



NEIL A. KJOS
PIANO LIBRARY

WP546
LEVEL SIX

ORIGINAL MUSIC BY

Larry Minsky

PATTERNS
OF JAZZ

Jazz Piano



kjos

NEIL A. KJOS MUSIC COMPANY

Publisher

NEIL A. KJOS
PIANO LIBRARY

LEVEL SIX

Larry Minsky

Jazz Piano

PATTERNS OF JAZZ

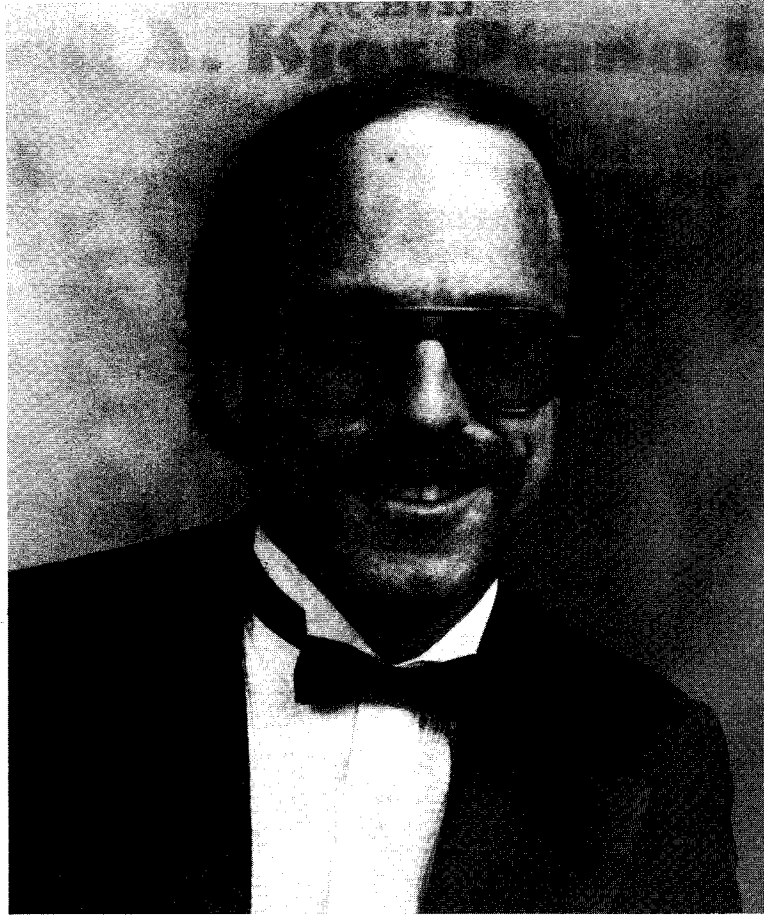
Contents

City Life	4
Yesterdays and Tomorrows	8
The Workout	11
A Summer Walk	14
Song for the Moment	17
When I See You Smile	21

ISBN 0-8497-9673-3

©1999 Neil A. Kjos Music Company, 4380 Jutland Drive, San Diego, California 92117
International copyright secured. All rights reserved. Printed in U.S.A.

Warning! These arrangements are protected by copyright law. To copy or reproduce them by any method is an infringement of the copyright law. Anyone who reproduces copyrighted matter is subject to substantial penalties and assessments for each infringement.



About the Composer

Larry Minsky has received national recognition for his vibrant and appealing jazz piano compositions for students. Larry completed his Bachelor of Arts degree in political science at Queens College in New York and studied music theory and composition with Sol Berkowitz at the Aaron Copland Music School also in New York. He is an independent studio teacher of both classical and jazz repertoire in Florida and a former jazz pianist in New York City.

Larry's active professional career included performing in many rock bands, jazz bands, and in restaurants and clubs as a soloist. In addition to performing at famous New York restaurants and hotels, including the Waldorf Astoria, Larry also performed with his own band. Concurrently, he continued to study both jazz and classical music with top New York instructors.

His articles on jazz improvisation were featured in the December 1993 issue of *Clavier* and the January 1999 issue of *Keys*. His jazz collections ***Language Of Jazz, Shades of Jazz, Impressions of Jazz, Reflections of Jazz, Images of Jazz, Jazz Impressions of Christmas, More Jazz Impressions of Christmas*** and ***Jazz Beginnings*** are published by the **Neil A. Kjos Music Company**.

Notes on Jazz

Jazz is a constantly changing and evolving American art form. Jazz possesses three basic elements that make it unique. First, jazz has a special relationship to time referred to as “swing.” Second, jazz features a spontaneity and vitality in which improvisation plays an important role. Third, jazz features a sonority and manner of phrasing that mirror the individuality of the performing jazz musician.

An aspect that defines jazz to the listener is its harmonic language. The intermediate performer is given an opportunity to be part of an exciting jazz experience in **Patterns of Jazz** by Larry Minsky.

Notes on the solos

The pieces in this collection demonstrate both the rich and complex elements of jazz as well as the straightforward and simple approach to jazz composition. The piece titled *Yesterdays and Tomorrows* is an example of the more complex approach. The device highlighted here is a form of closed position. The left hand plays an interval of a tenth below the top note in the right hand. The chords used largely alternate between embellished minor chords and diminished seven chords. The first chord in each measure is always identified. The middle section of the piece changes to a stride piano approach. The changes in tempo, dynamics, and rhythms provide contrast to the first seventeen measures.

Contrast this piece with *The Workout* which is written in the same key. There are far fewer chords or embellishments. The repetitive bass line has its roots in rock music. A similar analogy can be shown with the ballads *A Summer Walk*, *Song for the Moment*, and *When I See You Smile*. *A Summer Walk* centers around three chords, C major7, Dm7 and G7. Within a measure, the left hand plays the chord in root position, second inversion, and third inversion. An improvisation on the C major9 chord could be included in the last two measures. The other two pieces utilize a far greater number of chord changes. *Song for the Moment* requires careful voicing of the left hand melodic line at measure 33. The rhythm of the sixteenth note motive used in *When I See You Smile* echoes the title and provides continuity throughout the piece. Each of these professional-sounding jazz originals include written-out improvisations and chord symbols that can be used as an aid to improvisation. Classically-trained performers will love the ease at which they will be able to produce the sounds of contemporary jazz.

City Life

Larry Minsky

Brightly ($\text{♩} = 138$) $\text{♪} = \text{♪}^{\text{tr}}$

5 2 1 2 1 2

8va
legato l.h.

5 Dm C Bb Dm C Bb

f p

(8va)

9 Ab Gb Ab Gb F

f p

(8va)

13

mf

5 2 1 2 2 1

(8va)

17

Musical notation for measures 17-20. The treble staff contains a melodic line with slurs and accents. The bass staff contains a bass line with slurs and fingerings (5, 3, 1, 4, 3, 3, 4, 3). The key signature has two flats.

21

Musical notation for measures 21-24. The treble staff features a long slur over measures 21-24. The bass staff has slurs and fingerings (3, 4, 4, 3, 4, 3, 3, 1, 1, 1, 4). The key signature has two flats.

25

Musical notation for measures 25-28. The treble staff has a slur over measures 25-28 with fingerings (5, 3, 2, 1, 2, 4, 3). The bass staff has a steady eighth-note accompaniment. A dashed line labeled "8va" is below the bass staff.

29

Musical notation for measures 29-32. The treble staff has a slur over measures 29-30 with fingerings (2, 1, 2). The bass staff has a steady eighth-note accompaniment. A chord symbol "Bb7" is written above the treble staff in measure 30. A dashed line labeled "(8va)" is below the bass staff.

33 G⁹ F⁹

(8va)

37 D⁹ D^{b9}

(8va)

41 C⁹

(8va)

45 Dm C Bb Dm C Bb

(8va)

49 A^b G^b A^b G^b

f *p*

(8va)

53

f

8va 15ma Dm^7 Cm^7

57 Bbm^7 Fm^7 Ebm^7 G^6_9 $8va$ $15ma$

mp

8va 15ma

Yesterdays and Tomorrows

Gently (♩ = 96)

Larry Minsky

Cm/A

D^o7

Cm/A

Measures 1-4: Treble clef, 3/4 time, *mp*. Measure 1: G^4 (fermata). Measure 2: G^4 (fermata). Measure 3: G^4 (fermata). Measure 4: G^4 (fermata). Chords: Cm/A (measures 1-2), D^o7 (measures 3-4).

Measures 5-8: Treble clef, 3/4 time. Measure 5: G^4 (fermata). Measure 6: G^4 (fermata). Measure 7: G^4 (fermata). Measure 8: G^4 (fermata). Chords: D^o7 (measures 5-6), Cm/A (measures 7-8).

Measures 9-12: Treble clef, 3/4 time. Measure 9: G^4 (fermata). Measure 10: G^4 (fermata). Measure 11: G^4 (fermata). Measure 12: G^4 (fermata). Chords: G7 (measures 9-10), Cm/A (measures 11-12).

Measures 13-16: Treble clef, 3/4 time. Measure 13: G^4 (fermata). Measure 14: G^4 (fermata). Measure 15: G^4 (fermata). Measure 16: G^4 (fermata). Chords: G7 (measures 13-14), G7(b9) (measures 15-16).

(♩ = 80)

18 *Fm*⁷ *Bbm*⁷ *Eb*⁷⁽⁺⁵⁾ *Abmaj*⁷

mf *8va*

22 *C#m*⁷ *F#*⁷ *B*¹³ *Emaj*⁷

8va

25 *G*^{7(b13)} *Cm* *F*^{o7} *Cm*

8va *rit.* *a tempo* (♩ = 80)

pedal ad lib.

29 *F*^{o7} *Cm* *D*^{7(#9)} *A*¹³ *D*^{7(#9)} *G*^{7sus}

f *mf* *senza pedal*

33 Cm G⁷ G⁷(b9) 8va

cresc. e accel. *f dim. e rit.*

37 15ma a tempo Cm¹¹ 8va 8va 8va 8va

p

The Workout

Larry Minsky

In a steady manner ($\text{♩} = 138$) $\text{♪} = \text{♪}^3$

mf

simile

5 Cm

9 Ab⁷ Cm

13 Ab⁷ Cm

17 Cm

21 Ab⁷ Cm

25 Ab⁷ Cm

29 A⁷ D⁷ G⁷ Cm

D.S. al Coda

32

A7 D7 G7

⊕ Coda

35

A7 D7 G7 Cm⁶/₉ 8va

A Summer Walk

Larry Minsky

In a steady manner (♩ = 100)

The musical score is written for piano in 4/4 time. It consists of four systems of music, each with a treble and bass clef staff. The tempo is marked 'In a steady manner' with a quarter note equal to 100 beats per minute. The dynamics are marked 'mp' (mezzo-piano). The key signature is one flat (B-flat major/C minor). The score is divided into measures by bar lines. Above the treble staff, chords are indicated: Cmaj⁷, Dm⁷, G⁷, Cmaj⁷, Dm⁷, G⁷. Above the bass staff, there are fingering numbers (2, 4, 5, 2) and a 'pedal simile' instruction. The score ends with a double bar line and a repeat sign.

Measures 1-4: Cmaj⁷, Dm⁷, G⁷, Cmaj⁷, Dm⁷, G⁷. Treble staff has a slur over measures 1-4 with a '2' above measure 1 and a '3' above measure 4. Bass staff has a 'pedal simile' line under measures 1-4.

Measures 5-8: Cmaj⁷, Dm⁷, G⁷, Cmaj⁷, Dm⁷, G⁷. Treble staff has a slur over measures 5-8 with a '4' above measure 5. Bass staff has a 'pedal simile' line under measures 5-8.

Measures 9-12: Cmaj⁷, Dm⁷, G⁷, Cmaj⁷, Dm⁷, G⁷. Treble staff has a slur over measures 9-12 with a '5' above measure 9 and a '4' above measure 12. Bass staff has a 'pedal simile' line under measures 9-12.

Measures 13-16: Cmaj⁷, Dm⁷, G⁷, Cmaj⁷, Gm⁷, C⁷(b9). Treble staff has a slur over measures 13-16 with a '2' above measure 13. Bass staff has a 'pedal simile' line under measures 13-16.

17 Fmaj⁷ B \flat 13 Fmaj⁷ B \flat 13

mf

21 Fmaj⁷ Gm⁷ Am⁷ Fm⁷ Gm⁷ Ebm⁷ Bbm

25 A7(#9) Bbm A7(b9) Dm⁶ C#dim⁷

dim.

29 Dm⁶ G13

rit. *mp*

a tempo

8va

32 Cmaj⁷ Dm⁷ G⁷ Cmaj⁷ Dm⁷ G⁷

pedal simile

(8va)

36 Cmaj⁷ Dm⁷ G⁷ Cmaj⁷ Dm⁷ G⁷

40 Cmaj⁷ Dm⁷ G⁷ Cmaj⁷ Dm⁷ G⁷

44 Cmaj⁷ Dm⁷ G⁷ Cmaj⁷ Dm⁷ G⁷

dim.

48 Cmaj⁷ Dm⁷ G⁷ Abmaj⁷ Db Cmaj⁹ 8va

rit. p mf p pp

Song for the Moment

Larry Minsky

With a wistful feeling (♩ = 104)

Bbmaj^7 $\text{Ab}^7(+11)$ Gm^9 $\text{Gb}^7(\text{b}9 \text{ \#}5)$
 Fm^9 $\text{Bb}^{13}(\text{b}9)$ $\text{Eb}^{\text{maj}^7}_5$ $\text{Eb}^{\text{maj}^7}_3$ $\text{Eb}^{\text{maj}^7}_1$ $\text{Eb}^{\text{maj}^7}_5$
 Eb^{m^7} Ab^{13} Db^{maj^7} $\text{Gb}^7(\text{b}5)$
 B^{maj^7} $\text{F}^7(\text{b}5)$ $8va$

mp
r.h.
p.

5
 9
 13

17 $Bb\text{maj}^7$ $A\flat 7(+11)$ Gm^9 $G\flat 7(\flat 9 \#5)$

21 Fm^9 $B\flat 13(\flat 9)$ $E\flat\text{maj}^7$

25 $E\flat m^7$ $A\flat 13$ $D\flat$ $G\flat\text{maj}^7$

29 $F^7\text{sus}$ $F^7\text{sus}$ $B\flat\text{maj}^7$

33 Bb^m7 Eb^7 $Abmaj^7$

mp

mf 3 2 1 3 2 3

37 $Gm^7(b5)$ $C\#dim^7$ $Fm(add2)$

mf 3 3 3

41 Bb^m7 Eb^7 $Abmaj^7$

mf 3 3 3

45 $Gm^7(b5)$ $C^7(\#9, \#5)$ F^7sus $F^7(b9)$ *D.S. al Coda*

mf *rit.*

⊕ Coda

49 F^{7sus} F⁹ Cm⁷ F⁷

53 F^{7sus} F¹³ *a tempo* Bbmaj⁷

rit.

57 Bbmaj⁹ 8va 15ma 8va pp

dim.

When I See You Smile

Larry Minsky

Slowly with expression (♩ = 84)

F

B \flat 7(+11) D7(#9 #5)

The first system of music is in 4/4 time and begins with a piano (*mp*) dynamic. The bass line features a descending eighth-note pattern with a fingering of 5 2 1 3. The right hand has a melodic line with a fermata over the first measure. Chords are indicated as F in the first measure and B \flat 7(+11) and D7(#9 #5) in the final measure.

The second system starts at measure 5. The bass line continues with the 5 2 1 3 fingering. The right hand features a melodic line with a fermata. Chords are indicated as F, D7(#9), G13, B \flat maj7, and A7(#9 #5) G13.

The third system starts at measure 9. The tempo changes to *a tempo*. The bass line includes a *rit.* (ritardando) section. Chords are indicated as C \flat 9, C#dim7, and F. The bass line resumes the 5 2 1 3 fingering.

The fourth system starts at measure 13. The tempo changes to *Slowly and deliberately a tempo*. The bass line includes a triplet. Chords are indicated as B \flat 7(+11) D7(#9 #5), F, D7(#9), and G13.

17 Bbmaj⁷ Ebmaj⁷ Abmaj⁷ Db⁹ Fmaj⁹

3 5 2 1 2 5

21 Bb¹³ Am⁹ Bb¹³ Am⁹

2 1 1 3 4

25 F⁷⁽⁺¹¹⁾ Am⁷ Dm⁷ G^{7(b9)} C⁹

mf

29 C#dim⁷ F 8va

mp 8va

33 $Bb7(+11)$ $D7(\#9)$ F $D7(\#9)$ $G13$

a tempo

molto rit.

36 $Bbmaj7$ $D9$ $G13(b9)$

rit.

freely, not in strict time

40 $F6/9$ $Fmaj9(\#4)$

dim

pp

8va