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Rootless Lite Video lesson

Introduction to rootless jazz chords, “A” Shapes **PART 1--Introduction**

1. (00:05) TITLE: Introduction to Rootless Jazz Chords, “A” Shapes

A. (00:08) PIANO excerpt from the tune, *Misty*

B. (00:36) INTRODUCTION. Rootless chords give us that sophisticated jazz sound. They provide easy access to all of the upper extended jazz color tones and all of their possible alterations, and can be played in just one hand.

C. (01:07) PIANO interlude, Laura

D. (01:50) MORE INTRO. Glen talks about introducing the rootless chords in a 2-5-1 pattern. This will help us understand the sound of the chords and how they work together. He makes reference to the *Understanding the 2-5-1 Jazz Pattern Video* on the website, for those who want more information about this most frequently–used pattern.

PART 2—Theory “lite” section

2. (02:55) TITLE: Upper-extension, jazz color tones

A. AT PIANO. Glen shows that basic jazz chords come from the major scale and are built above each scale tone by using every other note. All are four-tone chords and the color tones are found above the 7th of each chord. He numbers the chord tones and briefly introduces the concept of dropping the root from each jazz chord so that we can gain access to the upper extension, jazz color tones.

B. (04:54) DRAWING BOARD. Glen shows the rootless chord tone numbers and the numbers for the extensions.

3. (05:45) TITLE: Naming the rootless chord types in the 2-5-1 (ii-V-I) pattern

A. DRAWING BOARD. Glen names the rootless chord types we will be studying that make up the 2-5-1 progression (minor jazz, dominant jazz and major jazz chords), and says there are different ways to make each chord type. All begin as basic 7th chords, except the major 6/9. He then shows them as either 9 and 13 chords and describes how he will refer to them when talking about the rootless chords or when

writing them out. Though they are each labeled as either a 9 or 13 chord, it is assumed that there is always a 7 in each chord (with the exception of the major 6/9 chord). He then names the 2-5-1 chords in the key of C (Dmin9, G13, Cmaj9 or Cmaj6/9).

4. (08:38) TITLE: Identifying the chord tones for rootless jazz chords

A. DRAWING BOARD. Glen shows all the tones that belong to each of the three rootless jazz chords.

B. (10:02) PIANO interlude. Excerpt from *All the Things You Are*

5. (10:16) TITLE: Studying the chords in the context of the ii-V-I jazz progression

A. Glen says that for this video, you will learn to make our rootless chords within the ii-V-I pattern. Later, you will want to know how to make each chord separately.

B. PIANO. Glen demonstrates the major scale in C, numbers each scale tone and shows where the ii-V-I (2-5-1) chords come from within that scale. He shows how to construct a basic jazz chord from the scale steps, playing every other note above each scale tone to form basic 4-note jazz chords (all 7th chords). He draws our attention to only the chords made from the 2, the 5 and 1 scale steps), which are the focus for this study. (For more information about this progression, there is another video on the website called, *Understanding the ii-V-I Jazz Progression.*)

PART 3—Putting theory to practice at the piano

6. (12: 43) TITLE: Learning and playing the ii-V-I rootless voicings in the key of “C”

A. TALKS. Glen says that the rootless jazz chords are made from either the 3rd or the 7th and that these two chord tones are very important to know.

B. (13:37) PIANO. Glen demonstrates how to make each chord of the ii-V-I rootless pattern, using the key of C as an example.

7. TITLE (18:49): Practice the ii-V-I progression, using both major 7/9 and major 6/9 chords.

A. PIANO. Glen demonstrates various practice techniques for playing the ii-V-I pattern in the key of C, making use of both the major 9 and major 6/9 chords.

B. (20:18) TALKS. Glen says that ideally we want to know the rootless ii-V-I pattern in all twelve keys, but that **the goal of this lesson** is simply to introduce students to the wonderful sounds of the chords, show how they are made (in two different keys) and do some interesting things with them right away.

8. (21:16) TITLE: Swinging in the key of F

A. PIANO. *Mary's "Hip" Little Lamb* (tempo 140). **Glen demonstrates an upbeat piano arrangement**, with rhythm track, which makes use of the rootless chords from the key of F, converting *Mary Had a Little Lamb* into a fun jazz version which uses the chords in the left hand and melody and/or fixed jazz improvisation in the right hand. **The techniques learned in this arrangement are basic to jazz playing and are easily transferable to multiple songs.**

9. (22:36) TITLE: Rootless jazz chords in the key of F. The ii-V-I pattern.

A. AT PIANO, Glen teaches the rootless chords (ii-V-I pattern) in the key of F.

10. (24:48) TITLE: Learning to play the rootless chords with the left hand

A. AT PIANO, Glen demonstrates how to switch chords to left hand to prepare for rootless playing, so that the right hand can add melody or improvised lines.

PART 4—Noodling with the beautiful ii-V-I jazz chords (Key of F)

11. (32:09) TITLE: Improvise by playing rootless II-V-I in left hand while outlining rootless chord in right.

A. (32:12) PIANO. Glen demonstrates the beautiful and relaxing sounds that can be created by just noodling around with the progression you have just learned in F. Cocktail pianists do this frequently between songs in various keys. More examples at end of lesson, which combine both keys of F and C (59:09).

PART 5—Preparing to play *Mary's Hip Lamb*, jazz arrangement, first section only (Understanding the rhythm section app)

12. (33:57) TITLE: *Mary's Hip Little Lamb*, (Key of F). Getting ready to play with the digital rhythm section

A. PIANO demonstration. Glen returns to *Mary's Hip Little Lamb*, this time played at a slower, medium tempo (110) to prepare students for learning the techniques necessary to play the arrangement.

13. (35:12) TITLE: Reading the chart: Identifying the ii-V-I progressions and understanding jazz shorthand

A. TALKS. Glen works through the song chart, identifying the patterns, explaining the jazz shorthand. This is the process jazz players go through first when learning a new tune.

14. (37:07) TITLE. Locate and get your hands on all the chords in the chart, in sequence, before adding melody.

A. AT PIANO, Glen demonstrates the chords and sings/hums the melody (roots in LH, chords in RH). Experiments with chord placement.

15. (39:45) TITLE; Switch rootless chords to left hand

16. (41:23) TITLE: Watch the rhythm application walk through the chords with the yellow light highlighting every bar.

A. TALKS. Glen follows the light as it leads through each bar of the tune. Then, Glen begins adding chords in left.

PART 6—Adding chords and melody to rhythm section app

17. (42:35) TITLE: Sing or hum the melody while the left hand plays the chords with the rhythm section.

A. PIANO. Glen plays along with rhythm section app, using rootless chords in left hand. He starts humming/singing melody and then begins to play melody along with voice. The focus is primarily getting used to chord placement.

18. (43:41) TITLE: Play the melody line and sing at the same time.

A. Connect voice with melody played in right hand. This is a good technique for learning the melody, even for non-singers.

19. (44:30) TITLE: About the practice tracks

A. TALKS. Glen talks about making use of the rhythm track in the video and the additional rhythm tracks that accompany the video package. Connecting your phone, tablet or computer to headset or speakers helps to bring out the sound of the rhythm section, especially the bass.

20. (45:22) TITLE: Practice Track (Tempo 110)

- A. PLAYS. Glen lets rhythm section app roll for easy experimentation with playing.

**PART 7—Learn full arrangement, three parts, using rhythm section app
(*Mary's Hip Little Lamb*)**

21. (46:29) TITLE: *Mary's Hip Little Lamb* arrangement.

A. TALKS/PIANO. **Glen explains and plays through arrangement.** First section includes melody. Second section is a set improvisation, using the “F” scale and alternating it with rootless chord outlines. Third part returns to the melody, same as the opening. Glen also shows various left-hand placement techniques. Suggests that you learn the arrangement first before adding rhythms section.

22. (50:04) TITLE: Various left-hand chord placements

23. TITLE 52:55 Slower speed for practice (Tempo 95)

A. TALKS. Glen explains about the various tempos) he has used for the tune so far. The first demonstration of *Mary's Hip Little Lamb* is played at 140. (There is another fun demonstration at that tempo in which Glen improvises with blues scales as well as major scales and chord outlines over rootless chords at 58:57.) We've been playing at tempo 110 for the last segment. Now we'll move to tempo 95, a slow swing tempo for practice.

24. TITLE 53:26): Play with the rhythm track, practicing the three different left hand rhythm patterns.

- A. (54:22) PIANO. Glen sets up left hand patterns and adds melody in the right hand.

25. (55:37) TITLE: Practice suggestions. Practice the scale run and fills separately while the rhythm section plays.

26. TITLE (57:28) Practice Tracks. To practice at this tempo (95) and others, use the included rhythm tracks video.

27. (57:33) TITLE: Improvisation demonstration

A. PIANO. For those who might want to expand further on this tune, Glen lays down the melody and creates an improvisation over the chord changes to *Mary's Hip*

Little Lamb, using a combination of the major scale, a blues scale (from his *Blues Video*) and rootless chord outlines. Tempo 140.

28. TITLE (59:09): Demonstrating the beautiful sounds of jazz by simply noodling around over the rootless chords in C and F

- A. PIANO. Glen demonstrates the beautiful jazz sounds of the rootless ii-V-I chords, as he would on a gig in both keys of C and F. He includes .
- B. TALKS (1:01:05). Glen suggests that for those students who are interested in an in depth study of these chords for all 12 keys, both A and B shapes, to check the website for that video lesson.