

||: C A-7 | D-7 G7 :||  
I VI ii V

C Major Scale

"We play to the 7th" Barry Harris

Also play G7

Up to the 7th

Down from the 7th

Reverse 6 and 7

1 2 3 1 2 3 4      4 3 2 1 3 2 1

Up and Down

Add a pickup note Down and Up

Neighbor Tones  
See "half step rules"  
Borrow or pivot

1 2 3 1 2 3 4 3      2 1 3 2 1      4 3 2 1 3 2 1

VERY IMPORTANT:

Play 1 to 5      3 to 7      5 to 7      Play 7 to 3      5 to 1      3 to 1

1 2 3 4 5      1 2 3 4 5      5 4 3 2 1      5 4 3 2 1      3 2 1

3rds

Also the 2 4 3 1 pattern down

Play down from C to D

1 3 2 4      3 2 4      1 3 2 4 3

Chromatic approach to 3rds going down      Up diatonic approach 1 2 4

3 4 2 3 4 2      3 4 2

Triads      Also, in triplets, and as pivots.      Also 5 8 10 12.      Also 3531 and 1235

Down from C triad

C      D-      E-      F      G      A-      8°

1 2 4      1 2 4

Chromatic approach to triads Down

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Up from BC to G

3 4 2 1 3 4 2 1      3 4 2 1

7th chords (also play up)

Also, as pivots and every other.  
Also, down scale, up arpeggio

Chromatic approach to 7th chords, going down

Play up from BC to G

"5, 4, 3, 2 phrases" place an embellishment on each degree of our scale: 2 types

5 Phrase = Pivot      4 Phrase = Surround <sup>Triple chromatic</sup>      3 Phrase = Pivot      2 Phrase = Surround <sup>With triplet</sup>

5 4 3 2 All Combined

8 7 6 b6 Combined

The "Curl" arpeggio like Oscar Peterson did works on **D-7, G7, F Maj**, etc

Balancing the chromatic scale by borrowing a note from above. Chord tones stay on beat. *Barry Harris*

Mixing the major and minor blues scales together as Oscar Peterson "C Jam Blues" break did

Bill Evans 3 motifs. He would continuously link and mix these motifs together

# LEFT HAND ACCOMPANIMENT STYLES

Play scale from the 7th down and up

The musical score is organized into four systems, each with two measures of music. The first system features a 2 Beat Bass style with chords C $\Delta$ , A-7, D-7, and G7. The second system shows Chords and Chord Strumming, with the second measure including a C $\sharp$ 07 chord. The third system illustrates Stride and Walking Bass, with the second measure including a C $\sharp$ 0 chord and a fingerings sequence: 1 3 4 2 1 4 5 2. The fourth system demonstrates Latin "tresillo" and Brazilian styles, also using the C $\sharp$ 07 chord.

2 Beat Bass

Shells

Chords

Chord Strumming

Stride

Walking Bass

Latin "tresillo"

Brazilian

8vb

8vb

1 3 4 2 1 4 5 2

C $\Delta$  A-7 D-7 G7 C $\Delta$  A-7 D-7 G7

C $\Delta$  A $\sharp$ 7 D-7 G7 C $\Delta$  A $\sharp$ 7 D-7 G7

C $\Delta$  A-7 D-7 G7 C $\Delta$  A-7 D-7 G7

C $\Delta$  A-7 D-7 G7 C $\Delta$  A $\sharp$ 7 D-7 G7