsuperscript{7}</td>
</tr>
<tr>
<td>(I)</td>
<td>(C) (D\textsuperscript{7})</td>
</tr>
<tr>
<td>I bIII\textsuperscript{7} II\textsuperscript{7} bIII\textsuperscript{7}</td>
<td>C Eb\textsuperscript{7} D\textsuperscript{7} Db\textsuperscript{7}</td>
</tr>
<tr>
<td>I #I\textsuperscript{7} II\textsuperscript{7} #II\textsuperscript{7}</td>
<td>C C#\textsuperscript{7} D\textsuperscript{7} D#\textsuperscript{7}</td>
</tr>
<tr>
<td>III bIII\textsuperscript{7} II\textsuperscript{7} V\textsuperscript{7} (I)</td>
<td>E\textsuperscript{7} Eb\textsuperscript{7} D\textsuperscript{7} G\textsuperscript{7}</td>
</tr>
<tr>
<td>(C)</td>
<td></td>
</tr>
<tr>
<td>I bIII\textsuperscript{7} bVI\textsuperscript{7} bIII\textsuperscript{7}</td>
<td>C E#\textsuperscript{7} A#\textsuperscript{7} D#\textsuperscript{7}</td>
</tr>
<tr>
<td>I I\textsuperscript{7}/bVII IV\textsuperscript{7} #IV\textsuperscript{7} (IV\textsuperscript{7})</td>
<td>C C\textsuperscript{7}/Bb F\textsuperscript{7} F#\textsuperscript{7} (F\textsuperscript{7})</td>
</tr>
<tr>
<td>I I\textsuperscript{7}/3\textsuperscript{7} VI #IV\textsuperscript{7} (IV\textsuperscript{7})</td>
<td>C C\textsuperscript{7}/E F F#\textsuperscript{7} (F\textsuperscript{7})</td>
</tr>
<tr>
<td>I V\textsuperscript{7} V\textsuperscript{7}/IV IV IV\textsuperscript{7} bVII\textsuperscript{7} (IV) (IV\textsuperscript{7})</td>
<td>C G\textsuperscript{7} C\textsuperscript{7} F F\textsuperscript{7} Bb\textsuperscript{7} (F) (F\textsuperscript{7})</td>
</tr>
</tbody>
</table>

Similar to many other theory methods, the book reviews intervals, scales, chord construction, and inversions. The method quickly introduces all the modes of major and the commonly used scales including melodic minor, harmonic minor, minor and major pentatonics, blues, Lydian b7 (the fourth mode of melodic minor), and the altered scale.

\textsuperscript{125} Ibid., 60-61.
The text moves on to voice leading in chord progressions and improvisation. To demonstrate voicing leading in improvisation, he features transcribed solos of John Coltrane on *But Not For Me* and Clifford Brown on *Joy Spring*.\textsuperscript{126}

**Non-Pianist Harmony Methods**

There are a variety of methods and texts available which cater to the audience of the non-pianist, instrumentalist who desires to acquire knowledge of jazz harmony and functional piano skills. Coker’s *Jazz Keyboard for Pianists and Non-Pianists* was developed primarily for the non-pianist, but can also be helpful to the aspirant pianist. The text is also designed for use in the classroom or for individual study.\textsuperscript{127} Even though Levine’s *The Jazz Piano Book* is largely for pianists, he also encourages other instrumentalists to use it as a primer to learning jazz piano and as a guide to understanding harmony.\textsuperscript{128}

A self-study course in chord-scale theory and jazz harmony, similar to Jaffe’s, is *Alfred’s Essentials of Jazz Theory* by pianist and educator Shelly Berg. The text encompasses three entire books with chapters on voice leading, passing tones, improvisation, comping rhythms, turnaround progressions, Afro-Cuban jazz, drop-two voicings, jazz licks, scales, and much more. The text also includes a workbook and answer key including ear training drills and written exercises for the aspiring, self-motivated student of jazz theory.\textsuperscript{129}

\textsuperscript{126} Ibid., 1-36.

\textsuperscript{127} Coker, *Jerry Coker’s Jazz Keyboard*, iv.

\textsuperscript{128} Levine, *The Jazz Piano Book*, vi.

Another book designed for potential harmony courses includes Michael Griffin’s *Modern Harmony Method: Fundamentals of Jazz and Popular Harmony*. The book was created to be accessible to classically trained musicians and students of composition or jazz in early high school. The book investigates how to voice chords, the circle of fourths progression, extensions, suspensions, and alterations. Many fill-in-the-blank exercises are imbedded in each chapter, serving as a potential workbook for any course in jazz and popular harmony.\(^ {130}\)

*Jazz Keyboard Harmony: A Practical Method for All Musicians*, written by Phil DeGreg, is designed primarily for beginning jazz pianists with an emphasis on learning jazz harmony. Similar to Coker’s book, DeGreg’s text is meant to be used for class or individual study. The text is intended for musicians who want to gain an understanding of harmony at the keyboard even though they may have no competency at the piano. DeGreg believes, “Non-pianists need to understand harmony in order to master jazz linear improvisation on their own instruments, write arrangements, compose, and better comprehend the chords they hear when playing with pianists or guitarists.”\(^ {131}\) Featuring many etudes and exercises, the goals of the method are to equip the student to comp effectively in a jazz setting and harmonize tunes at the piano. DeGreg emphasizes the process of learning piano which features a tactile, visual, analytical, and aural approach. He states, “[I]f you continually repeat a harmonic exercise by memorizing it at the tactile level, the visual, analytical, and aural understanding follow naturally. The idea is to


ingrain the chordal movements into your hands so well that they can execute them
without much mental supervision.”¹³²

Pianist and educator David Berkman’s book The Jazz Harmony Book: A Course
in Adding Chords to Melodies was specifically designed for the students he teaches and
interacts with at Queens College in New York. The text is meant for two semesters of
graduate course work in jazz harmony. Many of the piano voicings are designed for non-
pianists. “I think that jazz students in general and non-pianists in particular can benefit
from trying to develop a stronger and more nuanced sense of how jazz harmony works,”
states Berkman.¹³³ The text’s target audience includes arrangers, composers, and
improvisers. The book concerns a methodology of applying chord changes to melodies
in order to study how chord progressions function. Berkman encourages consistent
practice at the piano in order for students to possess a fluent knowledge of harmony
explaining, “This material can only be internalized by doing the work at the keyboard,
but it will reward you many times over with a deeper understanding of the harmonic
foundations of jazz and modern music.”¹³⁴

Chapter Summary

A variety of jazz harmony, theory, and piano methodologies for both pianists and
non-pianists were reviewed. Other methods to teach aspects of jazz theory,
improvisation, or chord voicings primarily include clearly written etudes¹³⁵ ¹³⁶ and older

¹³² Ibid., 2.


¹³⁴ Ibid., vi.


¹³⁶ Bill Lee and Jim Progris, Complete Jazz Piano Method, Book 1 (South Miami, FL: Gold Rush
tunes.\textsuperscript{137} The most significant pedagogical influences in relationship to the grip system include concepts explored by Coker, Haerle, Russell, and Miller. Russell believes methods can be very useful explaining, “A concept, if it is a good one, can only organize the vast resources of our art, making us aware of materials that we might have been ignorant of and giving us some method of selecting these new materials.”\textsuperscript{138}


\textsuperscript{138}Russell, \textit{Lydian Chromatic Concept}, 50.
CHAPTER 3

METHOD

The purpose of this study was to document and codify the grip system in a written and notated format. This study explains the grip system’s unique contributions to the jazz theory and piano vernacular and explores influences from concepts defined and taught by jazz pedagogues Jerry Coker, David Baker, Jamey Aebersold, Dan Haerle, Ron Miller, George Russell, and Whit Sidener. This study serves as a pedagogical jazz piano resource for music educators, jazz educators, jazz students, and classical students with a sufficient background in music theory.

Research Questions

This study answered a number of significant questions using historical research, cognitive research, biographical information, interviews, audio and video recordings, transcription, and analysis. The material contained in the study will be specifically informed by the following questions:

1. What are the origins of grip systems applied to music?
2. What is the grip system applied to piano harmony?
3. How does the grip system employ aspects of the cognitive, psychomotor, and affective domains?

Procedures for Answering the Research Questions

Question 1 required consulting texts and methodologies on beginning band and introductory instrumental technique in order to understand how grip systems are applied in general music. An analysis was conducted of the physical and visual means to learning woodwind, string, and percussion instruments within early learning stages. The
origin of the term “grip” used within a variety of instrumental methods was researched. A basic introductory methodology to the piano was explored and described.

Question 2 required gathering sources in order to clearly understand, define, and explain the grip system as applied to jazz piano harmony. The influence of the development of jazz in academic institutions at the University of Miami and Indiana was explored. Specifically analyzing how the grip system contrasts from the approaches of Jerry Coker, David Baker, Jamey Aebersold, Dan Haerle, Ron Miller, and George Russell is essential in establishing connections to Sidener’s teachings. Using oral history techniques, Sidener is used as a primary source for his account of the pedagogical interactions which occurred in the 1960’s when the jazz programs at Indiana University and the University of Miami were established. Personal notes from Sidener’s advanced improvisation course in the fall semester of 2012 were used as a reference in order to start creating figures, tables, and an appendix detailing the grip system in a clearly notated format. Video recordings from the spring semester of 2013 were used to modify and enhance clarity from the author’s personal notes. Multiple audio sessions and interviews conducted with Sidener in the summer and fall semester of 2014 were used to ensure absolute accuracy of the codification of his approach to the grip system. The largest contribution from the author came from the transcription of clearly notated figures in combination with explanatory text methodizing the entire grip system.

Question 3 required consulting texts on how people learn music within the cognitive, psychomotor, and affective domains. Physical and visual processes for learning were thoroughly explored. Sources on types of memory and knowledge were analyzed in relationship to the processes engaged in the grip system. Additional research
was conducted on how aural and mental relationships form within the human brain. The extent of which human cognition is engaged when learning by tactile methods was thoroughly explored in relationship to the grip method of learning piano and harmony.
CHAPTER 4

RESULTS

The Origins of the Grip System Applied to Music

Grip systems, in the form visual and physical means to learning instruments, exist in general music. Pictures of the physical stance\textsuperscript{139}, posture\textsuperscript{140} \textsuperscript{141}, or hand positions\textsuperscript{142} \textsuperscript{143} of the student are represented in many introductory instrumental methods. Figuring charts\textsuperscript{144} are another visual reference, functioning as diagramed grips for the student to play a specific fingering\textsuperscript{145} or create a unique hand position.\textsuperscript{146} Grip systems exist with instrumental families of woodwinds, strings, and percussion.

Wind Instruments

The soprano recorder is an important part of elementary music education because it is economical for school budgets, closely models a child’s vocal quality, and is easy to

\textsuperscript{142} Mel Bay, \textit{Mel Bay’s Modern Guitar Method: Grade One} (Pacific, MO: Mel Bay Publications, 1990), 2.
\textsuperscript{144} Rozmajzl and Boyer, \textit{Music Fundamentals, Methods, and Materials for the Elementary Classroom Teacher}, 249.
\textsuperscript{145} Beveridge and Gelling, \textit{Progressive Metal Guitar}, 48.
\textsuperscript{146} Bay, \textit{Mel Bay’s Modern Guitar Method}, 27.
Playing the recorder requires the physical coordination of the fingers and thumbs of both hands. The fingerings for the recorder are represented by numbers. These include 0 for the left thumb, 1, 2, and 3 for the first three fingers of the left hand and 4, 5, 6, 7 for the fingers of the right hand. If all the holes of the recorder were covered, the appropriate fingering would be represented by 0 123 4567. The combinations of numbers represent a variety of grips understood as unique physical positions of the fingers and thumb in order to create different pitches. “In the early stages of recorder playing the fingers should grip the instrument so that the complete circumference of the hole beneath them can be felt: as a player gains experience the pads of his fingers become more sensitive and feel each hole with the lightest of touches,” describes Rowland-Jones, the author of Recorder Technique. The action of the fingers must be free and remain arched or straight rather than curved like the thumbs. The physical association with the instrument fingerings and the tones which are produced plays a significant part in developing technique. Every recorder fingering is essentially unique grip. Figure 20 displays a recorder fingering chart for both the lower and upper octave.

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147 Rozmajzl and Boyer, Music Fundamentals, Methods, and Materials for the Elementary Classroom Teacher, 225.

148 Rowland-Jones, Recorder Technique, 41.

149 Ibid., 44.

Figure 20. Recorder Fingering Chart\textsuperscript{151}

<table>
<thead>
<tr>
<th>LOWER OCTAVE</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>F</td>
<td>F#</td>
</tr>
<tr>
<td>G</td>
<td>G#</td>
</tr>
<tr>
<td>A</td>
<td>A#</td>
</tr>
<tr>
<td>B</td>
<td>B#</td>
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<tr>
<td>C</td>
<td>C#</td>
</tr>
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<td>D#</td>
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<tr>
<td>E</td>
<td>E#</td>
</tr>
<tr>
<td>F'</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>UPPER OCTAVE</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>F#</td>
<td>G'</td>
</tr>
<tr>
<td>G#</td>
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String Instruments

A violinist’s left hand also shapes formations which can be understood as grips. The violinist’s fingers function as mechanical hammers, powerfully working to precisely define notes with feeling.\textsuperscript{152} Describing the left hand in action, Whone states, "In slow

\textsuperscript{151} Rowland-Jones, Recorder Technique, 142.

motion, an individual finger should fire down onto the string at high speed, make firm but brief and elastic contact, release tension, and finally find itself lightly poised for action in the initial position.”

Educators call the shapes defined by the musculature in the left hand and arm the “hand frame” or “hand block.” In discussing violin technique, “grip” is usually referenced when describing bow technique or poor left hand technique, such as gripping the violin neck with the thumb. Once the hand and wrist are in place and maintained in the proper position, the basic shape of the hand does not significantly change and moves as a single unit. Figure 21 shows three views of the violinist’s hand frame.

**Figure 21. A Violinist’s Hand Frame**

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153 Ibid., 44.
155 Ibid., 36-37.
156 Ibid., 22.
157 Ibid., 23.
158 Ibid., 27.
Another instrument widely used in elementary education is the guitar.\textsuperscript{159} It is recommended that only upper elementary grades use guitar due to the small hand size of young children.\textsuperscript{160} The guitar’s left hand position is similar to that of the violinist’s hand frame. The guitarist’s thumb should be placed behind and in the middle of the guitar neck while remaining straight.\textsuperscript{161} Pressure is applied to the strings by the guitarist’s left hand by the means of a gripping action rather than by the pulling of the arm.\textsuperscript{162} “Gripping” indicates the equal pressure from the thumb and fingers in direct opposition to one other.\textsuperscript{163} If this strategy is emphasized when practicing, tension in the arm, wrist, and hand will be significantly reduced while endurance will increase.\textsuperscript{164} Beginning guitarists tend to reference charts in order to learn fingerings. Each hand position can be understood as a grip. Figures 22 and 23 displays a guitarist’s left hand.

\textsuperscript{159} Rozmajzl and Boyer, \textit{Music Fundamentals, Methods, and Materials for the Elementary Classroom Teacher}, 243.

\textsuperscript{160} Ibid.

\textsuperscript{161} Hamann, \textit{Introduction to the Classical Guitar}, 37.

\textsuperscript{162} Hector Quine, \textit{Guitar Technique: Intermediate to Advanced} (New York, NY: Oxford University Press, 1990), 42.

\textsuperscript{163} Ibid.

\textsuperscript{164} Ibid.

\textsuperscript{165} Rozmajzl and Boyer, \textit{Music Fundamentals, Methods, and Materials for the Elementary Classroom Teacher}, 245.
Percussion Instruments

Orff barred instruments meet the needs of children by having the capability of removing bars so only the pitches necessary to play a specific melody or pattern remain. The autoharp is a strumming instrument that is also used for accompanying songs or composing. The left hand depresses a bar and the right hand strums the strings.

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166 Hamann, *Introduction to the Classical Guitar*, 38.
167 Ibid., 39.
with a pick.\textsuperscript{169} The piano can be an essential tool for students to have creative experiences emphasizing melodic and harmonic growth.\textsuperscript{170} Numbers correspond to the fingers of the hand with the thumbs marked as 1, index fingers represented by 2, middle fingers designated 3, ring fingers indicated as 4, and little fingers referred to as 5.\textsuperscript{171} In elementary methods, the numbers are initially used to learn the primary chords constructed on the first, fourth, and fifth scale tones of a key.\textsuperscript{172} Beginners are essentially forming three-note grips to represent the basic triads I, IV, and V. These formations can be quickly adapted to new keys because the fingerings remain identical while the hand shape remains relatively the same.\textsuperscript{173}

**The Grip System for Piano**

The grip system for piano is categorized by a variety of four-note seventh chords which can be played by a single hand. Since these chords can be “gripped” by a single hand, the system is defined by relating numerous types of grips to a variety of chord types. Sidener’s system is primarily based in melodic minor and operates where there are no passing tones; each note has a distinct color and can be suspended, even though it may cause some dissonance.\textsuperscript{174}

\textsuperscript{169} Ibid., 240.

\textsuperscript{170} Ibid., 250.

\textsuperscript{171} Ibid.

\textsuperscript{172} Ibid.

\textsuperscript{173} Ibid., 252.

\textsuperscript{174} Whit Sidener, interview by author, January 9, 2014, Coral Gables, FL, digital recording.
The Indiana University and University of Miami Connection

Before the establishment of jazz studies curricula in academia, Jerry Coker and David Baker were classmates at Indiana University. Both individuals had a keen interest in jazz. Jerry Coker wrote the first basic improvisation text, originally his master’s thesis at Sam Houston State University, entitled “Inside Improvisation” and succeeded Buddy Baker as head of the Indiana University jazz studies in 1960. Sidener attended Indiana University in Bloomington, playing in the jazz band directed by Buddy Baker and attended jazz courses for one semester in the fall of 1961. Jamey Aebersold, who was also in the jazz band, showed Sidener multiple piano voicings in drop-two position.

Sidener became ill and had to leave school, returning home to Fort Wayne, Indiana to recover. This extended recovery time became key to Sidener’s personal musical development. He spent time learning how to use Aebersold’s piano voicings in drop-two position within jazz standards which led him to create other voicings. When he attained full health, Sidener transferred to Michigan State in the winter and spring quarters of 1962 as he was unable enroll at Indiana University in the middle of the semester. From the fall of 1962 to end of the summer in 1963, Sidener toured with the Tommy Dorsey band before coming back home in Fort Wayne where he attended a branch of Indiana University. In the fall of 1963, Sidener finally returned to Indiana University’s primary campus with Coker as the director of the jazz program. He continued studies at Indiana University from 1964 through the spring semester of 1966


when the big band engaged in a semester-long tour of the Middle East. After the tour, Coker left Indiana University and David Baker resided in his stead.

Dean Bill Lee, the previous dean at Sam Houston State University, hired Coker to establish the jazz studies program at the University of Miami in 1966. Sidener followed Coker in order to complete his undergraduate studies and find freelance work. While studying, Sidener played many gigs including big bands in clubs on the beach and recorded for albums and commercials. After graduation, he became a teaching assistant for two years while pursuing a master’s degree. Sidener was one of the first teaching assistants of two or three, under Jerry Coker. Sidener began teaching as an adjunct professor in 1972 until Coker left for another teaching position. Lee, the university’s dean at that time, hired Sidener to replace Coker. “He said ‘Well you’re in charge, at least for now,’ so I ran it,” explained Sider.

Awarded a full-time tenure track in 1975 at the University of Miami, Sidener became an important jazz educator which contributed to the creation and evolution of many great artists and educators. A few of them include Pat Metheny, Maria Schneider, Roger Ingram, Ed Calle, and Jonathan Kreisberg. Over the years, Sidener received the International Association of Jazz Education (IAJE) Award for Outstanding Service to Jazz Education and the Phillip Frost Award for Excellence in Teaching and Scholarship. For over twenty years he directed the University of Miami Concert Jazz Band, one of the most recognized institutional jazz ensembles in the country. The ensemble recorded five

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177 Ibid.
179 Sidener interview, October 31, 2014.
single albums, two double albums, and four CDs under Sidener’s direction. They also toured Europe, the Middle East, and both Central and South America.\textsuperscript{180}

While Sidener’s method is greatly influenced by the teaching of Jerry Coker, it also uses concepts derived from George Russell’s \textit{Lydian Chromatic Concept of Tonal Organization}. David Baker, who was a student and performer with Russell, is the most likely indirect influence on Sidener’s grip system. Even though Sidener never studied with Baker, he received many of the concepts through those whom were studying with him. Gary Campbell, who studied with Baker in the 1960’s, had a large influence on Sidener’s concepts within the grip system. When discussing his education, Sidener said,

\begin{quote}
“I learned a lot from Gary Campbell. When I went back to Indiana the second time, I kind of taught myself some stuff, but then those guys were going to Indianapolis…he [Campbell] and Randy Brecker were taking lessons from David and they would come back and I’d pick up as much as I could off of them.”\textsuperscript{181}
\end{quote}

Sidener simplified many of the ideas produced by Campbell in a more tangible and elementary way. Though Sidener acknowledges learning from Gary Campbell, he sought a way to discover and comprehend everything in an easier way. “He [Campbell] sees things a little different than I do. I came up with my system, when I knew those guys when I was young, to try to see what they were seeing—if I could take what they did and simplify it.”\textsuperscript{182} Sidener’s approach utilizes corresponding scales which are represented by a grip, a chord’s upper structure seventh chord. “This is sort of like George Russell


\textsuperscript{181} Sidener interview, October 31, 2014.

\textsuperscript{182} Sidener interview, July 9, 2014.
simplified,” Sidener exclaimed when discussing the scale relationship between a chord and a given grip.\textsuperscript{183}

There are, however, some large differences that must be understood between Russell and Sidener. Russell creates relationship of a scale specifically to root position chords where as Sidener relates everything to a grip, the chord’s upper structure. In Sidener’s approach, often a grip, which has a specific corresponding scale, can be transferred to a variety of other applicable chord types. This means that if eight diverse chord types have an identical grip, they have an identical corresponding scale. A majority of the grip system emphasizes the modes within the melodic minor tonal system. “So much of it is melodic minor. It’s not the only way to deal with it. They’re some alternate ways to deal with it…,” Sidener said in reference to appropriate scale choices.\textsuperscript{184}

Sidener has specific names for each mode of melodic minor, similar to how Russell named the derivatives from the parent scale. Referencing the melodic minor mode names, Sidener explains, “Different people call them different things. It seems logical to me to call each one the mode as it comes in succession.”\textsuperscript{185} Within his system, Sidener designed a master mode chart which relates and names each mode of melodic minor, harmonic minor, and harmonic major to the major scale modes (See Appendixes F and G). Sidener’s method features a similar approach; each grip has a corresponding scale that is understood as the most practical or appropriate choice. Sidener’s corresponding scale concept is equivalent to the parent scale concept that Russell uses.

\textsuperscript{183} Ibid.

\textsuperscript{184} Sidener interview, January 9, 2014.

\textsuperscript{185} Ibid.
Through personal efforts, Sidener originally conceived of his method to aid in developing his personal improvisation and piano skills stating, “The only reason I came up with what I came up with was just to try to teach myself. I’m not the brightest penny in the roll. I’m not a super genius—so I need methods from moving from point A to point B.” Sidener spent many years conceiving of and revising his approach. He borrowed and modified concepts from others and specifically used the piano as a vehicle to simultaneously see and hear what he was playing. “It took me a long time to figure this out because I was always trying to figure it out for myself. I would cop things from this person or from that person. I kind of worked it out and see it now,” stated Sidener in regards to the grip system.

The Grip System

Many sources were collected in order to clearly understand, define, and explain the grip system as utilized in the teaching of Sidener. Personal notes from Sidener’s advanced improvisation course in the fall of 2012 have been used as a reference to create examples and figures detailing the grip system in a clearly notated format. Video recordings from the spring 2013 semester were used to modify and enhance clarity from the author’s personal notes. Multiple audio sessions and interviews were conducted with Sidener to ensure absolute accuracy of the codification of his approach to the grip system. The following contribution from the author has come from the transcription of clearly notated examples and figures in combination with explanatory text methodizing the entire grip system.

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186 Sidener interview, July 9, 2014.

187 Ibid.
I want to emphasize, especially to theory enthusiasts, that the grip system is designed using chords, scales, and structures which jazz artists and educators in the field are fluent in. “It’s about the approach—it’s just a way to deal with this stuff,” said Sidener regarding the grip system.\(^\text{188}\) Rather than add to the jazz vernacular, it provides an alternate perspective when dealing with jazz theory and piano.\(^\text{189}\) Levine also believes a person is not limited to understanding theory in one specific way stating, “There is no one single, all inclusive ‘jazz theory.’ In fact, that’s why the subject is called jazz theory rather than jazz truth.”\(^\text{190}\) The approach through the grip system was developed to be accessible to students without overwhelming them with massive and complex philosophies.

Advancing from a simple to intricate fashion, the organization and approach of the system provides the individual with:

1. a development of jazz piano skills specifically for the non-pianist
2. a comprehensive understanding of chord-scale relationships
3. various ways to understand chord structures and scales, including their applications
4. terminology for labeling upper structures of chords
5. additional aural acuteness related to jazz harmony and chord progressions
6. visualization skills in relationship to chord symbols, intervals, and transposition

\(^{188}\) Whit Sidener, interview by author, August 30, 2014, Coral Gables, FL, digital recording.


\(^{190}\) Levine, The *Jazz Theory Book*, 20.
7. tools for learning improvisation

Describing the grip system, Sidener said, “You’re going to get much better at intervals. You’re going to get much better at recognizing triads, triads in inversions, and in your head and in your ears—visualizing and hearing.”191

Using the grip system the student will learn a variety of:

1. chord structures including major, minor, dominant, half-diminished, diminished, altered, augmented, whole tone, suspended

2. scales including the modes of major and melodic minor, diminished, augmented, pentatonics, tritone

3. piano voicings including closed, drop two, quartal, "Red Garland", "So What", "Bill Evans", "salsa"

4. jazz standards such as Body & Soul, Stella by Starlight, Giant Steps, Dolphin Dance, Someday My Prince Will Come, Very Early, Invitation

5. other concepts related to improvisation such as inversions, triad pairs, common chord progressions, chord substitutions, and transposition

Sidener’s method addresses many of the major concepts within jazz theory which can aid an individual in successful improvisation. When discussing how deep and detailed his concept is, Sidener responded, “Once you start to deal with it, it’s all there.”192

Before pursuing this method, students are encouraged to have prerequisite music theory knowledge including intervals, triads, scale degrees, seventh chords, traditional harmony, and the major scale tonal system. Any student pursuing the grip system

191 Sidener interview, October 31, 2014.
192 Ibid.
approach to playing piano must have a basic knowledge of the piano and piano skills including knowledge of the names and written notation of notes in relation to the keyboard.

**What is a Grip?**

A grip is a seventh chord structure. A grip features either a major seventh, minor seventh, or major sixth interval between the lowest and highest note. Grips are labeled by the interval between their lowest and highest note in combination with their triadic qualities.\(^\text{193}\) With the exception of the diminished seventh grip, all grips are either major or minor seventh grips. A grip is primarily made up of four notes and fits a single hand. A single grip can be applied to many various types of chords. Figure 24 displays how a C major seventh grip is formed by combining a C major triad and major seventh interval between C and B.

**Figure 24. Formation of a Grip**

A grip is used above a bass note in order to create a chord voicing. A grip is a representation of a scale and all chords are a representation of a tonality.\(^\text{194}\) The primary focus of the grip system is to recognize a chord’s grip and corresponding scale.\(^\text{195}\) For

\(^{193}\) Sidener interview, July 9, 2014.


the purposes of this system, the corresponding scale is the most common or practical choice, but is not necessarily the only scale that can be used. Figure 25 shows how an A-7 chord uses the C major seventh grip placed above the bass note A, which has a corresponding A Dorian scale. This serves as introductory example to the grip concept and will be explored in greater depth.

Figure 25. Introduction to a Grip and Corresponding Scale

Piano

Grip: \( C^\Delta \)

Chord: \( A^9 \)

Scale: A Dorian Scale

Overview of All Grip Possibilities

The next three figures serve to introduce all of the grips within the grip system. The most commonly used grips will be individually explored and expanded upon. The first type of grip features a major seventh interval between the lowest and highest note. Figure 26 shows all of the possible major seventh grips.

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Figure 26. Major Seventh Grips

Analyzing Figure 26, the third and fifth of the major grip can be lowered and/or raised to create a total of nine major seventh grip possibilities (parentheses indicate abbreviated and frequently used name):

1. A major seventh grip features a major triad.
2. A Lydian grip is major seventh grip with a ♭5 (or #4).
3. A minor-major seventh grip has a minor triad.
4. An augmented-major seventh grip has a triad with a #5.
5. A diminished-major seventh grip has a ♭3 and ♯5, creating a diminished triad.
6. A minor-augmented-major seventh grip has a ♭3 and ♯5.
7. A suspended-major seventh (major-sus.) grip has a fourth instead of the third.
8. A suspended-augmented-major seventh (sus.-aug.) grip has the fourth and a ♯5.

9. A Lydian-suspended (Lydian-sus.) grip contains both the fourth and b5.

All of these major grips are commonly used. Figure 27 shows all of the possible minor seventh grips which feature a minor seventh interval between the lowest and highest note in the grip.

**Figure 27. Minor Seventh Grips**

Analyzing Figure 27, the third and fifth of the minor grip can be lowered and/or raised to create a total of *nine* minor seventh grip possibilities:

1. A minor seventh grip features a minor triad.
2. A half-diminished seventh grip has a diminished triad and can also be understood as a minor seventh grip with a b5.
3. An augmented-minor seventh grip (minor-#5) is a minor seventh grip with a raised fifth and also understood as a second inversion of a 1-2-3-5 grouping.

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198 Ibid.
4. A major-minor seventh grip has a major triad. This will be referred to as a dominant seventh grip.

5. A dominant-seventh \( \flat 5 \) grip contains the lowered fifth.

6. An augmented-dominant seventh grip (dominant-\#5) has an augmented triad.

7. A suspended-dominant seventh grip (dominant-sus.) has a fourth instead of the third. Suspended-minor seventh grip (minor-sus.) is an equivalent name for this grip. This grip will primarily be referred to as dominant-sus.

8. A suspended-half-diminished seventh grip is equal to a second inversion Lydian grip. Suspended-dominant-seventh \( \flat 5 \) grip (dominant-sus.-\( \flat 5 \)) is an equivalent name for this grip. This grip will be primarily referred to as dominant-sus. \( \flat 5 \).

9. A suspended-augmented-dominant seventh grip (dominant-sus.-\#5) has the fourth and \#5.

The most commonly used minor seventh grips include the minor, half-diminished, and minor-suspended grips. The dominant grips are possibilities, but are used rarely as upper structures. The diminished grip is the only grip that does not fit the two categories above because it contains a major sixth interval between its lowest and highest note. It also contains a diminished triad.\(^{199}\) Figure 28 shows a diminished grip.

\(^{199}\) Sidener interview, August 30, 2014.
The major seventh grip (abbreviated as major grip) contains a major triad and a major seventh interval. Figure 29 indicates the triad and major seventh interval within a C major grip.  

Figure 29. The Major Seventh Grip

The most commonly utilized major grip structures include root position and second inversion. The intervallic possibilities involved in any given major seventh grip in root position and any inversion include a major third, minor third, major second, and minor second.

Figure 30. Major Seventh Grip Inversions

Any given major grip has a corresponding Dorian scale a minor third below its lowest note. A Dorian scale can also be understood as two minor tetrachords (four note scales) a perfect fifth apart. Figure 31 shows how an F△ grip with a corresponding D Dorian scale, made up of a D and an A minor tetrachord, applies to a D\(^9\) chord. The F△ grip makes up the third, fifth, seventh, and ninth of D\(^9\).

**Figure 31. The Major Seventh Grip and Dorian Scale**

From Figure 31, we can understand specific guidelines concerning the major grip. Any major grip represents a Dorian scale a minor third below its root. Any major grip is used as an upper structure of a minor chord a minor third interval below (ex. F major grip for a D minor chord). A major grip forms the third, fifth, seventh, and ninth of any given minor chord.

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203 Ibid.
Lydian Grip

The Lydian grip is the most important and frequently used grip. The Lydian grip is most commonly used on dominant chords. The Lydian grip is a major seventh grip with the fifth lowered one half step. The structure contains the ♭5, which can also be referred to as the #4 or #11 of the chord. Since Lydian is the term for the raised fourth (#11 or ♭5) in relationship to the root of a chord, the grip is called a Lydian grip.\(^{204}\) Figure 32 shows the difference between an F major grip and an F Lydian grip (abbreviated as F Lyd).

Figure 32. Major Grip and Lydian Grip Comparison

The Lydian grip is aurally defined by interval. In root position, a Lydian grip is made up of intervals including a major third, a major second, and a perfect fourth. The Lydian grip has a very unique sound quality due to the intervallic relationships embedded within the grip. Especially when played in various inversions, the Lydian grip provides many chordal colors and possibilities. Figure 33 shows an F Lydian grip in all of the possible inversions and labels the intervals between the notes in each inversion. A major third, major second, perfect fourth, and minor second are the intervallic possibilities involved in any given Lydian Grip in root position and any inversion. Lydian grips are primarily used in root position, but are also frequently used in second inversion. A second inversion Lydian grip is also understood as a suspended-half-diminished grip.

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\(^{204}\) Whit Sidener, video from Advanced Jazz Improvisation/Theory Course, The University of Miami, Coral Gables, FL, January 14, 2013.
The tritone (or augmented fourth) forms the base structure for the Lydian grip, but remains only an interval. When a perfect fourth above the tritone is added, the shell voicing of a Lydian grip is conceived. Since many other skeletal voicings, which only show you the basic chord structure, are referred to as “shell voicings,” the term Lydian grip shell is used. This tritone plus a perfect fourth structure is known as Lydian grip shell voicing and is used often as it aurally defines the structure with an open quality. Adding a perfect fourth above the Lydian grip shell yields a complete Lydian grip, but in an unrolled, stacked fourths formation. Figure 34 displays the construction of the Lydian grip.

205 Baerman, *Jazz Keyboard Harmony*, 16.

Figure 34. Formation of the F Lydian Grip

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Any Lydian grip structure represents a melodic minor scale a minor third below its root. For example, an F Lydian grip uses a D melodic minor scale. A melodic minor scale is a Dorian scale with a #7. Instead of labeled as Dorian #7, this scale can also be referred to as Dorian natural 7. A melodic minor scale can also be understood as a minor tetrachord and a major tetrachord a perfect fifth apart. With only a change of the bass note, an identical Lydian grip can have multiple applications to a large variety of diverse chords which also use the same melodic minor scale. Even though the same melodic minor scale is used, each mode is given a unique name. Sidener names each mode based on its original modal position. Sidener explains, “You look in Ron Miller’s book and he calls them one thing. You look at my method … I give each mode in succession the original name. […] I see all of these scales as being a derivative of some kind of major scale.”

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207 Sidener interview, January 9, 2014.


209 Whit Sidener, video from Advanced Jazz Improvisation/Theory Course, The University of Miami, Coral Gables, FL, March 27, 2013.

210 Sidener interview, January 9, 2014.

211 Ibid.
given in the mode chart (See Appendix F). The original mode chart handout from Sidener’s course is shown in Appendix G. Figure 35 shows how an F Lydian grip and corresponding D melodic minor scale can be applied to various chord types.

Figure 35. Multiple Applications of the F Lydian Grip

Using Figure 35 as a reference, we can determine concrete guidelines concerning Lydian grips as applied to specific chords. Any Lydian grip represents a melodic minor scale a minor third below its root (F Lydian Grip = D melodic minor).\textsuperscript{212} A Lydian grip

\textsuperscript{212} Whit Sidener, video from Advanced Jazz Improvisation/Theory Course, The University of Miami, Coral Gables, FL, February 1, 2013.
based on the flat seventh of the chord creates a dominant thirteenth chord (G\textsuperscript{13}). A dominant thirteenth chord uses a melodic minor scale from the fifth. A Lydian grip based on the major third of the chord creates an altered dominant chord with a #9 and #5 (C\textsuperscript{7(#9#5)}). An altered dominant chord uses a melodic minor from the b9 of the chord. A Lydian grip based on the flat third of the chord creates a minor six-nine or thirteenth chord (D-\textsuperscript{6/9} or D-\textsuperscript{13}). A minor six-nine or thirteenth chord uses a melodic minor from the root of the chord. A Lydian grip from the b5 of a chord creates a half-diminished chord (B\textsuperscript{011}). A half-diminished seventh chord uses melodic minor from the b3. A Lydian grip from the b9 of a chord creates a suspended b9 chord (E\textsuperscript{13sus(b9)}). A sus-b9 chord uses melodic minor from the b7. A Lydian grip based on the root of the chord creates a major-augmented seventh chord which is a major seventh chord with a #11 and #5 (F\textsuperscript{11b5}). A major-augmented chord uses melodic minor from the sixth. A Lydian grip based on the b13 of the chord creates a suspended b13 chord (A\textsuperscript{11sus(b9)}). A sus-b13 chord uses melodic minor from the natural fourth of the chord.\textsuperscript{213}

Sidener describes the advantage of using a single structure for a variety of chord types, “A Lydian grip can be two (II) and a Lydian grip can be five (V). A Lydian grip can be one (i) if you’re in a minor key. You pick the right one and our ear perceives it as each one having a different function and being a completely different quality of chord. […] Context is everything.”\textsuperscript{214} Since the Lydian grip structure continues to remain

\textsuperscript{213} Sidener interview, January 9, 2014.

\textsuperscript{214} Sidener interview, July 9, 2014.
identical, it can enable the student to create a large variety of chords without overwhelming them with a variety of voicings.

In a ii-V7 progression, Lydian grip from the third and flat seventh can be used on a dominant chord. On a diatonic dominant V7 chord, Lydian grip from the flat seventh is used. For an altered dominant V7(9) or V7alt. chord, a Lydian grip from the major third is used. Figure 36 displays the Lydian grip possibilities within the ii-V7 progression in C major.

**Figure 36. Lydian Grip Possibilities in C Major**

The G7(9) in Figure 36 uses a B Lydian Grip. Since any Lydian grip represents a melodic minor scale a minor third below its root, the B Lydian grip yields an A♭ melodic minor scale. With comprehension of using a Lydian grip from the major third, any altered dominant chord utilizes a melodic minor scale a half-step (the ♭9) above the root of the chord.\(^{215}\) For example, G7(9) use A♭ melodic minor. This scale gives the root,
third, and flat seventh of the chord as well as all of the possible altered notes (♯5, ♭5, ♯9, ♭9, #11). It also includes the root (R).216 When started on the seventh of the A♭ melodic minor scale, G in this example, this scale is also known as the altered scale.217 It is also referred to as the diminished whole-tone scale.218 Figure 37 shows G7(9♯5) in relationship to the B Lydian grip, the A♭ melodic minor scale, and the specific altered notes.

Figure 37. Altered Dominant and the Melodic Minor Scale219

![Figure 37](image)

On any unaltered dominant, Lydian grip from the flat seventh is used. Therefore unaltered dominants use a melodic minor scale based on the fifth of the chord.220 This scale is Mixolydian ♯4. It could be understood as Lydian ♯7. A common name for this scale is Lydian dominant.221 Figure 38 shows G13 in relationship to the F Lydian grip,

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216 Sidener interview, August 30, 2014.
219 Sidener interview, August 30, 2014.
220 Ibid.
the D melodic minor scale, and the specific notes. Compared to the G Mixolydian scale, there are no “avoid” notes when using the D melodic minor scale on G[^13].^222

**Figure 38. Unaltered Dominant and the Melodic Minor Scale[^223]**

It is important to first find the appropriate grip which yields the melodic minor. In the case of the Lydian grip, a melodic minor scale is used a minor third below its root.

The primary half-diminished voicing we will use is a Lydian grip based on the b5 of a half-diminished chord. This voicing omits the b3, but is aurally definitive due to its structure.^224 Figure 39 shows Lydian grips applied to half-diminished seventh chords moving in the cycle of fourths.


[^223]: Sidener interview, August 30, 2014.

[^224]: Ibid.
Lydian grips utilized on half-diminished chords in the context of the complete minor ii\(^{\flat}\)-V\(^7\)-i-VI progression will be explored later. For now, remember that Lydian grip from the \(\flat 5\) is the primary grip for any half-diminished chord.

**Minor Seventh Grip**

The minor seventh grip (abbreviated as minor grip) contains a minor triad and a minor seventh interval. Figure 40 displays a minor triad and minor seventh interval within an E minor seventh grip.\(^{225}\)

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> Figure 39. Lydian Grip on Half Diminished Chords

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> Figure 40. The Minor Seventh Grip

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The intervallic possibilities involved in any given minor seventh grip in root position and any inversion include a major third, minor third, major second, and minor second.

**Figure 41. Minor Seventh Grip Inversions**

For our use of the E minor seventh grip, we will use the major scale starting on C, giving us C Ionian (equal to C major). Figure 42 shows how an E\(^7\) grip with C major scale corresponds to a C\(^\Delta\) chord. Notice how the E\(^7\) grip forms the third, fifth, seventh, and ninth of C\(^\Delta\)^9.

**Figure 42. The Minor Grip and Major Scale**

From the Figures 40 to 42, it is important to comprehend a few guiding principles regarding the minor seventh grip. Any minor grip represents a major scale (Ionian) a

---

major third below its root. Any minor grip is used as an upper structure of a major chord a major third interval below (ex. E minor grip for a C major chord). A minor grip yields the third, fifth, seventh, and ninth of any given major chord. Any major scale can also be understood as two major tetrachords a perfect fifth apart.\(^\text{227}\)

**Half-Diminished Grip**

A half-diminished grip contains a diminished triad and minor seventh interval.\(^\text{228}\) Figure 43 displays a G\(^\text{Ø7}\) grip with the indicated diminished triad and minor seventh interval.

**Figure 43. The Half-Diminished Grip**

Grip: \(G^{\omo}\)

Piano

Figure 44 shows the various inversions of the half-diminished grip. The most commonly utilized half-diminished structures include root position and second inversion. The intervallic possibilities involved in any given half-diminished grip in root position and any inversion include a major second, minor third, and major third.

**Figure 44. Half-Diminished Grip Inversions**

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\(^{227}\) Sidener interview, January 9, 2014.

\(^{228}\) Whit Sidener, video from Advanced Jazz Improvisation/Theory Course, The University of Miami, Coral Gables, FL, January 14, 2013.
The Lydian grip and half-diminished grip are very closely related. They are a tritone apart, share three notes in common, and use the same melodic minor scale. The half-diminished grip represents a melodic minor scale a minor third interval above its root. Figure 45 shows the relationship of the half-diminished grip and Lydian grip as applied to a C#7(#9#5) chord, with the common notes B, F, and A.

**Figure 45. Lydian and Half-Diminished Grip Relationship**

Similar to the Lydian grip, the half-diminished grip has multiple applications. Any unaltered dominant chord can use half-diminished from the major third (G13 with a B half-diminished grip). Any altered dominant chord can use a half-diminished grip from

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229 Sidener interview, August 30, 2014.


232 Sidener interview, January 9, 2014.

the flat seventh ($C_7^{7(9\#5)}$) with a B half-diminished grip). A sus-$\triangledown 13$ chord can use a half-diminished grip from the fifth ($E^{13\text{sus}(9)}$). Figure 46 shows how a B half-diminished grip and corresponding D melodic minor scale can be applied to multiple chords.

**Figure 46. The Half-Diminished Grip and Melodic Minor Scale Relationship**

In summary, the major, Lydian, minor, and half-diminished grips and their representative scales are essential to understand in order to pursue performance of the most basic progressions within the jazz idiom such as ii-V-I-VI or I-IV-V-I. Memorizing the guidelines concerning a grip’s relationship to a specific chord and corresponding scale is essential before advancing to additional material. Remember that a grip’s name is derived from its triadic quality and interval from the lowest to highest note. Many grips have abbreviated names. At the piano, be able to play the grip in the left hand and

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234 Sidener interview, August 30, 2014.
the corresponding scale in the right hand. Be able to play a grip and give its name.\textsuperscript{235} We will apply these four grips to both closed and drop two position voicings in the ii-V\textsuperscript{7}-I-VI progression.

**Closed and Drop Two Position II\textsuperscript{7}-V\textsuperscript{7}-I\textsuperscript{A7} Voicings**

Sidener employs the same teaching strategy as Coker and Haerle, introducing only a few grips at first which are later applied to the standard II-7-V7-I\textsuperscript{A7} progression. Coker’s rootless voicings for the right hand (See Figure 7) represent the beginning of the grip system to learning jazz piano.\textsuperscript{236} Sidener’s introductory approach to the II\textsuperscript{7}-V\textsuperscript{7}-I\textsuperscript{A7} progression features the same voicings as Haerle (See Figure 2), only a fourth note is added to each structure.\textsuperscript{237} In comparison to Haerle, to construct four-note grips for each chord the II\textsuperscript{7} includes a fifth, the V\textsuperscript{7} includes a ninth, and the I\textsuperscript{A7} includes a fifth. With these added notes, these voicings are identical to those of Coker.

The grip system fully explores each concept’s full potential to be applied to a myriad of situations. Sidener describes the benefits of seeing all of the available options of a single structure stating, “Any of the structures can sound like any chord, they can have any kind of function; it just depends on what order you put them in.”\textsuperscript{238} The concept of transferability is critical for adapting similar voicings to diverse chords.

\textsuperscript{235} Whit Sidener, video from Advanced Jazz Improvisation/Theory Course, The University of Miami, Coral Gables, FL, January 23, 2013.

\textsuperscript{236} Coker, *Jerry Coker’s Jazz Keyboard*, 38.

\textsuperscript{237} Haerle, *The Jazz Language*, 24.

\textsuperscript{238} Sidener interview, July 9, 2014.
**Closed Position Voicings**

Closed position voicings are the most basic and fundamental voicings for playing the ii-V7-I-VI progression. Closed position refers to notes of a voicing being grouped as tight as possible, with chord tones next to each other as compared to having intervals or octaves between them. Closed voicings usually contain stacked third intervals and occasional second intervals.\(^{239}\) Arrangers refer to this chord style as 4-way close.\(^{240}\)

In a closed ii-V7-I-VI progression, a major grip from the flat third is used on the ii chord, a Lydian grip from the flat seventh is used on the V7 chord, a minor grip from the third is used on the I chord, and a half-diminished grip from the flat seventh is used on the VI chord.\(^{241}\) Figure 47 shows the full ii-V7-I-VI progression with voice leading, motion of a chord tone resolving up or down to the following chord tone, indicated by straight lines as well as roman numerals (abbreviated later as RN) to indicate the theoretical relationship of overall progression.

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\(^{241}\) Whit Sidener, video from Advanced Jazz Improvisation/Theory, The University of Miami, Coral Gables, FL, February 1, 2013.
Figure 47. Closed ii-V\textsuperscript{7}-I-VI Progression in C Major\textsuperscript{242}

Piano

\begin{center}
\begin{tabular}{|c|c|c|c|c|}
\hline
& Major Gri\footnote{\textsuperscript{242} Sidener interview, August 30, 2014.}p from the \textsuperscript{b}3rd & Lydian Gri\footnote{Whit Sidener, video from Advanced Jazz Improvisation/Theory Course, The University of Miami, Coral Gables, FL, January 18, 2013.}p from the \textsuperscript{b}7th & Minor 7th Gri\footnote{William Pace, “PIANO: major 251 voicings, part 3 of 4 (maj7 voicing & 251s in all keys),” (YouTube), posted June 27, 2012, accessed February 18, 2015, https://www.youtube.com/watch?v=NBMVQq_1mkE.}p from the \textsuperscript{b}3rd & Half Dim. 7th Gri\footnote{William Pace, LinkedIn, accessed February 18, 2015, https://www.linkedin.com/profile/view?id=74536185&trk=send_invitation_success_message_name&goback=%2Enpp_william%5pace%2F20%2Fb66%2F449.}p from the \textsuperscript{b}7th \\
\hline
Grip: & $E\Delta$ & $FLyd$ & $E^{7}$ & $G^{97}$ & $F\Delta$ \\
\hline
Chord: & $D^{9}$ & $G^{13}$ & $C^{69}$ & $A^{7(b9\sharp5)}$ & $D^{9}$ \\
\hline
\end{tabular}
\end{center}

Roman Numeral (RN): ii\textsuperscript{9} - V\textsuperscript{13} - I\textsuperscript{A} - VI\textsuperscript{7(b9\sharp5)} - ii\textsuperscript{9}

The thirds and sevenths, known as guide tones, are critical to pay attention to as they define the chord quality.\textsuperscript{243} The specific ii-V\textsuperscript{7}-I progression in Figure 47 can be found in an online video\textsuperscript{244} by Dr. William Pace, a music educator and previous graduate student from the University of Miami.\textsuperscript{245}

Having studied with Coker, Sidener learned this voicing for the ii-V\textsuperscript{7}-I-VI progression using the same process of moving in half steps. Sidener confirms explaining, “The way I learned then was just going up in half steps so I could always just move my fingers up and learn that key and then move it back down and learn that key, and then add

\textsuperscript{242} Sidener interview, August 30, 2014.

\textsuperscript{243} Whit Sidener, video from Advanced Jazz Improvisation/Theory Course, The University of Miami, Coral Gables, FL, January 18, 2013.

\textsuperscript{244} William Pace, “PIANO: major 251 voicings, part 3 of 4 (maj7 voicing & 251s in all keys),” (YouTube), posted June 27, 2012, accessed February 18, 2015, https://www.youtube.com/watch?v=NBMVQq_1mkE.

another key\[.\] Sidener’s method emphasizes an identical strategy by starting with both ascending and descending half step transpositions before moving to whole steps and fifths. Practicing the voicings shown in Figure 41 in all twelve keys moving in descending half steps can be very helpful for attaining fluency of the ii-V\(^7\)-I-VI (See Appendix A).

Second inversion grips are also very valuable on certain tunes and progressions when considering voice leading. Figure 48 displays the closed ii-V\(^7\)-I-VI progression using only second inversions grips.

**Figure 48. Second Inversion Closed ii-V\(^7\)-I-VI Progression in All 12 Keys**

Piano

<table>
<thead>
<tr>
<th>Grip:</th>
<th>Major Grip from the b3rd</th>
<th>Lydian Grip from the b7th</th>
<th>Minor 7th Grip from the b3rd</th>
<th>Half Dim. 7th Grip from the b7th</th>
</tr>
</thead>
<tbody>
<tr>
<td>F(^\flat)</td>
<td>FLyd</td>
<td>E(^\flat)</td>
<td>G(^#7)</td>
<td>F(^\flat)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Chord:</th>
<th>D(^9)</th>
<th>G(^13)</th>
<th>C(^#9)</th>
<th>A(^#7(b9#5))</th>
<th>D(^9)</th>
</tr>
</thead>
</table>

| RN: | ii\(^9\) | V\(^13\) | I\(^\#\) | VI\(^7(b9\#5)\) | ii\(^9\) |

**Drop Two Voicings**

In a drop two voicing, the second note from the top in the grip is played one octave down. This gives the root and either the seventh or third for each chord in the left

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\(^{246}\) Sidener interview, August 30, 2014.

\(^{247}\) Whit Sidener, video from Advanced Jazz Improvisation/Theory Course, The University of Miami, Coral Gables, FL, January 18, 2013.
hand, and it provides a fuller sound overall compared to a closed voicing.\textsuperscript{248} A drop two voicing may also be generally referred to as open position. Figure 49, designed by this author, displays the difference between an E\textsuperscript{-9} closed voicing and a drop two voicing, with a line indicating the dropped note in the G major grip.

**Figure 49. Closed Versus Drop Two Voicing**

\begin{center}
\begin{tabular}{ccc}
\textbf{Voicing:} & \textbf{Closed} & \textbf{Drop Two} \\
\textbf{Grip:} & $F^\Delta$ & $F^\Delta$ \\
\textbf{Chord:} & D\textsuperscript{-9} & D\textsuperscript{-9} \\
\end{tabular}
\end{center}

Except for the VI chord, all of the previous chord qualities used in closed position use the identical grips in drop two. Figure 50 shows the complete dropped ii-V\textsuperscript{7}-I-VI progression. The VI chord is still a type of altered chord, but it is constructed by a Lydian grip from the third, rather than as a half-diminished grip from the flat seventh.\textsuperscript{249}


\textsuperscript{249} Whit Sidener, video from Advanced Jazz Improvisation/Theory Course, The University of Miami, Coral Gables, FL, February 1, 2013.
Figure 50. Drop Two ii-V7-I-VI Progression in D Major

The grip method features identical drop-two voicings to those found in Coker’s book (Figure 6). Sidener was first shown this progression by Jamey Aebersold who played with Sidener in Indiana University’s jazz band. “We’d always get him [Aebersold] to play for us in the practice room and he wrote that drop-two II-V-I … and said ‘If you learn that, you guys can start to learn to play for each other instead of always having to bug me’,” explained Sidener referencing how he first learned drop-two position.

From Figure 50, the right hand structure moving from E-9 to A13 is unchanged, making it fairly simple to move from ii-9 to V13. In drop two, all of the guide tones are...
aligned with the thumbs (lowest note in treble clef and highest note in bass clef). It can be helpful to remember the intervals between the guide tones. On a minor chord, there is a perfect fourth between the flat seventh and flat third. On a dominant chord, there is a tritone between the third and flat seventh. On a major chord, there is a perfect fourth between the seventh and third. On an altered dominant chord, there is a tritone between the flat seventh and third.

The previous closed voicing of the VI chord used in closed position (half-diminished grip from the flat seventh) should be practiced as a dropped two voicing. Practice the dropped two voicing from VIalt. to ii-9, as shown in Figure 51. This motion occurs in the first tune, *Body and Soul*.

**Figure 51. Drop Two Voicing from VIalt. to ii-9**

![Diagram of Drop Two Voicing from VIalt. to ii-9](image)

The third or fourth note from the top of a grip may be dropped an octave as well for effectiveness. These can be referred to as dropped three or dropped four voicings.256

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Levine believes dropped voicings can be difficult at first and encourages practicing everything in all keys for mastery stating, “Your fingers aren’t used to playing these four-note configurations, and your eye isn’t used to seeing them either.” Learning how to effectively voice chords in drop two can help one visualize the keyboard in a new way and aid in musical development.

**Minor ii⁰ -V⁷-i-VI Progression**

Lydian grip from the ⅆ5 of a half-diminished chord was previously introduced to give the voicing for a ii⁰7 chord. Lydian grip from the third of a dominant chord was previously introduced to give the voicing of an altered dominant chord and is used here both on the V⁷alt. and VI⁷alt. Second inversion is used on the VI⁷alt. for voice leading purposes. The newest voicing introduced here, the minor i chord is built by a Lydian grip from the ⅃3, creating a minor i⁶/⁹ chord. Used here, it is often placed in second inversion for smooth voice leading. Figure 52 displays ii⁰-V⁷-i-VI voicings in closed position using only Lydian grips.

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258 Ibid., 59.

Figure 52. Closed Position ii\(^\flat\) -V\(^7\)-i-VI using Lydian Grips

Piano

<table>
<thead>
<tr>
<th>Grip:</th>
<th>Lydian Grip from the b5th</th>
<th>Lydian Grip from the b3rd</th>
<th>Lydian Grip from the b3rd (2nd Inversion)</th>
<th>Lydian Grip from the b3rd (2nd Inversion)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Ab(^\flat)Lyd</td>
<td>Bl(^\flat)yd</td>
<td>El(^\flat)Lyd</td>
<td>C(^#)Lyd</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Chord:</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>D(^#)II</td>
<td>G(^\flat)(^7)(^\flat)(^b)(^5)</td>
<td>C(^9)</td>
<td>A(^7)(^b)(^5)(^5)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>RN:</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>ii(^\flat)(^7)</td>
<td>V(^7)(^b)(^5)(^5)</td>
<td>i(^9)</td>
<td>VI(^7)(^b)(^5)(^5)</td>
</tr>
</tbody>
</table>

Figure 53 displays the ii\(^\flat\) -V\(^7\)-i-VI progression in drop two with doublings. Here altered dominant voicings are half-diminished grips based on the flat sevenths and the minor seventh voicing is a major seventh grip based on the flat third. Notice that the half-diminished chord has the third note dropped rather than the second to avoid an octave in the left hand.

Figure 53. ii\(^\flat\) -V\(^7\)-i-VI in Drop Two Position

Piano

<table>
<thead>
<tr>
<th>Grip:</th>
<th>Lydian Grip from the b5th</th>
<th>Half-dim. Grip from the b7th</th>
<th>Major Grip from the b3rd</th>
<th>Half-dim. Grip from the b7th</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Ab(^\flat)Lyd</td>
<td>E(^\flat)7</td>
<td>E(^b)A</td>
<td>G(^#)7</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Chord:</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>D(^#)II</td>
<td>G(^7)(^b)(^5)(^5)</td>
<td>C(^9)</td>
<td>A(^7)(^b)(^5)(^5)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>RN:</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>ii(^\flat)(^7)</td>
<td>V(^7)(^b)(^5)(^5)</td>
<td>i(^9)</td>
<td>VI(^7)(^b)(^5)(^5)</td>
</tr>
</tbody>
</table>
For the minor i chord, you can use a major grip from flat third or Lydian grip from the flat third. Another option that works well for voice leading purposes is a major grip from the flat third in second inversion, which places the major grip’s fifth as the lowest note in the right hand. Figure 54 uses a major grip in second inversion for the i chord and a half-diminished grip for the VI chord, creating a nice transition back to the ii chord if repeated.

**Figure 54. Grip Variation in ii\(^9\) - V\(^7\) - i - VI**

Tune #1: Body & Soul

*Body & Soul*, one of the most well-known ballads within the standard jazz repertoire, is the first tune to apply all of the previous material (See Appendix B). This example utilizes all of the ii-V\(^7\)-I-VI progressions and grips that have been introduced thus far. The progressions used here include ii-V\(^7\)-I-VI closed and drop two voicings, as well as ii\(^9\)-V\(^7\)-i-VI voicings. The grips used here include Lydian, major, minor, half-diminished, and diminished.

Similar to previous exercises and examples, the voicings in *Body & Soul* are completely notated with chord symbols given below the treble clef and the grip in
relation to the chord type is given above each chord. Specific grips are given for each chord in the tune. Some of the more unfamiliar chord motions to practice include the D\(_{9}\) to G\(_{13}\) (I to IV\(_{13}\)) in measure 3 and B\(_{9}\) to E\(_{13}\) to E\(_{9}\) to A\(_{13}\) (vi\(_{-9}\) - II\(_{13}\) - ii\(_{-9}\) - V\(_{13}\)) in measure 7. These motions, though used less frequently as a ii-V\(_{7}\)-I, are very common in many standard tunes and should be practiced individually and eventually in every key. Another voicing that is slightly altered for voice leading purposes is B-9 in measure 15. The chord uses its same grip, D major, but in second inversion.\(^{260}\)

**Grips Within Diminished**

There are a variety of grips specifically built from within the diminished scale. Like the previous grips, they’re given specific names to their intervallic makeup.

There are four diminished grips. They include the diminished seventh grip, diminished-major seventh grip, minor-augmented-major seventh grip, and suspended-augmented-major seventh grip.\(^{261}\)\(^{262}\) First we will explore the implications of the diminished seventh grip and the diminished scale.

**Diminished Seventh Grip**

Any diminished seventh grip is made up of three minor third intervals. It is important to remember that all diminished grips are related by minor third intervals.\(^{263}\)

One option for any given diminished chord is to use a diminished grip from the flat third.

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\(^{261}\) Sidener interview, August 30, 2014.


Examples of diminished seventh grips used in *Body & Soul* (See Appendix B) are measures 4 and 24 where a $G^\flat$ grip is used for $E^\flat^7$ and measure 18 uses $F^\natural$ grip for $E^\natural^7$.

Diminished seventh grips are related by minor third intervals and share the same four notes.\textsuperscript{264} Any diminished grip may be used on any diminished chord as long as it is related by a minor third. Figure 55 below shows how $A^\flat^\flat$, $B^\flat$, $D^\flat$, and $F^\flat$ are possible grips on the same diminished chords. Diminished seventh grips can be built on the root, flat third, flat fifth, or double-flatted seventh of the diminished chord.

**Figure 55. $A^\flat^\flat$, $B^\flat$, $D^\flat$, and $F^\flat$ Diminished Grips on Diminished Chords**

![Diminished Grips Diagram](image)

The diminished scale has many various definitions and theoretical ways of being created. A diminished scale (as applied to a diminished chord) is built by alternating whole steps and half steps. For example, an $F^\flat$ scale is $F-G-A^\flat-B^\flat-B-C^\natural-D-E$. For specificity, often musicians will say “whole-half diminished” to indicate this specific arrangement of whole steps and half steps.\textsuperscript{265}

Another definition of any diminished scale is the formation of two minor tetrachords a tritone apart. The same $F^\flat$ scale is the minor tetrachord $F-G-A^\flat-B^\flat$ in

\textsuperscript{264} Ibid.

\textsuperscript{265} Whit Sidener, video from Advanced Jazz Improvisation/Theory Course, The University of Miami, Coral Gables, FL, January 23, 2013.
combination with the minor tetrachord B-C♯-D-E. Since diminished chords and grips are related by minor third intervals, diminished scales are also related by minor third intervals. This means that F°, Ab°, B°, and D° all share the notes within the same diminished scale and that there are a total of only three unique diminished scales (since there are only twelve unique tonal centers).

Even though diminished grips share the same notes, they’re built relative to their root. Therefore it is important to remember there are four minor tetrachords within any diminished scale and they need to be a tritone apart in order for them to not overlap.

Figure 50 shows the related diminished grips F°, Ab°, B°, and D°, the appropriate diminished scale for each grip, and the indicated minor tetrachords a tritone apart within the alternating whole step and half step sequence. From Figure 56, we can determine that any diminished grip uses a diminished scale from the root, flat third, flat fifth, or double-flatted seventh.

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266 Sidener interview, January 9, 2014.

267 Whit Sidener, video from Advanced Jazz Improvisation/Theory Course, The University of Miami, Coral Gables, FL, March 27, 2013.

268 Sidener interview, January 9, 2014.

The third definition for a diminished scale is the combination of two diminished seventh chords a whole step apart. This is known as the double diminished. Stacking two diminished seventh chords a whole step apart on top of each other creates the double diminished sound and structure. Figure 57 shows the stepwise combination of A♭ and B♭ to create the A♭ scale and double diminished. In double diminished, the B♭

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270 Berkman, *The Jazz Harmony Book*, 47.
structure makes up the extensions nine, eleventh, $\flat 13$, and major seventh of the $A_b^\flat$ chord.  

**Figure 57. $A_b^\flat$ and $B_b^\flat$ Grips Creating the $A_b^\flat$ Diminished Scale**

Diminished grips and scales are not limited to application on diminished chords, but also add color and dissonance to dominant chords. The purpose of the diminished sound is to take you some place, leading from tension to release. Using Figure 57, the $A_b^\flat$ grip indicates the roots of the corresponding diminished chords and the $B_b^\flat$ grip indicates the roots of dominant chords. This means that the dominant chords $B_b^\flat 7$, $C^\natural 7$, $E^7$, and $G^7$ are the possibilities for diminished application which use the same $A_b^\flat$ scale.  

It is important to note that a true diminished sound on a dominant chord is indicated by a $\flat 9$ even though diminished can be generally used on unaltered dominant chords to add color. For now, it is important to know that any of the diminished grips $A_b^\flat$, $B^\flat$, $D^\flat$, and $F^\flat$ can be used on any of the dominant chords $B_b^\flat 7(\flat 9)$, $C^\natural 7(\flat 9)$, $E^7(\flat 9)$, and $G^7(\flat 9)$. Each diminished grip contains the flat nine, third, flat seventh, and fifth of each.

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272 Ibid.
dominant chord. Diminished grips can be built from the third, fifth, flat seventh, or flat nine of any dominant chord. Figure 58 shows B♭7(9), C#7(9), E7(9), and G7(9) with their corresponding diminished scale. Here the identical diminished scale used before is in relationship to the root of the chord and can be reflected upon as “half-whole diminished” since it alternates half step and whole step. Notice that the diminished grips are built form the flat nine, third, flat seventh, and fifth.

**Figure 58. A♭°, B°, D°, and F° Grip Dominant Application**

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By superimposing diminished grips on dominant chords, there is a fourth
definition for constructing a diminished scale. A diminished scale can be built using four
dominant seventh chords a minor third interval apart. Figure 59 shows how combining
the dominant seventh chords B♭7, C♯7, E7, and G7 yields a single diminished scale.275

Figure 59. B♭7, C♯7, E7, and G7 Creating the A♭9 Scale

Piano

\[ \begin{array}{llll}
B♭7 & C♯7 & E7 & G7 \\
\end{array} \]

\[ \text{A♭9 Diminished Scale} \]

Figure 60 shows the extensions for a dominant chord from the diminished scale. Each
chord is a dominant thirteenth with the extensions ♭9, #9, #11, and the thirteenth.

Figure 60. Extensions on B♭7, C♯7, E7, and G7

Piano

\[ \begin{array}{llll}
B♭13(♭9, #9, #11) & C♯13(♭9, #9, #11) & E13(♭9, #9, #11) & G13(♭9, #9, #11) \\
\end{array} \]

From Figures 55 to 60 we can determine concrete guidelines concerning the
diminished chord and scale.

1. A diminished scale is a scale alternating in whole steps and half steps (or half
steps and wholes steps).

2. A diminished scale is a scale made of two minor tetrachords a tritone apart.

3. A diminished scale is made of two diminished seventh chords a whole step
   apart.

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275 Whit Sidener, video from Advanced Jazz Improvisation/Theory Course, The University of
4. A diminished scale is made of four dominant seventh chords a minor third apart.
5. There are a total of three distinct diminished scales.
6. The diminished scale has four tritones.
7. Extensions for a diminished chord from the diminished scale include the ninth, eleventh, b13, and major seventh.
8. Extensions for a dominant chord from the diminished scale include the b9, #9, #11, and the thirteenth.
9. Diminished grips can be built on the root, third, fifth, or seventh of any diminished chord.
10. Diminished grips can be built on the b9, third, flat seventh, or fifth of any dominant chord.
11. Both the diminished grip and diminished scale are both symmetrical. Understanding these guidelines is critical before pursuing other grips within the diminished scale. Now that the diminished grip has been fully explored, we can utilize the other diminished grips derived from within the diminished scale.

**Diminished-Major Seventh Grip**

The diminished-major seventh grip (diminished-major) is built using a fully diminished triad with the major seventh as the highest note. To create a diminished-major grip, raise a diminished grip’s highest voice one whole step. Structured by

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277 Whit Sidener, video from Advanced Jazz Improvisation/Theory Course, The University of Miami, Coral Gables, FL, February 1, 2013.
interval, the diminished-major grip is formed with two minor third intervals and a perfect fourth interval. The diminished-major grip is the most common diminished grip in jazz. Figure 61 shows a diminished grip in relation to the diminished-major grip.

**Figure 61. The Diminished Grip in Relationship to Diminished-Major Grip**

<table>
<thead>
<tr>
<th>Grip:</th>
<th>E⁰</th>
<th>E⁰(Δ7)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piano</td>
<td><img src="image" alt="Diminished Grip" /></td>
<td><img src="image" alt="Diminished-Major Grip" /></td>
</tr>
</tbody>
</table>

The diminished-major grip is also very closely related to a Lydian grip because it includes the shell voicing for the Lydian grip (the root, b5, and major seventh). Figure 62 shows the relationship between the Lydian grip and diminished-major grip. Lowering the second note in the Lydian grip by a half-step yields a diminished-major grip.

**Figure 62. The Lydian Grip in Relationship to the Diminished-Major Grip**

<table>
<thead>
<tr>
<th>Grip:</th>
<th>FLyd Shell Voicing</th>
<th>FLyd</th>
<th>E⁰(Δ7)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piano</td>
<td><img src="image" alt="Lydian Grip" /></td>
<td><img src="image" alt="Diminished-Major Grip" /></td>
<td></td>
</tr>
</tbody>
</table>

Another way to visualize and form any diminished-major grip is using a triad in second inversion with its b9 as the lowest voice. Figure 63 shows a closed E major triad with the b9 in relation to the F diminished-major grip.

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Figure 63. Major Triad $b9$ in Relationship to Diminished-Major Grip

![E Major Triad with $b9$ Root Position $F^o(\Delta 7)$ Grip]

Figure 64 shows the F diminished-major grip in all possible inversions, including indications of the embedded E major triad. Figure 64 also indicates the third inversion of an F diminished-major grip is identical to the E major triad with a $b9$ in Figure 62. Like other grips, this is an alternative way of understanding this grip and its embedded major triad.

Figure 64. Inversions of the Diminished-Major Seventh Grip

![Root Position $F^o(\Delta 7)$ Grip 1st Inversion $F^o(\Delta 7)$ Grip 2nd Inversion $F^o(\Delta 7)$ Grip 3rd Inversion $F^o(\Delta 7)$ Grip]

Similar to the previous diminished grips, the diminished-major grip can be applied in various ways. The most common application of a diminished-major grip forms a dominant thirteenth chord with a $b9$. When you build a diminished-major grip from the seventh of any dominant chord, you will have a dominant thirteenth chord with a $b9$. Another application is a diminished-major from the third of a dominant chord to yield a dominant seventh chord with a $\#9$. Figure 59 shows how $G^{13}(b9)$ and $C^\#7(b9)$ is voiced using the grip $F^o(\Delta 7)$.

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281 Whit Sidener, video from Advanced Jazz Improvisation/Theory Course, The University of Miami, Coral Gables, FL, February 1, 2013.
Figure 65. Diminished-Major Applications to Dominant ♯9 and ♭9

Piano

Grip: \[ F^{\#}(A7) \] \[ F^{\#}(A7) \]

Chord: \[ G^{13}(b9) \] \[ C^{7}(b9) \]

Other less common applications to a dominant chord include building a diminished-major grip from the ♯9 to create a dominant seventh with a ♯9 and from the fifth to create a dominant seventh with a ♯9 and ♭11.\(^{282}\) Figure 66 displays an \( E^{7}(b9) \) and \( B^{b}7(9\#11) \) using the \( F^{\#}(A7) \) grip in addition to the third or flat seventh in the left hand for clear definition of the chord. Without the third or flat seventh, the chord would be ambiguous.

Figure 66. Diminished-Major Applications of Other Altered Dominant Chords

Piano

Grip: \[ F^{\#}(A7) \] \[ F^{\#}(A7) \]

Chord: \[ E^{7}(b9) \] \[ B^{b}7(b9\#11) \]

From Figure 65 and 66, we can see how a single diminished-major grip (\( F^{\#}(A7) \)) can be applied to dominant chords related by minor thirds (\( E^{7}(b9), G^{13}(b9), B^{b}7(9\#11), C^{7}(b9) \)).

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\(^{282}\) Sidener interview, August 30, 2014.
From a contrasting but related perspective, diminished-major grips related by minor thirds can be applied to a single dominant chord. Using the diminished scale as applied to dominant chords, we can form diminished-major grips from the 9, third, fifth, and flat seventh of a dominant chord to create a variety of voicings with colorful alternations. Figure 67 shows the four possible diminished-major grips on variations of an E dominant chord built from F, G♯, B, and D. Figure 67 also shows the four diverse alterations and extensions on an E dominant chord when building diminished-major grips from the diminished scale. Some of the voicings include added flat sevenths or major thirds, with some in drop two position, as ideal choices to voice the specific chords. Many of these voicings will be applied to the tune _Someday My Prince Will Come._

**Figure 67. Four Diminished-Major Grip Possibilities on an E Dominant Chord**

We can determine four rules when using diminished-major grips for building dominant chords with specific alterations and extensions.

1. From the 9 gives a dominant seventh chord with a 9 ($F^\flat(\Delta7)$ for $E^7(9)$).

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283 Whit Sidener, video from Advanced Jazz Improvisation/Theory Course, The University of Miami, Coral Gables, FL, February 1, 2013.
2. From the third gives a dominant seventh chord with a $\#9$ ($G_\#^\#(\Delta 7)$ for $E_7^{(\#9)}$).

3. From the fifth gives a dominant seventh chord with a $b9$ and $\#11$ ($B^\#(\Delta 7)$ for $E_7^{(b9,\#11)}$).

4. From the flat seventh gives a dominant thirteenth chord with a $b9$ ($D^\#(\Delta 7)$ for $E_7^{(b9,\#11)}$).\textsuperscript{284}

Diminished-major grips are also understood as triads above the $b9$, as we saw introduced in Figure 63. For example, $F^\#(\Delta 7)$ can be understood as an E triad over an F. This is often indicated as the slash chord E/F.\textsuperscript{285} This means that multiple diminished-major grips, understood as triads over their relative $b9$, can be applied to the same diminish-functioning dominant chord. Figure 68 shows the four possible second inversion triads over their relative $b9$ in relationship to the diminished-major grips, applied to an $E_7$ diminished chord with specific alterations indicated. Often the diminished-major structures descend in minor thirds as shown.\textsuperscript{286}

Figure 68. Multiple Diminished-Major Grips Applied to a Dominant Chord

\textsuperscript{284} Sidener interview, August 30, 2014.

\textsuperscript{285} Berkman, The Jazz Harmony Book, 129.

\textsuperscript{286} Sidener interview, August 30, 2014.
Minor-Augmented-Major Grip

The minor-augmented-major grip, abbreviated as minor-aug., is another diminished grip. The minor-aug. grip is built using the intervals of a minor third, minor sixth, and major seventh from the root. Figure 69 shows a C minor-augmented-major grip in root position with its intervals built from the root.287

Figure 69. C Minor-Augmented-Major Grip

Another way to visualize and form a minor-aug. grip is using a major chord in second inversion with its added \#9 on top. Enharmonically the triad is A♭ in second inversion. Compared to a diminished-major grip, the fifth is raised one whole step. Figure 70 compares a diminished-major and minor-augmented-major grip and displays the enharmonically spelled and embedded A♭ major triad.288

Figure 70. Diminished-Major Grip in Relationship to Minor-Aug.-Major Grip

Figure 71 displays all the inversions of the minor-aug.-major grip and the A♭ major triad.

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288 Sidener interview, August 30, 2014.
Figure 71. Inversions of C Minor-Augmented-Major Grip

Piano

<table>
<thead>
<tr>
<th>Grip:</th>
<th>Root Position Cmin+(Δ⁷)Grip</th>
<th>1st Inversion Cmin+(Δ⁷)Grip</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1" alt="Grip Diagram" /></td>
<td><img src="image2" alt="Grip Diagram" /></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2nd Inversion Cmin+(Δ⁷)Grip</th>
<th>3rd Inversion Cmin+(Δ⁷)Grip</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image3" alt="Grip Diagram" /></td>
<td><img src="image4" alt="Grip Diagram" /></td>
</tr>
</tbody>
</table>

Similar to the other diminished grips, the minor-aug. grip can be applied to both diminished and dominant chords. The most notable example utilizing the minor-aug. grip comes from the tune *Hot House*, written by Tadd Dameron.289 Figure 72 shows an excerpt of *Hot House* with the melody in the lowest staff and corresponding minor-aug. grip in the highest staff.

Figure 72. Minor-Augmented-Major Grips in Tadd Dameron’s *Hot House*290

![Grip Diagram](image5)

**Suspended-Augmented-Major Grip**

The final diminished grip we will explore is the suspended-augmented-major grip, abbreviated as sus.-aug. and sus⁺. From the root, this grip is built by intervals of a perfect

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290 Ibid.
fourth, minor sixth, and major seventh. Another way to build a sus.-aug. grip is using a minor chord in second inversion with its $5$ on top.\textsuperscript{291} Figure 73 displays a B sus.-aug. grip which is built by an E minor second inversion triad with a B♭ on top.

**Figure 73. B Suspended-Augmented-Major Grip**

Similar to the other diminished grips, the suspended-augmented-major grip is aurally defined by interval. The sus.-aug. grip has a very unique sound quality due to the intervallic relationships embedded within the grip. When played in various inversions, the sus.-aug. grip provides many chordal colors and possibilities. Figure 74 shows a B sus.-aug. grip in all of the possible inversions as well as the intervals between the notes in each inversion. A minor third, minor second, and perfect fourth are the intervallic possibilities involved in any given sus.-aug. grip in root position or any inversion. When exploring suspended-augmented-major grips, it is important to be familiar with the various inversions by both individual structure and sound. Sus.-aug. grips are primarily used in root position.

\textsuperscript{291} Whit Sidener, video from Advanced Jazz Improvisation/Theory Course, The University of Miami, Coral Gables, FL, February 1, 2013.
Figure 74. Suspended-Augmented-Major Inversions

Similar to the diminished-major grip, the sus.-aug. grip can be applied to multiple diminished-functioning dominant chords related by minor thirds. Figure 75 displays a single, identical sus.-aug. grip applied to multiple dominant chords to reveal many alterations. Additional thirds, flat sevenths, or roots are used to clearly delineate the harmony. Embedded Lydian grips and minor-augmented-major grips are also indicated.292

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Figure 75. Multiple Suspended-Augment-Major Grip Applications

Piano

Grip: \( \text{B}_{\text{sus}}^{\ast}(\Delta 7) \) \( \text{B}_{\text{sus}}^{\ast}(\Delta 7) \) \( \text{B}_{\text{sus}}^{\ast}(\Delta 7) \) \( \text{B}_{\text{sus}}^{\ast}(\Delta 7) \)

Chords:

- Embedded Minor-Augmented Major Grip
- Embedded F Lydian Grip

Figure 76 integrates drop two voicings in combination with sus.-aug. grips built from the \( b9 \) on the dominant V chord and the third on the VI chord. The drop two minor ii chord is built with a major grip from the flat third. The drop two I\(^\Delta \) chord is built using a minor seventh grip from the major third. The sus.-aug. grip on the V chord is structured from the \( b9 \), whereas the sus.-aug. grip on the VI chord is structured from the major third. Our V chord, the \( \text{B}_7^{13}(b9\#11) \) is built using a B sus.-aug. voicing in the right hand and the root and seventh in the left hand. The VI chord, the \( \text{C}_{\text{aug}}^{13}(b9) \), is built using an E sus.-aug. voicing in the right hand and the root and flat seventh in the left hand.

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293 Sidener interview, August 30, 2014.
The next section, featuring quartal and rootless voicings, integrates the various types of diminished grips on the ii-V-I-VI progression.

**Quartal and Rootless Voicings**

A quartal voicing is a structure based and built upon the interval of a fourth, including the perfect, augmented, and diminished fourth interval. The quartal voicings used here primarily use stacked perfect fourth intervals. The most basic quartal voicing uses a stack of three perfect fourth intervals with an additional major third interval on top.\(^{295}\) This is known as a minor quartal voicing.\(^{296} \)\(^{297}\) Figure 77 shows this voicing applied to C\(^\dagger\) with the perfect fourth intervals from C to F, F to B\(^\flat\), and B\(^\flat\) to E\(^\flat\).

\(^{294}\) Whit Sidener, video from Advanced Jazz Improvisation/Theory Course, The University of Miami, Coral Gables, FL, February 1, 2013.

\(^{295}\) Ibid.

\(^{296}\) Sidener interview, July 9, 2014.

\(^{297}\) Berkman, *The Jazz Harmony Book*, 139.
Another way to think about the minor quartal voicing applied to C-11 is to place a major triad based on the flat third in second inversion above the first perfect fourth interval. For simplification, the quartal voicing is easiest to build from the root of any minor chord.

The primary example for quartal voicings applied to minor chords comes from Miles Davis’ *So What* from his famous 1959 album *Kind of Blue*. On *So What*, pianist Bill Evans shifts from an E minor quartal voicing to a D minor quartal voicing on each A section of the tune and from an F minor quartal to an E♭ minor quartal voicing on each B section. The first quartal voicing over the minor chord is diatonic to the chord and features colorful extensions such as the ninth, eleventh, and thirteenth. Figure 78 shows the voicings Bill Evans played on the A and B sections of the tune *So What*.

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298 Whit Sidener, video from Advanced Jazz Improvisation/Theory Course, The University of Miami, Coral Gables, FL, February 1, 2013.

299 Ibid.

300 Miles Davis, *Kind of Blue*, Recorded March 2 and April 22, 1959, Columbia Records, CL 1355, LP.
Figure 78. Bill Evans *So What* Voicings

Many other piano voicing texts discuss “So What” voicings and harmonize them diatonically within the major scale tonal system.\(^{302}\)\(^{303}\)

Figure 78 also shows the use of primary and secondary triads within a minor chord, which can be applied to both voicings and improvisation. Primary and secondary triads always have a major quality. For any minor chord, the primary triad is based from the third and the secondary triad is based from the fourth.\(^{304}\) For D\(^{-11}\), the primary triad is F major and the secondary triad is G major.\(^{305}\) Both the primary and secondary triads are played in second inversion in the right hand in Figure 78 above.

Similar to a grip, any basic quartal voicing can be applied to many various chord types by altering the bass note. This changes the scale degree from which each quartal voicing is built from, the chord quality, and extensions depending on each individual

\(^{301}\) Whit Sidener, video from Advanced Jazz Improvisation/Theory Course, The University of Miami, Coral Gables, FL, February 1, 2013.

\(^{302}\) Baerman, *Jazz Keyboard Harmony*, 64.

\(^{303}\) Berkman, *The Jazz Harmony Book*, 139.

\(^{304}\) Sidener interview, August 30, 2014.

\(^{305}\) Whit Sidener, video from Advanced Jazz Improvisation/Theory Course, The University of Miami, Coral Gables, FL, February 1, 2013.
chord. Figure 79 shows how the exact same voicing can be applied to C-\textsuperscript{11}, B\textsubscript{b}\textsuperscript{13sus}, A\textsubscript{b}\textsuperscript{13}, G\textsuperscript{-11(13)}, and D\textsubscript{b}\textsuperscript{13(411)} by starting with different bass notes.

Figure 79. Multiple Applications for a Single Quartal Voicing\textsuperscript{306}

The next exercise is based on Figure 79 where we saw multiple applications for a single quartal voicing (See Appendix C). Since a quartal voicing is built easiest from the root of a given minor eleventh chord, the next page gives the quartal voicing for each minor eleventh chord as well other chord possibilities. There are many other available applications, but these are some of the most common and practical. Since there are many possibilities for a single quartal voicing, this exercise indicates multiple chord symbols for the identical quartal voicing.

Taking the same stack of three perfect intervals (C to F to B\textsubscript{b} to E\textsubscript{b}), we can add additional notes to create other voicing possibilities and chord applications. In Figure 80, adding G\textsubscript{b} (the seventh of A\textsubscript{b}\textsuperscript{13}) or F\textsubscript{#} (the third of D\textsuperscript{7alt.}) below the quartal structure yields more voicing options for dominant and altered dominant chords.

\textsuperscript{306} Whit Sidener, video from Advanced Jazz Improvisation/Theory Course, The University of Miami, Coral Gables, FL, February 1, 2013.
A quartal structure from the third with an added flat seventh as the lowest voice is one option to form a dominant thirteenth chord. For $A_b^{13}$ we have the flat seventh and major third in the left hand and the thirteenth, ninth, and fifth in the right hand. For any altered dominant thirteenth chord, the same voicing is used, but it is formed by a quartal voicing from the chord’s flat seventh with an added major third as the lowest voice. For $D^7_{alt}$ we have the major third and flat seventh in the right hand and the $\#9$, $\#5$, and $b9$ in the right hand. Taking note of the interval structure is another way to create these chord voicings. Start with a tritone (or augmented fourth) and add a stack of three perfect fourth intervals above.\[308\]

Many quartal voicings can be understood as closed position grips with addition notes.\[309\] Analyzing the $A_b^{13}$ quartal voicing with the added $G_b$ in the lowest voice reveals a $G_b$ Lydian grip in an open position within the structure.\[310\] Figure 81 displays

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310 Whit Sidener, video from Advanced Jazz Improvisation/Theory Course, The University of Miami, Coral Gables, FL, February 1, 2013.
the Gb Lydian grip embedded in the Ab13 structure by showing the second inversion of the Gb Lydian grip with an added fifth in the highest voice.

**Figure 81. Gb Lydian Grip within an Ab13 Quartal Voicing**

By applying the same type of quartal voicing to G13 from Ab13, we can now apply quartal voicings to the ii-V7-I-VI progression in the simple key of C major. Figure 82 shows the appropriate quartal voicings as the progression moves. The ii chord is a quartal structure from the root. The V7 and VI chords are built on a quartal structure from the third with the flat seventh added in the lowest voice. The I chord is a quartal structure from the third.\(^{311}\)

**Figure 82. Quartal ii-V7-I-VI Progression in C Major**

\(^{311}\) Whit Sidener, video from Advanced Jazz Improvisation/Theory Course, The University of Miami, Coral Gables, FL, February 1, 2013.
There are many other important possibilities to consider for $V^7$ chord containing quartal harmony. In Figure 83, adding the root and removing the fifth in the highest voice gives us another option for the $G^{13}$ chord. Then, flatting the ninth can create a colorful option with an $f^{\circ}(\Delta 7)$ embedded in the $G^{13(9)}$ structure. Figure 77 displays some quartal possibilities for $G^{13}$ and $G^{13(9)}$. Notice how the flat seventh, third, and ninth (flat or natural) consistently appear within each possibility of the dominant thirteenth chord.  

**Figure 83. $V^{13}$ Quartal Possibilities**

Another way to easily form a $G^{13(9)}$ (or other voiced dominant chords using diminished-major) is to use a major triad in second inversion based on the thirteenth in the right hand. In the case of $G^{13(9)}$, it is an E major triad in second inversion. It is important to remember that any diminished-major grip has a triad within its structure. Looking at the third bar of Figure 84, a first inversion E major triad (spelled enharmonically) is placed over F, forming $f^{\circ}(\Delta 7)$, which is placed over the bass note G. Figure 84 shows the breakdown of the embedded $f^{\circ}(\Delta 7)$ in the $G^{13(9)}$ structure.

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312 Whit Sidener, video from Advanced Jazz Improvisation/Theory Course, The University of Miami, Coral Gables, FL, February 1, 2013.
Figure 84. Embedded $F^\#_7$ in the $G^{13(b9)}$ Quartal Structure

Figure 85 shows an alternative ii- $V^7$-I-VI progression utilizing the quartal approaches for each chord quality. It can be helpful to relate each voicing to a major triad in second inversion played in the right hand over two notes in the left hand. The ii chord or any minor chord (the first quartal voicing introduced) can be built with a major triad in second inversion based on the root. The $V^7$ and VI chord or any dominant $b9$ chord (with the embedded diminished-major grip) can be built with a major triad in second inversion based on the thirteenth. The I chord or any major chord can be built with a major triad in second inversion based on the major third. The progression in Figure 85 also lends itself much better to smooth voice leading.

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313 Whit Sidener, video from Advanced Jazz Improvisation/Theory Course, The University of Miami, Coral Gables, FL, February 1, 2013.
ii-V$^7$-I-VI Salsa Voicings

The “salsa” voicing is a rootless chord voicing and named for its frequent use in salsa music. To find the ii chord as a salsa voicing, take a root position major seventh chord with the added ninth on top and drop the fifth down an octave to become the lowest voice. Figure 86 shows the fifth of an F\(_{Δ}^9\) chord dropped an octave to create a D\(_{-11}\) salsa voicing. Notice how the salsa voicing includes the seventh and third of D\(_{-11}\) in the left hand. For all salsa voicings, the guide tones (thirds and sevenths) are present and played in the left hand.  

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314 Ibid.


316 Ibid.
Another way to think about this chord structure is to start with a major triad based on the third degree, in second inversion, then add the ninth and eleventh of the chord on top. Using smooth voice leading, the ii−11−V13−I progression can be created using salsa voicings. From the ii−11 chord, drop the flat seventh a half step to create the V13 chord. This gives the third and flat seventh of the V13 in the left hand. In Figure 87, notice that an F Lydian grip is embedded in the V13 structure with the B (the third note of the grip) dropped an octave. From the V13 chord, drop the flat seventh down a half step and the thirteenth down a whole step. This creates a quartal voicing for the I chord. Figure 87 gives the motion of the ii−11−V13−I progression using salsa voicings.

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317 Ibid.
318 Whit Sidener, video from Advanced Jazz Improvisation/Theory Course, The University of Miami, Coral Gables, FL, February 1, 2013.
319 Ibid.
Figure 87. Salsa Voicings for ii-11-V13-I in C Major

As a salsa voicing, the VIalt chord contains the third and flat seventh in the left hand with an added major triad in second inversion based on the #5 in the right hand.

The salsa voicing displayed in Figure 88 displays C# and G in the left hand with an F major triad in second inversion in the right hand to create A7(#9#5) or simply A7alt.

Notice that the lower structure of the A7(#9#5) is a C# Lydian grip with the F (second note of the grip) placed an octave higher.

Figure 88. A7(#9#5) Salsa Voicing

Figure 89 includes the full progression with an added #9 to b9 motion on the VI7(#9#5) to aid in leading back to the ii-11 chord.
The "Red Garland" (abbreviated as RG) voicings are some of the most complex voicings within the grip system because they are rootless voicings that simultaneously use both hands and include a variety of grip and triad combinations. The minor ii chord can be found building a major grip from the flat third formed by the left hand, with an additional major triad based off the flat seventh in second inversion in the right hand. With the extension to the eleventh degree, this chord becomes a minor ii-11. Figure 90 displays an F-11 minor chord formed by an A♭⁵ grip in the right hand and an E♭ major triad in second inversion in the right hand.

Figure 90. ii-11 Red Garland Voicing
Moving from the minor ii-11 chord to the dominant V13 chord, the left hand forms a diminished-major grip from the flat seventh and the right hand forms a major triad from thirteenth (or sixth) degree in second inversion. Figure 91 features an A♭7(△7) grip in the left hand and a G triad in first inversion (placing the B at the bottom of the triad) in the right hand in order to create a B♭13(9) chord.

Figure 91. V13(9) Red Garland Voicing

Piano

The major chord is structured by a minor seventh grip based on the major third in the left hand with an additional major triad based off the fifth, extended to the octave, in the right hand. Figure 91 shows an E♭9 formed from a G-7 grip in the left hand and a B♭ major triad extended to the octave in the right hand.

Figure 92. I♭9 Red Garland Voicing

Piano
The VI chord, which leads back to the minor ii chord, is constructed by a half
diminished grip from the flat seventh in the left hand with an additional major triad based
off the b6 (or #5) degree in first inversion placed in the right hand. Figure 93 shows a B⁷

grip in the left hand with an A♭ triad in first inversion placed in the right hand to form a
C⁷(b9#5) or simply a C⁷alt chord.

Figure 93. VI♭alt Red Garland Voicing

Figure 94 shows the entire ii-V⁷-I-VI progression using Red Garland voicings.
Voice leading is indicated by lines, showing the voices which move only a half step or
whole tone between chords.³²⁰

Figure 94. Red Garland ii-V⁷-I-VI Progression in E♭ Major

³²⁰ Whit Sidener, video from Advanced Jazz Improvisation/Theory Course, The University of
Tune #2: Giant Steps

Giant Steps (See Appendix D), one of the old warhorses of standard jazz repertoire, was written and recorded by the great tenor saxophonist John Coltrane in 1959. Giant Steps utilizes all the basic types of ii-V\(^7\)-I-VI progressions and grips that have been introduced thus far. The progressions used here include ii-V\(^7\)-I-VI in drop two position and one Red Garland ii-V\(^7\)-I in combination with various quartal and salsa voicings. The grips used here include Lydian, major, minor, and diminished-major. The voicings used in this tune test one's fluency in transitioning from different chord voicings and chord types.

Both hands are used to execute spread voicings, which at times move in large intervals. These specific voicings are used here because the melody is placed in the top voice. Another frequent pattern includes many drop ii-V\(^7\) voicings moving to I quartal, which suddenly makes the progression feel completely different. This pattern occurs from bars 4-5, 10-11, and 12-13. Bars 8-9 are almost the same except for the I chord, which has the root rather than the seventh in the bottom voice. For technique, harmonic color, and musicality, being flexible between a variety of voicings is important. It is recommended to practice many common progressions with a mixture of voicings.

Similar to Body and Soul, specific voicings, grips, and chords are indicated for Giant Steps with roman numeral analysis below the bass clef. Quartal\(^7\) means a quartal voicing is constructed from the seventh of the chord.

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321 John Coltrane, Giant Steps, Recorded May 4 and December 2, 1959, Atlantic Records, SD 1311, LP.

Augmented Grips

Major-Augmented Grips

The term “augmented” typically refers to raising the fifth degree of a chord. In a more general sense, augmented means to raise a chord scale degree one half step. For the grip system, the default definition of augmented will refer to a raised fifth degree and anything else will be more specified. The major-augmented grip is a major seventh grip with a $\#5$. A major-augmented grip based on the third of any given ii-7 chord is ideal when the $\#7$ is preferred over the natural seventh in a minor chord or scale. The same grip can be used on the corresponding $V^{13}(\#11)$ chord if the third is added below it. Figure 95 displays a C major-augmented grip (typically indicated as $C^{\Delta}(\#5)$) with its application to $A^{-}(\Delta^7)$, $D^{13}(\#11)$ with the root and third in bass clef, and $D^{13}(\#11)$ without the root.

![Figure 95. C$^{\Delta}(\#5)$ Applied to A$^{-}(\Delta^7)$ and D$^{13}(\#11)$](image)

Lydian-Augmented Grips

The Lydian-augmented grip is very similar both to the major-augmented and Lydian grip. A Lydian-augmented grip is a Lydian grip with an added $\#5$. This creates a
grip with five notes rather than only four. Figure 96 compares a C Lydian grip, a C major-augmented grip, and a C Lydian-augmented grip.

**Figure 96. Comparison of C Lydian, C Major-Aug., and C Lydian-Aug. Grip**

Any given Lydian grip represents a scale a minor third down from its root. The Lydian-augmented grip is no different. The Lydian-augmented grip also represents the same melodic minor scale as the Lydian grip and can be an option to replace a Lydian grip. Adding the $\#5$ to any Lydian grip can add more color to the chord. Figure 97 shows a C Lydian-Augmented grip with its representative A melodic minor scale.

**Figure 97. C Lydian-Augmented with A Melodic Minor**

The Lydian-augmented grip gives a few more options to add color to the ii-V progression. The same C Lydian-augmented grip can be applied to the $V^{13(\#11)}$ as a dropped voicing. Instead of dropping the second note from the top in the grip down an octave, the third note is dropped. This will be referred to as drop three and is another open position voicing. Figure 98 shows a how a drop three C Lydian-augmented grip is used on both an $A^7(-)$ and a rootless $D^{13(\#11)}$ chord.

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324 Sidener interview, August 30, 2014.

325 Whit Sidener, video from Advanced Jazz Improvisation/Theory Course, The University of Miami, Coral Gables, FL, February 1, 2013.

326 Ibid.
There are many various ways to voice chords using the Lydian-augmented grip. Some voicing choices are more effective than others. For example, a drop two C Lydian-augmented grip on an A$^{-}(\Delta 7)$ would cause the dissonant interval of a major seventh to occur between the root and the major seventh of the chord. A drop three is a more suitable choice.

Another common way to voice using the Lydian-Augmented grip on a dominant seventh chord is to have the flat seventh and third in the left hand and a major triad based off the second degree in second inversion in the right hand. This creates a Lydian grip shell voicing with the added second and #11 on top. Figure 99 shows a D$^{13(#11)}$ using a C Lydian-augmented grip with the seventh and third in the left hand and an E major triad in second inversion in the right hand.

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Figure 98. C Lydian-Augmented Drop Three Voicings on A$^{-}(\Delta 7)$ and D$^{13(#11)}$

<table>
<thead>
<tr>
<th>Grip:</th>
<th>Chord:</th>
<th>Piano</th>
</tr>
</thead>
<tbody>
<tr>
<td>CLyd(#5)</td>
<td>A$^{-}(\Delta 7)$</td>
<td></td>
</tr>
<tr>
<td>CLyd(#5)</td>
<td>D$^{13(#11)}$</td>
<td></td>
</tr>
</tbody>
</table>

Figure 99. D$^{13(#11)}$ Voicing using a C Lydian-Augmented Grip

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327 Whit Sidener, video from Advanced Jazz Improvisation/Theory Course, The University of Miami, Coral Gables, FL, February 1, 2013.
Tune #3: Someday My Prince Will Come

Someday My Prince Will Come was another popular song which evolved into a famous jazz standard (See Appendix E). Originally from Walt Disney’s animated film Snow White and the Seven Dwarfs (1937), the song was first adopted in a jazz setting by pianist Dave Brubeck in 1957. It later became popularized by many jazz musicians, the most notable being Miles Davis on his album Someday My Prince Will Come (1961).

Similar to Giant Steps, this rendition of Someday My Prince Will Come features the melody in the highest voice. This tune utilizes the advanced concepts which have been introduced thus far. These include rootless voicing options such as quartal structures and major triads, either structured alone or embedded within specific voicings. Many of the chords include grips in the left hand in addition to major triads in the right hand, which feature colorful extensions.

The progressions used here include ii-V7-I-VI drop two and salsa voicings, as well as ii9-V7-i-VI voicings. The grips used here include Lydian, major, minor, half-diminished, diminished, diminished-major, and suspended-augmented-major. The most common approaches in Someday My Prince Will Come are quartal and triadic. Quartal structures from the root, third, or seventh on major and minor chords (as seen in bars 1, 3, 5, 17, 19, 21, 25, and 34) are indicated above the listed grip. Bar 1 features a D minor

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328 Snow White and the Seven Dwarfs, directed by William Cottrell, David Hand, Wilfred Jackson, Larry Morey, Perce Pearce, and Ben Sharpsteen (Walt Disney, 1937).

329 Dave Brubeck, Dave Digs Disney, Recorded June 29 and August 29, 1957, Columbia Records, CK 48820, LP.

330 Miles Davis, Someday My Prince Will Come, Recorded March 7 and 21, 1961, Columbia Records, CL 1656, LP.
quartal structure (as seen in bar 3), but the note A is dropped an octave since our melody needs to remain in the top voice. The chromatic quartal side-slipping from the root on the minor chords in bars 5 and 21 help create motion and contrast in the tune.331

Triadic approaches are also indicated above the grips in Someday My Prince Will Come. Looking at diminished-major grips and their applications earlier in this chapter revealed that every diminished-major grip includes a triad (as it can also be understood as a triad with a b9 in its third inversion). We can see this in bars 2, 4, 10, 14, 18, 20, 28, and 32. The diminished-walk-down progression, occurring in bar 16, is a primary example of understanding diminished-major chords as major triads above a bass note raised by one half step. Each of these triads is in second inversion above a bass note.332

Another way of adapting this specific structure is to form a root position diminished-major grip and raise the second degree an octave. Again, it is important to remember the relationship of the minor third between these structures since they’re all built from the diminished scale. Figure 100 displays a variety of understandings of the diminished-major grip as applied to diminished-walk-down progression as seen on the F13alt. chord occurring in bar 16.


332 Whit Sidener, video from Advanced Jazz Improvisation/Theory Course, The University of Miami, Coral Gables, FL, February 1, 2013.
Bars 10, 14, and 28 feature the diminish-major grip once again, but this time applied to diminished chords where the left handed grip includes a Lydian grip structure with a single triad in the right hand above it. Due to the omission of the second note in the left hand, which could be D for a Lydian grip or C# for a diminished-major grip, we can only identify the structure as a Lydian grip shell. Figure 101 indicates the A major triad and Bb Lydian grip shell as applied to C#07 from bars 10, 14, 28.

Figure 100. Diminished-Major Grips within the Diminished-Walk-Down

Figure 101. Lydian Grip Shell and Diminish-Major Grip

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333 Ibid.
There are many chords where a single major triad is indicated either above a grip or a third and seventh. This occurs in bars 6, 9, 13, 22, 26, 27, 30, and 33 of *Someday My Prince Will Come*. Bar 6 features an F⁰⁷ grip in the left hand to define the G⁷alt. chord.

**Summary of the Grip System**

Classroom notes, video recordings, and personal interviews were referenced in order to accurately codify Sidener’s grip system. The notated examples shown within the figures and appendix represent the concepts taught within the grip system. Since the grip system was originally taught by rote, the unique contribution of this study includes the written notation of the grip system as utilized and taught by Sidener. Many students and educators within the jazz idiom can benefit from this documented source pertaining to the grip system in order to facilitate learning basic piano skills and theory knowledge.

Even though the various theoretical concepts within the grip system can be found within many jazz theory and harmony texts, the grip system offers distinct elements. One unique contribution of the grip system includes naming upper structure seventh chords beyond standard and common seventh chord terminology such as minor, major, dominant, half diminished, and diminished. The expansion and extension of terms are used to label more intricate structures. The same strategy of labeling upper structure seventh chords is used, indicated by the triad with the added seventh, but include intervally complex structures such as diminished-major, augmented-major, suspended-augmented-major, and many others.

Another unique aspect of the grip system includes the chord-scale relationship to each individual grip. Finding the grip of the chord can yield the corresponding scale for an individual to use in improvisation. If the bass note changes, the chord changes while the grip and corresponding scale stays the same.
The Cognitive, Psychomotor, and Affective Domains

The grip system features learning processes related to the cognitive, psychomotor, and affective domains. The grip system simultaneously features a mental, physical, aural, and visual approach to developing knowledge of jazz harmony and theory. Each domain was thoroughly explored individually as utilized in the grip system.

**Cognitive Domain**

The cognitive domain involves objectives which focus on memory and the reproduction of a task that has been learned. Other cognitive objectives include the solving of an intelligent task, determination of a fundamental problem, reorganization of material, and merging of ideas, methods, or procedures learned in the past. The attainment and retention of musical information and experience, and the development of musical skills are both two essential aspects of the learning process in music. Both aspects are related to memory including conscious and subconscious or automatic memory. Conscious memory is the accessibility of stored information and experience while subconscious memory is a phase of habit necessary to execute musical skills emphasized in performance. The grip system features skills using both conscious and subconscious memory. The student using the grip system must memorize unique vertical harmonic shapes, their applications to multiple chord types, and their respective scale relationships. The student must also be able concretely memorize and execute chord progressions automatically. Describing the grip method, Sidener stated, “It’s mechanical.

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335 Ibid.
337 Ibid.
You know, some people would say, ‘I don’t want to learn it because it’s mechanical.’ Well if I didn’t learn it mechanically … I wouldn’t be able to do it.”

The grip system features skill learning tasks which need to become habitual. These tasks include identifying a specific structure and corresponding scale in relationship to both the visual keyboard and physical hand position. Conscious, purposeful, and exerted behaviors are the forerunners of habit. Mastery of fundamental skills which can be separated and acquired as definite habits leads to successful performance. The grip system is defined by specific structures reduced to four-note seventh chords. Since grips are built in smaller and accessible units, gradual mastery using vivid, mental imagery of such units can enable the student to practice what has been learned from memory. Using grips and triads, the method also features the skill learning task reorganization. By combining grips in the left hand and triads in the right hand, extended sonorities and structures can be created. Figure 94 was a prime example of uniting grips and triads to create more sonically complex structures. Through thoughtful and diligent practice, locating and labeling a grip, its corresponding scale, and applications will become habitual.

Skill learning involves a student progressing from factual knowledge, understanding what a skill involves, to procedural knowledge, executing the skill. A student who may understand the structural integrity of the ii-V-I progression (factual)

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338 Sidener interview, January 9, 2014.


341 Ibid., 154.

342 Ibid., 31.
may not be able to perform the progression at the piano (procedural). It is essential to play chord progressions smoothly and this involves methods of thinking.\textsuperscript{343} The grip method intertwines both factual and procedural knowledge. Using the grip system, the student must not only perform grip structures and common chord progressions at the piano, but understand the cross-linked relationships between grips, chords, and scales.

A sense of becoming overwhelmed in an attempt to satisfy multiple demands is characteristic of early learning of a new instrument.\textsuperscript{344} With 88 individual keys, a range from low A to high C, and the potential to create sounds featuring any number of compressed keys, the piano may seem daunting and unapproachable to students.\textsuperscript{345} A sense of multiple demands which cannot all be satisfied is a trait of early learning in any venture.\textsuperscript{346} “[E]verybody that is going to [learn harmony] should learn the common process of learning because the natural tendency is to beat yourself up when … you don’t see it,” explains Sidener.\textsuperscript{347} Before making any progress, a sense of discouragement may lead the learner to give up if content becomes too much to think of or remember.\textsuperscript{348} A strategy, possibly given by a good instructor or text, can aid the learner in overcoming such obstacles.\textsuperscript{349}


\textsuperscript{344} Sloboda, \textit{The Musical Mind}, 217.

\textsuperscript{345} Rozmajzl and Boyer, \textit{Music Fundamentals, Methods, and Materials for the Elementary Classroom Teacher}, 250.

\textsuperscript{346} Sloboda, \textit{The Musical Mind}, 217.

\textsuperscript{347} Sidener interview, January 9, 2014.

\textsuperscript{348} Sloboda, \textit{The Musical Mind}, 217.

\textsuperscript{349} Ibid.
The grip system can help a student expand their knowledge base of jazz harmony. An expert’s knowledge of jazz harmony is very different than the novice. The expert’s knowledge base features richness, refinement, and organization marked by intimate detail, an ability to see from contrasting perspectives, and materials which are interconnected at different levels of the hierarchical knowledge structure. The novice’s knowledge base lacks detail, comprehensive structure, and effective links. The goal of the grip method is to increase the student’s grasp of harmony through the piano which will in turn assist improvisational fluency.

**Psychomotor Domain**

The psychomotor domain involves objectives concerning the operation of materials or objects requiring motor skills or neuromuscular coordination. Any beginning pianist or guitarist experiences a sense of awkwardness when first attempting to play chords. Sudnow thoroughly describes this sensation stating,

[M]uch time was spent doing initial grabbing, trying to get a hold on chords properly, going back and looking at them as named notes, grabbing again, repositioning the hand to get into a chord with a comfortable hold so it could be grasped as a whole; … arching the hand appropriately so the fingers came down with a correct spacing and trajectory relative to the shape of the chording hand; balancing the different intensities of pressure so as not to lose balance … ; arching the hand and arraying its fingers with the sort of proportional spread that, when the chord was grasped, let the fingers not only come into the right spots but with equal intensity[.]

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351 Ibid.


354 Ibid., 13.
Non-pianists using the grip system use similar motions of the hand and fingers, experiencing a similar set of challenges; however, the grip method begins with a simplified, systematic approach using only one hand, four fingers, and structures which feature limited motion.

The major grip is one of the first structures introduced in the grip method and the starting position for the ii chord within the ii-V-I progression. The hand feels physically balanced due to the similarly spaced intervals (major or minor thirds) within the major grip. Figure 102 displays the hand and finger position of an F major grip (as notated earlier in Figure 32).

**Figure 102. F Major Grip**

The Lydian grip, leading to the V chord, naturally follows the major grip and differentiates by only a single tone. Only the middle finger moves when moving from a major to Lydian grip. The middle finger moves by a half step, the closest possible spacing on the piano, while the hand position and other fingers remain in the same

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position. Figure 103 displays the hand and finger position of an F Lydian grip (as notated earlier in Figure 32).

Figure 103. F Lydian Grip

The grip system engages many aspects of the musical mind as defined by Carl Seashore. “A musical mind must be capable of sensing sounds, of imaging these sounds in reproductive and creative imagination, of being aroused by them emotionally, of being capable of suspended thinking in terms of these experiences,” explains Seashore. The grip system’s aural and physical sensations integrated with stimulated feelings create experiences which contribute to learning. Creating a grip on the piano engages visual perception by creating a specific structure and hand shape while sounding a chord. From Figures 102 and 103, two unique structures and sounds were created with similar hand positions. Experience with a grip creates tonal imagery, a relationship between the visual and the aural, seeing and hearing. Tonal imagery is required for learning, retention, recall, and recognition. Tonal imagery is necessary since participants of the grip

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356 Ibid.


358 Ibid., 6.
system must be able to retain chord progressions within standard tunes, recall grip
structures in relationship to chords and chord symbols, and recognize chord-scale
relationships. Visual cues can aid in the retention and recall of grips, chord progressions,
and scales. This helps facilitate artistic freedom and fluency. This sensation at the piano
is described by Sudnow stating,

And there was their use in learning: arrayed places to go, elaborate ranges of
possibilities for lending organization to manipulations they themselves told me
nothing about, visually detected and then tactilely found fields and crisscrossing
vectors for practicing maneuverability, instantly available potential courses to be
seen at a glance.

Distinct and specific aural associations between a chord and scale can be
developed through the grip system. When moving through a chord progression, the grip
and bass note to a given chord can be sounded and suspended while performing the
 corresponding scale. This phenomena is described by Sudnow stating,

To clarify this way of being engaged, consider the instance of playing a series of
notes over one chord’s duration, and then traversing a similarly constituted path in
the next’s. … A second run could duplicate the first one exactly, starting on a tone
standing in the same relation to a new chord as the first run of melody did to its
chord, then following precisely similar continuing pitches.

As seen in the notated analysis of Body and Soul (Appendix B), measure two displays a
movement from an E♭-9 (G♭ Grip) to an A♭13 (G♭ Lydian grip) chord which relate to the
corresponding scales E♭ Dorian and E♭ melodic minor. The grip system utilizes the
same strategy as Sudnow describes by sounding and sustaining a chord while playing the

360 Ibid., 47.
361 Sidener interview, August 30, 2014.
corresponding scale to create concrete aural relationships. The grip system extends this strategy by using verbal labeling.362

Affective Domain

The affective domain involves objectives related to emotion, an atmosphere of sensitivity, or a level of acceptance or rejection.363 The affective traits of valuing, placing importance on an entity, and the preservation of a system of values over an extended length of time leading to consistence and predictability,364 are the most involved in relation to the grip system. “Music is essentially a play upon feeling with a feeling. It is appreciated only insofar as it arouses feeling and can be expressed only by active feeling,” states Seashore.365

According to Miller, emotional responses from listeners can and should be acquired through the use of the major modes. The results are generalized and based on a listener’s personal life experience, cultural environment, and familiarization with diverse types of music.366 When determining these results, the concepts habituation, priming, and classical conditioning in relationship to aural and emotion senses should be considered.367 In the general, Miller’s results include:

1. Lydian—aggressive, urgent, frantic, urbane, busy

362 Ibid.
363 Krathwohl, Bloom, and Masia, Taxonomy of Educational Objectives, 7.
366 Miller, Modal Jazz Composition & Harmony, 29.
2. Ionian—stable, peaceful, placid, content, hopeful
3. Mixolydian—transient, searching suspended, floating
4. Dorian—brooding, uncertain, thoughtful, pensive
5. Aeolian—melancholy, sad, somber, darkly romantic
6. Phrygian—mysterious, exotic, haunting, spacy, psychedelic
7. Locrian—angry, tense, ugly, mean, enraged

Each mode can be described as having a musical quality of either bright or dark with an increase in darkness resulting by the addition flats. In order from the brightest to darkest, the major modes include Lydian, Ionian, Mixolydian, Dorian, Aeolian, Phrygian, and Locrian.

Even though Miller names some the melodic minor modes contrary to Sidener, an emotional description is designated to each individual mode:

1. Dorian Natural Seven—perturbed
2. Phrygian Natural Six—open, hopeful
3. Lydian-Augmented—very frantic
4. Mixolydian Sharp Four—tensely yearning
5. Aeolian Natural Three—romantically hopeful
6. Locrian Sharp Two—romantically confused

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369 Ibid., 28.
370 Ibid., 35.
371 Sidener interview, January 9, 2014.
372 Miller, *Modal Jazz Composition & Harmony*, 35.
373 Sidener interview, January 9, 2014.
7. Ionian Sharp One\textsuperscript{375}—bluesy, urbane\textsuperscript{376}

The emotional and color (bright vs. dark) quality of a given mode resulting from a given grip should be considered when performing, arranging, or composing as they can give specific affects to the listener.

\textsuperscript{374} Miller, \textit{Modal Jazz Composition & Harmony}, 35.

\textsuperscript{375} Sidener interview, January 9, 2014.

\textsuperscript{376} Miller, \textit{Modal Jazz Composition & Harmony}, 35.
CHAPTER 5
DISCUSSION AND CONCLUSION

Visual and physical methods for learning music have been emphasized since instrumental method pedagogy began. Grip systems are used within other instrumental methods even though many may not use the term ‘grip’ directly. Physical and visual means have been used to teach young learners and a variety of types of instruments.

This study provides a written source codifying and documenting the grip system in a notated format using musical examples and text. This unique and valuable approach to learning jazz theory and piano had only previously existed in oral transmission within Sidener’s improvisation courses. The grip system has been transcribed using lead sheets, study guide handouts, written personal notes, audio sessions, interview transcriptions, and video recordings. The present codification of the grip system can serve as a primary source for the non-pianist in developing the skills necessary to become a successful improviser.

This study explained the grip system’s unique contributions to the jazz theory and piano vernacular and explored direct influences from the concepts defined and taught by jazz pedagogues Jerry Coker, David Baker, Jamey Aebersold, Dan Haerle, Ron Miller, George Russell, and Whit Sidener. Even though the grip system draws heavily upon these previous pedagogue’s concepts, there are a few notable differences. Compared to Coker, the grip system gives specific labels to right hand structures. This enables the defined structure to be applied over other bass notes and chord types. The concept of transferability is important to consider for the student who is a non-pianist or new to jazz theory. An important difference from Haerle’s concept exists in the grip system labeling
inversions beyond the categories “A” and “B” in addition to showing the application of a single grip to multiple chord types. Similar to Aebersold, the grip system employs concrete chord-scale relationships which give an improviser a corresponding scale to generate ideas and engage in improvisation. The term “grip” is borrowed by Miller’s terminology for a single-hand structure utilized above a bass note.

This study serves as a pedagogical jazz piano resource for music educators, jazz educators, jazz students, and classical students with a sufficient background in music theory. Using the methodized version of the grip system from this study, jazz piano and harmony can be demystified for those intimidated by previous jazz pedagogy. Even though the method is designed primarily for non-pianists, seasoned pianists can also benefit from the approach of the grip system. The grip system can enhance the knowledge of general music educators who lack a sufficient background in jazz harmony or improvisation. Learning a few structures with corresponding scales from the grip system, a music educator can provide their students with a starting place to learn improvisation. Through written documentation and interviews with Sidener, a clearer understanding of pedagogical influences was revealed, indicating the grip system draws upon many diverse resources.

The grip system features learning processes from the cognitive, psychomotor, and affective domains. Often the aspects from multiple domains are intertwined when utilizing the grip system. When recalling and performing a given grip for example, a student will remember the grip shape, physically play the grip in their hand, hear the sonority (exciting a specific feeling), and cite and/or perform the corresponding scale.
**Future Research Studies**

From this research endeavor, multiple studies can and should be pursued. In reviewing the origins of the grip system, a historical glance of Sidener’s life as an educator was presented. A full chronological account of Sidener’s role in music performance and education using oral history techniques should be considered.

The grip system could be used to inform the improvisation of single-lined instrumentalists and improvisation in general. The grip system features shapes and scales that could be thoroughly explored in an improvisational context. Exploring how single-lined instrumentalists can incorporate these concepts from the grip system could lead to creative or innovative melodic, harmonic, and intervallic concepts previously unexplored.

The grip system could potentially add to current jazz curriculum or be considered when curriculum is developed for new jazz programs. This would require conducting research to discover how the grip system can be incorporated into a jazz curriculum and how people learn music. It would be essential to analyze how the grip system could be used to teach jazz courses in piano, theory, improvisation, arranging, and composition. Though initially designed as a piano and harmony method for non-pianists, the grip system could be revised to fit the needs of an introductory jazz theory course, basic improvisation classes, or advanced seminars for knowledgeable jazz students. Beyond improvisation classes, courses in arranging and composition could benefit from the grip system. Exploring the possibility of a workbook featuring written, fill-in-the-blank exercises and ear training drills would also emphasize complete comprehension of the grip system. Researching existing method books on jazz piano and harmony which are
used at collegiate institutions could serve as models for the integration of the grip system into a jazz curriculum.

In conclusion, the grip system, existing as an accessible approach to learning jazz piano, can be altered and adapted for those with varied interests and different skill levels. Even though the grip system was originally conceived for individuals specifically in jazz studies at the collegiate level, an elementary version of the grip method could inspire jazz education at the secondary level. If taught a basic theory background, ages 12-18 could potentially adopt aspects of the grip system to learn functional harmony applicable to both jazz and popular music. Due to the similarities of jazz, commercial, and pop music, the grip system could inspire an interest in students and enable them at younger age to improvise, compose, arrange, or learn piano. If this creative interest can be sparked at an earlier age, a love of music can be established and music supporters can be created to sustain music within the arts. Whether becoming listeners, creators, educators, or consumers of music, students can develop a deeper attachment to music through the grip system which will last a lifetime.
Appendix A: Closed ii-V\(^7\)-I-VI Progression in All 12 Keys

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Sidener interview, August 30, 2014.

Appendix B: *Body & Soul* 379 380

John Green, Edward Heyman, Robert Sour, Frank Eyton

Piano

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<thead>
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<th>Grip:</th>
<th>G♭8</th>
<th>A♭7</th>
<th>G♭8</th>
<th>G♭Lyd</th>
<th>F7</th>
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<table>
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<tr>
<th>RN:</th>
<th>ii9</th>
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379 Sidener interview, August 30, 2014.

Appendix C: Quartal Voicing Applications, in All 12 Keys, Ascending Half Steps

Whit Sidener, video from Advanced Jazz Improvisation/Theory Course, The University of Miami, Coral Gables, FL, February 1, 2013.
Appendix D: Giant Steps

Piano

Voicing: Quartal$^7$ | Salsa
Grip: D$^7$add4 | CLydadd9
Chord: B$^4_13$ | D$^1_3$ | G$^6_9$ | B$^b_13$ | E$^b_9$
RN: bVI$^1_3$ | VII$^1_3$ | III$^1_3$ | V$^1_3$ | I$^9_3$

John Coltrane

Voicing: Quartal$^7$ | Quartal$^6$
Grip: D$^7$add4 | A$^7$susadd9 | A$^b$Lyd | G$^7$add4 | C$^a$
Chord: B$^4_13$ | D$^1_3$ | G$^6_9$ | B$^b_13$ | E$^b_9$
RN: bVI$^1_3$ | VII$^1_3$ | III$^1_3$ | V$^1_3$ | I$^9_3$

\[382\] Sidener interview, July 9, 2014.

Appendix E: *Someday My Prince Will Come* 384 385

**Voicing:** Quartal\(^3\)

**Grip:**

- D\(^7\)
- F\(^\#\)Lyd
- Eb\(^6(\Delta)\)
- D\(^7\)add1
- F\(^6(\Delta)\)
- F\(^6\)

**Chord:**

- B\(^6\)
- D\(^7\)\(^6(\Delta)\)
- Eb\(^6\)\(^\#\)
- G\(^7\)\(^6(\Delta)\)
- G\(^7\)\(^5\)

**RN:** 

- I\(^{A13}\)
- III\(^{7}\)alt
- IV\(^{A(21)}\)
- V\(^{13}\)alt

**Quarten Planing**

- C\(^7\)
- B\(^7\)
- C\(^7\)
- Eb/ F\(^6\)
- F\(^6(\Delta)\)
- Eb\(^6\)
- A\(^6\)
- EbLyd

**Drop**

- C\(^7\)
- G\(^7\)alt
- C\(^9\)
- F\(^7\)

**Salsa**

- F\(^/D\)
- Bb\(^6(\Delta)\)
- Eb\(^6\)
- EbLyd

**Salsa**

- D\(^7\)
- C\(^b\)\(^7\)
- C\(^J\)\(^1\)
- F\(^13\)

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384 Sidener interview, July 9, 2014.

Appendix F: Sidener’s Mode Chart

Whit Sidener
Engraved by Jared Hall

Major
- #1 Ionian
  -7, 9, 11, 13

- #2 Dorian
  -7, 9, 11, 13

- #3 Phrygian
  -7, 9, 11 (sus4), b13
  -b2/1

- #4 Lydian
  -7, 9, b11, 13

- #5 Mixolydian
  -7, 9, 11, 13

- #6 Aeolian
  -7, 9, 11, b13

- #7 Locrian
  -b5, 7, 9, 11, b13

Harmonic Minor
- #3 Ionian
  -b5, -7, 9, 11, 13

- #4 Dorian
  -7, 9, b11, 13

- #5 Phrygian
  -b7, 9, 11, b13

- #6 Lydian
  -b7, 9, b11, 13

- #7 Mixolydian
  -b7, 9, b11, b13

- #1 Aeolian
  -b7, 9, 11, b13

- #2 Locrian
  -b5, -7, 9, 11, 13

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386 Whit Sidener, Handouts from Advanced Jazz Improvisation/Theory Course, The University of Miami, Coral Gables, FL, Fall Semester, 2012.
**Melodic Minor**

Mode #7: Ionian #1 (Altered Scale/Dim. WT)

| 5, b7, b9, #9, #11 |
| 5, -7, b9, #11, b13 |

**Harmonic Major**

| #3 Ionian #1&#5 |
| 5, b7, #9, #9, b13 |

Mode #1: Dorian #7 (Dorian Major/Natural 7)

| 7, 9, 11, 13 |

**Harmonic Major**

| #4 Dorian #4&#7 |
| -7, 9, #11, 13 |

Mode #2: Phrygian #6 (Phrygian Natural 6)

| 5, b7, b9, #9 (b3), 11 (sus4), 13 |
| 5, b7, b9, #9 (b3), 11 (sus4), 13 |

**Harmonic Major**

| #5 Phrygian #3&#6 |
| 5, b7, 9, 11, 13 |

Mode #3: Lydian #5 (Lydian Augmented)

| 5, b7, b9, #9 (b3), 11 (sus4), 13 |

**Harmonic Major**

| #6 Lydian #2&#6 |
| 5, b7, #9, 13 |

Mode #4: Mixolydian #4 (Lydian Dominant)

| b7, 9, #11, 13 |

**Harmonic Major**

| #7 Mixolydian #1&#4 |
| b7, b9, 11, b13 |

Mode #5: Aeolian #3/Natural 3 (Mixolydian b6)

| b7, 9, 11, b13 |

**Harmonic Major**

| #1 Aeolian #3&#7 |
| b7, 9, 11, b13 |

Mode #6: Locrian #2

| b5, -7, 9, 11, b13 |

**Harmonic Major**

| #2 Locrian #2&#6 |
| b5, -7, 9, 11, 13 |
## Whit's MODE CHART REVISED 4

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Appendix H: Sidener’s Guide to Pentatonic Scale Application

SOME USES FOR MINOR PENTATONIC SCALES

A. Common Chords:

1) Major 7th Chords - from the: 3 - 6 - 7

2) minor 7th chords - from the: 1 - 2 - 5

3) Dom.7, sus - from the: 2 - 5 - 6 - 1 (b9)

4) Dom 7 - from the: 1 (bluz scale) - 5 - 6 - #9 (Alt)

5) Half dim - from the: 4

6) II-7, V7, I - from the 3rd of the key.

B. Modal Uses:

Ionian: 2 - 3 - 6
Dorian: 1 - 2 - 5
Phrygian: 7 - 1 - 4
Lydian: 6 - 7 - 3
Mixo: 5 - 6 - 2
Aeolian: 4 - 5 - 1

C. Any chord from melodic minor up a whole step from the “tonic” of the melodic scale.  
Ex. C melodic = D minor pent.

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Appendix I: Sidener’s Fall 2012 Jazz Theory Midterm Study Guide

MSJ 560 Jazz Theory Midterm Study Guide

Give the following information for each of the following chords:
1. melodic minor
2. Lydian (augmented) major seventh grip and the primary and secondary major triads.

1. G minor
2. Bb Lydian
3. D major, C minor
4. E7, G7, A7, C7
5. F minor, G7
6. G7 Lydian Grip
7. C7 primary triad
8. Bb5 primary triad
9. E7, G7, A7, C7
10. D Lydian Grip
11. F#5 primary triad
12. E7, G7, A7, C7


E Maj. 7 + 5, 9, +11, 13
17. Cº Step 1
18. E Lydian G 7
19. B Minor Triad
   (Lydian Augmented)
20. F♯ Secondary Triad
   Lydian 2 5

E Min. major 7, 9, 11, 13
21. E rel. min.
22. C Lydian G 7
23. B bvi
   D, vii 7
24. A 5º

E7, 9, 11, b13 (♯ 5)
25. A rel. min.
26. C Lydian G 7
27. E rel.
   A minor scale 3
28. B bvi
   ♯4

Give finger descriptions of a diminished scale.
   (Start as half steps)
29. B note scale alternating whole and half steps
30. E note scale
31. F♯ note scale
   *Note: This should be a whole step, not (CE♯F♯A D♯F♯ B) *

22. E Dim Chords a Minor 7th

(Aux. Dim
   Start as 1/2 step)
Give the extensions on a dominant chord from the diminished scale.

33. \( b \) \( b \) \( \#1 \) \( \#1 \) \( 13 \) \( \left( C^7 \rightarrow \ \left. \ ^{2} \ C \right) \)

Give the extensions on a diminished chord from the diminished scale.

34. \( 1 \) \( \| \) \( b \) \( 13 \) \( \Delta 7 \) \( \left( E^{b} \rightarrow D \ F \ A \ b \ B \right) \)

Give the alternate names for Ionian #1.

35. \( \text{A} \text{Har} \text{d} \)
36. \( \text{S} \text{in} \text{/} \text{whi} \text{t} \text{e} \text{T} \text{e} \text{m} \)
37. \( \text{S} \text{up} \text{e} \text{r} \text{ L} \text{oo} \text{m} \)

Give the possible upper structure triads for a F7 chord taken from the diminished scale.

38. \( A \text{b} \)
39. \( B \)
40. \( D \)

Name the possible diminish major seventh grips for an F7 chord taken from the diminished Scale.

41. \( F^{b} \) \( \) \( \left( F^{b} \ A \ C \ F \right) \)
42. \( A \)
43. \( E^{b} \)
44. \( C \)

Give the upper structure triads for an Fdim7 chord taken from the diminished scale.

45. \( G \)
46. \( G^{b} \)
47. \( C^{b} \)
48. \( E \)
How many tritones are there?

49. 0

Where is the tritone in a major scale?

50. 4 + 7 degree

Where are the tritones in the harmonic minor scale?

52. 4 + 7 (The are a 3 away)

53. 2 + 6

Where are the tritones in the melodic minor scale?

54. 3 and 6

55. 4 and 7

How many tritones in a diminished scale?

56. 4

How many tritones in a whole tone scale?

57. 3

Name the symmetric scales and number of each:

58. Chromatic 1

59. Whole Tone 2

60. Diminished 3

61. Augmented (?)

How many non-overlapping augmented triads are there?

62. 4
An augmented triad divides the octave into what intervals?

63. \( M3 \)

Write the 4 bar Coltrane cycle starting on G.

64. \[
\begin{align*}
G & \quad Bb & \quad Eb & \quad F & \quad Bb \\
F & \quad A & \quad G & \quad C & \quad F - 7 & \quad Bb7
\end{align*}
\]

Name the primary grips in the diminished scale.

65. \( Dm 7 \)

66. \( Dm 7 \)

67. \( Dm - 1 + 7 \) (minor 7 = \( m3, 7 \))

68. \( 7 5 \) Aug 7

Name the grips in the augmented scale.

69. \( \Delta 7 \) (move in \( M3, 7 \))

70. \( \Delta 7 \)

71. Aug \( \Delta \)

72. minor / Aug \( \Delta \) (also in Dim) = G7 is base

How many tritones in a augmented scale?

73. 0

Name the major and minor triads in the C augmented scale.

74. \( C / C^\flat \) \( (m) \)

75. \( G^\flat / G^\flat \) \( (m) \)

76. \( C \) / \( C^- \)
Write the cycle of fourths/fifths as discussed in class.

78 & 79. \[ 1 | 3 / 6 \] \[ 1 / 6 | 4 \] (diatonic)

\[ 6 | 1 \] \[ 6 / 6 \] \[ 6 / 5 \] (chromatic)

Write out the changes to "Stella" and analyze using cyclic numbers. 80 – 90.

Write out the changes to "B & Soul" and analyze using cyclic numbers. (second "A" section and the bridge). (based on love/money)

91 – 100.

Half Dim = 6 / 7, T3, 96

G7 = Bb / C, Triads (in multisubsonor)

B and 5 in your Bb
Appendix J: Sidener Interview #1, January 9, 2014

The excerpts here are only portions of complete transcriptions from the multiple interview sessions with Sidener. Since numerous and diverse topics were included in our discussion, only excerpts which are relevant to the grip system, pedagogy, and jazz education are included.

Whit Sidener (WS):  [piano 0:00:00] I don’t know.  [piano 0:00:32] What’s that called?  Isn’t it funny how your fingers will go to something?

Jared Hall (JH):  [laughing] Well you’ve done it so long that—

WS:  Yeah, but I don’t remember the song.

JH:  Probably a lot of muscle memory, which is good.  We did the one with Herbie.  We did Dolphin Dance.

WS:  Oh yeah that’s a good one.  [piano 0:01:01]

JH:  That’s one I still need to write out, but I kind of know what’s going on with that.  And that’s another one [where] there [are] so many different ways you could go about it.

WS:  [piano 0:01:20] There! Sus-aug.  Where I am going?  [piano 0:02:08] Now there’s one.  There, that’s sus-aug. from the root of the chord, which the chord itself is a sus-aug. chord.

JH:  Yeah that’s right.  So if you just have a sus-aug. as your chord like—

WS:  Well that’s very unusual.  That’s very unusual.

JH:  So you don’t have a go-to scale?

WS:  You do.

JH:  —right away do you?

WS:  [piano 0:02:36] There.  The scale for that is [piano 0:02:41]—Eb harmonic major.

JH:  That’s right.
WS: And there’s your—[piano 0:03:03] here’s major seven. There’s your basic chord. Now the tune itself says B♭ seven, flat nine over E♭, which is kind of crazy because the B♭ is all the way up here, but if you put the E♭ on the bottom of that and then you see, oh the basic chord is E♭ major seven, sharp five sus.

JH: Would the bass be playing B♭?

WS: No, the bass would be playing E♭.

JH: They would be playing E♭. Ok. And then so you have an E♭ sus-aug. and your go-to scale would be—

WS: E♭—

JH: E♭ harmonic major.

WS: But, the truth is when everybody gets to that scale they just kind of blow it—it goes by in a hurry and they—if you want to make a study of it, yeah.

[Discussion about the National Trumpet Competition]

WS: [piano 0:04:39] Sus, I call that happy sus. We got this one, dark sus, sad sus. You know you’ve got—all those are sus chords aren’t they? And then two-five back to the top, you know. Yeah ok. This [piano 0:05:12]—there I’ve got minor-aug. from the seventh. Maybe sus. Maybe minor-aug. from the seventh, yeah? Jeez my piano. Lydian from the minor third, right of a min—[piano 0:05:52] maybe go, maybe make this A♭ sus. Diminished-major. Could be minor-aug. Could be—put them both in. Then what have I got? I’ve got like a whole D seven, sharp nine voicing over E♭, which is definitely diminished, right? You’ve got a D minor here with the F#. And then they’ve got flat nine, sharp eleven so that’s definitely minor-aug. from the seventh. [piano 0:06:52] Quartal. What am I doing? Altered. Half diminished. [piano 0:07:35] Altered. Now I hear this as going up, up here, which is basically G half diminished here with an F triad, my primary triad. What’s my scale there? B♭ melodic minor. There’s my triad up there. I’m lost though.

JH: Yeah it’s right there.
WS: [piano 0:08:09] Oh, Lydian natural six. [piano 0:09:04] What have I got there? It’s like a Lydian-aug., but I left—could put it down there and then it is Lydian-aug. right? Where I am? [piano 0:09:28] Same thing. Same chord, right? F Lydian from the third. [piano 0:09:55] There’s that diminished-major, minor-aug. all in the same—so what is that, that’s like A♭ diminished-major, natural six.

JH: Because your relating it to the?

WS: [piano 0:10:12] Over B♭. Because here’s B♭—no it’s—

JH: Sharp eleven or sharp five.

WS: Flat six. Flat six. Flat six because remember on our diminished voicings our possible color tones are, if we’re doing this [piano 0:10:33] are nine, eleven, flat six, major seven. So here we have diminished-major, but you can add that note or you could have that note in too, either one, and still stay in the scale. I like that.

JH: Yeah, that’s nice.


JH: There was one that you played—you played E♭ and you played a quartal. That was [piano 0:13:53]—that’s nice.

WS: Yeah, that’s just—

JH: I hadn’t seen—tried that, but that’s—

WS: E♭ Lydian-aug. over—I mean G♭ Lydian aug. over E♭.

JH: And you played it at the end of the tune—
WS: Yeah.

JH: —so it’s like that major seven—that’s nice. I never, it’s like a primary application.

WS: Yeah, well this one [piano 0:14:16] what’s the scale for this?

JH: Um, I guess I would think A♭ a—

WS: Here’s—it’s this Lydian grip, so what’s the scale?

JH: Um, so you’re thinking E♭—well you have an F♯ Lydian grip.

WS: Yeah, G♭ Lydian grip.

JH: G♭ Lydian grip.

WS: What’s the scale?

JH: E♭ melodic.


JH: Ok, I guess I was thinking the same thing, but I was thinking G♭ Lydian augmented.

WS: G♭ Lydian augme—yeah it’s G♭ Lydian augmented, but it’s still E♭, that’s what this is.

JH: E♭ melodic minor.

WS: But its E♭ melodic minor. Yeah, yeah, yeah. I mean that’s—there it is, I mean its [piano 0:15:12]. Joe Henderson ends it on an E♭ major chord.

JH: Yeah, like the Picardy third—

WS: Yeah, yeah, yeah.

JH: —kind of approach.

WS: So you got this chord [piano 0:15:32] is E♭ melodic. You got this chord is E♭ melodic. Yeah, what’s the scale for that? My scale? My way of thinking about it? Some else might—
JH: F melodic.

WS: F melodic. If I put an F in the bass, it’s what chord?

JH: Ah, if you put an F in the bass?

WS: Yeah. [piano 0:16:00]

JH: It’d be—

WS: This would be good stuff for you to get straight on, yeah.

JH: Yeah.

WS: With an F in the bass, it’s an F minor chord.

JH: Ok, I guess I think of it as a six-nine chord.

WS: Well, I mean, okay yeah.

JH: It’s the same. I just think about it a little different.

WS: I mean, yeah okay, well if it’s F melodic minor, it’s going to have a major seven too, right?

JH: Yeah.

WS: Yeah, okay. If I put a G in the bass, [piano 0:16:32] what’s the scale—what’s the? It’s still F melodic, but G is the bass note. What’s the scale? And then I could put the F down here. With the E there, and then the G is the root, the F is the—

JH: Seventh.

WS: The A♭ is—

JH: Flat nine. Then you have the sus four.

WS: Sus.

JH: So sus, flat nine, and the five, and then thirteen.

WS: Thirteen.

JH: So G thirteen—or G thirteen-sus—
WS: Yeah.

JH: What? [laughing]

WS: Yeah, but very common.

JH: Wow. Really? Ok, I need to get more hip to that.

WS: What’s the mode? Phrygian natural—

JH: Six?

WS: Six. Phrygian natural six. What’s the scale here? Dorian major or natural seven. Major seven. What’s the scale here? Maybe I didn’t teach you guys this. Well you should ask for your money back.

JH: [laughing]

WS: Phrygian natural six. The third scale then it would be Lydian augmented.

JH: Yeah, this stuff I need to get a little more—

WS: And this one would be Mixolydian sharp four. Sometimes called a Lyd—

JH: Sharp eleven.

WS: Yeah, Lydian—

JH: Lydian aug—

WS: Dominant.

JH: Ok.

WS: And this one—

JH: Lydian dominant, yeah.

WS: This one, then the next thing—a bunch of different names, this is the fifth mode which would be—that’s like the Child Is Born chord and it’s kind of a weird one, but it’s Mixolydian—I call it Aeolian natural three. Some people call it
Mixolydian flat six. And the next one up is [piano 0:18:20] Locrian sharp two and the next one up is—I call Ionian sharp one cause I see all of this as coming from E♭ major, but—

JH: Which is the same as the altered scale.

WS: Yeah the altered scale.

JH: But you call it—

WS: The Herb Pomeroy scale. You know? Yeah, ok, yeah so, I mean all of these are just F melodic minor, but you put an F in the bass, and its tonic. You put a G in the bass and we hear it as a predom.

JH: Yeah, and see a chord like that I am not as familiar with.

WS: Ok. That is very cool stuff. [piano 0:19:06] Phrygian natural sus flat nine, basically, natural thirteen. Where did we—oh we had that in [piano 0:19:24]—in Dolphin Dance. We had [piano 0:19:33]—am I doing this? I’d see B♭ Dorian or E♭ Mixolydian. And then [piano 0:19:24] E♭ harmonic major and then here. This is Phrygian natural six, Lydian off the flat nine. If I put this note in it’s—we hear it as E♭ seven flat nine thirteen—

JH: Sus thirteen.

WS: Yeah, sus thirteen. B♭ melodic minor over E♭. Yeah, Phrygian natural six, yeah. And what if I did—if I do this, [piano 0:20:25] what chord have we got? It’s a predom and what’s the chord?

JH: I’m thinking half diminished.

WS: Half diminished. If I do this, [piano 0:20:32] it’s still a predom, but it’s a sus with a flat nine and the thirteenth.

JH: That’s a predom and not dom?

WS: Yeah, not dom. It’s a predom. It’s only a real dom when the sus is—

JH: So I guess what would the chord look like?

WS: G seven, flat nine, sus, natural thirteen.

JH: But it would function as a predom going to?
WS: G altered.

JH: G altered. Ok. I’ll have to check that out.

WS: Yeah, I can help you with that. Yeah that’s good stuff to—you know, I mean hear look at this.

JH: I am familiar with some of the more common ones, the three or four ones. But the other ones, I need to get a grip on.

WS: Yeah, well what happens is when you see somebody write it in a chart, the nomenclature and the way—you know you’ll see one chord written as G seven flat nine sus and then the next time A♭ major flat five over—you know one is a function and the other is kind of a modal concept and it’s just whoever is writing it they just sit down and—most people just kind of hear through it you know, but it can be helpful if you see—interesting tune [piano 0:21:58] what’s the scale for the first chord?—you know Child Is Born—what’s the scale for the first chord?

JH: Major.

WS: What’s the scale for second one? [piano 0:22:16] Well you got this grip, so what’s the?

JH: F♯ Lydian grip.

WS: So G♭ Lydian grip. So what’s the scale?

JH: E♭ melodic.

WS: E♭ melodic minor. D♭ in the bass. What mode number is B♭ of E♭ melodic minor? [piano 0:22:36] One, two, three, four, five. What’s the fifth mode? Well in my—there’s another catch. You look in Ron Miller’s book and he calls them one thing. You look at my method—because I give—I’d call this Dorian sharp seven, Phrygian natural six, Lydian augmented, Mixo sharp four, Aeolian natural three. I give each mode in succession the original name. Ron Miller would say—maybe he’d call this Ionian flat three and this one Phrygian natural six. And maybe this one Lydian sharp five and maybe this one Lydian dominant. And this one Mixolydian flat six instead of Aeolian, you know it can be very confusing because different people call them different things. It seems logical to me to call each one the mode as it comes in succession. But then all of a sudden you get up to this one right here [piano 0:23:44] and all of a sudden somebody is going to say,
yeah but, and I’m going to say Ionian sharp one and then they are going to go “Out! How can you?” But really all the notes of E♭ melodic minor are D♭ major except the D♭ is changed to a D—

JH: The D natural.

WS: The D natural.

JH: So sharp one.

WS: Yeah, sharp one. Yeah, I mean you’re really—but all of these notes come from the—I see all of these scales as being derivative of some kind of a major scale.

JH: Yeah, ok.

WS: But you change one note and it’s like, “wow,” we’re into a different, you know?

JH: Yeah, it really is.

WS: We’re in a different world. It doesn’t take much to you know, to all of a sudden add all, you know I—I don’t, you know I hear a lot of this in Debussy and I’m not sure, you know it’d be interesting to see. And a lot of all that diminished stuff is loaded, is all in Stravinsky and various stuff with Stravinsky. But how did those guys—you know they certainly didn’t have it simplified—you know they were very complicated guys so they probably had some really complicated way of looking at it that I wouldn’t have figured out. So I need to—

JH: Yeah, who knows what was going.

WS: Yeah, well—

JH: Those guys, a lot.

WS: They saw—the result is, in some ways is the same. I mean, not saying that my results would be like Stravinsky’s results. I’m saying that the basic theory is—the concepts are the same. It’s just that their explanation of it might be more complicated than I could deal with.

JH: Yeah. [laughing]

WS: [laughing] I need to simplify it down. I need to dumb it down so—
JH: No, it’s good.

WS: —so I can get a handle on it. You know so, I mean I look at each one these \[piano 0:25:41\] this—I see G melodic minor. So if I’m in, doing this tune, I see G melodic minor. When it goes to this chord, I still see G melodic minor and a lot of times I like to—you know, like you got \[piano 0:25:59\] G melodic minor, B melodic minor, F melodic minor, A melodic minor, E melodic minor, G melodic minor, B major. Now I can do that and just play the \[piano 0:26:35\] and my brain fills in all the roots of the chords. But if I know what the scale is I know that if I’ve got this, I’ve got those two triads and go here, I’ve got those two triads, and go here, I’ve got and go here, I’ve got.

JH: I guess what I’m thinking is it’s kind of nice because you’re … relating everything to whatever the root of the chord is as it changes, you’re relating everything to the grip, so it doesn’t really change. Like everything that is a Lydian grip, the melodic minor is a minor third below.

WS: You got it. And after a while you just see a fist full of notes and then you got a way of kind of seeing everything.

JH: And then you did the same thing with the triads.

WS: Yeah. Yeah.

JH: It’s like all related to the formation no matter what’s happening like—

WS: No matter what’s happening there. And whatever the grip is, you know—this is good for me because man I haven’t thought about any of this stuff in a long time.

JH: So is that, is that pretty contrary? I mean I need to do more homework into other methods and theories, which I am working on, but is that pretty contrary to everything else? Like everything seems to be more related to like root and then there is a scale, you know?

WS: Well I don’t—I mean I know the changes to the tune. But if I know, if I see E half diminished and I know its G melodic minor, I know I might use a voicing that I, you know—maybe when I see E half diminished, if I didn’t think this way, I’d have one set of voicings that go, a couple sets of voicings that go with E half
diminished and I’d only see that one way. But I know I can play this [piano 0:28:34] which is the voicing I might normally use for C seven. Because it’s from the same scale, I can use it with a—the E in the bass and it still sounds good over E half diminished and maybe it opens me up for some other possibilities, you know? That I see this voicing [piano 0:28:53] that I see right there—

JH: So like C?

WS: Yeah, right? Well right away I know there are seven different chords I can use that for right? Any one with the root of that can be [piano 0:29:07] any one of these notes.

JH: Yeah, ok.

WS: I mean the same thing—you know like, but it’s just a way of thinking. I’m not sure how he did, but I think Mike Brecker had some of that going.

JH: Yeah.

WS: The melodic minor thing. I know Ed Calle does. It’d be interesting to talk to him and see how he’s thinking about stuff. But meantime, you know like, you’re doing [piano 0:29:45] what do I see? I see Eb Dorian. What do I see here? Tell me the scale.

JH: It’s half diminished—so your half diminished grip um—

WS: Yeah so half diminished grip. Where do I find the scale? Up a minor third. So the half-dim—so the grip for the scale for this grip would be—

JH: B half dim—

WS: B melodic—

JH: Oh, B melodic minor.

WS: —minor. Yeah so here you’ve got Eb minor. Here you’ve got B minor. And I know I can use this Lydian grip also. It’s also B minor, back to Eb minor [piano 0:30:24] And then here, I went from Eb minor to A minor. Right? Everything—I’ve still got this note in, or this note in the—let’s make it this note bass. Eb minor to—the scale moved by—

JH: Half step?
WS: [piano 0:30:48] By a—

JH: Or a tritone.

WS: Tritone, yeah. And I use—here’s the root of the chord and I can use this grip, or I could use this grip. And now I’m back down to D♭ major and then when I go here I’m going to—

JH: Lydian, well it’d be like C—wait—

WS: This is D♭ major scale [piano 0:31:14] This is—

JH: It’s a dominant.


JH: See I am still relating everything to the ton—the root, you know? So I am thinking like dominant, sharp 11.

WS: Yeah, but what’s the scale?

JH: But your scale, you know, um, it’d be—it’d be—

WS: You’re going to say it.

JH: C# melodic minor [laughing].

WS: Yeah, so here is D♭ major [piano 0:32:02]. Here is D♭ melodic minor. Only one note changes from [piano 0:32:12], right?

JH: Yeah.

WS: And then here we’re on [piano 0:32:24].

JH: So it’d be F melodic.

WS: Dorian, right?

JH: Oh sorry, yeah.

WS: And then [piano 0:32:33].

JH: Diminished.
WS: \[\text{piano 0:32:39}\] E♭ minor, E♭ minor, E♭ minor.

JH: To F—F♯ melodic.

WS: G♭ minor. \[\text{piano 0:32:54}\] Both of those grips. Here we got B♭ minor \[\text{piano 0:32:59}\] B♭ melodic minor, B♭ Dorian, B♭ melodic, E♭ minor, E♭ melodic, A melodic, D♭ major, B melodic, E♭ minor, B minor, E♭ minor, A minor, D♭ major, D♭ melodic minor.

Just one—you know from major \[\text{piano 0:33:40}\] to—Cole Porter in Every Time We Say Go—he says from major to minor and the chord goes from here and it goes to here, but the bass player slips up and puts this note in the root, right? \[\text{piano 0:33:56}\] F minor, E diminished, E♭ minor, E♭ minor, C half diminished, but its—C half diminished, but it can be either E♭ Dorian or E♭ melodic. G♭, B♭ Dorian, B♭ melodic, E♭ Dorian. How about to E♭ diminished? D♭ diminished.

JH: To major.

WS: What’s the scale there? \[\text{piano 0:34:45}\] E melodic, D major, E Dorian, maybe back to D major again, G Dorian, G melodic, F♯ minor, B minor, E minor, E melodic, B♭ melodic, D, B♭ melodic, D Dorian, D melodic, C major, E♭ diminished, D Dorian, D melodic, G melodic, F♯ melodic, F melodic. Moves by a tritone—B melodic, back to—sometimes when—D major, E Dorian. It’s still the same key. D major, oh there’s Phrygian. I’ve got the A in the bass with the B♭ Lydian, but it’s now Phrygian natural six because we’re going to use \[\text{piano 0:36:12}\], right? We’re going to use G melodic. We got E Dorian, E melodic—and then if go to altered, it’s going to be B♭ melodic. Everything skips by a tritone. Back to D major to B♭ melodic. And when I know I’ve got that, I know I’ve got \[\text{piano 0:36:39}\]—got my two triads there, right? And then—oh there I’ve got D Dorian. Even though it is G sus, I still think D Dorian. And maybe I’ll go to—oh, D diminished cause look I’ve got the F minor-aug. there in my—\[\text{piano 0:37:03}\] C major, C harmonic minor maybe. That’s a weird one, but it works.

JH: That’s a nice one. You just don’t have the third.

WS: Yeah, but what’s this grip I got?

JH: Well it’s minor-aug.
WS: Minor-aug. off of the—[piano 0:37:25] fourth and what’s the original chord there? It’s some kind of E♭—it’s an E♭ diminished chord, but the E♭ diminished scale doesn’t have the G natural in it. So maybe it’s E♭ harmonic major.

JH: Ok.

WS: [piano 0:37:42] D Dorian, D melodic.

JH: G melodic, F♯, F, and half diminished would be B melodic.

WS: B melodic. Yeah, keep going.

JH: Dorian—E♭ Dorian and then E♭ melodic.

WS: Not E♭.

JH: Er, B melodic. [piano 0:38:17] Back to Dorian.

WS: E♭ Dorian to—

JH: So E♭ melo—no.

WS: What’s this grip?

JH: Diminished—half diminished.

WS: Half diminished.

JH: So A.

WS: A melodic yeah. No it’s okay.

JH: No I need to get more hip—I relate everything to the root of the chord.

WS: It’s okay. It’s okay. It’s something new, you know? It’s just a new way to think about it, but that can help you with your soloing too.

JH: Yeah, no I need to—

WS: [piano 0:39:06] E♭ Dorian, A melodic. So everything moved by—the harmony moved by a tritone, but the bass note moved by cycle of—
JH: Fourths.

WS: Fifths or fourths yeah. [piano 0:39:22] And there we go—what’s my scale?

JH: Major.

WS: D♭ major. What’s my scale here?

JH: D♭ melodic.

WS: Yeah, ok.

JH: Dorian.

WS: F Dorian.

JH: You have diminished.

WS: [piano 0:39:34] And then when I do that—oh, what can I see on an E diminished chord? Oh well look I got—I can see—oh C seven over the E diminished. Oh and I’ve got an F—[piano 0:40:00] It’s a little more out there. I can have—all of those work over—but the C is—[piano 0:40:16] what’s my scale—what’s my scale here?

JH: Dorian. Same thing, Dorian. Ah—same thing.

WS: Same thing or—

JH: Because it’s the same grip.

WS: Could be [piano 0:40:30]—could be that and then it would be—what’s the chord?

JH: Well you have a raise fifth for your grip—it’d be sharp—

WS: Think of it as a flat five—or Lydian from the flat five. What’s that? [piano 0:40:52] What’s Lydian from the flat five? What’s the chord?

JH: Half diminished.

WS: Half diminished. So I could—
JH: So if you do that then it’s half diminished natural nine.

WS: Natural nine. Yeah, now what’s the scale? Well the scale for this could be Dorian or the scale could be melodic. Either one. But this one is definitely going to be melodic.

JH: Yeah.

WS: And then [piano 0:41:21]—what’s my scale?

JH: F# melodic.

WS: F# melodic and what other grip could I use here? And still stay with F# melodic?

JH: E♭ half diminished.

WS: Yes. [piano 0:41:38] What’s my scale here?


WS: Changed it up a little.

JH: Melodic—F—wait—so you’re playing a D Lydian grip, so it’s going to be B melodic.

WS: B melodic, yeah. [piano 0:42:12] Here we’re on B♭ Dorian. Here it’s B melodic. And it’s going to take me down to here, which is E♭ Dorian and then I’m really going to change it up and go here and all of a sudden I’m on what scale? What kind of a voicing is that?

JH: Well that was the Lydian aug.

WS: No.

JH: No, sorry. That’s the one that has both.

WS: It has—what’s that?

JH: The sharp eleven and the sharp—

WS: What’s this? [piano 0:42:46]

JH: That’s diminished major.
WS: Yeah, and so this has got both minor-aug. and—or this is the D seven sharp nine over A♭. So what’s the scale? What’s the easy call?

JH: Diminished.

WS: From what note? What’s the closest one to where we’ve been?

JH: E♭.

WS: And that’s the diminished. Here’s E♭ minor [piano 0:43:12]. Here’s E♭ diminished. And then where I am going here? What’s this?

JH: That’s diminished major.

WS: So it’s what diminished?

JH: Um. [piano 0:43:32] It would be—wait. You have a diminished major grip, what would the scale be?

WS: Well D♭.

JH: It would be the D♭.

WS: I mean that’s how I think of it—D♭, E, G—but I mean I am trying to find common notes. So what am I going to see? I am going to see a D♭ minor tetrachord and a G minor tetrachord there. And when I go here [piano 0:43:55], what am I going to see? D♭ major tetrachord and an A♭ major tetrachord, right? [piano 0:44:07] So here, B melodic, B diminished—B diminished. Once I see B diminished I know all the—[piano 0:44:23] B melodic, E♭ minor. How about—what am I seeing there? Oh, I am seeing E♭ diminished.

JH: Yeah.

WS: [piano 0:44:37] D♭ major. Just drop the bottom note a half step and I got D♭ melodic minor and the bass player comes up and nails that note. Here I’m on F minor going to E—what have I got? E diminished. What can I see over that when I’m blowing? Well I can—these are really good, all of this stuff. [piano 0:45:03] C seven with the sharp nine and the flat nine in there, right? There you’ve got E diminished [piano 0:45:15]. That’s E♭ minor of
some kind or E♭ melodic. If you want to nail that, you’ve got your two triad possibilities. Yeah, ok.

JH: Yeah I think my biggest thing is I need to identify the chords in relationship to the grips rather than—

WS: The scale you mean in relationship to the grip.

JH: Yeah, sorry the scale, yeah the scales in relationship to the grip. Because I know I could tell you all of these kinds of grips, especially the more common, like the Lydian grips, you know? And even the triad pairs I am pretty—some of the altered ones, but—

WS: It’s drawing all of it into—it’s what’s we said: You learn it, you kind of lose it, you learn it again and then it kind of comes, you learn it again and it’s like “whoa!” About the third time it starts to—you know? And you’re kind of between number two and number three someplace right?

JH: Yeah.

WS: Because what’s the natural tendency to do—if you know everybody that is going to do something like this should learn the common process of learning because the natural tendency is to beat yourself up when you’re not—you know when you don’t see it. It’s like doing pushups, well you just got to be patient because it’s not that you’re weaker than anybody else, it’s just that you haven’t built up the sta—like running or anything else. It’s what Dave Liebman says, you’ve got this idiot on your—everybody’s got this guy on your shoulder saying, “You suck, you suck, you suck, you suck.” If you understand that this is the manual—the learning manual, that you learn it, you kind of see it. You learn—it comes more into focus. The third time, you’ve got it—you start to really get it. Me, it takes me another time, but you know, on the other hand, what else have you got to do?

JH: Yeah. Well the key is I think for some guys is sometimes they’ll forget it to the point where they can’t get it back.

WS: Yeah, well then they need a teacher. But you know I’m here. I’m always willing to sit down with somebody like we’ve done here today and go over it again.

JH: That’s awesome.
[Discussion about daily life and fitness]

WS: I mean I don’t think you can really understand my thing until you can kind of do it almost as good as I can. And then you can make whatever improvements on it you want because I don’t take ownership of it. I think maybe I kind of put it together in my own way and that’s what I teach, but it’s all been stuff that I’ve lifted from other people. There’s really not that much that’s original about it.

JH: Yeah, well I need to put a little more time, but even just writing it and coming up with these things and thinking about it a little differently helps, you know? But I even need to just practice some of the stuff that I have written out.

WS: Yeah, I mean and all of these [piano 0:49:57] C major, F melodic, F diminished.

JH: Yeah and call out the scales.

WS: [piano 0:50:07] Diminished—A diminished. D♭ major, D melodic, D diminished. Oh and look how I’ve got—what have I got in my right hand?

JH: Sus-aug.

WS: Sus-aug. And what about from here up? [piano 0:50:28]

JH: It’s minor-aug.

WS: So it’s definitely going to be what kind of a chord?

JH: Diminished.

WS: And what do I see? [piano 0:50:33] This is a root, this is a root, this is a root. I see this minor tetrachord and this minor tetrachord, this minor tetrachord, this—[piano 0:50:46] F melodic. Yeah. So much of it is melodic minor. It’s not the only way to deal with it. There’s some alternate ways to deal with it, but just to see the chord and see the—

JH: Well I need to definitely get hip to—more hip to the melodic minor relating to the grip.

WS: Yup.
JH: I feel like it’s almost an extra step. You know you’re relating everything to the root of the chord.

WS: You’re not sure what your relating it to. Because some chords you know really good—G melodic minor and blah blah blah and then you get to one you don’t know so you start to—your relating starts to fudge around and you get disoriented. You know I could tell. The first time we went through Body and Soul you get to a chord and its like ‘I’m not sure what you’re asking’ and it’s like blah blah blah. But after a while it’s just like [snapping]—you see the note and you see the triads—you see oh well it’s—

JH: You see the relationships to other things.

WS: It’s mechanical—it’s mechanical. You know some people would say, “I don’t want to learn it because it’s mechanical.” Well if I didn’t learn it mechanically, I would have anything to—I wouldn’t be able to do it [laughing].

JH: Yeah [laughing].

WS: I think there’s not a lot different then—I don’t know what David teaches. I never took lessons from David. I didn’t study with David, but I know a lot of people that did. You know, I mean he and his cohorts there from the fifties, George Russell and those guys, they were the—and Herb Pomeroy and those guys at Berklee. I mean they were like the—they figured out a lot of this stuff, and the whole Berklee approach is pretty mechanical. Some people say, “Well everybody sounds the same” because they learn the system, but I don’t think that’s true at all. I mean I hear [piano 0:52:46]—I hear a chord and I hear Theolonius Monk just banging down the melodic minor scale. I don’t know if he knew it was the melodic minor scale, but he was hearing all the same notes that I’m hearing, but the way he played it and the way that I would play it or the way you would play it or the way that we would configure it or deal with it is totally—

JH: It’s going to be different.

WS: —totally different.

JH: It’s not like learning patterns, you know? I feel like—

WS: I think it’s a step beyond learning—I think it’s better than learning patterns. There’s nothing wrong with learning a couple of patterns. But after a while, the patterns don’t necessarily lead you to see
where—I mean I learned [piano 0:53:28]—I learned all that stuff before I ever saw that oh, maybe I’m—you know what am I doing? I’m playing four-three, four-three, four-three, four-three, four-three, four-three of a minor tetrachord or some other way of looking at it. Then when I saw that, all of a sudden I figured oh, I can play something that is much more interesting than that.

JH: Yeah you get inside the concept and stuff.

WS: Yeah you can arrange the notes in any order you want to. You don’t have to arrange them by that pattern.

JH: Yeah. Come up with something more unique.

WS: People are playing the patterns while they’re—if you hear Trane playing those patterns, maybe he was playing those patterns because he was just figuring out what was going on and after a while—

JH: He opened himself up a little bit more.

WS: He left this planet [laughing].

JH: Yeah [laughing].

WS: I got to kind of move on. So call, work with it. Do what you can. I don’t know if that’s helpful with your—

[Discussion about the University of Miami, present educators, and daily living]

[End of Audio]
Duration: 56 minutes
Appendix K: Sidener Interview #2, July 9, 2014

Whit Sidener (WS): You know, I’m not—

Jared T. Hall (JH): Something might be a little more effective—

WS: It’s your call. Okay, so I would say that one would probably be better up an octave. Try another key.

JH: Okay. [piano 0:00:13]

WS: You know, I think that’s probably the most important one because you’ve got you—

JH: B♭?

WS: No, the drop two because your thumb’s there. You’ve got your guide tones, yeah.

JH: Yeah. And that’s something, when I go to the drop two section, I definitely mention that.

WS: What’s the deal with all this? It’s supplemental stuff for—it’s not to take the place of anything anybody does on their horn, but if you could spend twenty minutes a day, a half hour a day on this, it’s just laying in another level of learning. […] I can’t tell you exactly what the payoff is, but over time, there’s definitely a payoff.

JH: Yeah, no, there definitely is.

WS: The keyboard thing, the keyboard component.

JH: Yeah, I need to spend, like you said, ten minutes a day—sometimes it’s like a half hour every couple of days. But yeah—and also, for me, I’ve been trying to put it on the horn too, and that’s another thing that I’ve been exploring with Brian.

WS: Well I think there’s a point that, where you kind of get to the point where you don’t necessarily need a method book because you’re kind of carrying your method book around in your head, and it’s always expanding. The best method book’s if you kind of keep a few notes for yourself, maybe look at a book once in a while and steal some ideas.

[Discussion about Eric Alexander, Ralph Bowen, and Amazon]

JH: I’ve been practicing.

WS: No, you’re good. I mean you’re good. You’re good. That’s good.

JH: I mean I’m not that great, but I mean—

WS: Yeah.

JH: So with a lot of these, I mean I introduced—the way I have it set up is I introduced the concept. Basically I introduced the Lydian grip and some of the basic grips. Then make sure that someone can actually understand—

WS: What is a grip?

JH: It’s a representation of a scale.

WS: What else is it?

JH: What else is a grip? It’s a seventh chord.

WS: Seventh chord.

JH: Yeah.

WS: It’s some kind of a seventh chord that will probably most of the time going to use as an upper structure.

JH: An upper structure.

WS: Yeah. And who says that’s what a grip is? I do. In my little world it’s not anything out of that, out of the Hindemith theory book.

[Discussion about Amazon]

WS: So how about some—how about salsa?

JH: Sure. [piano 0:04:38] Let’s see.

WS: Let me see that one again.

JH: Okay, yeah. [piano 0:05:05]
WS: Oddly enough, that’s a hard one. Bottom note goes down.

JH: I always try to think about six.

WS: Okay, yeah. How about in B♭? [piano 0:05:38] How about in B?

JH: In B major. [piano 0:05:46]

WS: Can you do *Giant Steps*?

JH: Yeah. Let me see here. [piano 0:05:54]

WS: Do it one more time. There we go. There we go. Now there I do chordal.

JH: On the seventh?

WS: Yeah, chordal. But probably that’s below your lower interval limit.

JH: That’s right, that’s right. You do chordal here.

WS: Keep going. [piano 0:06:57] Yeah. Chordal. Yup. Chordal. Funny point, but the last—I think the melody really goes—-[piano 0:07:29]

JH: Okay.

WS: And then—that’s a good one to do up a half step too.

JH: Yeah. I don’t know if I’ve gotten there yet.

WS: But it’s easy once you do it. How about *Someday My Prince*?

JH: Yeah. I’ll see if I can remember this one a little bit. The ones that I think I’m probably the weakest are *Someday My Prince* and *Very Early*.

WS: Okay.

JH: Which are the last two I’ve written down.

WS: Okay. [piano 0:08:11] E♭ triad over—

JH: Oh, that’s right.
WS: There, on that E natural, maybe play the E triad over F, or F diminished major.

JH: [piano 0:08:56] Here? This chord?

WS: The next chord.

JH: Oh, that’s right. Maybe something like—

WS: Yup. Exactly.

JH: Okay.

WS: A triad over B♭. Yeah. B♭ diminished major right?

JH: Yeah, that’s right. B♭. [piano 0:09:50]


JH: On the same one.

WS: Yeah.

JH: Then sometimes you go B♭ diminished.


WS: F♯ over G, E♭ over E, and C over C♯. And then B♭ major, so D minor over B♭. Or—

JH: Ugh.


JH: A minor. [piano 0:12:17] Chordal—chordal from the major seven.

WS: Yeah.
JH: Okay, yeah. So this particular structure, do you call it minor chordal because of the way it’s structured? Or due to its orientation or—

WS: Just cause—I mean like—

JH: Like that’s A minor, it’s really A minor chordal, but would you say minor chordal from the seventh? Or does it matter?

WS: Yeah, both are true, right?

JH: Yeah.

WS: I mean why I call that A minor chordal, if you’re going to make it a chord, it’s A minor, but is it A minor seven eleven? It’s only got one color tone in it. The fourth, right?

JH: Yeah, what I was thinking about this—

WS: The third—the seven, the third, the fifth, and the fourth.

JH: I called this—I was calling this minor sus four. But it’s really like—

WS: Yeah, is it a sus four? That’s an interesting concept. Is it?

JH: Sorry, no, I mean a minor add four.

WS: Okay, I guess some people do that. Not Sus 4 though.

JH: Not sus four.

WS: It could be sus. Do minor chords have suses? I don’t know, you know? Like it’s one of those things.

JH: That’s true, yeah.

WS: You know? It’s a semantics issue, isn’t it?

JH: Do minor chords have sus? Yeah.

WS: Do they really? I guess so. I guess they can—that can resolve too. But in that case, it’s just a minor seven eleven chord, but I call it the A minor pentatonic chord.

JH: Yeah, yeah.
WS: Is really what it is.

JH: That’s really what it is, yeah.

WS: Then you can scrunch them all down. They don’t necessarily—stick them in in any way, in any inversion. Yeah, that’s really good. What about Very Early?

JH: I was practicing this the other day. I have it written down, but we can try to see how far I get without it maybe.

WS: Okay. Someday My Prince and Giant Steps are both good to do up a half step. [These are] just some different ways of dealing with it.

JH: Yeah, I need to do that.

WS: It would be interesting how those piano players see it, like Angelo. How does he see all the stuff that he—I guess they just hear it and know it so well, they don’t need a methodology for seeing it.

JH: No, exactly. I mean like—

WS: It’s like a language, and we don’t need a method—I mean we speak good English [...] because we heard our parents doing it, and if they were well spoken, we’re well spoken. We really may not know that much about grammar, but it still works, right? Yeah.

JH: Yeah.

WS: My wife, who spoke fluent Spanish, and Esther Jane, my friend, she speaks fluent German, and I said, “How do you do it?” And they said, “Well, one of the best ways is to learn the grammar.” My wife always said, “Know the grammar,” and it helps her out so that she can—so it sounds good because she [...] didn’t learn it by ear. Do you speak another language?

JH: No. I mean I did Spanish in high school, but I don’t use it.

WS: I took Latin. I moved to Miami [laughing].

JH: Yeah, it doesn’t do you too good [laughing].

WS: Yeah. Well try a little of Very Early.
JH: Sure.

WS: The other one, what’s that other song, that other Bill Evan’s song? *Turn Out the Stars*, that’s a good one to work on if you ever—did we do that one? I don’t even know if I remember it, but do *Very Early*.

JH: No, another one that I recently added was *Dolphin Dance*.

WS: Oh yeah. Oh no, that’s a great one too. Yeah, they’re all good. They’re such awesome tunes that it’s—*Stella by Starlight* is good, and *Body and Soul* is very good. Yeah.

JH: Yeah, they’re all great. I mean it’s—and I don’t know, the whole thing has really clarified some things for me, especially what is diminished, and how is it different from altered, and how can you see the structures and relate them.

WS: I still think about it. You know, it’s funny, [...]—I’ll go a month and not touch the piano unless somebody comes over here, just because I have other stuff to do. But when I’m on the Stairmaster or I’m running in the morning or something, I think about it just because it’s kind of fun to think about it.

JH: Yeah.

WS: It’s my math. It’s what I relate to in mathematics is music mathematics. The other part I never really did get. It’s funny, in high school I never got geometry. I just never got it. I don’t think I had a good teacher, but I don’t want to blame it on the teacher. I just never—you know, all these theorems and all that kind of stuff, I kind of got—I never got chemistry. I never took physics, but this is kind of its own [...] geometry.

JH: It is. It really is.

WS: But I can relate to this where I couldn’t—

JH: Yeah, I was always pretty decent in math. Maybe that’s why I did okay in theory for the most part.

WS: It’s funny [...] because when I took the GRE years and years ago, I scored very high in math, yet in high school and the classes I took—

JH: Not as much.
WS: Yeah, and I just avoided it like the plague. I got through two semesters of algebra and I thought the guy gave me a gift of a grade, C+ or C or something. But yeah, this is shapes. Yeah, this is about shapes.

JH: Yeah, I’ve been pretty enthralled with it.

[Discussion about David Baker and George Russell]

WS: But do you see that in this, that it’s all related to the melodic minor thing?

JH: Yeah, exactly. And that’s the thing, before I’d be like, “Well okay, on a dominant chord I can use the triad pairs G and A or something.” So I’d have to memorize—

WS: But they both come from—

JH: They both come from F Lydian, the F Lydian grip.

WS: Which comes from?

JH: Which comes from D melodic.

WS: Yeah, exactly.

JH: And so then it’s like—

WS: And there’s a minor pentatonic in there too.

JH: Exactly. And so I never saw that and no one—

WS: And there’s a half diminished in there, and there’s—

JH: Exactly.

WS: Yeah, it’s like—

JH: The problem that I see—

WS: —it’s all part of the grand scheme, and it’s pretty simple.

JH: Exactly. And the thing that maybe has caught me the most with it is because I’ve gone through all these schools and no one’s taught
me the relationships. I’ve related everything to individual chords or chord qualities of scales.

WS: [There’s] lots of information here, and a little bit of information here, but there’s no kind of big picture of the thing.

JH: Exactly.

WS: And any of the structures can sound like any chord. They can have any kind of function. It just depends on what order you put them in. If you want it to sound like two-five-one, you select the appropriate ones and make two-five-one out of it. And all of a sudden you can have—a Lydian grip can be two and a Lydian grip can be five and a Lydian grip can be 1 if you’re in a minor key. And you pick the right one and our ear perceives it as each one having a different function and being a completely different quality chord.

JH: Exactly.

WS: Which is pretty freaky.

JH: Yeah. No, it’s awesome. And so I mean I would just—

WS: It’s context. Context is everything.

[Telemarketer Call, Discussion about Mercedes and Tesla]

WS: Yeah, yeah. Anyhow, what else were we doing? Oh, Very Early.

JH: Very Early. Yeah, well I mean just to wrap up. […] I guess that’s what has caught me so much with it, is there’s a lot of teachers out there. I mean I’ve gone through some of the great schools and there [are] a lot of teachers out there who will say, “Well, on this minor chord, this is what you do.” But it’s not related to—yeah, there’s no big picture, which often there is.

WS: If you get the big picture, you can pretty much figure out […] anything, you know, any situation for yourself. Yeah.

JH: Yeah. Well and I’ve always been a big fan of being able to play the chord tones in the structures. And those are your target notes. And this emphasizes that and then it has the scale part of it too. And this is something that I see that even current students can’t do. They can’t just outline two-fives.
WS: No. Many of the talented players are great at playing by the seat of their pants, but they can’t really hang their hat on—skill level could be better.

JH: Yeah, exactly.

WS: And I think Brian says that too. You know, I mean, you know, you’ve just got to have your [stuff] together.

JH: Yeah, I mean you have to—

WS: And a lot of times it’s just—it’s not that tricky. It took me a long time to kind of figure this out because I was always just trying to figure it out for myself. I had people—I would cop things from this person and from that person, but it didn’t really come easy for me. But I had a lot of time, so I kind of worked it out and kind of—

JH: Yeah, saw the connections.

WS: Yeah, kind of see it now.

JH: Yeah. Well, let me just—

WS: Do you just want to do a little of this? Do you want me to do it?

JH: Yeah.

WS: Did I make you a video of this? I don’t know that I—God, it would be funny if I couldn’t remember it.

[Discussion about Troy Robert’s Performance on Very Early and Glasses]

WS: […] It looks like you pretty much got this thing surrounded. Sometimes if you kind of look at what I do, and you know I got my [stuff] together, you’ll bring some things to it that I didn’t think about.

JH: […] Yeah, that’s what I’m kind of hoping to do.

WS: Is Keller teaching this year? Did Keller teach a class?

JH: He was teaching last year. That’s right, yeah. Yeah, I’ve got to memorize this one. [piano 0:28:08]

WS: [piano 0:28:56] B♭ seven.
JH: Sorry, this one—

WS: Then it goes to D major. Yup.


WS: A diminished major, E minor, yeah, A♭ seven.

JH: That voicing.

WS: Same thing. Sus-aug from the flat 9 on the next one. Yes. F minor over D♭.

JH: That’s right.

WS: I just put a big G altered chord. [piano 0:30:19] There you go.

JH: Well that one I kind of had a question about because the melody goes—

WS: Yeah, I just blow it off.

JH: Okay because it’s like a whole—

WS: Yeah.

JH: Okay, so G altered—

WS: I mean you know, you do what you want there. I just—

JH: Okay. And then chordal.

WS: I have no qualms about changing—

JH: [piano 0:30:52] I’ve got to memorize this.

WS: G♭ diminished major. Yup. Yeah, why don’t you come up and grab the A♭?

JH: The A♭?

WS: The A♭ in the pinky of your left hand. Come up and play it like a tritone, [augmented] fourth.

JH: Oh yeah, sure.
WS: Yeah, yeah. Yes.

JH: Something like that?

WS: Yeah. And then E♭ minor chordal, all black notes with maybe the B♭ on the bottom. Then go up to the B♭ melody, go to melody, go to B♭.

JH: Oh, that’s right.

WS: I mean any of that’s okay. I’d probably do—

JH: Quartal from the seventh.

WS: Which is just doubling the B♭ on the bottom. It’s E♭ minor quartal. Yes. E minor chordal. But you have to put the E on top. Yeah. Then G flat Lydian aug. Bring it up. Yeah, I usually play F up on top so I can do the B♭ triad on top and forget the bass note.

JH: Just a triad?

WS: Yeah. Yeah. That’s a fat voicing there.

JH: Oh yeah, F diminished major.

WS: What’s the melody note there? I mean any of that’s okay. I’d probably do—

JH: It’s directly F diminished major.


JH: Better than—

WS: To my ear it does.

JH: —the chordal?

WS: And now I’d try to get the bass note. Yes. Something wrong—

JH: Oh sorry.

WS: E♭ triad over A, yeah.

JH: Let me go back here. Yeah.
WS: Yeah, and then the F#. Yeah.

JH: Something like that. So is that—maybe that’s too low.

WS: Let me do the ending here.

JH: Yeah.

WS: What did I do?

JH: I forgot whatever—I just kind of wrote it out.

WS: Let me play here for a second.

JH: Okay.

WS: Let me slide in there.

JH: Sure.

WS: It’s a good thing we’re doing this because I would forget it.

JH: Yeah, I need to memorize this one.

WS: [piano 0:35:41] Usually that second chord right there—I usually just make it straight E minor triad. And then this, A minor seven over F, and then what have we got—what’s the next?

JH: F diminished major.

WS: Right. So it’s F minor—

JH: F minor chordal.

WS: —F minor chordal. From the major seven, right? And then it’s just E minor chordal over C.

JH: Okay, cool.

WS: Yeah, that’s a good one.

JH: Yeah, that’s probably the toughest one.

WS: It is.
JH: Definitely.

WS: That’s a tough one. Although the other one is—here let me play it. Let me just play it for you.

JH: Sure.

WS: This one, the other Bill Evan tune that I don’t know if you did it. [piano 0:37:38] I can’t do it without the music. I forgot it.

JH: What is it called?

WS: *Turn Out the Stars.*

JH: I’m going to try to find it on—

WS: It’s in some book, some place. I’ve got it on one of those disks with all the fake books that I got from somebody. Do you have all of those fake books?

JH: I can try to find it here. Yeah, I do. *Turn Out the Stars*?

WS: *Turn Out the Stars.* It’s kind of—

JH: Here you go.

WS: [piano 0:38:50] Now I use A altered there. You know what? I’m lost. I can’t see—it’s a good—I can’t read music because these glasses are for distance, and I’ve got this thing called a macular hole in my right eye, which makes everything seem kind of double. So when I—

JH: That’s okay.

WS: You know, whatever, Keller knows that one.

JH: I can mess around with that one.

WS: So you can get that one from Keller, yeah.

JH: Okay.

WS: It’s a great tune. Yeah. Same principles apply.

JH: Cool.
WS: Yeah.

JH: Do you want me to—should I try *Dolphin Dance*?

WS: Okay, yeah, that would be good. *Dolphin Dance*, yeah.

JH: It maybe one of the only ones I haven’t done.

WS: Do you know the names of the melodic minor modes? How do you name them?

JH: Yeah. You name them by their position, like Ionian, Dorian—

WS: Yeah. Other people do it differently.

JH: I wrote it down because I took some notes. I haven’t committed those to memory, but it’s like Ionian Sharp One.

WS: Well, I start on Dorian Sharp Seven.

JH: Dorian Sharp Seven.

WS: Which is minor major seven.

JH: Yeah, and then Phrygian—

WS: Phrygian Natural Six, which is sus flat nine.

JH: That’s right.

WS: I mean they’ve got a modal component too. It can be flat two augmented over one. The next one is Lydian Aug right? Major seven, sharp four, sharp five, nine, thirteen. The next one is Mixolydian Sharp Four, which is just Lydian dominant. The next one is Aeolian Sharp Three, which is really a modal chord, but it looks like it’s a dominant chord with a natural nine and a flat thirteen.

JH: It’s pretty rarely used, that one, right? Not used as much?

WS: I’m not sure about that. It might—

JH: Maybe it depends on—
WS: You know, another guy that would be good to talk to sometime, a
guy I’ve got a lot of stuff from, is Gary Campbell. Do you know
Gary Campbell?

JH: Yeah. I haven’t met him, but I definitely know of him. I’ve been
looking at some other theory books and I picked up his to look at.

WS: Yeah. I mean his stuff is good. His stuff is kind of like—he was
David’s student back 1,000 years ago. He sees things a little
different than I do. When I came up with my little system, when I
knew those guys when I was young, I’d try to see what they were
seeing, if I could take what they did and simplify it. Because
Campbell, the way he dealt with things, it always seemed so
complicated. But I think he’s got a more complicated brain than I
do.

JH: Yeah, that’s what I find really beautiful about this system too, is—
I don’t know, a lot of times it’s like, oh, you want to know theory.
Here’s this book. And these students get bowled over.

WS: Yeah, it’s just so—it’s too much.

JH: And that’s what I want. Yeah, so I presented how you present the
class, where it’s like, okay, […] closed, drop two, you know some
of these grips, some of these bass more—some of the simpler
maybe seventh chords, and you can play Stella and Body and Soul
within the first—

WS: In a week if you’re—


WS: You know, if you can make yourself actually sit down and learn it.

JH: Exactly. Yeah, well I mean but I could go through all the grips and
all the scales right away and just boom, boom, boom, and they
don’t get to the playing part.

WS: Yeah, that’s right. Get to the playing part. You know, after a
certain point, we’re going to point you down the path, and then you
come back. It’s like how my dad taught me to swim, which he was
kind of a gruff old redneck kind of guy, he’d throw you in the
water, and you’d say, “Well, what do I do?” He said, “You get in
there and do what you can. And when you’re going down the third
time I’ll pull you out.” Which is really a very—I don’t advocate
that for a child so much, but there is something to be said for that kind of learning. You know?

JH: Yeah, it’s true.

WS: He was an army guy. He’d been in the army. He didn’t—

JH: Swim for the nearest side.

WS: Yeah, just see what you can do on your own, you know, and then, you know, if you get in trouble, I’ll pull you out.

JH: Yeah, yeah, exactly. Well I mean with this, it’s like, yeah, I mean it gets people playing, especially for the non-pianist jazz musician. Even maybe someone who’s not a jazz musician. I know there’s a lot of people that have asked me about your stuff, and they’re a Mancini classical guy, and they’re like, “I’m interested in doing this. [Let’s] hang out.”

WS: Well, because the thing is if they do this, if you do this, you’re gonna understand a whole lot more about your classical music because you’re going to have a different—you’re going to have a good way of looking at it. If you want to know about the music, just throw out most of that stuff that you learned in your theory classes and start to look at it more like, you know, I mean, look at a composer—most of these composers, whether it be the guys that come in and compose—that Gary Green brings in, the famous happening young old guys that compose for wind ensemble.

Or John Williams or you know, whoever these guys are that compose stuff for orchestras, basically they’re jazz piano players that just started—Ney Rosauro or whoever. You know, any of these guys that are composing stuff, compose for the movies, whatever, they’re not thinking like they learned in their Walter Piston theory book at IU. They think like a jazz musician.

JH: Yeah, yeah, definitely.

WS: They think in chords and scales and harmony and this chord goes here. I mean I’m not saying that some of that doesn’t have some value, but it’s totally in the academic world. It’s not in the real world. I don’t know how Aaron Copeland thought. I doubt that he thought like—I mean it sounds like music that you would—you know, he knew about pentatonic scales and like a whole lot of different stuff. And maybe some of the other has some value. But most of the analysis that I used to get when I was in college, I’d
look at stuff and, [think] gee, I could never think that way and make any music.

[Discussion about the process of composing, Schillinger, George Gershwin, Irving Berlin, Cole Porter, money]

WS: I mean you know what I do. I mean you’ve got my mode chart. You can kind of see that. You can kind of—I’ve been interested in the eight-note scales, you now, the major scale with a flat six. You know, you can kind of take all those be-bop scales and kind of look at them too. I think they’re interesting. I think you’re off on—

JH: Yeah, it’s great stuff.

WS: —I mean I think you’ll write the book that I never wrote, which is fine with me because […] I don’t have any—you know what? I don’t even think I could write a book. I’m not that organized, except for—the only reason I’ve come up with what I came up with was just to try to teach myself.

JH: Yeah. Well, I mean that’s the thing that’s been helpful for me, just going through it, and having to write it gives you a depth of understand that you didn’t have before. I mean my inspiration for it is I just find that—I mean basically it’s a tribute to your teaching, and it’s definitely moved people, and that other people can learn from it. That’s the biggest thing.

WS: Well, the other thing is I’m not the brightest penny in the roll. I’m not a super genius. So I need methods for moving me from Point A to Point B. And I always thought maybe they didn’t have this when I was a kid. I always wondered if I have a bit of a learning disability. I don’t think I have a learning disability, but I don’t think I learn like everybody else. I think that people have different ways, and the way I learn is kind of by figuring it out my own way. And just—I told you that story about Jamey Aebersold showing me that drop two when I was just a kid.

He was just a kid, and he was just frustrated because everybody was out and I was kind of sick so I couldn’t do anything else, so I actually learned it. I was not really into doing what other people—I was just—everything kind of worked out the right way. If I hadn’t been sick, which looks like a bad thing, it really opened a door for me because it forced me to just be immobile long enough to sit down and learn something.

[Discussion about illness, Indiana University, Tommy Dorsey Band]
JH: I’ve been—you know, I guess I’ve been adding more pages every day, and it’s been a big summer. I’ve been working on it through the year, but it gets slow through the year.

WS: I don’t think I could write 109 pages of it.

JH: Well I come with—you know, I come up with the text to be descriptive, and then I use a lot of the basic guidelines. Like, you know, I go through diminish. And then it’s like, well, what is the diminish scale? And talking about the definitions and then providing examples. Okay, if a diminished scale can be built of four dominant seventh chords, a minor third apart, like showing a—like a little example. You know, just to see the visual example. And I have—

WS: Two minor tetrachords a tritone apart.

JH: Yeah, I have that example, and then a whole step, half step.

WS: Two minor tetrachords chords a tritone apart. Two fully diminished seven chords a whole step apart.

JH: A whole step or double diminished.

WS: Yeah.

JH: Exactly. So I’m trying to put all that stuff together.

WS: Sometimes you now, a harmonic minor and a harmonic major, and then all those be-bop scales that come out of that stuff are really good too. And it would be good to, not right off the bat, but when you get a chance, talk to somebody that does the Barry Harris thing.

[Discussion about concepts used by Barry Harris]

WS: No, it’s good. No, that’s great stuff, yeah. And he’s got his diatonic diminished scale. I mean in a way, harmonic minor is a diminished scale. What is it? It’s a diminished seventh chord and a triad. If you take A harmonic minor, what have you got? You’ve got an A minor triad and a B diminished seventh chord, and you put them together and you’ve got a harmonic minor scale. Play an A minor triad. Play it up an octave. Now play a B diminished seventh chord. Now there’s all the other notes. There’s seven notes. Put those notes together and you’ve
got the A—and if you make an A major triad and put that same B diminished seventh chord, what have you got?

You’ve got a harmonic major. If you play them separately—play the diminished chord and play the triad, and then play the triad separately. Play the diminished chord, now play the triad. [piano 0:59:35] Okay, that’s five one. Chick Corea does a lot of stuff like that, where he’s playing on the triad, and then he runs the diminished seventh chord, and then he plays the triad, and runs the diminished.

JH: Mm-hm. Five one, five one.

WS: Yeah, you know, the Spanish-y kind of [stuff] that he’s into. You know?

JH: Yeah, that’s right. Hmm.

WS: So that harmonic minor thing. And then the—

JH: Yeah. Hadn’t thought about it that way.

WS: I mean what are you doing when you do the—[piano 0:60:14] Donna Lee, like that, that’s your scale, right? It’s an $A\flat$ major scale with this extra note in there. What are you doing to that $A\flat$ major scale? You’re sticking that diminished seventh chord right in the middle of it. You add that extra note and you’ve got a diminished component. Yeah.

JH: Yeah, it’s so great, all this stuff.

WS: Donna Lee is—there’s a lot in Donna Lee. Another one—

JH: Almost everything.

WS: […] I used to make my freshmen learn it in two keys, learn it in $A\flat$, and then you learn it in A. Well then, you know, sax players, you know it in $B\flat$. If you play a $B\flat$ sax, you know it in $B\flat$, and if you play the alto sax, you learn it in F. And most people know it, sax players know it in both keys, whether they’re playing—because everybody now plays both a $B\flat$, and if you’d learn it in the flute key, and you’d learn it maybe up a half step from each one of those places, the next thing you know, you can pretty much play it in every key.
And one time Bob Mintzer came, and we were in 206. [...] He was just kind of going around clinicing and the guy said, “What are you doing?” Well, we’re learning to play *Donna Lee* a lot of keys. He said, “The head?” I said, “Yeah.” So he started playing with the guys, and they played in a key, and then all of a sudden, he was playing the head, and he said, “Wow, I never really thought about that.” But I think that’s kind of a Woody Shaw thing too. I think he was really—

JH: Yeah, he played up a half step as an exercise, yeah.

WS: So you can—and there’s a lot in that. There’s a whole lot of [stuff] in that.

JH: Yeah. I’ve been trying to—I’ve learned it in like four keys this summer. It’s kind of been my goal to get that under my fingers a little bit. Yeah. Because it has all those—you know, if you just play it in three keys, you can get all of the diminished chord[s] at the end. You can get all those two-fives in there. Yeah, so I’m trying to play that one. But then you end up in the range problems, is probably the hardest part. But for technique, it’s really great for trumpet too.

WS: That diminished chord is funny, isn’t it? B diminished, and then what’s the next note up? It goes up to a—I’m going to find the right key. [piano 0:63:22] G. What is that G?

JH: That is—

WS: Yeah.

JH: That's—

WS: Flat thirteen isn’t it?

JH: Yeah. Yeah. And that’s the hardest part of the tune, like one of the hardest parts.

WS: Yeah, that’s a big skip. The other thing is the—what’s going on there? What’s that about?

JH: That’s a harmonic minor.

WS: It’s harmonic minor.

JH: The same one you were playing before.
WS: Yeah, yeah, the same one, yeah. It’s the harmonic minor, or the major scale with the flat six added in. Which is really all the notes of major and the relative harmonic minor. You know, I had that scoped out—I think that kind of gets into that Barry Harris stuff. I think it goes into a lot of those eight-note scales that are—I haven’t been trying to do it now, but at one time, I was trying to figure that out. He’s got diminished scales, but they’re not diminished scales like diminished scales, like the whole half diminished scales. I mean when you really think about it—

JH: Yeah. He does them half whole?

WS: Well no, no. I mean they’re diminished scales that are related to diatonic scales. Like you know, there’s a diminished seventh chord in a harmonic minor, so harmonic minor could be a diminished scale, only it’s a seven-note diminished scale. But then you can add the other note in to make it bebop. You know, it’s like when you have the flat six, what are you doing? You’re scrunching a major scale and you’re putting a diminished—one way to look at it, you’ve got a diminished seventh chord in the middle of it.

JH: Yeah. So I mean I guess the thing about this system though—

WS: Because like Bird—

JH: —is like all the notes work in—

WS: Yeah, yeah, yeah.

JH: That’s the thing. So then this goes a little—

WS: This is like sort of like—

JH: —a little different, right?

WS: —George Russell simplified, where the other is bebop. I mean you know, because I don’t think Bird—

JH: And then you get into adding notes.

WS: —I don’t think Bird played any diminished scales. I think I heard one place where it sounded like there might be, but I think everything that he did was related to either major or minor. I mean I could be wrong about that, but I don’t see diminished—and even
in *Donna Lee*, I mean you see something that starts to look like a diminished scale, but it’s part of that harmonic major kind of, you know? What’s the other one? [piano 0:66:53] Well that kind of looks like diminished there, doesn’t it?

JH: Yeah.

WS: But it’s—yeah, it’s, I think it’s—and that’s bebop. I don’t know about Clifford, I think maybe the first place—where do you start to heard that stuff coming in? Trane? I don’t—ooh, ooh, [lightning and thunder 0:67:50] please don’t take the electric out. Please.

[Discussion about the history of hurricanes in Miami and participating alumni in the Whit Sidener Tribute Concert]

[Discussion about exercise and fitness]

WS: But I think you’ve got—I mean I think you got it all pretty much understand what I’m doing. What’s a grip? It’s a seventh chord. What are the seventh chords? I mean basically, you know, there’s a lot of different seventh chords. I don’t know—I guess we should make a list and maybe know exactly how many seventh chords there are.

JH: Well you gave me a list that a student had made about the different grips, and so I—

WS: Yeah. The ones with the major seven and the ones with the minor seven, and then the two voices in the middle. And there’s diminished seventh, the ones with the diminished seventh. But there’s really only one of those. Everything else probably in that inverts to something else.

JH: You mean from a diminished grip to a—

WS: Yeah, from the diminished grips, yeah.

JH: Yeah, they’re all so closely related.

WS: They’re all diminished major grips.

JH: And that’s the part that I’m trying to turn out, that I’ve been turning out a lot lately, is going through diminished and then the diminished grips.

WS: Basically the job is—it’s yours to move this through the next level.
JH: Well that’s what I’m hoping to do, and incorporate—like Brian’s interested, because there’s a, you know, maybe there’s a unique way of approaching it like as—maybe not as a horn thing in general, but maybe as a trumpet player intervallically and—

WS: Probably a horn player in general.

JH: Maybe a horn player in general.

[Discussion about Pat Metheny and guitarists at the University of Miami]

[Discussion about directing the Concert Jazz Band and marching bands]

[Discussion about the curriculum at Indiana University and the University of Miami]

[Discussion about what education provides and skills contemporary musicians need]

[Discussion about pedagogy developed by Willie Thomas and Eric Alexander]

[Discussion about Criteria Studios, plans after graduation, cover bands]

[End of Audio]

Duration: 115 Minutes
Appendix L: Sidener Interview #3, August 30, 2014

[Discussion about the Monterey Jazz Festival]

Jared T. Hall (JH): Yeah, let me—so, the first thing that I did in this is now, I’ve basically laid out that there’s major seventh grips, and there’s minor seventh grips. And I kind of go through them and I’ve started this bullet point way—it does look a lot better. So, the first thing I do is [a] major seventh interval, and then I show that interval and how all these grips share that major, Lydian, major-minor grip, augmented major, Lydian augmented—and show that they all have the major seventh interval. And then, I do the same thing for minor.

Whit Sidener (WS): Wait a minute, let me see Lydian augmented.

JH: That one.

WS: Well, that’s a five note grip.

JH: Yeah.

WS: So that—I would go with the four-note grips. I mean, you’ve got to—

JH: Okay. And then make the five-note grips be another—

WS: I mean, yeah, there you could get into a thing about pentatonics, if it’s five Lydian augmented is what’s—

JH: Oh, it’s okay.

WS: Lydian augmented is like getting that—Jerry Bergonzi calls that the major flat six pentatonic. I would leave that one out of there. You got the Lydian grip and you got the augmented grip. I wouldn’t include the Lydian augmented.

JH: Okay. That’s something that—same thing with the Lydian natural six?

WS: Yeah, that’s like—Lydian natural six is like—Gary Campbell calls—starting on a different note, he will call that major pentatonic flat three, or pentatonic flat three.

JH: Okay. So, maybe it’s good—that’s when to include that these are grips—five note grips—but they’re basically pentatonics.
WS: Yeah, they’re basically versions of pentatonic—or they are—five note grips are just sounding of notes of a pentatonic. I mean, basically, your minor chordal voicing is a pentatonic grip.

JH: Correct.

WS: You could even—you could have a chapter on pentatonics and pentatonic grips. I don’t know if you’d call—if they’d be a grip—well, you could get them all in one hand. You can get a lot of—I mean, a minor pentatonic, you could get that all in one hand—you just add another note.

JH: Yeah. Well, a lot of times you can when you have the bass note, I guess, if you’re playing the bass note.

WS: Yeah, I mean, Lydian augmented—you could play all the notes. It’s just the Lydian or the augmented grip with both notes in there, but it’s five notes. So, for right now, probably we should say four-note grips and then five-note grips, so a pentatonics.

JH: Okay, yeah.

WS: Another chapter. Another chart.

JH: Yeah, another chapter on that. Okay. The only one that didn’t fit in here, that I figured, was the diminished grip, which is basically just a diminished seventh chord.

WS: Well, it’s still a grip. It doesn’t—

JH: It’s still a grip but it doesn’t fit in major seventh, so in minor seventh—

WS: No, it’s the only one that doesn’t have either a major seven or a minor seven as a top note is the diminished seven. But it’s a grip, definitely a grip.

JH: So that’s basically how I lay it out, and then I—

WS: That’s good.

JH: And then I organize it so it could get to playing two fives, but I start with the two chord, and how it’s a major grip. And then, I go to the five chord, how it’s a Lydian grip. And the one chord—it
has minor grips, and that’s how it’s introduced. So, it’s a—and then, the six chord, which is half diminished.

WS: We’re going to use the half diminished.

JH: We’re going to use half diminished, yeah. So, that’s exactly how it’s laid out.

WS: So, we’ve introduced the use of the half diminished.

JH: Exactly, yeah. And I have those examples. I mean, all the material’s pretty much the same. Yeah, so that’s when I first introduce melodic minor, though, is when I get to that, the half diminished. Oh, no, no, sorry, wait—yeah, I mean—no, actually, I introduce it on the Lydian—Lydian on the dominant chord, I guess, leading on the seventh on the dominant chord. That’s when I first introduce melodic minor. And then, I extend melodic minor to the altered.

WS: Okay. Yeah, and you can use melodic minor on any—it could be on the non-altered five chord.

JH: Yeah, that’s where I first introduced it.

WS: Melodic minor from the fifth, so you have a sharp eleven instead of the sus. And then, more on the altered dominant melodic minor from the flat nine. And on half diminished grips, it’s melodic minor from the minor third, right?

JH: Yes.

WS: Oh, oh. Yeah, I have to admit—well, we did that, yeah. Uh-huh.

JH: Yeah, so that’s—I mean, that’s—

WS: Lydian grips, half diminished grips, are really our—well, you know, it could also be on augmented grips, too. But you’re not using any of those, and you’re waiting to introduce the progressions when you get it—I mean the melodic minor, when you get into playing progressions.

JH: Exactly.

WS: Yeah, okay. That’s good.
JH: Yeah, so, yeah. I mean, I kind of say that. So, altered dominant chord utilizes a melodic minor scale a half step above its root. And I think I changed that, where it’s like, half step also flat nine, so people understand that orientation on altered dominant—on melodic minor based on the fifth is used. For example, G thirteen uses the melodic.

WS: Okay. So, G altered uses A♭ melodic.

JH: A♭ melodic, yeah. Yup. So then, I get into half diminished chords, actually. I introduce those but I don’t go into half diminished—or minor two fives, yet, because I introduce the two half diminished so we can play Body and Soul. So, I hit that later.

WS: Where are you—oh, you do have diminished—or do we—where is there a two half diminished—oh, yeah. On the C half diminished before it goes to F, yeah. Okay.

JH: Yeah, so—

WS: I mean, and there are two grips that go with the half diminished chord: one is half diminished from the root, and the other one is Lydian grip from the flat five.

JH: On the fifth, yeah. At the flat five, yeah.

WS: Now, some people will say, “Well, what about the minor major seven grip?” Well, we’re not really using that, but I mean, that’s a melodic minor grip. We’re just sticking with half diminishing and Lydian, for now.

JH: Yeah, I think I talk about the minor major, and how it can be applied to the two chord.

WS: Yeah, I mean, it’s off of the—minor major is off of the minor third. I don’t really use that, that much, but I mean—so, I’ve had some people argue with me about using half diminished—Lydian grip off of the flat five because it doesn’t contain the minor third, but I think the minor third is—if you got the flat five and you got the seventh and the natural eleven, I don’t even really miss it.

JH: Yeah, but even if you don’t have the third, aurally it’s so strong.

WS: Yeah, I agree.
JH: It’s the way—it’s the structure. I feel like most people wouldn’t notice. If that’s the voicing that was played under them, no one would, “Where’s the third?”

WS: No.

JH: The only reason I say that is because they don’t see them playing the third, probably.

WS: Yeah, they’re going to relate to it.

JH: Yeah. No, I think—

WS: They’re going to hear it.

JH: I mean, that’s how I felt at first, but if you don’t even think about, “Okay, is he actually playing that note?” If you can actually hear it—

WS: Yeah, you feel that note. It’s part of the tonality, for sure. I remember this chart Jerry Coker wrote, this thing called Stray Horn, and it’s got this section where the trombones just play those Lydian grip, upper minor third, down a fourth, upper minor third, down—the trombones go, “[makes trombone sounds].” It’s like the last eight bars of Stella. And I mean, it’s perfectly logical and nobody ever—maybe if you had another trombone, you could have him playing the third, if you wanted to, but it’s—yeah, it’s the force of the thing is so strong, you don’t miss the third. […]

JH: […] I’m talking about half-diminished grips and their application, and then I go into how it’s related to the Lydian grip, and how they’re—

WS: Yeah, they’re three notes in common, they’re just—and they’re a tri-tone apart.

JH: Yeah. And they share the same melodic—

WS: Share the same melodic minor scale.

JH: Exactly.

WS: What uses did you give for the half diminished grip?

JH: See, I don’t have all of them, here. I covered the major ones, and that’s maybe a conflict I’m having with what I should—I mean, I
could put them all down. I put half diminished from the root, half diminished from the third—like, for example, if it’s on a G dominant—half diminished from the seventh, as if it was on a C# altered, and then I also put it half diminished from the fifth as if it was from a E sus—E thirteen sus flat nine.

WS: Exactly.

JH: Okay. [Are] there any others that you can come to mind?

WS: No, that’s good, that’s good enough for now.

JH: Yeah. Those are exactly what I have here, and I show how it shares that melodic minor. Okay, and then I go into the two-fives. Let’s see, this is pretty solidified, I think.

WS: You’re only—are you giving—how many keys are you putting the two-fives in, just one key? So, you have to learn these in all keys?

JH: Well, I do the—when I’m talking the closed position two-fives, the drop two—I give the example in one key, but then I give figures. The figures in this document are basically the exercises that people should wrap their head around. So then, I take the example that I think is the most important and put it into a figure. So, this is two-five-one-six-two-five-one, drop two in D major, and then it goes through all twelve keys. So, that is the exercise part, for people to really get a handle on that drop two.

WS: Oh, this is *Body and Soul*.

JH: No.

WS: Oh, it’s not? Oh.

JH: No, that’s the drop—it’s like a drop two in all twelve keys.

WS: Okay, okay, okay, okay. Oh, okay.

JH: I mean, but I just repeat it, so you end on the tonic chord. Before, I had it end of the sixth. So, I mean, I find it helpful that it is written in twelve keys, especially the most essential ones. But there are plenty of examples where I say, “This is what you should do to really increase your fluency and you should practice this in all twelve keys.” But I don’t give figures for everything, you know what I mean?
WS: Did you—oh, you’ve got the grip—maybe you better put grip, grip, grip on all of them.

JH: You think so? Just so you know it’s—

WS: Yeah, I think so. And chord and grip, and chord and grip, and chord and grip. I mean, personally, I wouldn’t write them out, but that’s your—people read stuff. I bet people come into class and write them all out, and then I’ll say, “Well, that’s defeating the purpose.” And they’ve obviously taken a lot of time to do it. I say, if you took all the time it took to write that [stuff] out just to practice it. People will do anything to keep from memorizing.

JH: Yeah, no, I definitely agree with you. They got to take this off the page, but I think this can help people associate with it—

WS: Do you think it would be—is it too soon to add in the one diminished chord?

JH: I was going to wait on that, and give that in examples—especially like an extended version of *Body and Soul*. I mean, that would be a nice place to put it when we do *Someday My Prince*.

WS: Can I just ask you why you didn’t put the key of C first?

JH: The key at C? Oh, I don’t know, I kind of have chosen different keys at different times, you know? I can put C first—

WS: Do you have it in all twelve keys, written—?

JH: I do, so it would start on C, here. That’s where it starts on C. So, I could bump that up and make these two the last two.

WS: I mean, I would—I mean, it’s your paper, so you decide.

JH: Whatcha thinking?

WS: Well, I was just wondering if grips should be in parenthesis or something like that. I don’t know.

JH: So they don’t look like other chord symbols?

WS: Yeah, I don’t know.
JH: I don’t know. The way I was thinking about it is, usually we’re used to seeing chord symbols above, but I put the grip above because that’s what’s on top.

WS: Yeah, okay. I mean, you could think about that. Just so it’s clear that this is the chord and this is the grip. They’re still going to be—

JH: Could it be something as simple as italicizing those? Do you think that would be helpful?

WS: Well, make them look different than the—I think, than the ones below, would be better.

JH: Or like boxed in or something? What if they had boxes—?

WS: Maybe, I don’t know. A different font or something that makes them look different. Maybe in red, I don’t know. You can think about that.

JH: Something that offsets them from just the chords.

WS: Yeah, because they look too much like, “What are you talking about?”

JH: Yeah. Well, in this format is actually, I mean, you see it in the figure but it starts from the very first examples.

WS: I would put the key in C first. I just—I mean, you don’t have to do it just to—I’m just making the suggestion.

JH: Okay, I can do that. Just so it’s the easiest one at first?

WS: To see—you can see it. It’s there. Everybody lives in the key of C. And then, okay you could write it out. I like Gary Campbell’s little book *Expansions*.

JH: I just picked that up, actually.

WS: It’s just about 25 pages, everything’s one time. Just learn that [ ]. There’s enough stuff in there to keep you busy. That little book, you don’t need anything else.

JH: Yeah, that book is good.

WS: Practice that for the next 20 years, jeez.
JH: But I think it’s good for people, who actually have gotten a handle on it, whereas—I don’t know, because I think about this like giving it to somebody that’s a newbie, you know? *Expansions* might be [difficult] for most people, especially getting into it, not like some UM grad guy, but—

WS: Oh, *Expansions* is pretty advanced, don’t you think?

JH: Yeah, that’s what I’m saying. Yeah, you got to kind of know what you’re dealing with before you go that route.

WS: Yeah, Campbell knows a lot of stuff.

JH: Yeah.

WS: He’s kind of quiet, so people—he’s a great teacher for somebody advanced. I don’t think he’s probably so strong with people where he has to deal with real beginning fundamentals, but maybe he is. I always thought of Campbell as—he was always advanced to me, when I was a kid. If you ask Michael Brecker where he got a lot of his [material], he’ll tell you Gary Campbell. Well, he won’t tell you now, but he would have told you.

*[Discussion about Indiana University Jazz Band Alumni]*

WS: Starting with a key of C. And the way I learned them was just going up in half steps so I could always just move my fingers up and learn that key, and then move it back down and learn that key, and then add another key, and then review. And then, later on, start doing them by cycle of fifths, start doing them up in minor thirds.

JH: Yeah, and that’s one thing that I don’t do—I don’t write those out, but I say, after you get this descending half steps business, you’ve got to take it to the next level.

WS: Or ascending half steps because if you start in the key of C, and start descending, you’re going to descend into the bowels pretty quickly.

JH: So you feel like starting on C and just going all the way up is better?

WS: Yeah, even though they don’t quite—they sound a little tinny in some keys, I still say learn them all the way going up. And then,
later on, you can kind of switch—maybe learn two fives going up, but then add the one. Then add the six. And on the closed position—people are always saying, “Well, how come we have to do half diminished?” They always say, “How come we have to do—” You don’t have to do anything.

JH: You don’t have to do anything. You can leave.

WS: [...] So, but why use the half diminished in one and the Lydian in on the other? Well, just because you want to learn to use both. And it’s good to alternate it. If you want, when you get on the sixth chord, if you move from the sharp nine to the flat nine, you’re using both—you’re using the Lydian from the third with the sharp nine. When you move that one note down a whole step, you lower—all the sudden, shifted to the half diminished from the seventh, just by moving one note down. For in the A seven altered, you got that B⁺ on top as your sharp nine, and you move it, and your grip is C♯ Lydian grip. And then, when you move it down to the B₃, your grip all of a sudden has changed over to G half diminished, with the third voice raised up an octave.

JH: Yeah. It’s just an inversion.

WS: Yeah.

JH: It’s the second inversion.

WS: Yeah, it’s not an inversion because—well, here. I got to get off the couch; I ended up going to that Relax the Back store. This thing kind of kills my back.

JH: Oh, really?

WS: [piano 0:25:35] Okay? That is C♯ Lydian; when I go here, I’ve got G half diminished.

JH: Yeah, oh, and I guess I thought you were thinking of it like, so it’s like a [piano 0:25:53].

WS: Well, this is [piano 0:25:57] C♯ Lydian, [piano 0:26:00] this is G half diminished.

JH: Yeah, I never thought about that, in second inversion.

WS: Yeah, only here—
JH: I never thought about that, yeah.

WS: I guess this is second inversion, drop two.

JH: Yeah, now drop two.

WS: No—yeah, second inversion, drop one. [Piano 0:26:18].

JH: No, drop—

WS: Well, no. It’s drop two—drop the second voice. [Piano 0:26:22].

JH: Yeah, yeah. I never saw that relationship, yeah.

WS: Are you going to include anything on triads, later?

JH: Yeah, I introduce primary and secondary in—yeah. But I was maybe thinking about when to introduce that because basically, that just comes out of the melodic minor, you know? Because, the way you look at it is, say you have C melodic—you think about—wait, C melodic, [piano 0:27:02]. So, you think about this being primary, and this being secondary, correct?

WS: No, no, no. No, no. This is [piano 0:27:09] primary, this is secondary.

JH: C melodic, that’s primary—okay.

WS: Right? [Piano 0:27:15]. Right? I use—think of the one that is [piano 0:27:28]—that’s primary.

JH: Because each [piano 0:27:33] is that note? Because it uses the raise seventh?

WS: You know—?

JH: Is their relationship—

WS: It’s probably the most commonly one that’s used, like if I got a [piano 0:27:43] voicing like this, E♭ melodic minor. But this triad is probably—and there’s the secondary, right?

JH: So, just because it’s more commonly used in the voices.

WS: Yeah, if you’re playing—what were we—oh, E♭, [piano 0:28:08]. If I do it—play the Lydian-aug grip, that’s the triad that’s in it.
JH: Yeah, okay. So, as far as organizing, I was thinking maybe to talk about that when I introduce melodic, but maybe—but then, I think it should come later because it’s not really emphasized until a later tune, so—

WS: You could just mention it in both, I mean, melodic minor scale [piano 0:28:35]. What do you got? You got two minor triads, you got two major triads—

JH: And they’d be augmented.

WS: Yeah.

JH: And half diminished.

WS: You’ve got this triad, the augmented triad. You’ve got—yeah.

JH: And half diminished, yeah. I guess you have two, two diminished triads.

WS: Yeah, you’ve got his half—actually, you’ve got two half diminished grips. You’ve got this half diminished grip, [piano 0:29:08], and you got this half diminished grip, [piano 0:29:10]. Those things always sound like Debussy to me, a little bit. You know those, Debussy’s probably loaded with all the melodic minor stuff, you know?

JH: I think so.

WS: Yeah, so you can see what you come up with on melodic minor.

JH: And with the triads, yeah.

WS: The triads.

JH: Yeah, because I’m definitely going to do a section on that. I just need to expand that. Now, we were talking about doing a predom, dom, tonic chapter or section, and I was thinking about, where would that more logistically fit? Where would that make sense? I feel like it would make sense when I start to introduce the progressions, like just the two-fives.

WS: Yeah, I suppose so. Predom, dominant, tonic [piano 0:29:56]. And those are—if what depends whatever key we’re in, there’s your primary. Everything else is secondary, right? If Giant Steps
is in E♭, this is secondary tonic, secondary dominant, secondary
tonic, primary tonic—I mean, primary dominant, primary tonic,
secondary predom, secondary dom, secondary tonic, primary
tonic—primary dominant, primary tonic, secondary dominant,
secondary tonic—secondary, secondary, secondary.

JH: So, the only thing that’s not the primary is the secondary?

WS: I think so. To me, that’s the way I think about it. I’m not trying to
argue with the great theoretical trysts of our time, that’s the way I
have it organized in my head, that whatever key I’m in, that’s
primary, everything else is secondary.

JH: Okay, so you think when I’m starting to do these two-fives, that
would be a good place to—

WS: Yeah, I think so.

JH: So, okay, cool. So, another—one thing that I have in here is the
minor two-five-one. And so, [...] the way I put it is I used all
Lydian grips, at first.

WS: Well, that’s one way to do it, yeah.

JH: Yeah, even on the one chord [piano 0:31:38], there. Yeah.

WS: Yeah, okay.

JH: Exactly. You feel that’s cool? Yeah.

WS: Yeah. I don’t see why—yeah, I mean, you could some other—
introduce some other ways, [piano 0:31:57]. Four note voicings,
sometimes like, [piano 0:32:05]. You could use a half diminished
grip.

JH: That’s the other one I’m trying to think about—

WS: You could do them all half diminished grips, [piano 0:32:17].

JH: Half diminished from the tonic, and then diminished from the
seventh.

WS: Well, would this be, [piano 0:32:39]. What am I doing here?
What half diminish is that?

JH: That’s E. It’s like an inversion of E half diminished.
WS: It almost works as a minor, if we do it like that.

JH: Yeah, the added sixth.

WS: I doubt—that’s a little loud.

JH: A little less conflict.

WS: What are you doing about cycle of fifths?

JH: Well, we were talking about doing—that’s another section I hadn’t really carved out, yet, is you were talking about the numbers.

WS: Yeah, that there’s two ways to do it. The cheat-y way, and the good—the wimpy way—

JH: The [wimp’s] way—

WS: The [wimp’s] way and the macho man’s way—

JH: The macho way, yeah.

WS: —which would be, just change keys when you get to a new key. The other way is to relate everything still to the tonic key. Probably, we all change keys in the beginning, get better at keeping—like Body and Soul, then [piano 0:34:12]. So, we got—it’s just diatonic. Two, six, two, five, one, four, three—

JH: Flat three.

WS: Oh, yeah. We’re clear on that, right? We got class.

JH: Yeah, I got clear on that.

WS: One, seven, seven—I’m sorry, two, one, seven, three, six, two, two, five, one—

JH: Flat six.

WS: Flat six—

JH: To flat two.

WS: Flat two—
JH: —to flat three—

WS: Three.

JH: Two—so, that’s one that—it would be four, right?

WS: Yeah, it would be four.

JH: You see it that way?

WS: Yeah, because, yeah, I mean it is.

JH: Yeah, okay.

WS: And then, but it’s really what it is—one, two, and I think it’s one again, but that they just keep the bass line going up. Because the chord is D over F♯.

JH: Yeah, but that’s the voicing you play.

WS: Yeah, so what it really comes out to be is F♯ minor seven, raised fifth. I don’t know what the real fake books say, you might look and see. That’s Giant Steps and what kind of leaps out is that chord or voicing—and then, flat five, seven, four, flat seven, flat three, flat six, flat two. Flat six, flat two, flat five, seven, two, flat two, flat five, seven, flat seven, six, six, we’re back in the tonic key. Takes some tricky [maneuvring] to get rid of—Giant Steps is always a good one because most people—I know great players that say, “What key is it in?” They say, “It’s in B.” It’s not in B. It’s in E♭—there is—

JH: Yeah, what’s funny with that, though, you can have different arguments. Yeah, I agree it’s in E♭ but—

WS: Why is it in E♭?

JH: Well, it ends in E♭.

WS: It ends there.

JH: But [some people say] it’s kind of like in three keys at once.

WS: Yeah, but [that’s] wrong. It’s not. It’s in E♭. God forbid I—that’s [incorrect]. [...] I’m just saying, it’s in … E♭. There it is, there’s one. Then, where does it go? It goes to the key of three, and it
goes to the key of flat six. Those are the—that exists in so many tunes. I mean, this is—Richard Rodgers, this is right out of Have You Met Miss Jones. This is—so you know, it’s [piano 0:37:11] flat six, seven, three, five, one, then flat five, seven, three, five, one, flat three, flat six, two, five, one, flat five, seven, three, flat seven, flat three, flat six, two, five, one. That’s it—that’s one.

JH: I agree with you, I agree with you.

WS: And then everything else works its way around that. I was just watching this little documentary on Trane.

JH: Is it on TV?

WS: No, it’s an old one I found on YouTube. It’s got Jimmy Heath in it, and all these guys, and they’ve got all these—they’ve got this script that goes along with it. They’ve got some guy saying it who sounds, who is very intellectual, and he’s like, spelling it all out and this is [makes mumbling noises 0:38:16] that’s harmonics, and extensions on this chord and that chord, and he doesn’t know [anything about] what he’s talking about.

And I mean, basically, all of this is just arithmetic. And when you start trying to make it more than that, it’s—but you’ve got to kind of understand the arithmetic. You look at flat six [piano 0:38:43], so they tell me, I don’t know this first hand, was—play Chopin, love to go—well, those are your major third keys, they’re going to be pretty uplifting. And there’s lots of tunes that go to the flats, you know, Smoke Gets in Your Eyes, lots of them that go to that flat six on bridge. So, I mean—

JH: You don’t have that major third relationship, yeah.

WS: Yeah, I mean, did you ever—did we talk about All the Things You Are? Did we do that?

JH: We did that a little bit, last year.

WS: I mean, there’s a great one to do with—there, well, there’s everybody, “Well, you know, it’s in this key and it goes to this key.” Yeah, but it is in the key of [piano 0:39:24]—

JH: It’s in the key of Ab.
WS: A>. Everything else—it goes to this key, it goes to this key, it goes to this key—holy [cow], it starts then. And then, it goes to this key, starts to look like there’s a—

JH: Augmented scale.

WS: Yeah, now, did that guy know that? Those guys knew a lot of [stuff]. We think that they’re—you know, that All the Things—it was that guy, Jerome Kern. We think of those guys as being—well, they’re just corny musical theatre guys, but they knew their harmony.

I mean, they were—All the Things You Are was not written by a [wimp]. You may not like the style, the original way those guys conceived it, but they definitely knew what they were doing. That’s a great progression. Well, I mean, you can do that cycle of fifths [piano 0:40:25], six, two, five, one, four, flat five, seven, three. Three, six, two—but the problem is everybody gets into these numbers, and they want to assign a certain chord type to that number.

JH: You mean a quality?

WS: Yeah, but the cycle fifths doesn’t respect any of that. The cycle of fifths only tells us the root movement, and every one of the chords can be any quality, right? I mean, we know Body and Soul, [piano 0:40:58]. We’ve got this is a two chord—well, later on, you got this is a two chord. In the bridge, you got a two chord and it’s a diminished chord.

So, it’s—how you going to explain that? That’s why you’re going to be the doctor. You—I have it straight in my head, but I never—I’m too lazy to sit down and—it’s funny, I can explain it in a class with four or five people around giving me—kind of, now you see it, now you don’t blah blah blah—but I would have a real problem writing that down in some kind of book.

JH: Which is what I’m trying to do. It’s tough.

WS: No, I think you’re capable of doing it.

JH: It is tough. I spent a lot of time and effort in thinking about it, too. It’s not—it’s definitely not easy.
WS:  […] That doesn’t mean that I don’t have some original—I [ ] have it worked out, so I can deal with it. Well, I didn’t come up with it, but I—

JH:  Well, I was writing a preface, a little bit, the introduction—

WS:  Let’s get off this chair, for—excuse me, here.

JH:  —I sent it in an email, but I didn’t pick it up, on here. But basically, I talk about some of the unique contributions of this, and how—emphasizing that this isn’t for the theory buffs and this isn’t to appeal to them, but it’s more of a practical approach for the aspiring, younger student. And I talk about how it does draw from Coker and Aebersold and Baker, and it’s related to those things, but the way that it systematically—

WS:  And George Russell—

JH:  And Russell, and Dan—

WS:  —and Schillinger, and Dan Haerle—

JH:  —Dan Haerle, yeah. Is there anybody else you can—? I mean—

WS:  Gary Campbell.

JH:  Campbell.

WS:  Would you mind, coming over here? [talking to his dog Winston] I don’t mind at all. There you go, now we all have our place. He has to be—whatever people’s around, he has to be around the people. He’s great, except when he’s pissing on my rug. That was kind of a freakin—

JH:  So, I mean, I emphasize that it’s just the way that it’s organized in the approach.

WS:  Yeah, it’s about the approach. It’s just a way to deal with this stuff.

JH:  Exactly.

WS:  I mean, if you got—

JH:  I’ll send that to you, when I’ve kind of finished it.
WS: Whenever you get—if you have three professional jazz musicians sitting together, especially—I don’t know about now—maybe if they all went to Berklee, or something, I don’t know about that.

JH: They would disagree about how the way they see things.

WS: Yeah, or even if they didn’t even talk about it, they’d all see it. But everybody’s got their own way of—especially traditionally—everybody had their own way of kind of dealing with it. And I don’t know how much information people shared, back in the old days. I don’t think—I think that there was some of the fact that maybe they’d share with—maybe Charlie Parker told Dizzy Gillespie or something, but basically, I think a lot of people had stuff psyched out, and they—it was the thing about, “Well, if you want to know my [stuff], you going to have to figure it out because I [am not going] to tell you.”

JH: Yeah, exactly. Well, yeah, the whole thing where they would cover up their valves and—so they wouldn’t cop their [ideas].

WS: Yeah, they didn’t want you to see what they were doing. Yeah, no, well that’s cool, I like that.

JH: Yeah, it is.

WS: But—and this is not something that’s just exclusive to jazz, it’s just the way—I have just seen so many—I mean, I’ve seen theory teachers get up and try to do an analysis on some tune like Very Early and I’m going, man, that’s the problem with making analysis just for the sake of analysis. You’re better off doing an analysis because you want to steal the stuff and use it in your own music. And then, you’re going to simplify—just simplify it. Break it down to basic bones, numbers, and all the—I never—I don’t know if you could put this in there, but I never subscribe to any of that little numbers and big numbers and all that kind of stuff.

JH: Yeah, you were saying, you’re cool with the numbers but it’s more like, flat number two, rather than flat small two for minor and big two for—well, I saw that in Coker’s book because I was looking at that for a little bit, and he always—he has big numbers for everything, which is confusing to me, right away.

WS: Big Roman numerals or big—

JH: They’re all big Roman numerals. So, it’s like, one is big, but then two is big but two is minor. But then, you know—
WS: I wouldn’t even use Roman numerals; I’d just use regular numbers. But I don’t think—

JH: See, what I was thinking is I’m doing two different documents—I’m doing the dissertation. So, I was thinking for the dissertation, it’s better to have the Roman numeral [stuff] in there, but for the practical book approach, I kind of—


JH: No. They just know what it is, you know?

WS: Yeah, but they write out a chord sheet with—you know, ask Tim Smith. You know Tim? Have you met Tim?

JH: Yeah, he just came—

WS: Yeah. I mean, he knows a lot.

JH: He does, yeah.

WS: He’s been a pro, up there. Very good guy. I mean, really. I’ve known him since I got into teaching because he was a student here, like a hundred years ago. I can’t believe he’s coming back to—

JH: Yeah. It is because he came up with Gary, didn’t he? Or was he a little bit later? I mean, he came up with some guys around—

WS: Well, I mean, he’s got to be older than 50, isn’t he? I don’t know.

JH: I don’t know. I was going to guess 50-something.

WS: Yeah. Really a sweet guy. But he knows that Nashville stuff. Ask him. Do they—maybe they do—do they use Roman numerals? Do they use the big Roman numerals? I mean, I—when I was in college, I don’t think we—I think we used Roman numerals, but I just think we—in jazz, we always qualified it. Yeah, from Coker, one seven, one minor seven, one major seven, one diminished seven or whatever.

It was like—because one only told you what the root is, and then you have—and that thing about those little—it’s a good thing I didn’t have—I don’t think I could write that little, like some people, with those little—I don’t know who came up with that
system. But it’s only a system. They’re only just systems to help us make music, so—

JH: So, you do the thing that’s like maybe, flat two major? Like a triangle? Or none of that?

WS: I use a triangle.

JH: You’d use the chord symbol vernacular, besides the Roman numerals? That’s what you’re thinking?

WS: Yeah. I have used Roman numerals, but—and I guess I do use Roman numerals, but I don’t use the little Roman numerals. I do it like Coker did, in his book. But that book—which book are you looking at, Improvising Jazz?

JH: No, the keyboard—Jazz Keyboard.

WS: What year did that come out? When did they start using those little—

JH: I don’t know. I’m going to find out. It’s pretty—it goes back.

WS: Some theory—it does? The little ones?

JH: Oh, the little numbers? How far back that concept goes?

WS: Yeah.

JH: That’s a good question. I feel like it goes back pretty far.

WS: Maybe so. I don’t think I ever did that, but—

JH: You never had to—

[Discussion about Indiana University Undergraduate Curriculum, University of Miami Alumni, and the Theolonius Monk Competition]

WS: Yeah. What about diminished—what do you got going on diminished?

JH: Well, that’s the part I was going to go over, next. So, I did a whole chapter on just diminished, and the four diminished grips.

WS: Read to me what you got on diminish.
JH: From the beginning?

WS: Yeah.

JH: Okay. “This chapter focuses on grips specifically built from within the diminished scale. Like the previous grips, they are given specific names to their intervallic make-up. There are four diminished grips known as diminished, diminished major, minor augmented major, and suspended augmented major.”

WS: Wait a minute, do that again.

JH: “There are four diminished grips known as diminished, diminished major, minor augmented major, and suspended augmented major.”

WS: Yeah, and there’s another one: sus flat five major seven.

JH: So like, B, E, F—it’s like Lydian—

WS: It would be like this: C, C—it’s like Lydian grip with an F instead of an E.

JH: Yeah. So you see that as a diminished grip?

WS: Well, it falls under the category—Jason Kush is the one that—do you know Jason Kush? No, maybe not. Anyhow, he’s the one that pointed that out to me. It’s the sus, major seven flat five.

JH: Yeah, I was playing that the other day on a dominant chord. Yeah, I guess it is diminished.

WS: I would say that the focus should be—you should probably call them diminished seven, diminished major-seven, minor augmented-major-seven, and sus augmented-major-seven. And then, this other one, that’s kind of a fifth one—

JH: Sus Lydian, or—?

WS: Sus major—major seven—sus flat-five-major-seven. If there’s sus augmented-major-seven, then there’s sus flat-five-augmented-major-seven.

JH: Okay, I can do that. I’ll explore that one. So the way I—I kind of introduce them and I go through them. So, the first one I do is diminished, and just talk about diminished grips.
WS: And you’re going to call it that—

JH: Diminished major seven.

WS: Okay, what about diminished seven?

JH: Oh, sorry, you—diminished—yeah; the first one is going to be named diminished seven. So that’s the first one I do. Then, it’s diminished major-seven.

WS: Yeah. And then, it’s minor augmented-diminished-seven.

JH: Well—okay, minor augmented-diminished-major-seven?

WS: Yeah.

JH: Okay. And then, suspended—

WS: Sus augmented-major-seven.


WS: Well, sus—I would just call it sus augmented-major-seven.

JH: Okay. Okay.

WS: The first one, diminished seven, has no—is all just the first—

JH: Cause you have triad in there? You have the diminished triad in there?

WS: Yeah, well, I mean, every note of a diminished seven chord can be the note of—can be the root of a diminished triad, right? Yeah.

JH: Yeah. Okay, well yeah, those names make it a little more clear.

WS: Clear, although they’re going to—

JH: But then I—yeah, I introduce—in each one of these little subcategories, I introduce the full name, but then I kind of go into the reductions. Like, you would say, “Sus-aug.” Because to run sus augmented-major-seven-every time in the text is like a whole sentence, you know what I mean? So, I make those reductions, if that seems appropriate. So, like, a sus, sus-aug, you know?

WS: Sus aug, minor-aug—
JH: Minor-aug—

WS: Yeah. What do you—okay, keep going.

JH: Okay.

WS: You can think about that.

JH: Yeah. So then, I talk about what diminished—the diminished grip is, and how it’s applied, and the diminished scale.

WS: Read it to me.

JH: So, I talk about how it—

WS: Just read me—read to me what you have.

JH: Okay. “All diminished grips are related by minor third intervals and share the same four notes. Any diminished grip may be used—”

WS: Wait a minute, say that again.

JH: “All diminished grips are related by minor third intervals and share the same four notes.”

WS: Yeah, but they don’t, really. Diminished major’s got different notes in it as it goes up in minor thirds. They’re not—the only one that’s really an inversion is the diminished seven chord.

JH: So, okay—so, this will make more sense when—because I’m talking about—

WS: They go up in minor thirds, they constrain to the diminished scale, like diminished—diminished major grips move in minor thirds, and they constrain to the diminished scale. But each one of them has some different notes in it.

JH: Yeah, that’s right. I need to be more specific with that because I think I’m—with that, since I’m talking about the diminished seventh grip, specifically.

WS: Oh, then maybe seventh grip is just an inversion of itself, going in minor thirds.
JH: Exactly. Yeah, I think that’s what I’m trying to say.

WS: Okay.

JH: I’ll have to be more specific with that. I say, “Any diminished grip may be used on any diminished chord, as long as it is related by a minor third.” And then, I give this example that basically has a single grip, and how it can be applied to—I just changed the bass note. So, you have D—the chord D diminished, but you have an A flat diminished grip, F in the bass, same grip. That’s where—

WS: I think you should have a different—another example where you have the same bass note, and show the grip moving. Like, if you have D diminished, you could have D diminished major, you could have F diminished major, you could have A♭ diminished major, you could have B diminished major. That’s probably more common usage of it than—that’s a very common use in jazz, right? Yeah. Or, if you got a C seven—

JH: Well, I do have that example, like the Someday My Prince example?

WS: Yeah.

JH: Yeah, I do have an example of that in the diminished major. But you feel the same kind of approach on just the diminished seven grip?

WS: Yeah, I think so. I think that this is—you know, people say that—yeah, well, that works—it works on all those, but basically to see the bass notes stay the same and see the thing move—

JH: Would be more beneficial?

WS: Yeah.

JH: So, basically backwards from what I have, actually, because I’m changing the bass note for each grip, but really, change the—

WS: I would change the grip and not the bass—yeah.


WS: I mean, what you got here—let me see that. Okay, so you got this thing—well, this is going to work for D diminished, F diminished, A♭ diminished, B diminished—this whole thing going up and
down in minor thirds. Or it’s going to work for G seven, B♭ seven, B seven, and D seven?

JH: I go into that, but I keep it separate. Just—because I talk about, specifically, the diminished application and the diminished scale, as applied to diminished. And then, I talk about dominant. And then, I talk about how they’re related. So, I introduce the concepts separately and then I bring them together.

WS: Okay.

JH: I just, I don’t know, I don’t have to do it that way, but I think maybe that would make more sense instead of throwing the whole pie at them.

WS: Okay, okay. I mean, just sometimes to see that—it’s—they’re kind of all the same thing. Really, D seven, and F seven, and A♭ seven, and B seven—they kind of go together, they’re all part of the same—

JH: Yeah. So, I talk about double diminished, and that’s when I start to say, okay, here are the roots of the diminished and here are the roots of the dominants. And so, that’s when I extract, okay, I use the same—that same A♭ diminished scale that went whole-half is now applied to these chords, and they use those same diminished grips.

WS: But you’re just using diminished sevenths on all of these, huh?

JH: Um-hmm. I am, for now, because I’m in the diminished seventh section, and then I go into diminished majors.

WS: Okay, okay.

JH: Yeah.

WS: You know one thing about the minor-aug grip maybe you should mention some place, is that really are all the notes of a major-minor triad. Like, if you got a C minor augmented-major-seventh, they’re all the notes of the A♭ major and A♭ minor.

JH: Because you have the two triads in there at the same time?

WS: Yeah.

JH: Yeah.
WS: You have both of them—you have an A♭ triad with both a major third and a minor third, spread out. It’s kind of an interesting kind of thing.

JH: Yeah, I never mention it that way. I talk about it’s like an A♭ major triad, with the flat—or the sharp nine.

WS: Well, I think it’s more of an A♭ triad with a major third and a minor third, than as a sharp nine.

JH: Okay, yeah, that makes sense. I never thought about it that way.

WS: I mean, the augmented scale has that thing going on, so there’s augmented scale also has—not just the diminished scale—minor-aug is also in the augmented scale, only there it moves in major thirds, not in minor thirds, as are the augmented scale contains those major-minor triads in major thirds. Like, a Giant Steps augmented scale—if you look at it as the E♭ augmented scale, it has E♭ major and E♭ minor, G major and G minor, B major and B minor. Actually, it has E♭ major seven and E♭ minor-major seven and E♭ minor-aug in it. And also, going up in major thirds.

JH: Yeah. So, it’s related to this augmented grip, then. It’s related to the minor-aug. Or, I mean, I guess, how is it—?

WS: I’m just saying that that major-minor concept is something that kind of goes through a lot of stuff.

JH: It does, yeah, with the triads and—

WS: It’s even kind of in the blues. I mean, it’s like, [Sings 1:08:04].

JH: Do you look at it going minor third first, and then half step? Or do you look at as in half step, minor third?

WS: What’s that, the augmented scale? I see it as augmented step, half step because there’s no thirds in scales. I only see it in steps.

JH: Oh, so C to D sharp, I gotcha.

WS: Yeah. Now, harmonically, it’s always spelled that way, but to me, in the definition of a scale—what’s a scale? A scale is a group of notes that proceed in seconds until they start to repeat themselves. Well, what is that? What are the kinds of seconds? Major
seconds, minor seconds, and augmented seconds. So, other than gap scales, then maybe in pentatonics and that kind of thing, then you’re going to have some minor thirds. I’ve heard those called gap scales, which means there are other scales with notes left out. You know?

JH: Yeah, Campbell talks about that a little bit.

WS: Yeah. So, that—although—

JH: Like the tri-tone scale? Would you consider it a gap scale?

WS: Yeah, a half step. What is the tri-tone—?

JH: Well, basically, the way I see it, it’s like a C triad and an F sharp triad.

WS: Yeah, or a C seven and F sharp seven, then they—

JH: Yeah, exactly. But they come out of diminished.

WS: Yeah.

JH: So, that would be considered more of a gap scale, whereas diminished is just a scale, I guess.

WS: What would it be? It would be—is that half augmented whole, or something like that?

JH: I think so. I haven’t explored it extensively, myself.

WS: I never think about any of the—the last time this piano was turned on was—[piano 1:10:15]. Half step, augmented step, whole step, half step, augmented step, whole step. Yeah?

JH: So, going back to augmented—the augmented scale, you think augmented second and then half step.

WS: Yeah.

JH: Augmented second, half step.

WS: Yeah.

JH: Okay.
WS: That’s a C augmented scale.

JH: Campbell looks at it just starting a position lower, so I was just curious.

WS: What’s that—how is that?

JH: It’s basically just half step, [piano 1:11:14]. Yeah. His orientation is that, from that half step first—

WS: So, what did he call that?

JH: He calls it the augmented scale.

WS: Which augmented scale? Is it the B augmented scale or the C augmented scale?

JH: He calls it B, I think. I don’t even know if he puts a—I mean, I’d have to check it out. But I think he does it so you can understand these—those major third relationships. But this is the way he presents it, so I just—

WS: And did you talk to him about it, or it’s just in his book?

JH: It’s in Expansions. So, that’s what I—

WS: Does he call them minor thirds instead of augmented seconds? Because I’ve seen him do that. I called him on it one time.

JH: I don’t know. I’d have to check it out a little bit more. I’ll look at it again. But I agree with you, I was always, [piano 1:12:18]—I was always there with that. Because you have augmented seconds, but you also have the—I was like, look at the augmented triads.

WS: Yeah, you’ve got two augmented triads an augmented step apart, or in Campbell’s way, you’ve got two augmented triads half step apart. But in Giant Steps, that’s all—now, if you add the other notes—you get the double augmented scale, which is all the notes of—now, Keller knows something about that. We psyched that out one time, [concepts] with the double—

JH: Double augmented?

WS: That’s right. Three minor—three minor tri-chords, a major third apart. So, you got, [piano 1:13:41]. It’s three augmented triads and one left out, so you got this augmented triad in there, you got
this augmented triad in there, you got his augmented triad in there, and these three notes are left out.

JH: What would be a go-to application for that? I mean, you got—

WS: Keller says Trane uses it on the Impressions solo, that he’s playing stuff off of. You ask Keller about that. I kind of lost track of it—I’m losing track of some. When you don’t do it every day—

JH: Yeah, no, I mean, we never hit the double—we never did any of that, so I’m just curious.

WS: But this is all augmented scale, I mean, all these notes in the [piano 1:14:51]—those are all the notes of the roots of the chords in Giant Steps, right? If you’re going to do All the Things You Are, what do you got? It’s got an augmented scale construction to it.

JH: It’s an interesting thing to explore.

[Discussion about Tesla and Cars]

WS: Do you do anything on Giant Steps, in here?

JH: Of course, yeah. I have the whole tune.

WS: Did you do an analysis?

JH: Yeah, but I got to do what you went through. I need to apply that to all the tunes. I mean, I recently did it with Body and Soul, flat two and a flat six, and I need—

WS: Yeah, you’ve got to memorize that.

JH: Yeah, I do. I do [need] to get more—

WS: One, four, flat seven, flat three, flat six, flat two, flat five, seven, three, six, two, five, one, four, flat seven, five—

JH: Yeah, that’s something I haven’t spent a lot of time with.

WS: And then, start and try and get it out of your mind that two is always minor. And a good book for that is, look at Very Early because there—and I always say, “Wow,” when I put the numbers on it. I start to see [things] that I didn’t when I didn’t put the numbers on it. That’s really cool, that’s what makes it so cool is when it fits like that because it’s always a balance of the
predictable and the unpredictable.

JH: Yeah, interesting. Yeah, I’ve got to get more hip to that.

WS: I mean, what is Very Early? I’m trying to remember—it starts on [piano 1:17:55]. One, flat seven, flat three, flat six, flat two, where we going, there? Then where does it go?

JH: Flat seven.

WS: Yeah. Flat seven, and then it goes two—

JH: Yeah, two.

WS: Six, flat five, seven, three, flat six, flat two—seven, it’ll be flat six, flat seven, seven, five, five, one, six, two, three, four, five, flat five. Yeah, it’s kind of cool. I mean, it’s got a good thing of—yeah, I like that, how it goes. And then, it goes flat six, flat two—yeah. It’s kind of cool.

JH: It is cool, the way it’s built up.

WS: Yeah. And the other ones—sometimes, they’re a little tricky, like Invitation. What key is that in? What about Autumn Leaves? How would you do Autumn Leaves? What is—when you get into a minor key, people are going to say, “Well, how do you figure that?” Well, [piano 1:20:13] where does it start?

JH: That’s where it’s on a four.

WS: We’re in B♭, so it’s—

JH: Well, I mean, are you thinking minor or are you thinking major?

WS: Well, where does it end?

JH: G minor.

WS: Yeah. So, then it ends on what? Is G minor one or is G minor—?

JH: I thought you were thinking G minor is one. Are you G minor six?

WS: I think it’s six.

JH: Okay.
WS: And then, [piano 1:20:41].
JH: So then, it would be two, five, one, four, seven, three, six—
WS: There’s all your numbers. There’s your whole diatonic system, right? Yeah.
JH: Yeah.
WS: And then, six turns into a—
JH: Six altered.
WS: Six dom—secondary dominant. Seven, three, six, six, two, five, one, four, six, two, five, one. Yeah. That’s why there’s—the other one is Invitation. Where does that end? What key is that in?
JH: Well, it ends in a minor-major.
WS: Which is? Joe Henderson ends that on just a major, but any—what’s the note?
JH: F? Or E♭, I guess. I’m thinking trumpet—
WS: E♭, [piano 1:22:04]. E♭, so—
JH: Yeah. So, it’s another six. It starts on a six.
WS: It starts the relative min—D minor. Minor-aug. Then, what are we on?
JH: It’s like one minor.
WS: One, two, four, two, to flat seven—
JH: Flat seven minor.
WS: And then flat seven minor, flat three, flat six, flat six, flat five. No, wait a minute; flat si—flat two, five, seven, three, one, seven, three, six—yeah. The other one that is cool is Cherokee. [One], five, one, four—
JH: Flat seven, one, two, three, six, two, five, one. Flat three, flat six, flat two, flat two, flat five—
WS: Seven. Seven, three, six, six, two, two, flat seven—so this, flat
three, flat six, flat two, flat two, flat five, seven, seven, three, six—
that’s cycle. That’s right straight out of the—

JH: I have trouble transitioning from the flats into the seven, but that’s pretty common.

WS: Yeah, yeah. You just work at it, a little bit. Flat three, flat six, flat two, flat five, seven, three, six, two. That’s the—that’s one of the tunes that kind of made the thing go—I thought, oh man, the whole thing is directly right out of the cycle of fifths and cycle of fourths. So, it’s a great tune to use as an example, I suppose.

JH: Definitely, yeah. Well, they’re definitely tunes worth mentioning. You can take this to those other tunes, you know? I had a question about minor-aug and sus-aug—basically, they can be fairly interchangeable, right? Because I guess the way that I see this little bit—

WS: Sus-aug I use mostly as an upper structure over something—we used it in some examples, in Very Early and places, right? I had it as an upper structure, right hand voicing, and it’s pretty intense. Minor-aug, I mean, I was just using it there, when we were playing Invitation. Now, probably the default voice in a lot of those flat nine, natural-thirteen chords would be diminished major, but I like to use minor-aug on those; probably wouldn’t use sus aug.

JH: Okay.

WS: Did you see what—

JH: Yeah, I know what you’re talking about. I’m just trying to think about—so, I mean often it’s off the flat nine, but it can be off the three, too.

WS: It could be off the three, it could be off the five, the flat nine or the seven.

JH: Okay, and the seven.

WS: See, [piano 1:26:31]. Now that’s pretty—there’s diminished major, there’s minor-aug from the seventh, right? And there—
JH: But see, I feel like it’d be—you could use sus-aug and then maybe not have the root but have the third at the bottom.

WS: Yeah, it’s pretty out. That’s pretty out, but it’s cool out, right?

JH: Yeah, it’s a possibility.

WS: And when you go down to the fifth, you probably just go to straight diminished seven, right?

JH: Yup.

WS: Now, there’s minor aug. Or you could—either one, there’s minor—

JH: So, it’s like diminished major and minor-aug seem to be pretty interchangeable.

WS: Diminished minor-aug is going to give it a little more kick in the ass, right? I mean you might do—now there’s a five noter, which is a pentatonic, which is—I’ve seen people call that major pentatonic—what would I call that? I’d call that diminished major—you know, whatever. I’d have to think about that. But I’ve seen people call that major pentatonic flat two. G major, flat two, right?

JH: Yup.

WS: And that’s—once we get into five notes, we got this and we got this, but you’ve got to combine—there’s that. That one, yeah.

JH: Sus flat five.

WS: I don’t know if Gary would like that in jazz arranging. That’s pretty intense, isn’t it? Because you got two tri-tones. Yeah, I like it. I like it, it kicks.

JH: No, I was playing that the other day, I’m like, “What is this? I haven’t really explored this.”

WS: Clare Fischer gets into some of that [stuff]. Do you know Clare Fischer’s music at all? You ever check him out?

JH: A little bit, not a lot.
WS: You should check him out. He was one of the weirdest [guys] on the face of the Earth that I ever had come to university, but a genius. God’s up there laughing away, what can I say? Yeah, so those are—you know, this [piano 1:29:33], and this. Now, you get into this, then you start to lose a little bit, don’t you? Because you got three notes in there, so if I were going to use that, I might have this, under here.

JH: You mostly have to have the third and the seventh. Or I guess they’re just—

WS: Well, you get—where did we use it in—

JH: But if you use it in Very Early—

WS: Yeah, where did we—in the bridge, right? Didn’t we use it? [Piano 1:30:00] There, we’re using it. From the flat nine.

JH: Yeah.

WS: Now, that’s pretty bite-y. I’m losing my place. Where else did we use it? Did we use it in [piano 1:30:55]? Now, there’s interesting—there’s—we did that, there’s diminished major, and there’s minor-aug on the top. Yeah. I forgot it, whatever we did. Usually we use it when there’s a—when there’s—the root of the chord is on the top, so—

JH: It’s from the flat nine.

WS: Yeah, it’s from the flat nine. A lot of times, it seems if you’ve got the root in the lead, it’d be from the flat nine. If you got the thirteen in the lead, it’d be from the seventh. If you got the sharp eleven in the lead, it’s going to be off of the fifth. If you got this guy in the lead, it’s going to be off of the sharp nine, it’s going to be off of the third, any one of those. But it only seems to work most—I don’t know, did we use it in—?

JH: I think it’s in the flat nine, even in that first part.

WS: Or, there, off the flat nine.

JH: It’s from the flat nine.

WS: I’ve got the seven—

JH: You’ve got both of them in there, minor-aug and sus.
WS: Minor-aug and—yeah. Diminished major, right? There’s sus-aug, off the flat nine. I got the seventh, in there.

JH: So, when you play that as voicings, you do have both of them in there. That’s interesting.

WS: Yeah. Now, I could do this. I could have minor-aug instead of the sus-aug, but this is easier on my fingers. There’s minor aug. Then, where does it go? Oh, there it is, again.

JH: Yeah. The whole minor-aug business, I mean—that’s Hot House. I mean, that’s where it’s oriented from.

WS: Well, I guess.

[Discussion about Spotify]

WS: Yeah, I mean, best thing to do is start to play it. It’s like the class. I bet people in class may just look at it, “This is the biggest bunch of [garbage] I ever heard in my life,” until they start to get it under their fingers. And then, they say, “Oh, man. I see it and I never really thought about it like this, but there it is.” I mean, because it sounds like such [garbage], but once you start to deal with it, it’s all there, the basic—the elements are there.

It’s not that complicated. There are a lot of things about this music that’s complicated, but the harmony is really pretty straight ahead. If you don’t make the Theory of Relativity out of it, if you just treat it like arithmetic, you can pretty much get it together. But everybody wants to show how smart they are by making it much more complicated than it needs to be. It all moves.

JH: Yeah. That shouldn’t be the goal—

WS: Here’s some basic—if you spend the same amount of effort learning the arithmetic that you learned—your two and two—your times tables when you were in the third grade, and keep it simple. That’s very hard to do.

JH: Yeah. I’ve been working on this with a couple of these comeback players who are a little older, but they want to get some of their jazz chops and trumpet chops together, and been experimenting a little bit, in a way, with bringing this into them and having them play the grips and having them identify—get this part together on a very basic level.
WS: Yeah, the thing is that it’s—I think you’ve got to reinforce the people. Don’t let it—if you’re a player, and you’ve been playing pretty good and you’re just flying by the seat of your pants, that’s great. Don’t let this screw it up, and don’t expect it to—it’s like reading the Bible. Okay, well I read the Bible last night and I’m still in the same [garbage] that I was in before. You’ve got to stick with it for a while and don’t get too impatient about it. Just let it kind of—

JH: Yeah, it doesn’t happen overnight.

WS: Yeah. And it doesn’t—it’s like losing weight. You don’t feel that much different. If you want to lose it all in a week—

JH: So you got to take a picture of yourself because you don’t notice the incremental changes from hour to hour, day to day—

WS: You don’t notice the incremental changes, and how you think about it. And it creeps in. And it’ll creep in in all kinds of ways. It’s evolution, not revolution.

JH: Yeah.

WS: Not going to change you, but you just got to kind of stick with it and have a little faith, and it’ll work out. But I think you’re doing great.

[Discussion about future collaborative projects, John Coltrane’s career, and how events affect people’s lives]

[End of Audio]

Duration: 115 minutes
Appendix M: Sidener Interview #4, October 31, 2014

Jared T. Hall (JH): But the other thing I found is like a blog post, and they were talking about Keller's book. You know, but that comes out of your thing, so I'm definitely going to be citing Keller.

Whit Sidener (WS): Well, some of it does and some of it doesn't maybe. I don't know. I mean, Keller's kind of got his own thing too.

JH: Yeah.

WS: I think Keller's more rooted in Ron Miller. Maybe now he's—in recent times, he's started to absorb kind of what I do. But, for a long time, he was—his book, his book on scales or whatever—

JH: The chord-scale.

WS: That's pretty much the Ron Miller system.

JH: Yeah, but he actually uses Lydian grip, and talks about it a little bit on one or two pages, but that's it.

WS: I mean you know my mode system, right?

JH: Yeah.

WS: Yeah, you've got my sheet on my mode system.

JH: I do, yeah.

WS: Yeah.

JH: Yeah, but, so, from what I can tell, there's—it's just, there's nothing out there and so, this is definitely going to happen, I think.

WS: Good.

[Discussion about the paper proposal and doctoral committee]

JH: But there was like one part in writing it that I think is interesting. So it's like the historical part of it, like how you were—you were at Indiana for a year, you were saying, right?

WS: One semester.
JH: One semester. Okay and—

WS: In the fall of 1961.

JH: And, that's when Coker was the department head?

WS: No, no.

JH: No?

WS: They didn't really have a department.

JH: Yeah.

WS: Buddy Baker, the trombone player, ran the jazz band.

JH: At the time that you were there?

WS: Yeah, and—

JH: Okay.

WS: The first time I was there, because I went back later.

JH: Okay.

WS: I went back later, in a couple years later. But, then, and Buddy Baker ran the jazz band. I played in the jazz band. David wasn't around there, David was in—I guess or playing with George Russell or something.

JH: Hmm.

WS: And—

JH: This is before his accident then?

WS: Yeah. He was playing trombone.

JH: Yeah, yeah.

WS: Yeah, and I played in the jazz band, Jamey Aebersold played in the band, and he was around and kind of—we'd all bribe him to teach us some things because I didn't really know anything and just kind of played sort of by ear. I mean, I could read good, could play in a
section good, could play doubles, in some ways a lot better than some other people that were better blowers, but—

JH: Yeah.

WS: And, we'd always get him to play for us in the practice room, and he wrote that drop two, two-five-one, in a kind of in a desperation move in my fake book, and—or, my little notebook, and said, ‘Well, if you learn that, you guys could start to learn to play for each other instead of always having to bug me.”

JH: Yeah.

WS: And I left it there and then at the end of the semester I got sick and had to go home. And I was laid up, oh, from the end of school, I guess it was December. And then I had to go back in January and finish. But then, middle of January to like the middle of March, I was pretty laid up. And then, I got—couldn't go back to IU. So, I transferred up to Michigan State, that was on the quarter system, and was there for two quarters, and then I went on the road. But, in that time that I was laid up, sitting in my mother's house, I was so bored, I actually learned that.

JH: Those drop twos.

WS: Those drop twos. And then, that just like—then I'd get out a fake book, and I'd just start playing through changes, and a light bulb just started.

JH: Is that drop two—is that drop two that you share the same one that he taught you?

WS: Yep. Yep, only there was no six chord. There was just two-five-one drop two.

JH: Just two-five-one.

WS: I didn't even know what closed position was. I just knew that drop two one, and learned it in every key. And then I kind of figured out, oh, well if I put this note up the octave, I got—oh, sort of began to see, oh, I got a—for an F major seventh chord, I got an A minor seven in this hand and a F in the bass, you know, and started kind of going that—looking at it that way.

JH: So when you returned, that's when David was there?
WS: No.

JH: No.

WS: When I returned—I went on the road in the fall of '62. I left Michigan State—or, in the summer of '62 I was in Michigan, in Lansing, and a friend of mine was on the—that I knew—was on the Tommy Dorsey band, which was Sam Donahue's Tommy Dorsey band, which was an excellent band, which was traveling through, and they had this really good player, Frank Main. An older guy, but he was an alcoholic, and he was so bad, they fired him. And my friend, or this older guy I knew said, “Well I know this kid that's in Lansing. We could probably get him to come out and sub for a couple weeks, until we get somebody—[an] experienced player to come out from New York.” And I just hung on, you know, I just got on that band, and got better as fast as I could.

JH: Yeah, to hang.

WS: To try and come up to the standards of the rest of the players.

JH: Yeah.

WS: And every week I kept expecting, well, they're going to tell me this week, “Okay, nice try kid, you know you're good. And keep up the good work, and we got the other guy coming.” But they never did. After about six weeks, I said to Sam Donahue, well, “I mean are you going to get another guy because it's time for me to go back to college.” And the—Tino Barsey, who was running the—who was the manager of or owner of the band, who was in New York; he said, “Well, they haven't, we haven't replaced you yet, have we?” And I said, “No.” And he said, “Well I guess you got the job if you want it.” So, I stayed there '62-'63 school year.

And then summer of '63, we were in Vegas and Tahoe and that. And then, at the end of that time, I quit and went back to Indiana, to my mother's house in Fort Wayne. And went to Indiana in Fort Wayne for that year, and then the next fall, I went back to IU and Jerry Coker was there.

JH: Okay.

WS: And I was there in the fall of '65—'64 and '65, and then the fall of '65. And then in January of '66, the IU band went on a big Middle
Eastern tour for a whole semester. And then, at the end of that, I moved to Florida.

JH: Wow.

WS: Because Jerry Coker was coming here, and I didn't have any money. I needed a job. And I could've gone back with that Tommy Dorsey band, but I didn't really want to do that. I knew I needed to go to college, or something. So I came down here.

JH: So—man, that's fascinating.

WS: There was so much work here.

JH: Yeah.

WS: Then, I mean, I just fell into all kinds of lucrative gigs. Because, for one thing, I could play flute, which there were a lot of really great older players around, but that generation played great clarinet, but they didn't play flute. So that was a good thing.

JH: Yeah, so you—so, you did two-and-a-half years at Indiana, then you did that tour, and so Coker—and then Coker left, and you followed him and got a gig.

WS: Here.

JH: He helped you, like—

WS: I was—

JH: Have a job?

WS: No. I just came down here and went—

JH: You just kind of followed then.

WS: Yeah, but I enrolled in school, because I hadn't graduated from school.

[Discussion about window replacement with construction worker]

JH: Yeah, I've been doing some reading on this timeline thing, and it's pretty fascinating to seek out what overlaps and what doesn't, and where things are kind of derived from, and—
WS: I went to a bazillion different colleges. Here man, sit down.

JH: Oh, thank you.

WS: Before I ever was finished. I mean I didn't finally finish—once I got down here, I got so busy, I mean, I was attending classes, but I didn't do any studying. And I didn't—finally, I finished my undergrad here, and did a T—I was a TA for two years.

JH: Doing the Master's? Like a Master's program basically?

WS: Yeah, a Master's, Master's program.

JH: Okay, okay.

WS: And then they hired me basically because I was here and would work cheap, because—

JH: Well, you were doing it all. You were probably one of the first TA's he ever had.

WS: I was, one of the, maybe two or three first TA's, yeah.

JH: Yeah, yeah.

WS: There's another guy was a TA when I came here—Mitch Farber. I don't know if you know Mitch, he's a good piano player and composer, and then Jerry Green, and there's a couple other people were. Basically, about that time, I mean, that was the '60s. But there was so much going on in Miami. I mean, there was—

JH: Yeah.

WS: You know TV, and records, and the beach, every beach—

JH: Yeah, every beach had music every night, and—

WS: —had a big band, and during the season, it would be one act after another. I mean, I was making really good money.

JH: Yeah.

WS: I mean it was amazing how much money you could make as a freelance musician in those days.

JH: Yeah.
WS: I tell the story of Larry Lapin's dad, who was a freelance violin player, very good one. Did—he made, he did, I mean, he did the Gleason show, and he did this, that and the other thing, but he never really worked in a—and he'd play in a dining room someplace, and there'd be club dates and all that. He wasn't alone. A lot of guys were working as freelance musicians, they'd support a whole family and have—the wife didn't work? I mean, that's pretty -

JH: That doesn't happen anymore.

WS: No. It doesn't happen.

JH: I mean you're lucky if your wife is working, and you just do, you can just do that.

WS: What do they call them?

JH: Sugar mamas?

WS: Yeah or what do they call a guy who's a musician that doesn't have a wife who has a job? Homeless. [laughing]

JH: Yeah, yeah exactly [laughing]. No, the one I hear now pretty frequent is the musician has the wife who's like, a nurse, so that's the sugar mama.

WS: Yeah.

JH: So, he can do his—get his thing happening, you know?

WS: Yeah, no, I know. I mean, there just isn't—there just isn't that anymore, you know? I just isn't happening.

JH: So, so you followed Coker, then?

WS: Yeah, yeah.

JH: Okay.

WS: And Gary Cam—you know Gary Campbell?

JH: Yeah.

WS: The sax player? Teaches out at FIU?
JH: Yeah.

WS: He and I both moved here at the same time when Coker came.

JH: Oh, okay. Did he teach it at the University of Miami for a little while?

WS: No. He did later. He left, went to New York, was gone for several years.

JH: Yeah.

WS: Came back, and then he taught at the University adjunct for a few years.

JH: Oh, okay.

WS: Until the mid-90's, and then there were a bunch of budget cuts, and … he got a full time job at FIU [...].

JH: Yeah.

WS: I mean he's the sax teacher there so.

JH: Yeah, no, he's great. I love his material [...].

WS: Yeah.

JH: I actually, it's been a while since we talked about it at one of our second or third sessions, but you mentioned one of his books, that has kind of like, everything in it.

WS: Expansions.

JH: Expansions, that's the one.

WS: Yeah. They're in the library; I gave them a bunch of copies.

JH: Oh, really? Yeah, I decided to just buy it, because it was only like $14.

WS: Yeah.

JH: And it gives you hours and hours and hours of practice.
WS: Yeah, there's enough in that little book, you can practice for the rest of your life on that book you know.

JH: Yeah, and then he had those [quotes] by, like, Randy Brecker, and I'm like, okay. But then I got into it, I was like, oh, no wonder.

WS: Yeah. It was actually Michael Brecker that was a big supporter of—said that Gary Camp—I learned a lot from Gary Campbell. When I went back to Indiana the second time, I kind of taught myself some stuff, but then those guys were all going to India—I didn't have that much money by that time.

JH: Hmm.

WS: And they were all going to Indianapolis, they lived in Indianapolis, or their parents did. He and Randy Brecker were taking lessons from David, and then they'd come back, and I would get them to show me—

JH: What they'd picked up.

WS: As much stuff as they were—as, kind of pick up as much as I could off of them.

JH: Yeah.

WS: But, you know, it's like anything. Once you kind of get the gist of it—In a way, it was kind of cool that I didn't go take a lot of lessons from David, because I kind of got the gist of it, and then I kind of made up my own—version of the same thing. I don't think I could've fall—I would've fallen into it, without that influence. But yet, because I wasn't taking lessons from David every week, I kind of figured out my own way of—

JH: Yeah.

WS: —of dealing with it.

JH: Yeah.

WS: I think a lot of musicians do that.

JH: Yeah, that's—well, that's what I picked up from the last session. You said this, like, I came up with this, so I could teach myself.

WS: Yeah, it was kind of—
JH: That was your reason.

WS: Yeah, yeah.

JH: Yeah. It was cool.

WS: It was just what I came up with, yeah.

JH: Yeah. Yeah.

WS: And it's the same thing that a lot of other people do, but it's just my version of it.

JH: Yeah. So it sounds like, more like, just thinking about the relationships you had, like, Campbell was probably a big one, and then Coker.

WS: Coker was a big one.

JH: And then Coker, you got to use some of his stuff it sounds like.

WS: I did.

JH: Being teachers, like, being—from what I read in the book, like, him, Coker and Baker were in a class together at Indiana originally, where there was no jazz studies at the time, you know? So it sounds like they were coeds at the time.

WS: When I went to Indiana the second time, and Coker was there, he had like, a little improve class that he taught using his book. And his book, the book called *Improvising Jazz*, his first book.

JH: Yeah.

WS: That was his Master's thesis.

JH: It was, yeah I just read that. At some, yeah, another school.

WS: At Sam Houston's State College in Texas where Bill Lee, who was later the Dean here, and hired Coker to come here, was the Dean at Sam Houston State College, yeah.

JH: Really? I didn't know that.
WS: And Bill Lee must have been—at that time, they were all like in their late 20's or early 30's because when Bill Lee was the Dean here, he was only about 35 years old.

JH: Really? Wow.

WS: You know, we think about, you know, the every—you know, now people don't get in the system until they're in their 40's or their 50's.

JH: 50's, yeah.

WS: Yeah.

JH: Yeah, it's true, especially those high positions.

WS: I had my job here basically when I was in my 20's.

JH: Yeah, right out of that TA pretty much.

WS: Yeah, right. But it was—it wasn't like it is now.

JH: Yeah.

WS: It was pretty humble, but it was okay.

JH: Yeah, yeah.

[Discussion about previous Concert Jazz Band (CJB) alumni]

[Discussion about Jerry Coker, Dan Haerle, and the CJB Middle Eastern Tour]

WS: But, it was out, and he was a little—and I don't know. Dan Haerle left and took a job, and—went on the road with Clark Terry, or some kind of thing, and Jerry Coker took a job up at some … school up in North Carolina some place. And Bill Lee called me in and said, well, you're—I was the adjunct guy. They were both full time. And he said, “Well, you're in charge, at least for now.” And it was kind of the same … thing, I didn't know if they were going to fire me, or get somebody else, or—

[Discussion about Coker and belief systems]

[Discussion about old school learning, playing experiences, and current University of Miami (UM) students]
JH: So, I wrote an introduction that basically tells, like what this covers, and I kind of talk about how this is just the way that you see it. It's just a way of looking at it. Because a lot of this, these things we're talking about, people who are jazz educators, or players, are pretty familiar with, you know? But I'm talking about what it does as far as—so, here, maybe I'll just read some of it. “Advancing from a simple to intricate fashion, the organization and approach of the system provides the individual with a development of jazz piano skills for the non-pianist. A comprehensive understanding of chord relation—chord scale relationships, various ways to understand chord structures and scales, including their applications, terminology for labeling complex chord structures, additional aural acuteness, related to jazz harmony and chord progressions, visualization skills in relation to chord symbols, intervals and transpositions, and tools for learning improvisation.” And so, then I kind of say, okay, what are you going to learn, chord types. And then I kind of list them all. Scales, the voicings, and then I—what I think is also important, is that you're applying this to tunes that people know.

WS: What do they need to know?

JH: I said, “A basic knowledge of music, such as harmony, scale, degrees, intervals, and triads.” Because a lot of these methods, they spend the first chapter or two talking about what are intervals, and what are—

WS: Yeah.

JH: How do intervals create triads, and—

WS: Oh yeah.
JH: I mean, I might—I could develop a primer, I guess to this whole thing, but there's enough of that out there.

WS: Yeah.

JH: I think if you don't know what a triad is, I don't know how you can even try to—why you'd start on this cold, you know?

WS: Yeah.

JH: I don't—I mean, I could be wrong, but—

WS: Major and minor triads, diminished triads.

JH: Yeah.

WS: You'll get, once you get into this, you're going to get more familiar with those triads, because when we think we know what they are, we think we see them. But, we also know that once we started inverting them, and moving them around, we don't know them as well as we think we do. But once we kind of jump into this, you're going to get much better at intervals, you're going to get much better at—

JH: Exactly.

WS: —recognizing triads, triads and inversions, yeah.

JH: Exactly.

WS: In your head and in your ears.

JH: Yeah, exactly. And that stuff—

WS: Visualizing and hearing.

JH: Exactly, yeah. That's why it's so important. And I go over a lot of that, when I'm exploring the grips. What are some of the intervals that are involved here? Let's look at them in different inversions and see what, you know. One thing that I've added, that I don't—that is a pretty common voicing is, like, second inversion—

WS: Yeah.

JH: —closed position. I've included that. That's not something that I think we did a lot of with you.
WS: Second inversion is which one?

JH: Like, just second inversion closed position, two-five-ones. So, like—

WS: Second inversion, closed, we, you mean—

JH: Or, sorry, I mean—I don't mean second inversion.

WS: You mean the—

JH: I feel pretty.

WS: I feel pretty.

JH: That's what I mean.

WS: Yeah.

JH: Yeah.

WS: Yeah.

JH: That's what I added too—

WS: Yeah, you should add that.

JH: Okay.

WS: It's important.

JH: Yeah, I add that in the Closed Voicing section, because—

WS: In the class sometimes, I get—I show it, but I don't get—

JH: We didn't go over it a lot.

WS: I don't go over it enough.

JH: Yeah, so I included that, because it's—

WS: Yeah, it's true.

JH: Cool.
WS: And, even when you flat the nine on the five chord, then you get nice—you see, you get a funny inversion of a diminished major seven chord. You know, like, E♭ diminished major, you got like an A and a D and an E♭, and the G♭. There it is, it's—you would never—I must have played that, like, three million times before I ever noticed that it's a diminished major seven chord inverted.

JH: Yeah, yeah. That's right.

WS: So, when you do that inversion of the grips, you're constant—you're aware of what the grips are, when you're—

JH: Yeah.

WS: While you're doing the, yeah, you know.

JH: Which is good, because especially later on, when things start to get pretty involved, you know if you haven't even thought about them in inversion until that moment—


JH: —you're going to have trouble. It's like trying to reach—

WS: I mean, it's like, if you're thinking you're in the key of B♭ you're thinking A major, within I feel pretty, but then you're going to E♭ Lydian, or if you flat the nine, E♭ diminished major. And then you're going down to D minor seven inversion. Yeah.

JH: I've got you. Yeah.

WS: And that's—it's good to see that.

JH: And then going to six, I just did the same—the next closest position, Like, using the voice leading technique, I figured out what inversion it would be.

WS: It would be like F half diminished? In that key?

JH: Yeah, I think so.

WS: Or B Lydian. Or B Lydian inversion.

JH: Oh, I did a Lydian, yeah. I did a Lydian grip, yeah.

WS: Inverted?
JH: Yeah. So, like, the inversion that would lead into two—

WS: So like, F, B♭, B, E♭. Oh, well, if you don't—the one that probably—

JH: I don't—I think I would go to—Did I do an inversion? I'd have to—maybe I should just look it up here.

WS: Well, anyhow, yeah, yeah. It's good.

JH: But I—yeah.

WS: That's cool.

JH: Yeah, so I don't know, I think I could go a while as far as creating an introduction, but that's what I have so far.

WS: What about cycled fifths, do you get into that?

JH: That's another thing I need to add. I've been looking at—doing my research, I see a lot of chapters on the dom and the predom. But sometimes they expand it into submediant functions and that.

WS: Yeah.

JH: But, when I do your section on that, it's predom, dom, tonic.

WS: Yeah.

JH: And just keep it at that.

WS: Yeah, and you've got one primary dom, predom, predom-dom-tonic. And everything else is secondary. I've never seen anybody do that before, where every other—you go to any other key, it's secondary.

JH: Yeah.

WS: Out of the key, but you're—it's a temporary modulation to that, or whatever you're—


WS: Secondary predoms.

WS: Secondary tonics.

JH: Yeah.

WS: And that it all runs on one-four-flat seven-flat three-flat six-flat two-flat five-seven-three-six-two-five-one is the—

JH: Yeah, that's a big section I've been thinking about, but I need to carve it out in and add it to this.

WS: I mean that's an important part of it.

JH: Yeah.

WS: And it was, funny thing is, maybe the last part that I kind of figured out for myself. I don't know what theoreticians are going to get into arguing all kinds of terms. But the good thing is, you can say here, this is just a personal method for work—it's not like, some people probably wouldn't like the idea of secondary tonics, and secondary—but, if you've got secondary dominants, why can't you have a secondary tonic?

JH: Yeah.

WS: If you're in the key of—Giant Steps is in the key of E♭, there's your primary tonic. Well, you got a B and a G chord in there too, that are just secondary tonics.

JH: Yeah.

WS: One on flat six, and one on three, but you get to one, there's—that's one.

JH: Yeah. Yeah.

WS: It's home, you're home.

JH: Yeah, I'll try to work on that section for next time and share it with you, because yeah, that's definitely an important part I've got to add to this. Also in the introduction, actually in the very, kind of at the very top, I kind of talk about, just in general, why this is coming about. And then, I talk about you, and having done this at the University of Miami, and kind of the background, and how it
could be related to some of the other educators and theoreticians. Nothing in-depth, but I just talk about that.

One question I did have, how long would you say you've been teaching this method? I know it's probably gone through a transformation.

WS: Yeah.

JH: But, was it like, that first year you started? When you started working?

WS: A version of it, as much as I could kind of had a handle on myself.

JH: See at the time?

WS: Yeah.

JH: And when was that, you think?

WS: Even when I was a TA.

JH: Yeah. What year was that, you think? I'm just trying to think of how many years—because you retired at the end of 2013.


JH: 1970?

WS: Yeah, but versions of it. Versions of it. I'd keep adding a little bit more. Get with a student and they'd say hey, did you ever think about this? I'd say, “Hey, no I didn't, but now I am.” It's like—

JH: Yeah.

WS: —an exchange. I've had some pretty amazing—I mean, even you think about Margitza or Ed Calle, or Keller was my student, or whoever you have in a class. Over years, if you have a good rapport with them, and there's some kind of an exchange.

JH: Uh-huh.

WS: You know, I've had a lot of people show me stuff that I've never—no, I didn't think about that, but now I am.

JH: Yeah, and they saw it that way. So, definitely—
WS: That's the great thing about coming in contact with a lot of advanced students.

JH: Yeah. So, you've definitely been teaching it for over 40 years.

WS: Yeah. And not just teaching, not just teaching—we used to teach sophomore improv, which is a version of that, which later moved to freshmen. Because the students just knew so much coming in, they didn't need to wait until they were sophomores. But then, also teaching that 560 class in one version or another. I'm not a real stickler for sticking with a syllabus. I mean, the syllabus is—

JH: Well, you'd kind of see where the class was at.

WS: Yeah.

JH: And then you—because a lot of times, you get a guy like—well, a guy like you, who's been a TA at Indiana in Jazz Studies, and a guy who didn't know much of anything.

WS: Yeah, yeah.

JH: The spectrum, and that still happens. Pretty big spectrum of guys.

WS: Yeah. Pretty big spectrum, but you kind of get people in who think, you know, a lot of people are smart. They like, once you give them a push down the road they—and I, when it comes to grading, especially at the graduate level, I tend to look at it with a grain of salt. If somebody started out, and they didn't know much, and you kind of feel they're on a path, I don't really penalize them.

JH: Yeah.

WS: For it, you know.

JH: Or say they suck through the first semester, and fail every test and every playing exercise—

WS: Yeah.

JH: But at the end, they actually—it's clicking for them.

WS: Yeah, I mean, it's amazing. Sometimes, people like—and then, all of the sudden, they kind of come back after spring break. It's
like—it's like a guy like Ed Calle, who when he came to school was not a very good player.

JH: Yeah.

WS: Kind of a marching band sax player. And then, over a summer, he kind of got—he'd lost 30 pounds and he started working out.

JH: Whoa.

WS: He started practicing eight hours a day, and he came back to school, and he just bounced from third band right up to first band.

JH: Wow.

WS: Was like, the hottest tenor player in school.

JH: Yeah. That's incredible.

WS: Over a short period of time. Yeah.

JH: Yeah, there's guys like that.

WS: Yeah. Oh yeah.

JH: Yeah.

WS: Not so, you know, now, you've got so many kids who come in knowing so much stuff. I mean, they've had jazz lessons, and a lot of stuff like that.

JH: Yeah, it seems like—at least what I see at Frost, the goal isn't so much to, okay, we've really got to get your playing together, because you can't really do much. That's at most schools. Here, at Frost, it seems like the level is, okay, you can do a lot, and we'll shed a little more light. But we've got to get you finding your artistic vision.

WS: Yeah.

JH: Especially with the undergrads. I mean, a lot of the undergrads can outplay the grad students.

WS: But, I'm much better at teaching people just mechanics, than I am teaching them artistic vision.
JH: Yeah, the artistic, creative voice.

WS: That touchy-feely stuff.

JH: Yeah.

WS: I'm not so good at that. I'm better at—

JH: Can you teach that is a good question.

WS: Yeah, I, well, some people are—I think Terence (Blanchard) is good at it, isn't he?

JH: Yeah.

WS: I'm better at teaching fundamentals as I see them.

JH: Yeah.

WS: Time and then understanding what's going on in the music. And I think there's a place for both.

JH: Yeah, definitely.

[Discussion about teaching strategies of David Baker, Brian Lynch, and practicing]

WS: The only time I deal with this is when you come over, so.

JH: Yeah.

WS: Although, you know, I still have it mulling around in my head.

JH: Yeah.

WS: It's still, things I lay awake at night, or I'll think about it, or think about something, you know.

JH: You were saying, yeah, you were saying the last session that sometimes you're on the treadmill, running you'll think about it.

WS: Yeah, yeah, yeah. No, it's true.

[Discussion about the paper proposal feedback, other doctoral dissertations]

JH: I don't know. I think a lot of people—at least the feedback that I've got from guys like Zdzinski—Zdzinski’s excited about it, because
obviously, there's a big [music education] part of it. The scope is large, and it's a—I think it's an area that needs to be addressed in general. He likes its uniqueness, and obviously, the way it pays tribute to the teaching that you've done at Miami. And I think he sees it definitely as a practical tool, not just for the collegiate level, but possibly expanding it to middle school and high school, to the point of how can we bring this to people?

WS: Yeah, anybody can do—anybody can do this.

JH: Exactly. Exactly, so he's interested in—I mean, I don't know what the future brings, but he's given me so many ideas and you should—you could do this, and you should look at doing this, and —And looking at his—students that he's worked with, and papers that he's turned out through his, I guess you could call them students, but really, they're his peers now, in the [music] ed department, talking about jazz achievement, and how theory is the number one influencer of jazz improvisation achievement.

WS: Most classical—

JH: More than ear training, which is interesting.

WS: Yeah, and most classical theory is—

JH: Yeah, throw it out the window.

WS: Throw it out the window.

JH: Yeah, yeah, nope. It's definitely true.

WS: Jeez Louise, it's just, it's true.

JH: Yep, it's true. Yeah, I remember you were saying that last time.

WS: I mean, I'm not saying I didn't get something out of it. There's some—any time we're dealing with intervals or chords of any kind or whatever, where you are building up this vision of it all in your head.

JH: Uh-huh.

WS: And the vision, and the aural part of it.

JH: Uh-huh.
WS: But it's something that's made—well, was it you that had the analysis? Somebody had the analysis of *Very Early* that one of the theory teachers had done?

JH: The only version I've done is the one that's in here. The one—

WS: Yeah.

JH: With the labeling, and stuff.

WS: Somebody brought me one—

JH: Oh, like a—

WS: That some theory teacher had done in class.

JH: Oh really? Well—

WS: And it was just—

JH: What was it? Was it—

WS: It was just, taking something that is relatively simple, and turning it into—

JH: Yeah.

WS: Brain surgery.

JH: It wasn't mine, was it?

WS: No.

JH: I don't know.

WS: No, no.

JH: Because mine has all the labels at the top, and that.

WS: No, no.

JH: Okay.

WS: It was the way—it was about the way they were looking at it.
JH: Yeah, okay. They were looking at it some really complicated way, and—

WS: Yeah. You know, I mean, it seems like their idea is to take something that is relatively simple, and make it complicated. And my version of it was always to take something that seems complicated, but try to simplify it enough that I could get my little brain around it.

JH: Yeah, no, I feel like theory does that a lot.

WS: Yeah.

[Discussion of current general music theory curriculum]

WS: I know I hear that—there's this guy, Ken Fuchs. He was playing—he's a great composer. I'll find him. You listen to his stuff, what do I hear? I hear Ronnie Miller and Gil Evans in his compositions that he's writing. When I hear—when you hear Maria, and she's writing some classical stuff, what do you hear? When you hear—you know, I hear all these—because they've rubbed shoulders, they took—Ney Rosauro, I don't know if you know Ney.

He's the hottest thing on the percussion circuit around at—you know, he's a percussion virtuoso, a Brazilian guy, and he writes all these concertos.

JH: Oh, yeah.

WS: What are his concertos? His concertos are exactly what we're talking about here, only with his Brazil folkloric—

JH: Wow.

WS: —vibe stuck into it. But I mean, this is adaptable to more than just playing bebop. This is—

JH: Yeah, of course.

WS: You know, and when you hear Ken Fuchs. I hear it in Ken Fuchs' music, I hear—you know, I'm thinking, so many of the young composers have this background under their belt. But it's not the young composers that are part of the academia. But there was a great article in the New York Times about 20 years ago, about academia versus the composers that were really making it, you know? And they were citing Copeland, blah, blah, blah, blah,
blah. All the *Adagio for Strings* guy, what's his name, and the, and Bernstein. I mean, Bernstein, this was when Bernstein was—this is it, you know?

JH: Yeah.

WS: But, I mean, this kind of approach is shapes and cycles and all kinds of stuff.

-[Discussion of current academic music, composition, and theory]-

WS: Well, especially harmony. I mean, maybe that's just my own point of view, I just think that harmony—basic harmony is a fundamental part of the equation, no matter where you're going to go with this. Whether it's writing film scores—maybe, if you're doing hip hop it's not so important, but for about anything else—

JH: Yeah.

WS: You need some kind of founding in good, fundamental, usable, functional harmony.

JH: Yeah, what's funny is, you'd think a theory comp guy would have to be hip to that stuff.

WS: Oh, no, they're some of the worst.

JH: You'd think it would be necessary, or they would have an interest.

WS: It's the same when I go to a doctor.

JH: Yeah.

WS: No, I'm ... serious, you know. How much does this guy really know?

JH: Yeah. Get some good ones down here.

WS: Yeah, yeah.

JH: Yeah. Yeah, I don't know. Probably the biggest thing I need to carve out, besides the ones we've talked about, are looking at some of the augmented grips, I would say. But—

WS: Well, I mean, like an augmented major?
JH: Yeah, say it's major seven-sharp five type of thing.

WS: Yeah. I see that as interchangeable with a Lydian grip.

JH: Yeah, and so it uses the same melodic minor.

WS: Yeah.

JH: But, where would—does the augmented scale fit in with that?

WS: Well—

JH: How would you think?

WS: —the augmented scale is like—and the double-augmented scale, they're—

JH: Yeah.

WS: Like—

JH: Yeah, something a little different there.

WS: Yeah, they're like second—I'm using this dated term maybe—second choice. Alternate kinds of ways of working with stuff, that, while we know that *Giant Steps* is built on the augmented scale, right?

JH: Yeah.

WS: I mean, it's a framework for—*All the Things You Are* is built on the augmented scale.

JH: Uh-huh.

WS: In a way, the harmonic movement of the thing. It's—they're not diatonic scales. They're like, advanced user material that kind of bob and weave their way through all kinds of stuff that—

JH: Yeah.

WS: They almost fit anyplace, you know?

JH: Yeah.
WS: You know, minor-aug. is in there too, that's in the augmented scale. Major grip is in the augmented scale. I mean, we've been through all that, right?

JH: Yeah, we have. We have, yeah.

WS: Where do you use it?

JH: I'm just trying to think about where it can fit in and how to expand it.

WS: Almost anyplace.

JH: Yeah, okay. So, maybe exploring—

WS: And once you've found a common triad for that augmented scale—and even, it's funny how it works and it doesn't, but that's kind of the cool part of it, you know? Like, the way I started messing with it would be, substitute the augmented scale for the—anyplace you're using the augmented, you're using the melodic minor scale. Like, say for example, if you're using anything where the D melodic minor scale works, use the F augmented scale.

JH: Hmm. Yeah, okay.

WS: Because the upper part of the D minor seventh is that F-major—


WS: Yeah. And you got—

JH: Yeah, I got you.

WS: Yeah, but then at the same time, you're also superimposing over that G, you could use the—you could also use F-minor aug in anything going up a major thirds. You could also use, you know, and it kind of catches it, and—it's another way of looking at the same thing, you know?

JH: Yeah.

WS: But it doesn't quite ring out. Something, you know, it's inside-outside kind of thing.

JH: Yeah. That's the—I guess that's the part I've had the most trouble with, because we—on the tunes, I'm thinking like, on the tunes,
there's not a lot of places where I see we're using minor-major—like, a set, like, a minor sharp seven chord, like a two chord that has a sharp seven on it, for example. I mean, we can kind of do that—

WS: Wait a minute, say that all again?

JH: I'm sorry. I'm getting kind of confusing here. But, a common chord we'll play is a two chord that's not minor, but minor-major.

WS: That major—you know, I mean, you could use that minor chord to me, if you've got a minor seven chord, but you're going to play the major seven.

JH: Yeah.

WS: You could make that work.

JH: Yeah. Yeah, no, it works, I'm just saying I think I'm having a little trouble definitively figuring out what the tune—because, like, the tunes we don't use, maybe that, even though we could put—we could superimpose that over a two chord. Would that make any sense?

WS: You mean superimpose—well, that for a C minor seven, a good one to use would be the E♭ augmented scale.

JH: Okay, cool, yeah. That would be a good choice, yeah. Because it uses the E major seven grip.

WS:: Yeah.

JH: E♭ major seven.

WS: But you've also get, then you've got an E♭, which is obviously—then you've got a G♭ and a G, you've got the flat five, then you've got—

JH: Yeah, it's like the blue note. I guess, right?

WS: Yeah, or like a half diminished or a minor seven. It's kind of a different way of looking at the same thing; you've got the minor seven and the major seven.

JH: Yeah. Something Tom Harrell does a lot. I've listened to a lot of him.
WS: Yeah, it's—

JH: Okay.

WS: Yeah, I mean, you know, like, an augmented major seventh, I mean, use all—go through and play a tune like Stella, and all of the half diminished chords, instead of like, put an E in the bass, you've got an E half diminished. Instead of playing—let's, can we?

JH: Sure, yeah.

[Discussion between Sidener and construction worker]

WS: [piano 1:52:51] So, I mean, there's our first chord of Stella, right? Instead of—


WS: [piano 1:53:22] Last eight bars.

JH: Cool, those are good options.

WS: Yeah.

JH: Yeah. I never thought about it that way. Because I've been exploring like this, [piano 1:54:02] over—

WS: Yeah? Yeah?

JH: You know, because that's a pretty common one.

WS: Yeah.

JH: Maybe going to here, for—

WS: Yeah. But, but, I mean, there's a Clare Fischer thing where he does, he's got trombones going—

JH: Yeah.

Carl: Yeah, that's kind of cool, isn't it, yeah.

JH: Yeah.
WS: I mean, basically, when we do this, that's what this is. Only this has this note and this.

JH: Uh-huh.

WS: This, just blows up to, to this.

JH: Yeah, expands.

WS: This, blows up to [piano 1:54:48] this, I mean, you got—yeah?

JH: Yeah. That's cool.

WS: It ain't, I mean—

JH: Would you think of, like, so, I mean, I guess you'd think of the same thing on the five chord, if you're using the same structure, right?

WS: Yeah.

JH: So—


WS: Let me see.

JH: Yeah.

WS: Yeah.

JH: Yeah.

WS: Yeah.

JH: Cool.

WS: But it's like I kind of separate that out from the diatonic. Let's go out in the front room.

JH: Yeah, this one comes through a bit later, before I start to do the more contemporary standards, if you'd call them that. Yeah, it's just probably, that's probably where I need to spend some time
really writing this stuff out, and defining it. I've been—the other
tunes, I altered to make sure they're all flats. The flat twos—

WS: Yeah, yeah, yeah, that's good.

JH: The flat sixes, and—

WS: Yeah. I mean, that's just the way I do it.

JH: No, no, it makes sense, you know? You just—another thing you
have to be really familiar with is all your enharmonics. Making
sure you can—that's maybe a thing I was thinking about last like—
So say you have a C half diminished chord, right?

WS: Right.

JH: And so, I put the grip up top. But, I'll say F♯ Lydian grip. I could
put G♭ Lydian grip.

WS: You could.

JH: What's more correct? And, the way I'm doing it now is—

WS: If it was a C half-diminish? I'd probably put G♭ Lydian grip.

JH: And, right now I've just been putting it how—what makes the most
sense to me—easiest, you know, just to be fluent—

WS: I see that as—

JH: You know—

WS: I see that as probably diatonic to B♭ minor, so I'd say G♭.

JH: Okay. Because the conflict I ran into, say I'm doing two-five-ones.

WS: Yeah?

JH: In, I don't know, F♯ major.

WS: Yeah.

JH: Well, you're getting into a lot of sharps, you know? If you—

WS: Well, you've got six sharps. I mean, how do you mean?
JH: Well, I mean, let me pull up an example real quick—a written example, that I feel—

WS: If I was in F♯, I'd probably put it in G♭.

JH: —could be a little conflicting.

WS: More than I would be a seventh.

JH: I mean, for example, if I have an A♭ minor chord, in my two-five-one example? Like, A♭ minor?

WS: Yeah?

JH: I think of it as a B—well, instead of—

WS: Inverted?

JH: Yeah, exactly. But, I won't put C♭. I'll put B.

WS: I'd probably put C♭, because that's not that—

JH: See, like, here's a good example. The A♭ minor nine.

WS: Oh, yeah. Let me get my glasses.

JH: Oh, sorry.

WS: Since I got these eyes fixed, I can't see anything. Unless you stand down at the end of the block, and then I can see it perfectly.

JH: I think you should get your money back then, man.

WS: [laughing] Get my old eye back.

JH: Got my eyes worked on, and I can't see anything. So, I guess the question I'm asking, to be more clear Whit, is when I'm writing it out, should the written example be diatonic to the chord, or diatonic to the grip? So, you see a B Lydian grip, and you have, like, C♭ in there. Know what I mean? Even though it's the same thing.

WS: Give me an example.
JH: Well, let's, so I—the way I have it written out, maybe this is just a conflict in writing it out. So, I have the chord A♭ minor nine.

WS: Yeah?

JH: And, at the top of every staff, I have the grip. In this one was a B major grip with the triangle, and I have it written A♭ in the bass note, and then B, E♭, G♭ and B♭.

WS: Well, then I would call that C♭.

JH: Call it C♭. And just, the—so then the person who's doing this has to know that B major grip is a C♭—

WS: Yeah.

JH: —major grip. You know, right?


JH: Yeah. Okay, because,—here's another one that I run into.

WS: Now, if you called it G♯ minor seven, then it would be a B. Now, I'm not saying if it got—if it gets real convoluted, I just take the easy way out.

JH: Yeah, that's what I'm wondering about.

WS: Now, if you called it G♯ minor seven, then it would be a B. Now, I'm not saying if it got—if it gets real convoluted, I just take the easy way out.

JH: Yeah, that's what I'm wondering about.

WS: And that C—

JH: And that's what I'm doing—

WS: —C♭ is not that, is not that difficult.

JH: Okay. What about this one? So, say we have a D seven, flat nine, sharp five? And so, I put the grip up at the top, C half diminished seven.

WS: Yeah?

JH: So I write it out—I wrote it out C, E♭, F♯ and B♭.

WS: Well, that—I could see a justification for that, because you're trying to relate—
JH: To D seven.

WS: To the D.

JH: Yeah. So that one would be cool—

WS: And, what key it's in, is it in?

JH: Well, it's in F, I guess. F major.

WS: What's the parent key of D seven, flat nine, sharp five? And you wrote it with a B♭, which I would say I would have done correctly. But, say it's—

JH: But A♯ is, instead of A♭—

WS: Let's say it's—yeah, because I would say it's diatonic to G harmonic minor.

JH: Yeah, well, and it goes to G.

WS: Yeah.

JH: Yeah.

MS: It's probably the first, the most inside version of that would be G harmonic minor.

JH: Yeah.

WS: What are the accidentals in G harmonic minor?

JH: E♭ and F♯.

WS: And B♭.

JH: And B♭, yeah.

WS: Yeah.

JH: Okay, cool.

WS: Even though you're probably going to harmonize it with E♭ melodic minor.
JH: Yeah, okay. Yeah, because it's—

WS: You know, it's—

JH: I mean, like, because yeah, if someone sees sharp five, they literally think, sharp the five—

WS: It's not an exact science, but—

JH: Yeah.

WS: It's a system that breaks down.

JH: Yeah.

WS: But we work as close—C♭ is not asking too much.

JH: Okay. Okay, cool.

WS: If you're going to have an F♭

JH: Or E♯, what about that? Or does it depend on context?

WS: I can deal with E♯, and I can deal with F♭. If a—where would the F♭ be? Like, that was the—but basically, if it's—I would probably not. If it was, if you're talking we're in the key of E, I'm not going to be thinking of it as an F♭. If we're—

JH: Correct.

WS: And we're probably never going to be, most of the time in this kind of music, which is basically street music, being thinking that we're in the key of F—in the key of F♭. We're most of the time going to think that we've got to be thinking that we're in the key of E. Is that correct?

JH: Yeah, yeah, correct.

WS: So it's got to be an F♯ minor seven, so it's going to be an E on top. If you did write it as a G♭ minor seven, then you're probably going to have to—I would say that it's not asking too much to think of it as an F♭, an A♭. Probably, I guess, a B, is that right? And a—

JH: Yeah.
WS: And an E♭ on top.

JH: Okay. So, it sounds like I'm pretty on the right track.

WS: Yeah.

JH: I'm going to just change a few of them. I don't have any F♯, I know that.

WS: But, that's—

JH: I think an E♯ and a C♭ is what I ran into the most.

WS: I don't have a problem with either one.

JH: Okay, cool.

WS: I think that's the best way to go.

JH: Cool.

WS: I think when it's in A♭, somebody needs to get used to seeing that, not A♭ minor, they need to see that as a C♭.

JH: Yeah. And I still look at this all as a vehicle just to get you—

WS: Yeah.

JH: This is only a reference anyways. Someone shouldn't be doing this. Okay—you know, this is a reference point, I look at it. A reference text, for the most part.

WS: The whole thing about—the whole concept of sharp nines, say, for one thing. That just completely breaks down, you know? There is no such thing as a sharp nine, probably.

JH: Yeah.

WS: If you're dealing with, in reality, probably—if a great classical composer who had all their [stuff] together was going to write that structure, they wouldn't think of that as a sharp nine.

JH: Yeah.

WS: Maybe they'd think of it as a flat ten. I've heard European students talk about sharp nines being flat tens.
JH: Really? Wow. That's, like, super out to us.

WS: Huh?

JH: That's pretty out to us.

WS: Yeah. But I thought, well, maybe it is. Because you already have a flat nine. The concept of having a sharp nine and a—two nines. You know, you got a flat nine.

JH: Could conflict with each other.

WS: Some—but then you got a flat ten, then you got a third.

JH: Yeah.

WS: Then you got a sharp eleven. Then you could have a fifth. Then you got a sharp fifth, or is that a flat thirteen? Not really sure, you know? And then you got a thirteen, I guess it depends on what else you see in the scale.

JH: Yeah.

WS: But I definitely don't see any justification for the sharp nine and a flat nine.

JH: Yeah.

WS: I'd say, flat nine, flat ten, and then you got, probably, maybe it's not even a third. Maybe it's a flat four. Next guy up, you know what I mean?

JH: Yeah, yeah.

WS: The system, you know—

JH: But, it's so far away from what has been established, too.

WS: Yeah. So far away from what's been established.

JH: So, that would be hard.

WS: But, I don't think C♭ is too tough to deal with.

JH: Okay, cool. Good to know, I’ve got to run.
WS: Yep.

JH: Whit, thank you for your time.

[End of Audio]

Duration: 126 minutes.
Appendix N: Narrator Deed of Gift Form

Narrator Deed of Gift Form

I, Whit Sidener, hereby give to Jared T. Hall as a donation these interviews recorded on 9 January, 9 July, 30 August, and 31 October of 2014. With this gift, I hereby transfer to Jared T. Hall legal title and all literary rights to the interviews, including copyright.

I understand Jared T. Hall may make the interviews available for research and use as it may determine, but it may not be broadcast, cablecast, or electronically published for commercial purposes without my written consent. Beyond this, my consent for use has:

[ ] no restrictions

[ ] restrictions as specified here:

______________________________

Narrator

______________________________

Address

______________________________

City, State, Zip

______________________________

Date

______________________________

Transcript reviewed and accepted by narrator

______________________________

(signature)

______________________________

(date)
Appendix O: Interviewer Deed of Gift Form

Interviewer Deed of Gift Form

I, Jared T. Hall, hereby give to the University of Miami as a donation these interviews recorded on 9 January, 9 July, 30 August, and 31 October of 2014. With this gift, I hereby transfer to the University of Miami legal title and all literary rights to the interviews, including copyright.

I understand the University of Miami may make the interviews available for research and use as it may determine, but they may not be broadcast, cablecast, or electronically published for commercial purposes without my written consent.

Interviewer

Address 7705 S.W. 86th St. #316
City, State, Zip Miami, Florida, 33143
Date 12 April 2015


_Snow White and the Seven Dwarfs_. Directed by William Cottrell, David Hand, Wilfred Jackson, Larry Morey, Perce Pearce, and Ben Sharpsteen. Walt Disney, 1937.


