

All The Things You Are

Jerome Kern

Close Voicings in the LH

A → KEY OF A_b

Fm7 (9) Bbm7 (9) Eb7 (13) Abmaj7 (9) Dbmaj7 (9) G7 (9/13) Cmaj7 (9) Cmaj7 (9)

→ MODULATION TO E_b

Cm7 (9) Fm7 (9) Bb7 (13) Bb7 (b13) Ebmaj7 (9) Abmaj7 (9) D7 (9/13) Gmaj7 (9) Gmaj7 (9)

→ MODULATION TO G

B → KEY OF G

Am7 (9) D7 (9/13) Gmaj7 (9) Gmaj7 (9) F#m7 (9) B7 (13) B7 (b9) Emaj7 (9) C7 (9/13) C7 (b9) C7 (b9)

→ MODULATION TO E

→ BACK TO A_b

C → KEY OF A_b

Fm7 (9) Bbm7 (9) Eb7 (13) Eb7 (b9) Abmaj7 (9) Dbmaj7 (9) Dbm6 (9)

↳ INVERSIONS

Cm7 Bdim7 Bbm7 (9) Eb7 (13) Eb7 (b9) Abmaj7 (9) Gm7(b5) C7 Alt Fm7 (9)

↳ 7th CHORDS

Melody with Close Voicings in the LH

A

F m7 Bbm7 Eb7 Abmaj7 Dbmaj7 G7 Cmaj7 (Cmaj7)

Switch between Cmaj7 & C⁶

Cm7 Fm7 Bb7 Ebmaj7 Abmaj7 D7 Gmaj7 Gmaj7

USE SPARSER VOICINGS WHEN MELODY GETS LOWER

B

Am7 D7 Gmaj7 Gmaj7 F#m7 B7 Emaj7 C7

C

Fm7 Bbm7 Eb7 Abmaj7 Dbmaj7 Dbm6

Abmaj7 Bdim7 Bbm7 Eb7 Abmaj7 C7

Comping with Close Voicings in the LH

OCTAVES IN THE RH (chordtones & melody notes)

A

Fm7 Bbm7 Eb7 Abmaj7

CLOSE VOICINGS IN THE LH

Dbmaj7 G7 Cmaj7 Cmaj7

C6

Cm7 Fm7 Bb7 Ebmaj7

Bb7 (b9) (b13)

Abmaj7 D7 Gmaj7 Gmaj7

B

Am7 D7 Gmaj7 Gmaj7

D PEDAL TONE IN THE RH

F#m7 B7 Emaj7 C7

B PEDAL TONE IN THE RH

switch position

Fm7 Bbm7 Eb7 Abmaj7 Dbmaj7 Dbm6

Eb7 (b9) (b13)

(Cm7) Bdim7 Bbm7 Eb7 Abmaj7 C7 Alt

AbA7

Cm7 and AbA7 have the same function

Scales & Arpeggios with Close Voicings in the LH

(NOT IN THE YOUTUBE VIDEO BUT A GREAT OVERVIEW OF SCALES AND ARPEGGIOS)

→ KEY OF A \flat

Fm7 $\text{VI}^{\text{m}7}$ Bbm7 $\text{II}^{\text{m}7}$ Eb7 V^7 Abmaj7 $\text{I}^{\text{maj}7}$

F AEOLIAN B \flat DORIAN E \flat MIXOLYDIAN A \flat IONIAN

MODES DERIVED FROM A \flat MAJOR SCALE

→ MODULATION TO C

Dbmaj7 $\text{IV}^{\text{maj}7}$ G7 V^7 Cmaj7 $\text{I}^{\text{maj}7}$ Cmaj7 $\text{I}^{\text{maj}7}$

D \flat LYDIAN G MIXOLYDIAN C IONIAN

MODES DERIVED FROM C MAJOR SCALE

→ MODULATION TO E \flat

Cm7 $\text{VI}^{\text{m}7}$ Fm7 $\text{II}^{\text{m}7}$ Bb7 V^7 Ebmaj7 $\text{I}^{\text{maj}7}$

C AEOLIAN F DORIAN B \flat MIXOLYDIAN E \flat IONIAN

MODES DERIVED FROM E \flat MAJOR SCALE

→ MODULATION TO G

Abmaj7 $\text{IV}^{\text{maj}7}$ D7 V^7 Gmaj7 $\text{I}^{\text{maj}7}$ Gmaj7 $\text{I}^{\text{maj}7}$

A \flat LYDIAN D MIXOLYDIAN G IONIAN

MODES DERIVED FROM G MAJOR SCALE

ARPEGGIOS STARTING ON ROOT AND THIRD

B → KEY OF G

Am7 $IIIm7$ D7 $V7$ Gmaj7 $Imaj7$ Gmaj7 $Imaj7$

→ MODULATION TO E

F#m7 $IIIm7$ B7 $V7$ Emaj7 $Imaj7$ C7 $V7$ OF F#m7

→ BACK TO Ab

C → KEY OF Ab

Fm7 $VIIm7$ Bbm7 $IIIm7$ Eb7 $V7$ Abmaj7 $Imaj7$

Dbmaj7 $IVmaj7$ Dbm6 $IVm6$ Cm7 $IIIIm7$ Bdim7 $bIII dim7$

Db LYDIAN Db MELODIC MINOR C PHRYGIAN B DIMINISHED SCALE

Bbm7 $IIIm7$ Eb7 $V7$ Abmaj7 $Imaj7$ Gm7(b5) C7 Fm7

Bb DORIAN Eb MIXOLYDIAN Ab IONIAN F HARMONIC MINOR

Improvisation with Scales & Chordtones with Close Voicings in the LH

A → KEY OF A \flat

EMBELLISH THE SCALE

Fm7 B \flat m7 E \flat 7 A \flat maj7

F AEOLIAN B \flat DORIAN E \flat MIXOLYDIAN A \flat IONIAN

→ MODULATION TO C

D \flat maj7 G7 Cmaj7 Cmaj7

G MIXOLYDIAN C IONIAN

→ MODULATION TO E \flat

CHROMATIC APPROACH

Switch position

Cm7 Fm7 B \flat 7 E \flat maj7

C AEOLIAN F DORIAN D7 Ebmaj7

→ MODULATION TO G

A \flat maj7 Am7 D7 Gmaj7 Gmaj7

A DORIAN D MIXOLYDIAN G IONIAN

CLASSIC II VI I LINE

B KEY OF G

Am7 D7 Gmaj7 Gmaj7

3 CA7 D Mixolydian Bm7 G#7

KEY OF E TRANSPOSE THE II VI I LINE BACK TO Ab

F#m7 B7 Emaj7 C7

3 B Mixolydian G#m7 E#7 C# ALTERED LINE

switch position

C KEY OF Ab CHROMATIC APPROACH

Fm7 Bbm7 Eb7 Abmaj7

3 Eb7 ALT LINE #9 #11

PARALLEL MOTION!

Dbmaj7 Dbm7 Cm7 Bm7

3 Fm7 E#7 Eb7 D#7

Bbm7 Eb7 Abmaj7 Gm7(b5) C7

Bbm7 Eb7 Abmaj7 Gm7(b5) C7

3 F HARMONIC MINOR SCALE

Melodic and "Singable" Improvisation with Close Voicings in the LH

IMPROVISE "SIMPLE" PHRASES

A

F m7 Bbm7 Eb7 Abmaj7

Measures 1-4: F m7, Bbm7, Eb7, Abmaj7

Dbmaj7 G7 Cmaj7 (Cmaj7)

Measures 5-8: Dbmaj7, G7, Cmaj7, (Cmaj7) 6

IMPROVISE AROUND THE MELODY

Cm7 Fm7 Bb7 Ebmaj7

Measures 9-12: Cm7, Fm7, Bb7, Ebmaj7

Abmaj7 D7(b9) b9 Gmaj7 Gmaj7

Measures 13-16: Abmaj7, D7(b9) b9, Gmaj7, Gmaj7

SCALEWISE MELODY (G major scale)

B

Am7 D7 Gmaj7 Gmaj7

F#m7 B7 Emaj7 C7

MICHEL PETRUCCIANI SOLO

C

Fm7 Bbm7 Eb7 Abmaj7

3 3 3 3

Ab7(9)(13)

Dbmaj7 Dbm6 Abmaj7 Bm7

Db LYDIAN Db MELODIC MINOR Ab IONIAN B DORIAN

Bbm7 Eb7alt Abmaj7 Gm7(b5) C7alt Fm7

#9 #9 G7

Melody with Open Voicings

A

F m7 Bbm7 Eb7(9) Eb7(b9) Abmaj7 Dbmaj7(9) G7(b13) Cmaj7(9) Cmaj7

Cm7(9) Fm7 Bb7(9) Bb7(b9) Ebmaj7 Abmaj7(9) D7(b13) Gmaj7(9) Gmaj7

B

Am7 D7(b9) Gmaj7 (Gmaj7) F#m7 B7(b9) Emaj7 C7(#9 b13)

C

F m7 B7(13) Bbm7 Eb7(9) Eb7 A7(13) Abmaj7(13) D7(#11) Dbmaj7(9) (Dbm6) Gb7(9 13)

SUB V SUB V SUB V SUB V

Cm7(9) Bdim7 Bbm7(9) Eb7(9) A7(#11) (Abmaj7) Gm7(b5) C7(b9 b13)

Ab6

SUB V

Comping with Open Voicings

A

Fm7(9) Bbm7(9) Eb7(9) Eb7(b9) Abmaj7(9) Ab6 Dbmaj7(9) Dm7(9) G7(9) Cmaj7(9) Cmaj7(9) C6

Cm7(9) Fm7(9) Bb7(9) Bb6(b13) Ebmaj7(9) Abmaj7(9) Am7(9) D7(b9) Gmaj7(9) Gmaj7(9) G6

B

Am7(9) D7(9) D7(b9) Gmaj7(9) Gmaj7

Bill Evans style

F#m7(9) B7(9) B7(b9) Emaj7(9) C7(b13)

C

Fm7(9) B7(b9) Bbm7(9) Eb7(9) Eb7(b9) Abmaj7(9) Ab6 Dbmaj7(9) Dbm6

sub V

Dbm7 Dbm6

PARALLEL VOICING

Cm7(9) Bm7(9) Bbm7(9) Eb7(9) A7(#11) Abmaj7(9) Gm7(b5) C7(b9) Fm7

sub V

All The Things You Are

Advanced Arrangement

RUBATO

A

Fm7 (9) Bbm7 (9) E7 Eb7 A7 Abmaj7 D7 Dbmaj7

SUB V SUB V SUB V

Dm7(9) G7 (b9 b13) Cmaj7 (9) Cm7 Fm7 (9) B7

Abm/G7

UPPER STRUCTURE

Bb7 E7 Ebmaj7 A7 Abmaj7 (9) D7 Gmaj7 Gmaj7

SUB V SUB V

Ab/D7 Bb/D7 B/D7 Bb/D7 Ab/D7 A/G7

UPPER STRUCTURES

B

Am7 (9) D7 Gmaj7 (Gmaj7)

D7sus (9) D7 (b9 #11) G6

KENNY BARRON VOICING

F#m7 B7 Emaj7 C7
 ARPEGGIOS
 KENNY BARRON VOICING
 B7us B7 (b9 #11)

C Fm7 Bbm7
 ARPEGGIO
 SCALE (Bb DORIAN)
 PASSING TONES

Eb7 (9) Eb7 (b9 #11) Am7/Eb7 Abmaj7 (9 13) D7 (#9 #11)

Dbmaj9 Gb7 (9 13) Abmaj7 (9 13) (Gb7) F7 (9) B7 (9 #11)

Bbm7 Eb7 (9 13) A7 (#11) (Abmaj7) Dbm/Ab Ab