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ORIGINAL MUSIC BY

Larry Minsky

PATTERNS OF JAZZ

Jazz Piano

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ISBN 0-8497-9673-3

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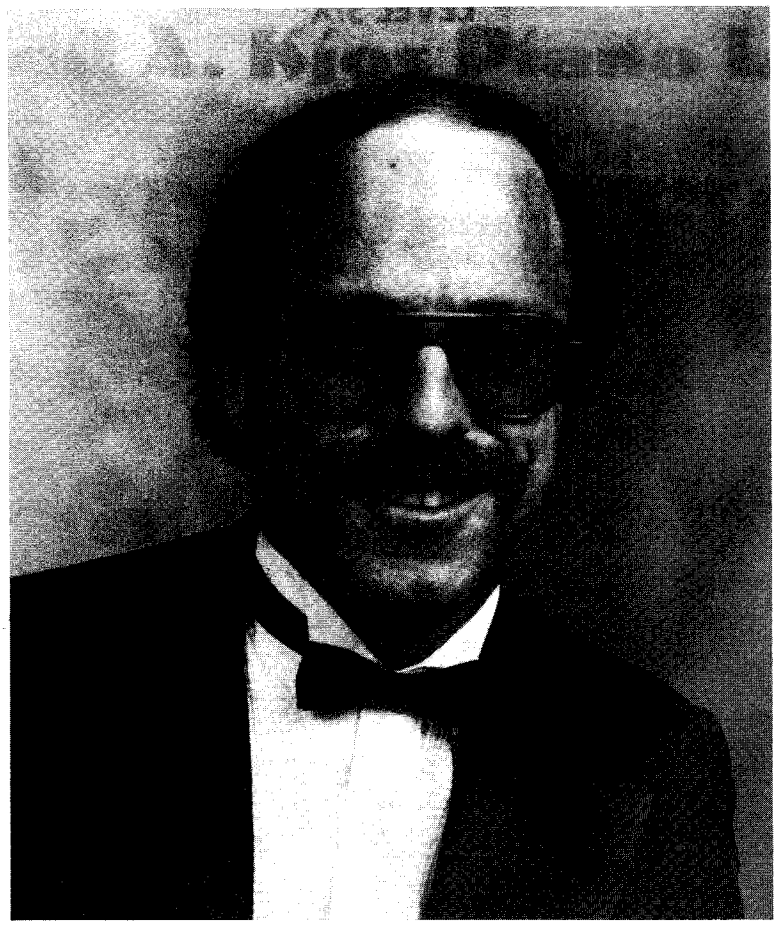


About the Composer

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.

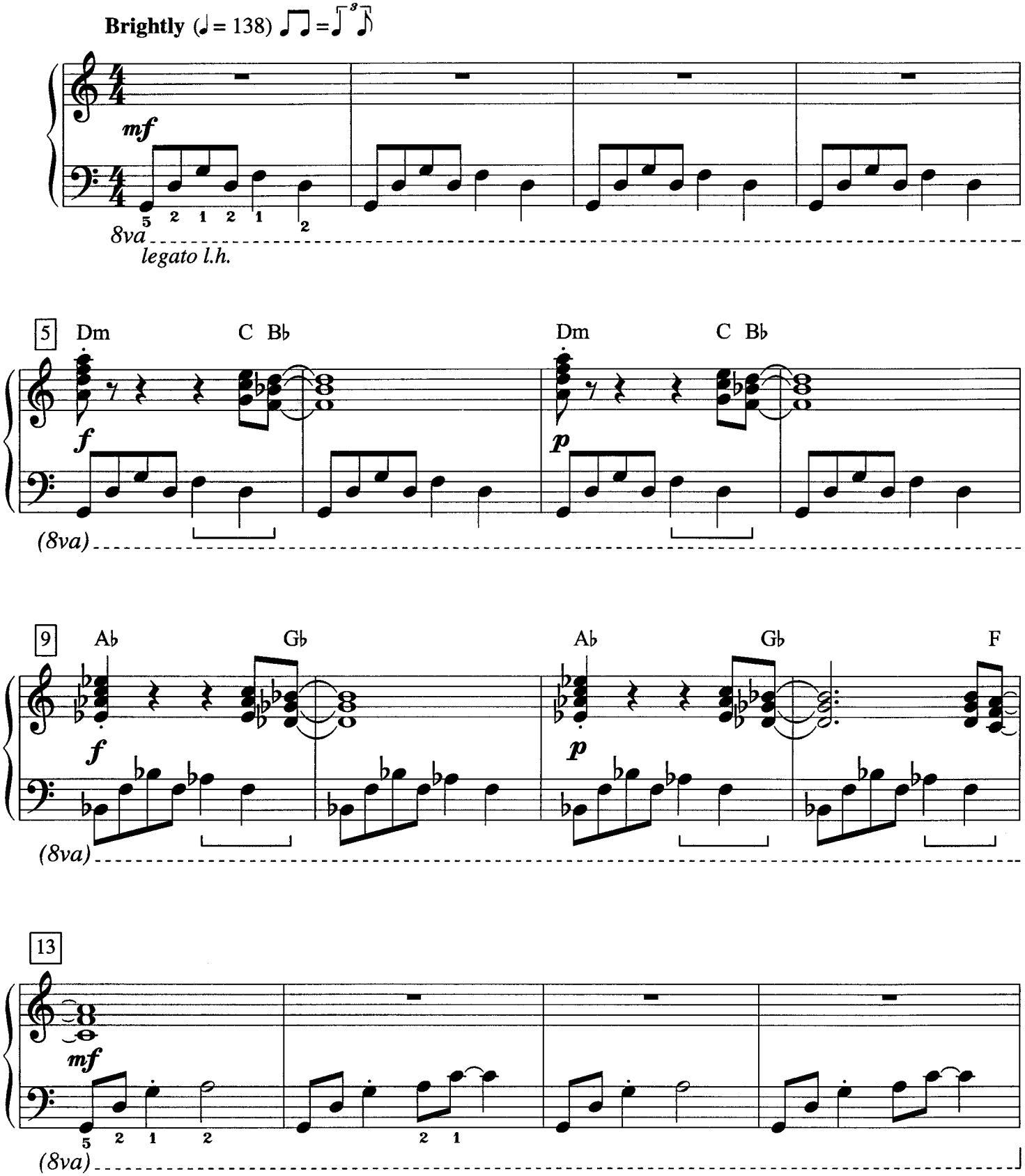
Notes on the solos

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



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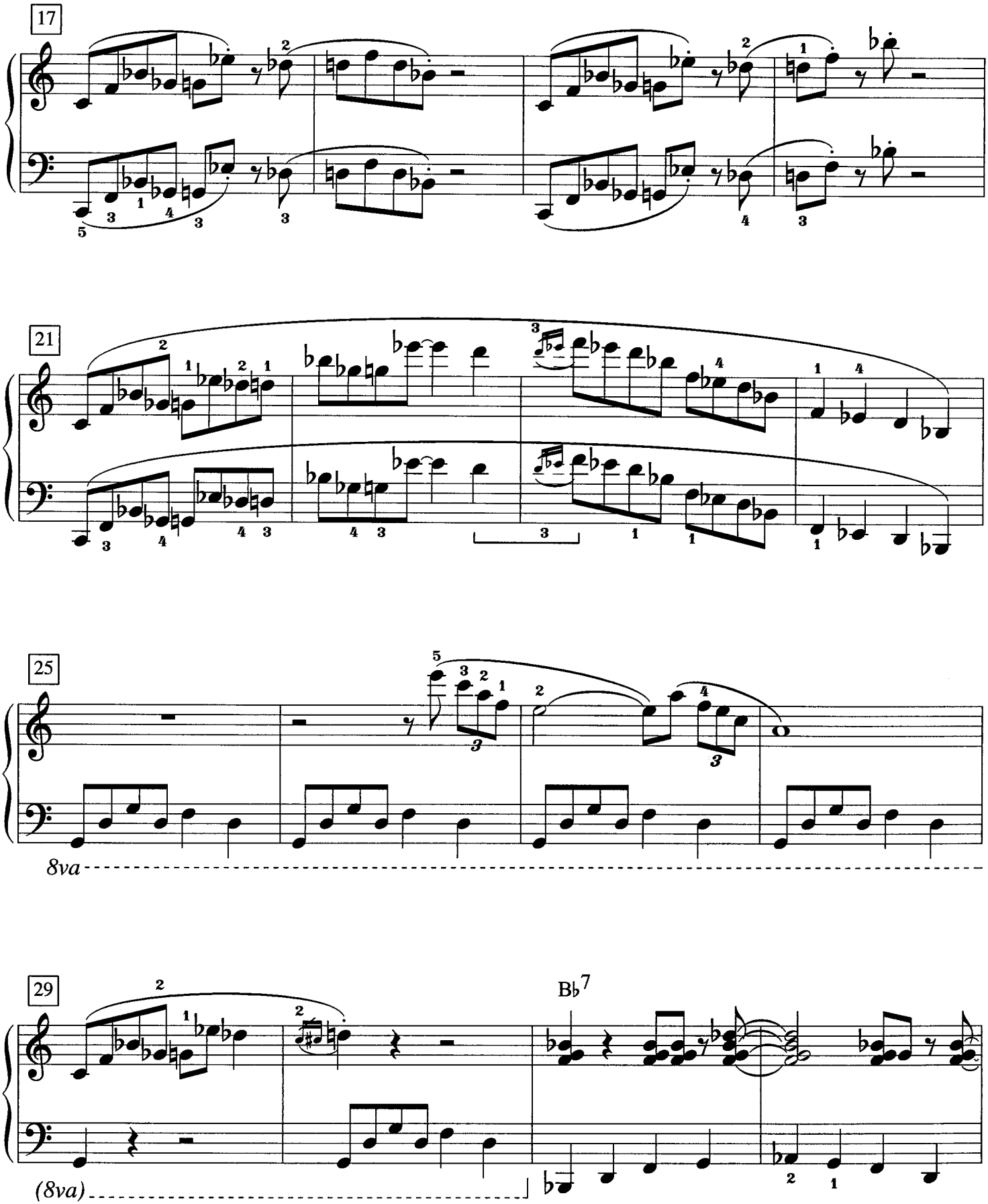
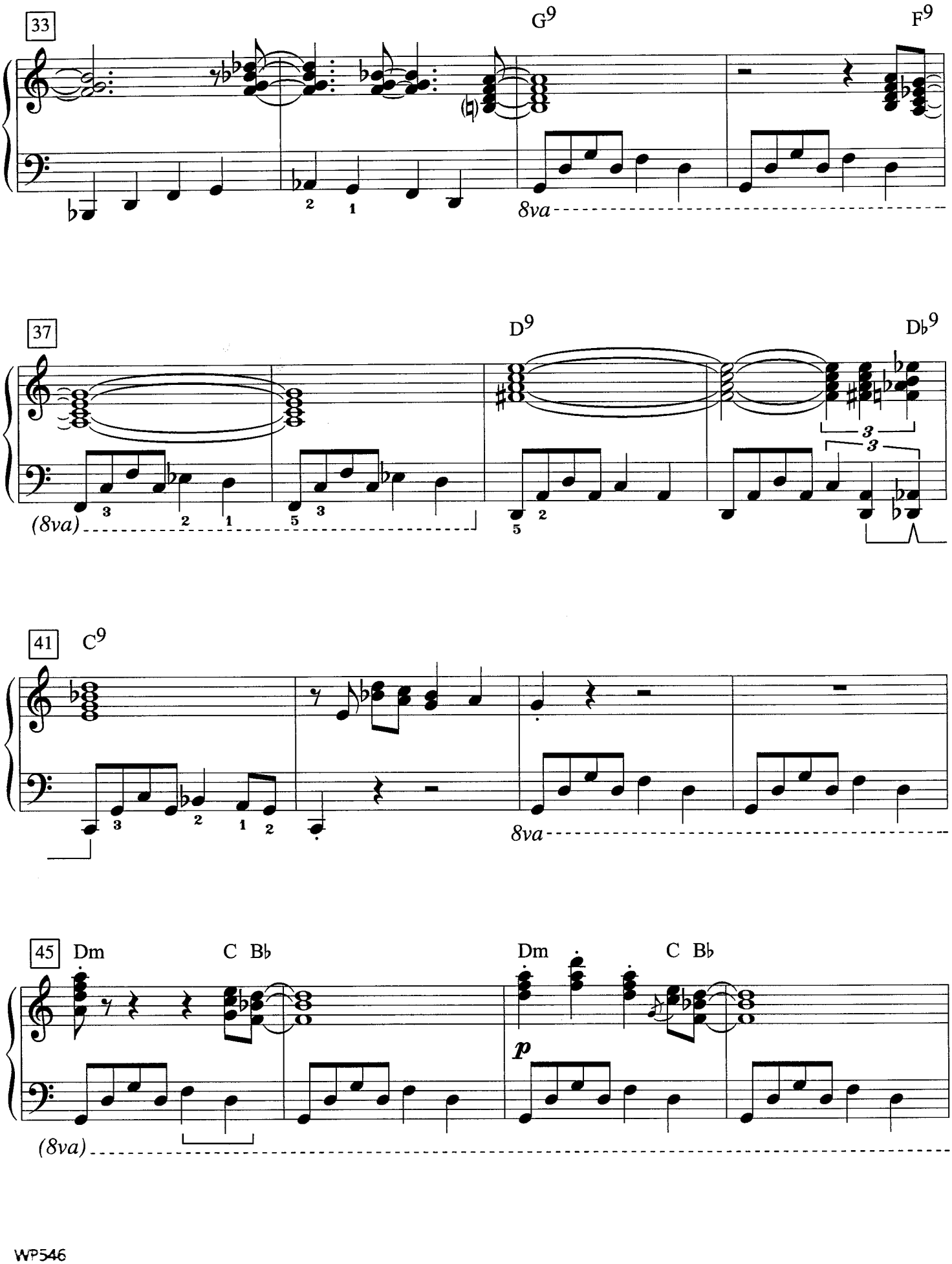
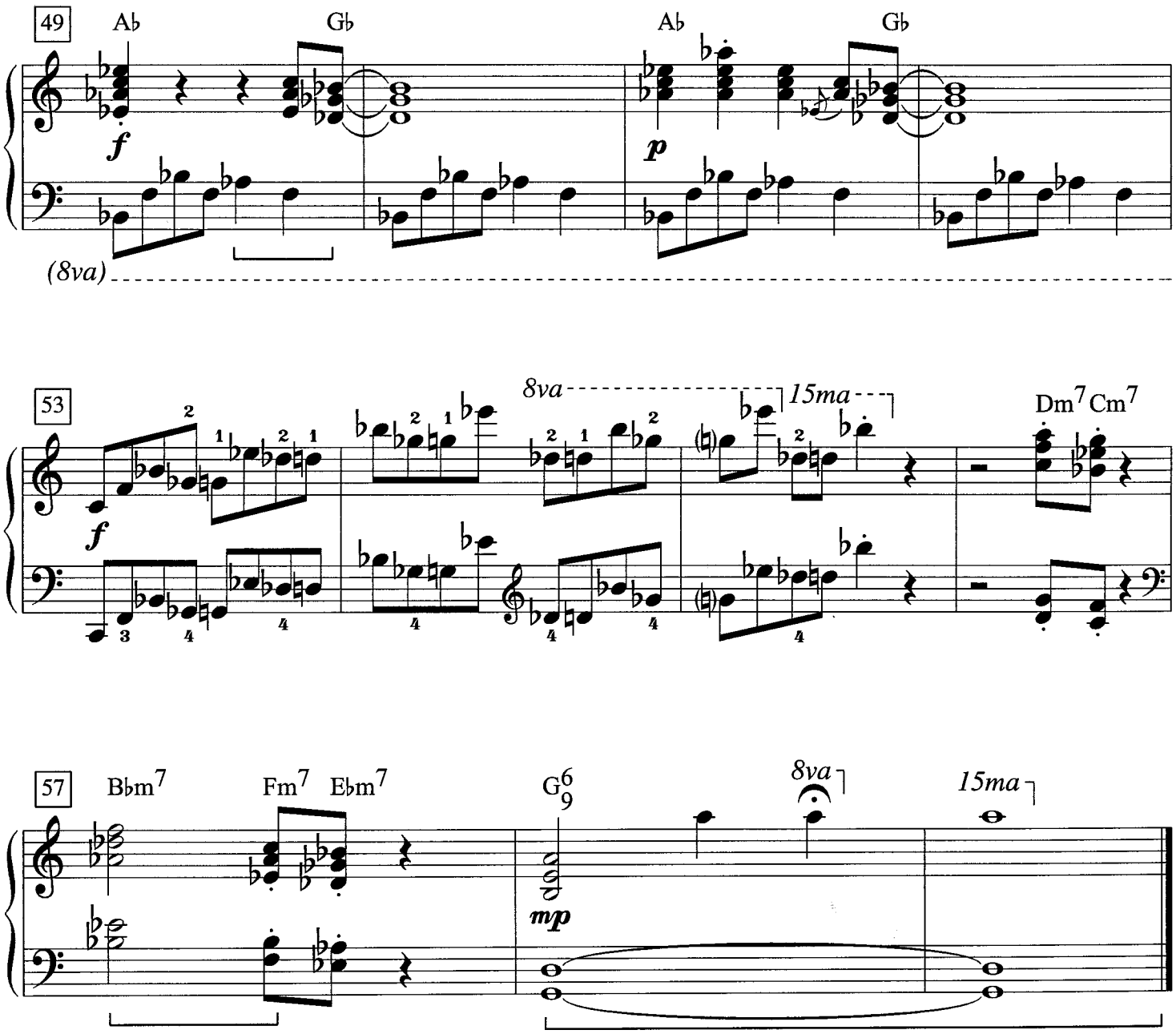
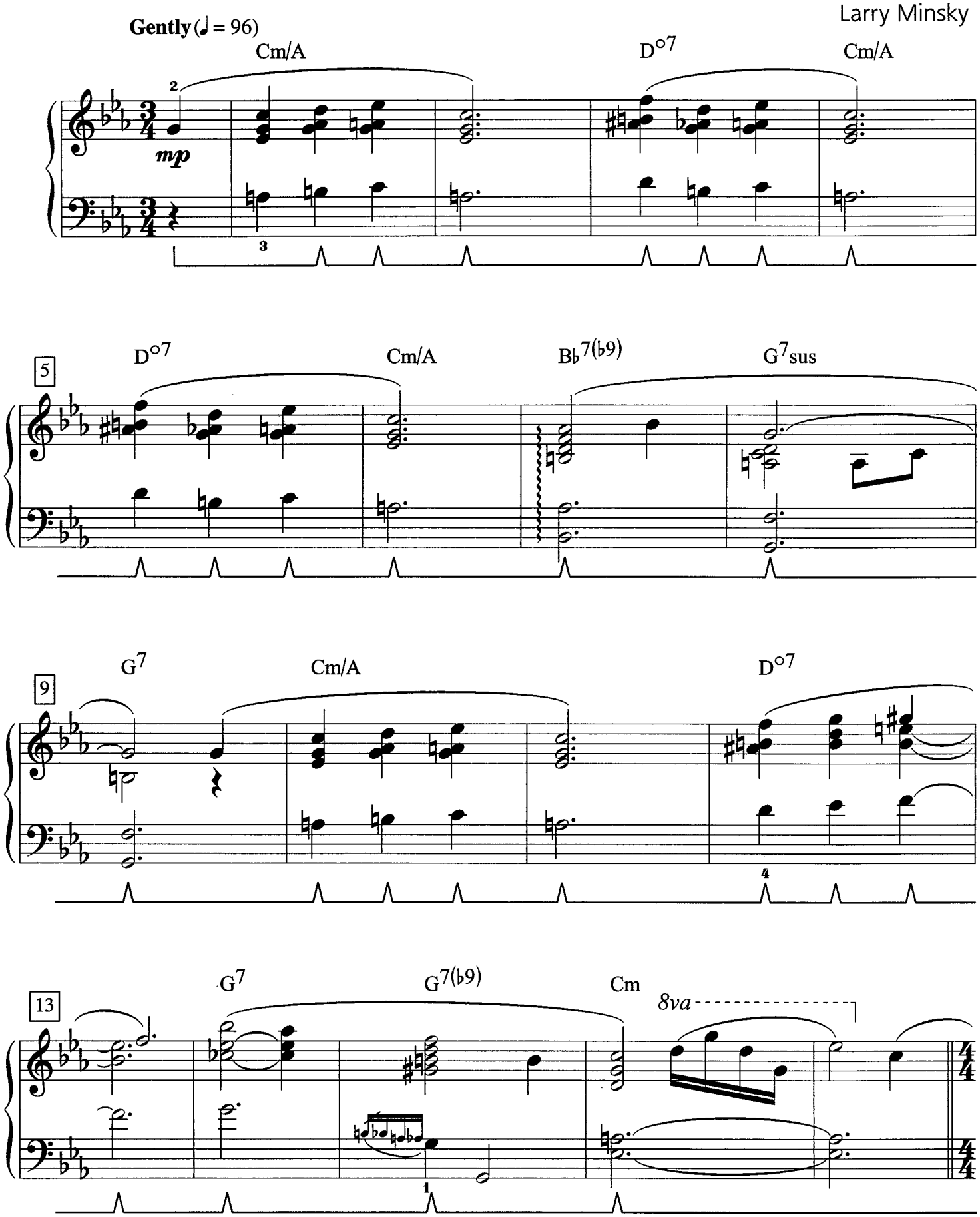

17
21
25
8va
29
B♭7
(8va)


33
G9
F9
8va
37
D9
Db9
(8va)
41
C9
8va
45
Dm
C Bb
Dm
C Bb
p
(8va)


49
A♭
G♭
A♭
G♭
f
p
(8va)
53
8va
15ma
Dm7 Cm7
f
57
B♭m7
Fm7
E♭m7
G6/9
8va
15ma
mp

Yesterdays and Tomorrows

Larry Minsky



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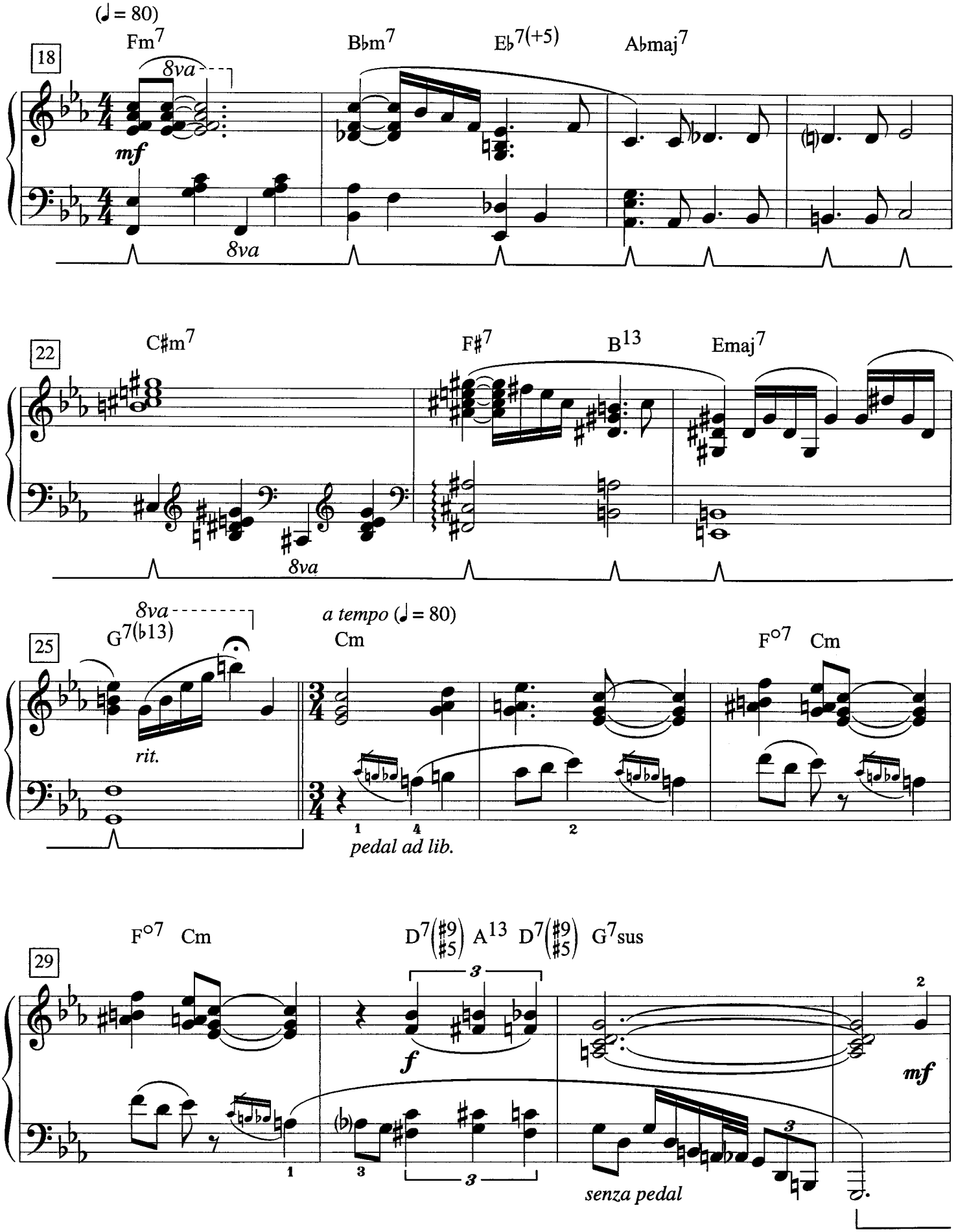
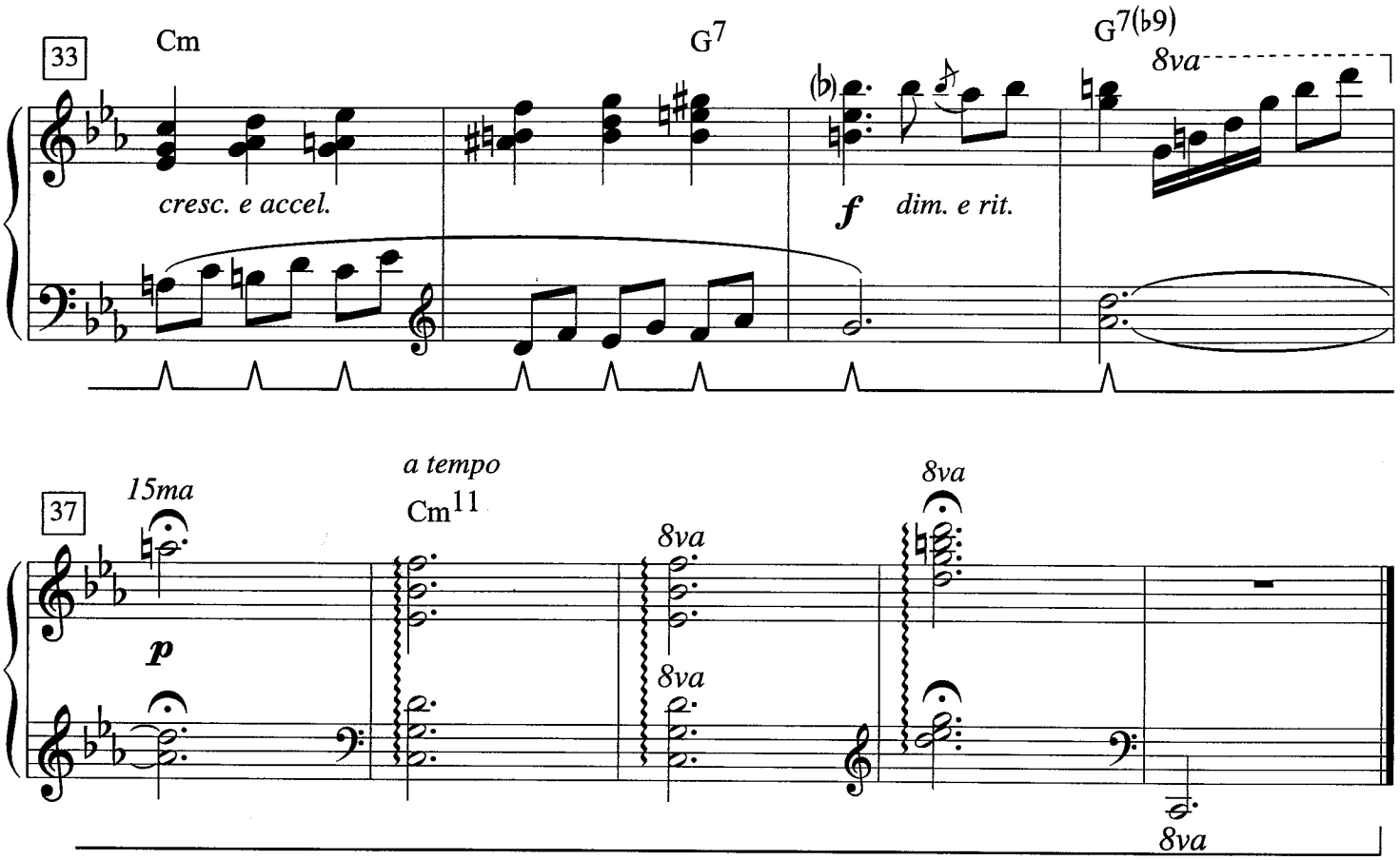
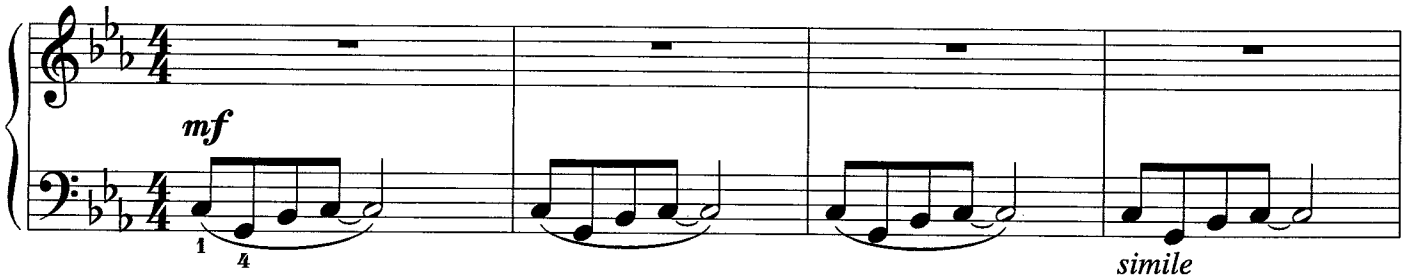

(♩ = 80)
18
Fm7
Bbm7
Eb7(+5)
Abmaj7
8va
mf
8va
22
C♯m7
F♯7
B13
Emaj7
8va
25
8va
G7(♭13)
rit.
a tempo (♩ = 80)
Cm
F°7
Cm
pedal ad lib.
29
F°7
Cm
D7(♯9 ♯5)
A13
D7(♯9 ♯5)
G7sus
f
mf
senza pedal

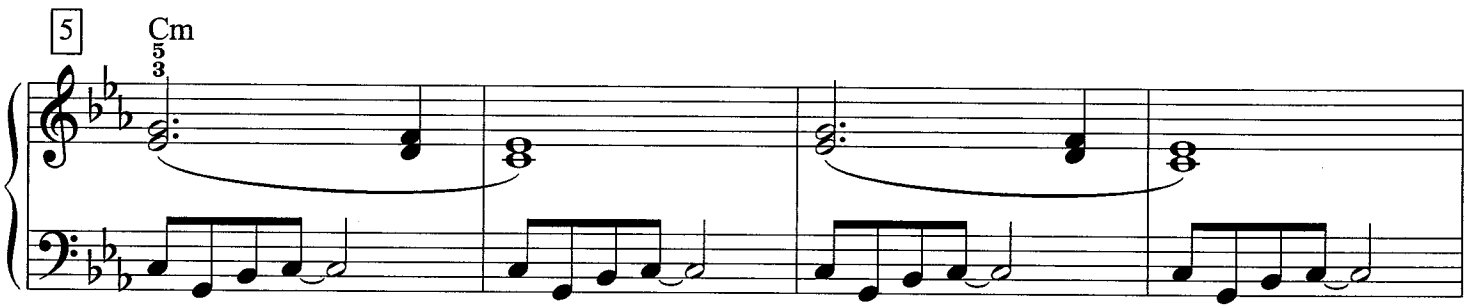

33
Cm
G7
G7(b9)
8va
cresc. e accel.
f
dim. e rit.
37
15ma
a tempo
Cm11
8va
8va
8va
p
8va

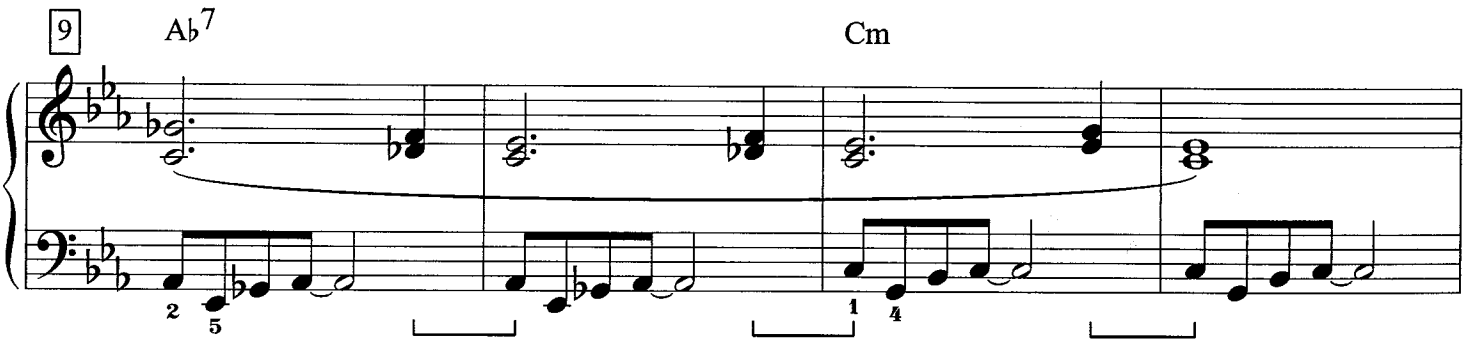
The Workout

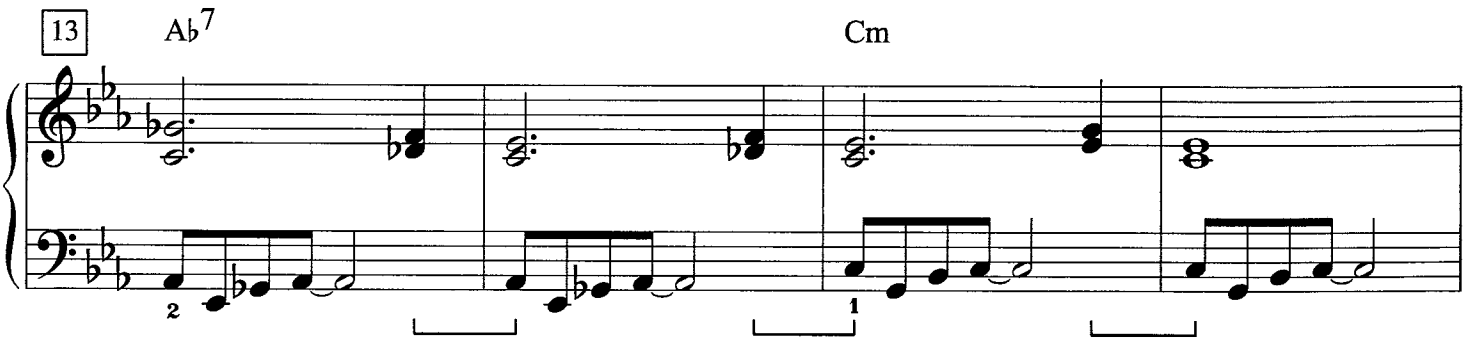
Larry Minsky

In a steady manner (♩ = 138) ♫ = ♩ ³♪









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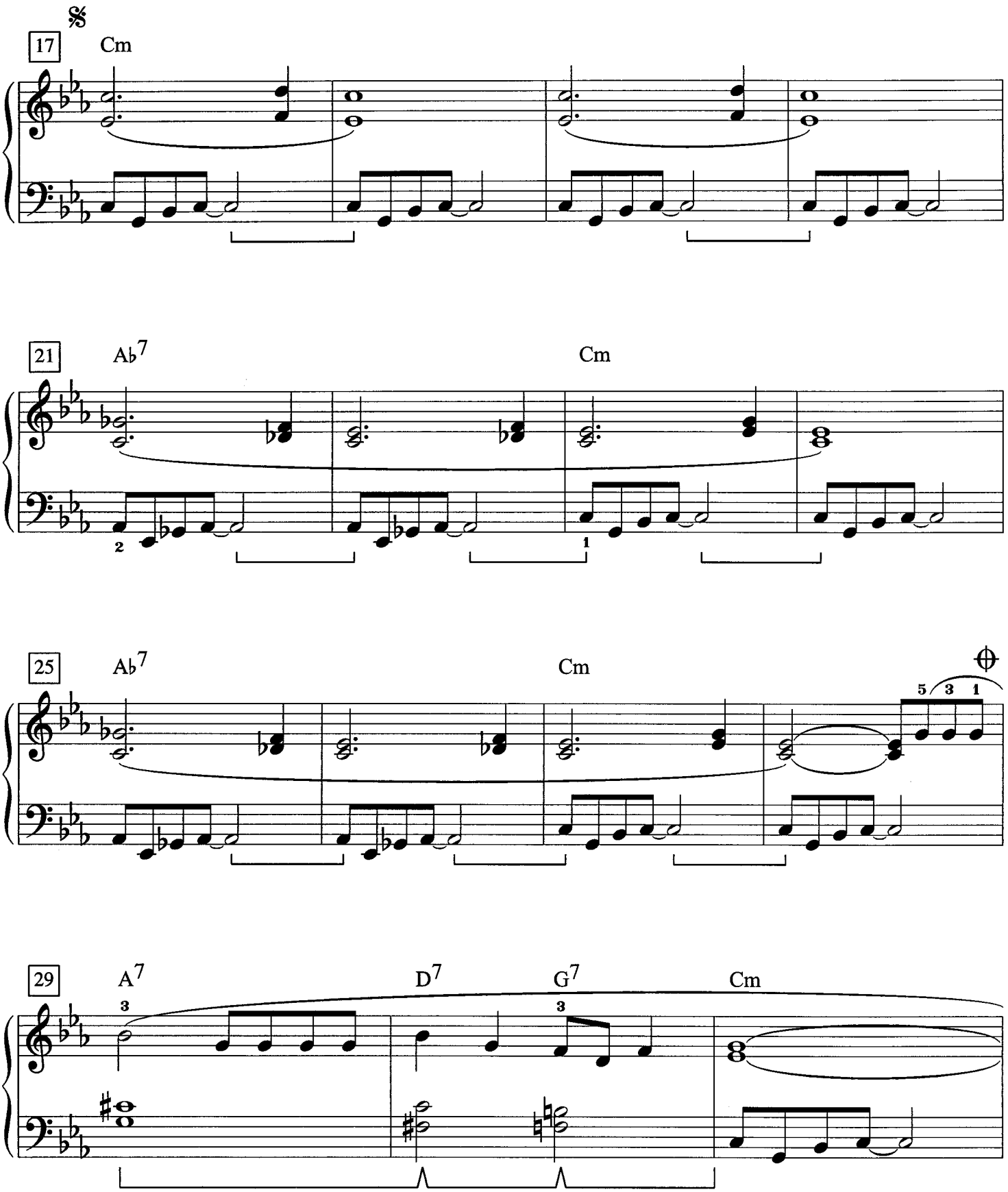
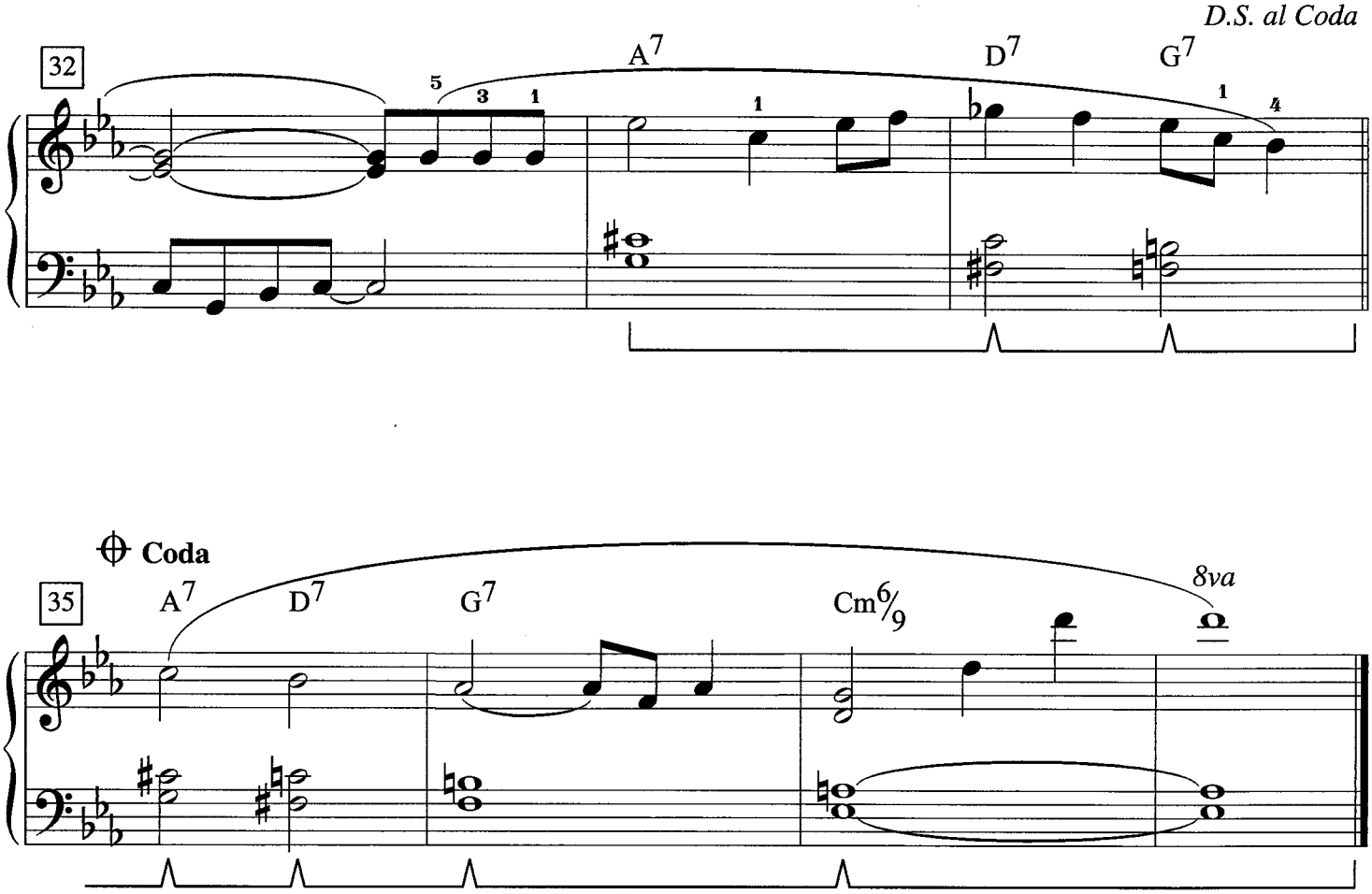
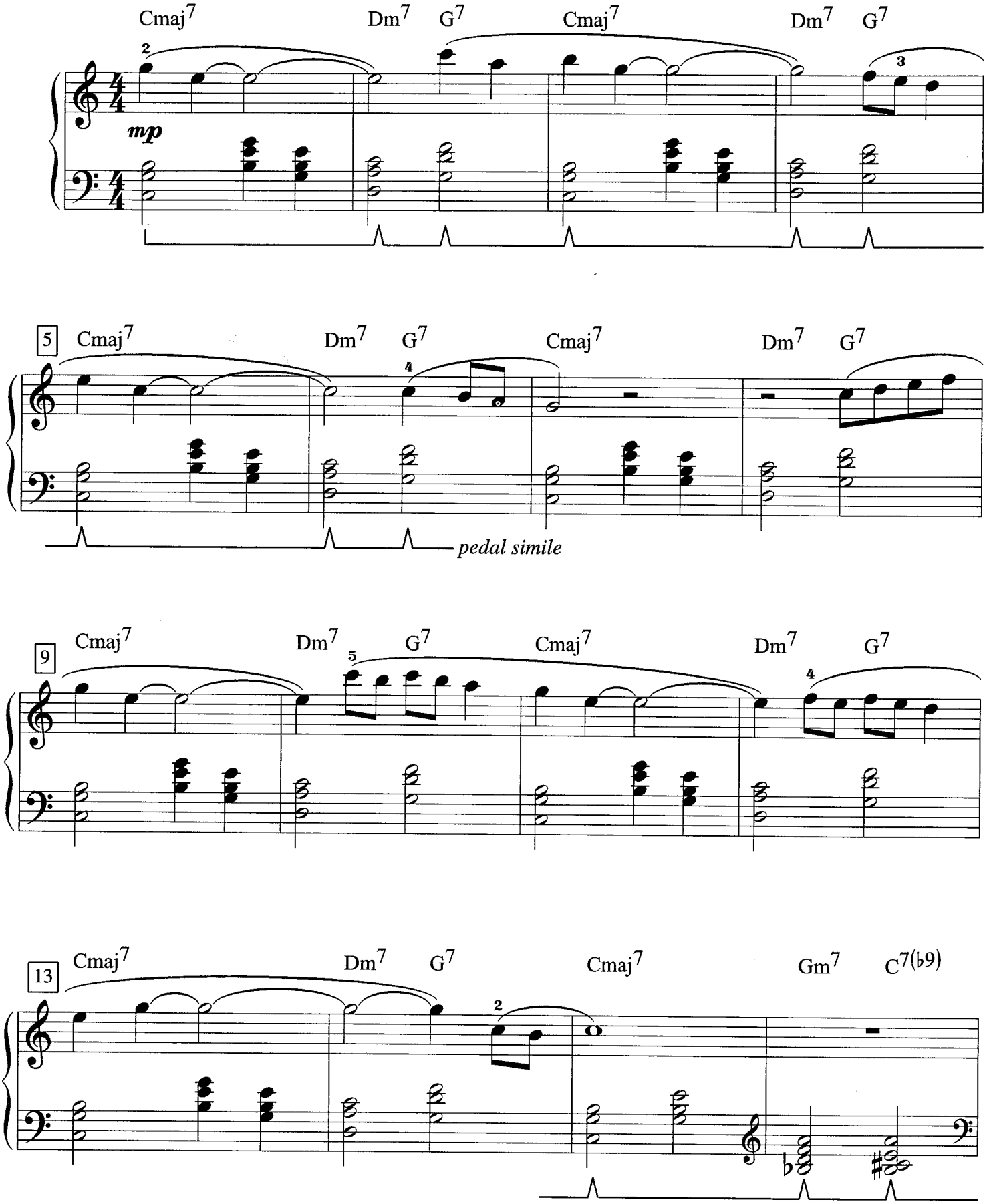

17
Cm
21
A♭7
Cm
25
A♭7
Cm
29
A7
D7
G7
Cm


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)



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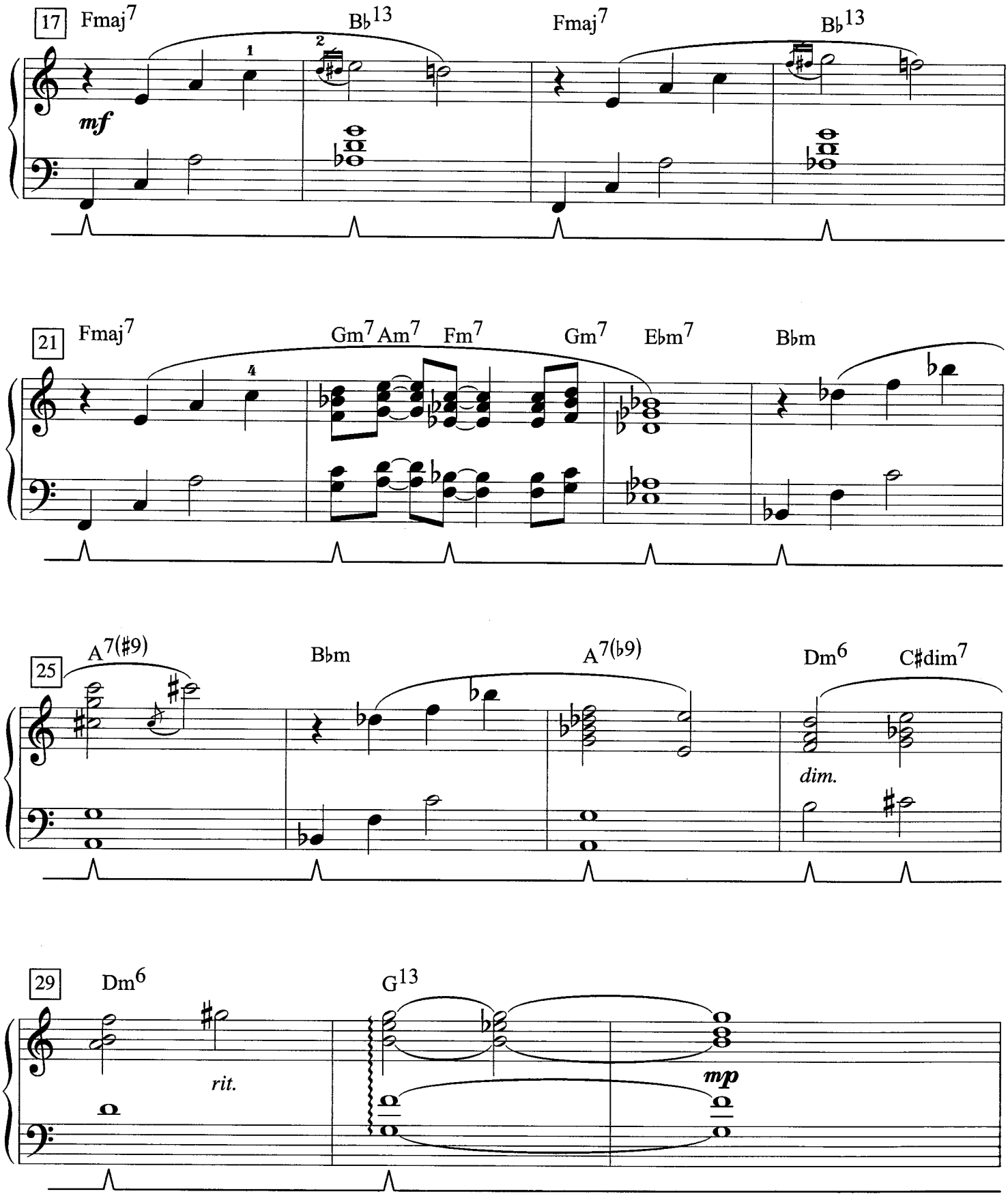
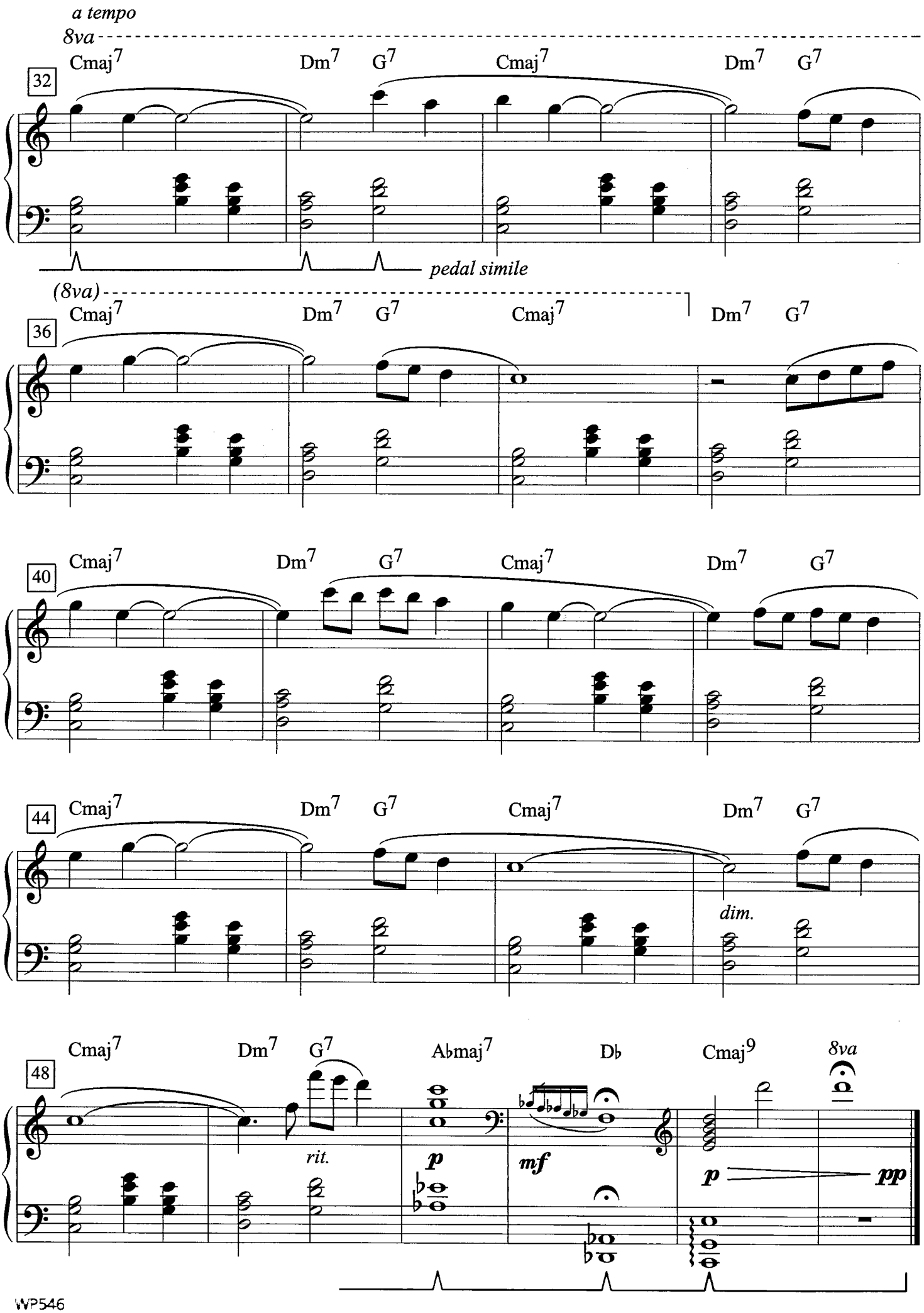
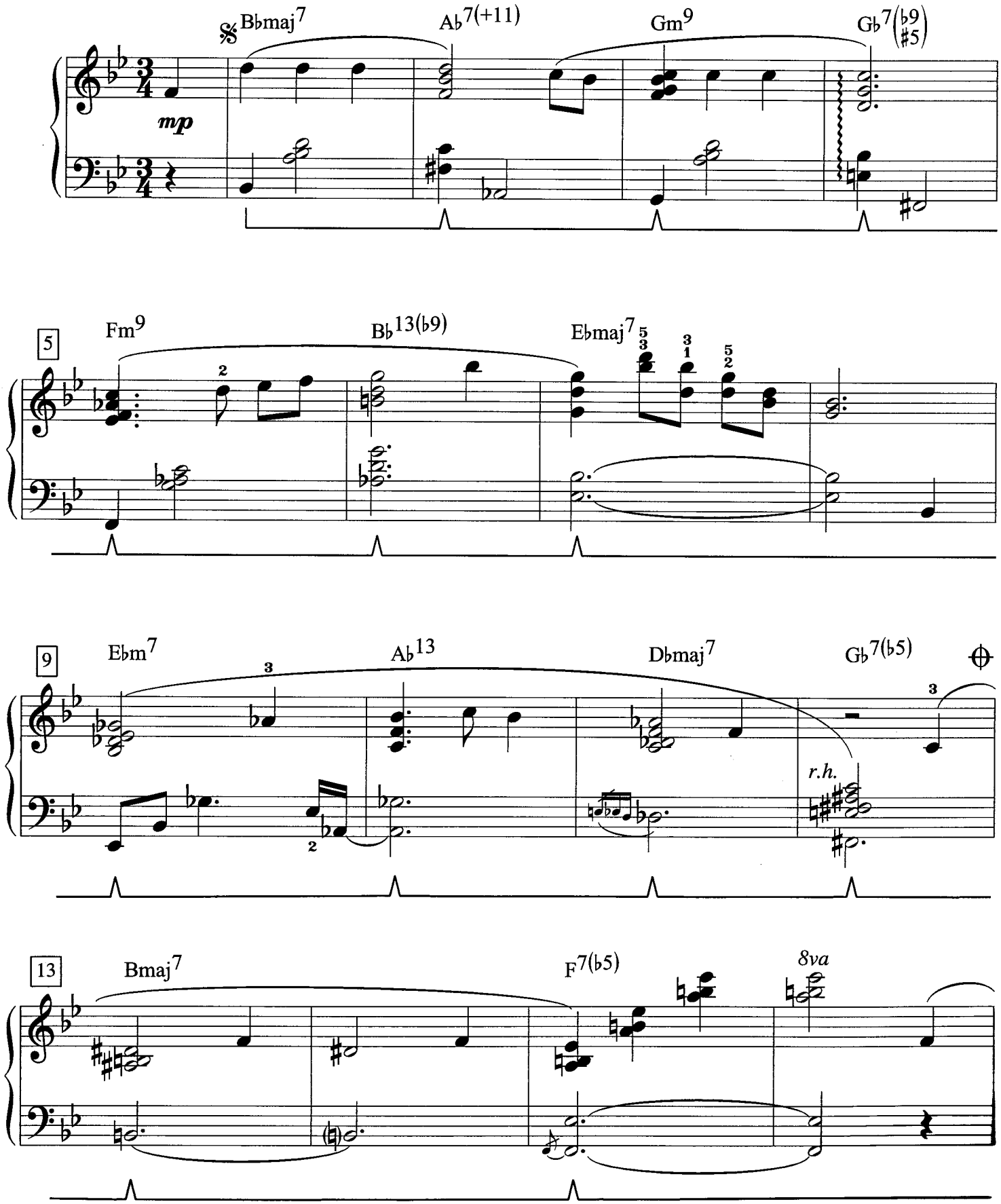

17
Fmaj7
B♭13
Fmaj7
B♭13
mf
21
Fmaj7
Gm7 Am7 Fm7
Gm7
E♭m7
B♭m
25
A7(♯9)
B♭m
A7(♭9)
Dm6
C♯dim7
dim.
29
Dm6
G13
rit.
mp


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)



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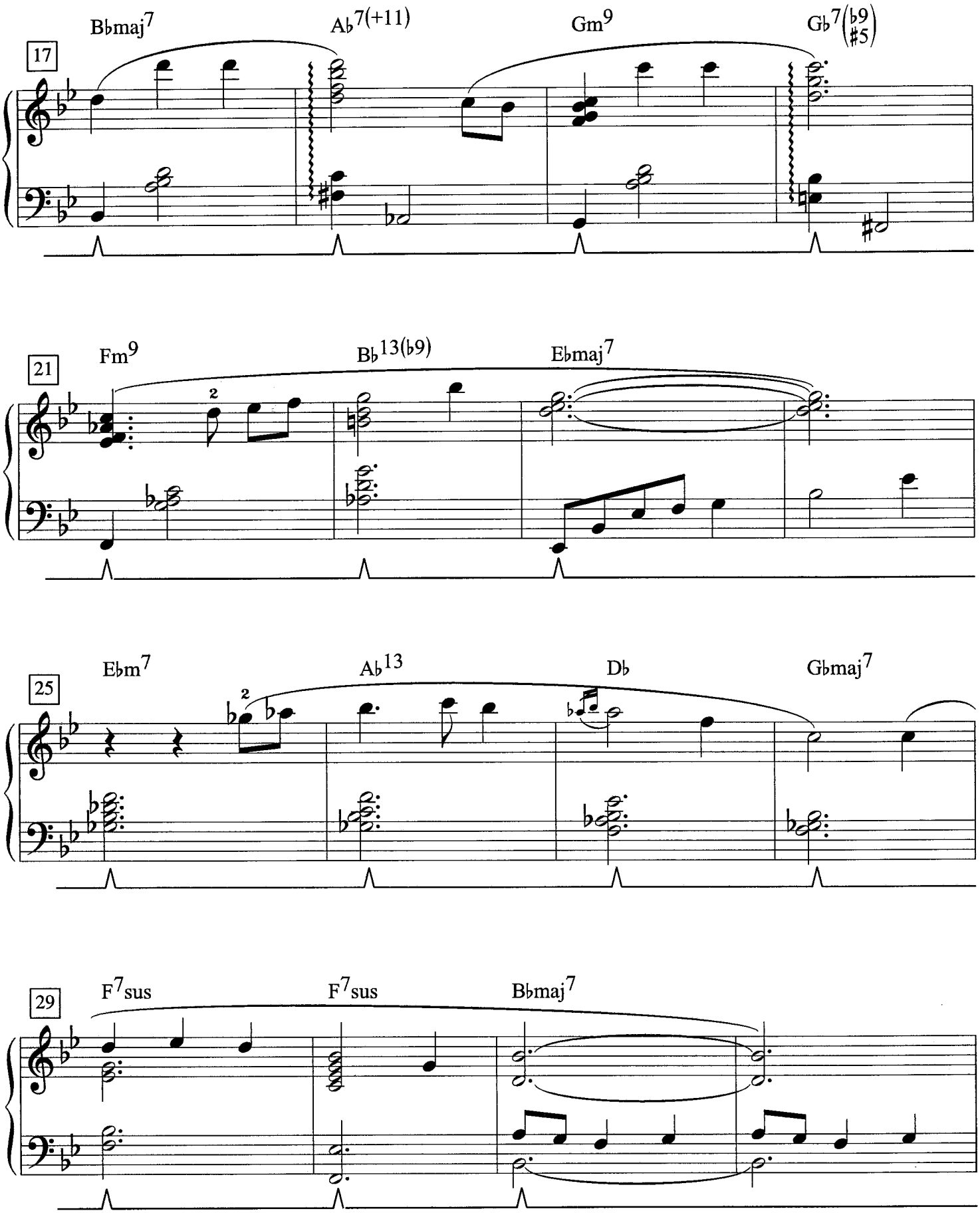
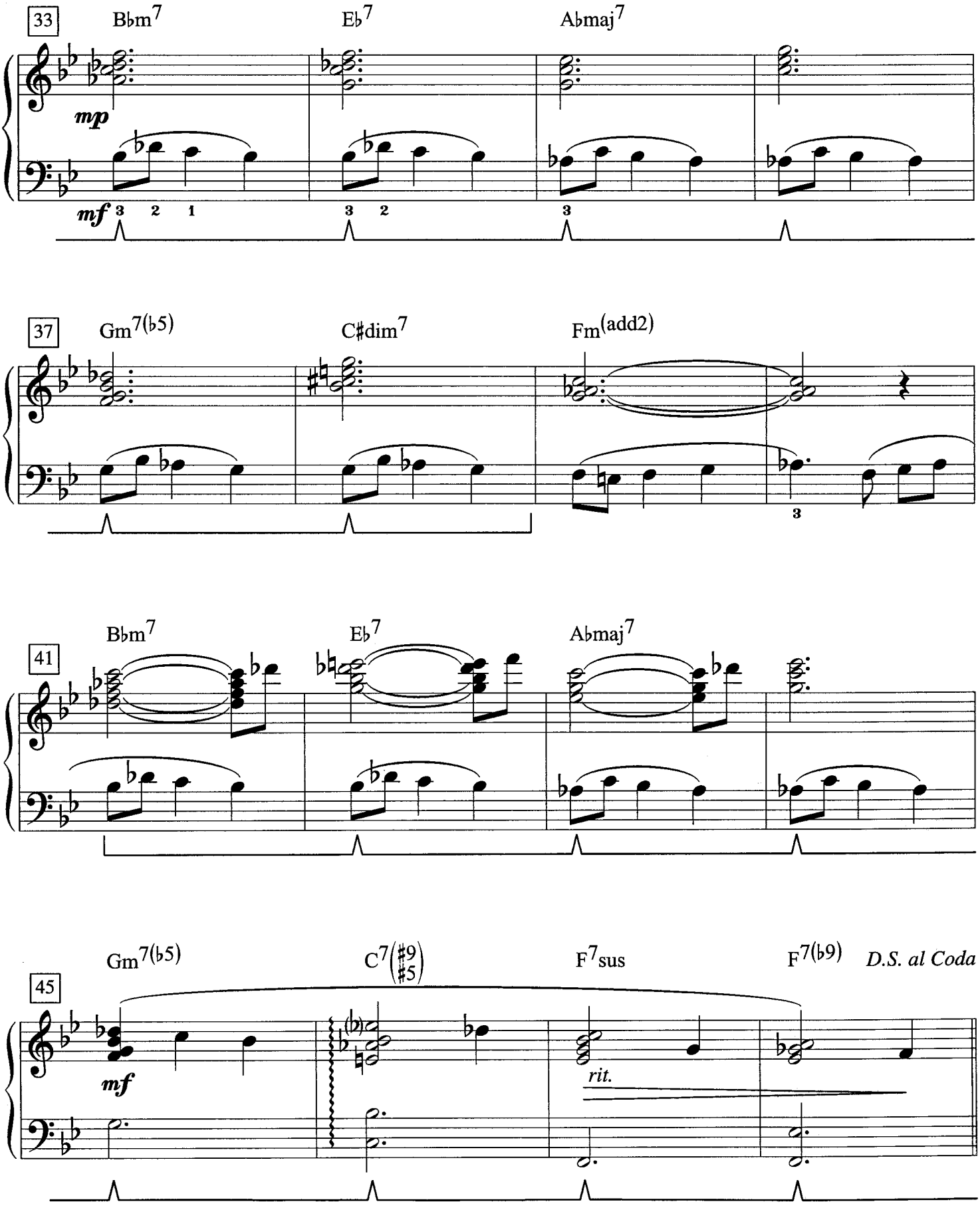
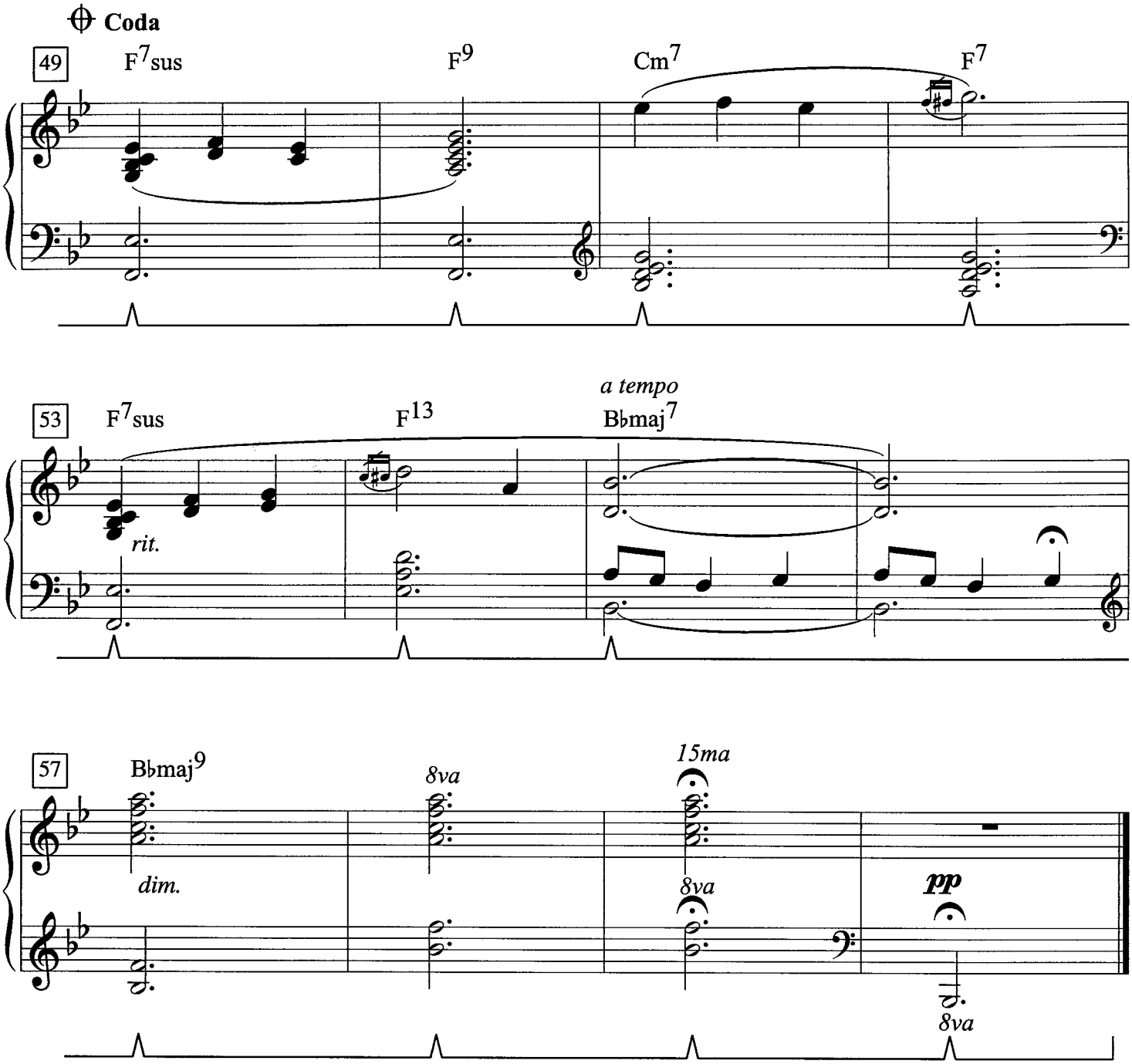
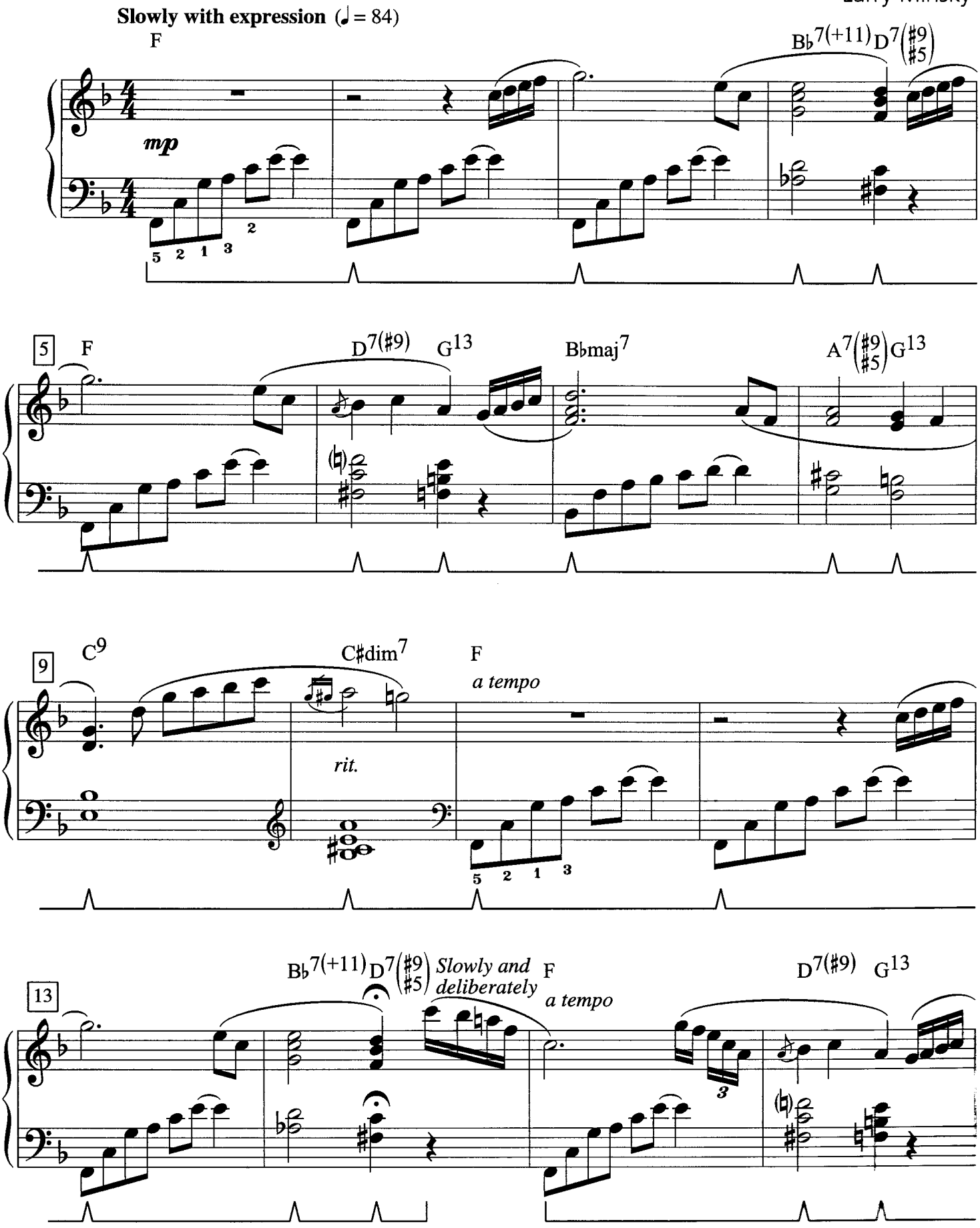

17
B♭maj7
A♭7(+11)
Gm9
G♭7(♭9 #5)
21
Fm9
B♭13(♭9)
E♭maj7
25
E♭m7
A♭13
D♭
G♭maj7
29
F7sus
F7sus
B♭maj7


33
B♭m7
E♭7
A♭maj7
mp
mf
37
Gm7(♭5)
C♯dim7
Fm(add2)
41
B♭m7
E♭7
A♭maj7
45
Gm7(♭5)
C7(♯9 ♯5)
F7sus
F7(♭9)
D.S. al Coda
mf
rit.


Coda
49
F7sus
F9
Cm7
F7
53
F7sus
rit.
F13
a tempo
B♭maj7
57
B♭maj9
dim.
8va
15ma
8va
pp
8va

When I See You Smile

Larry Minsky



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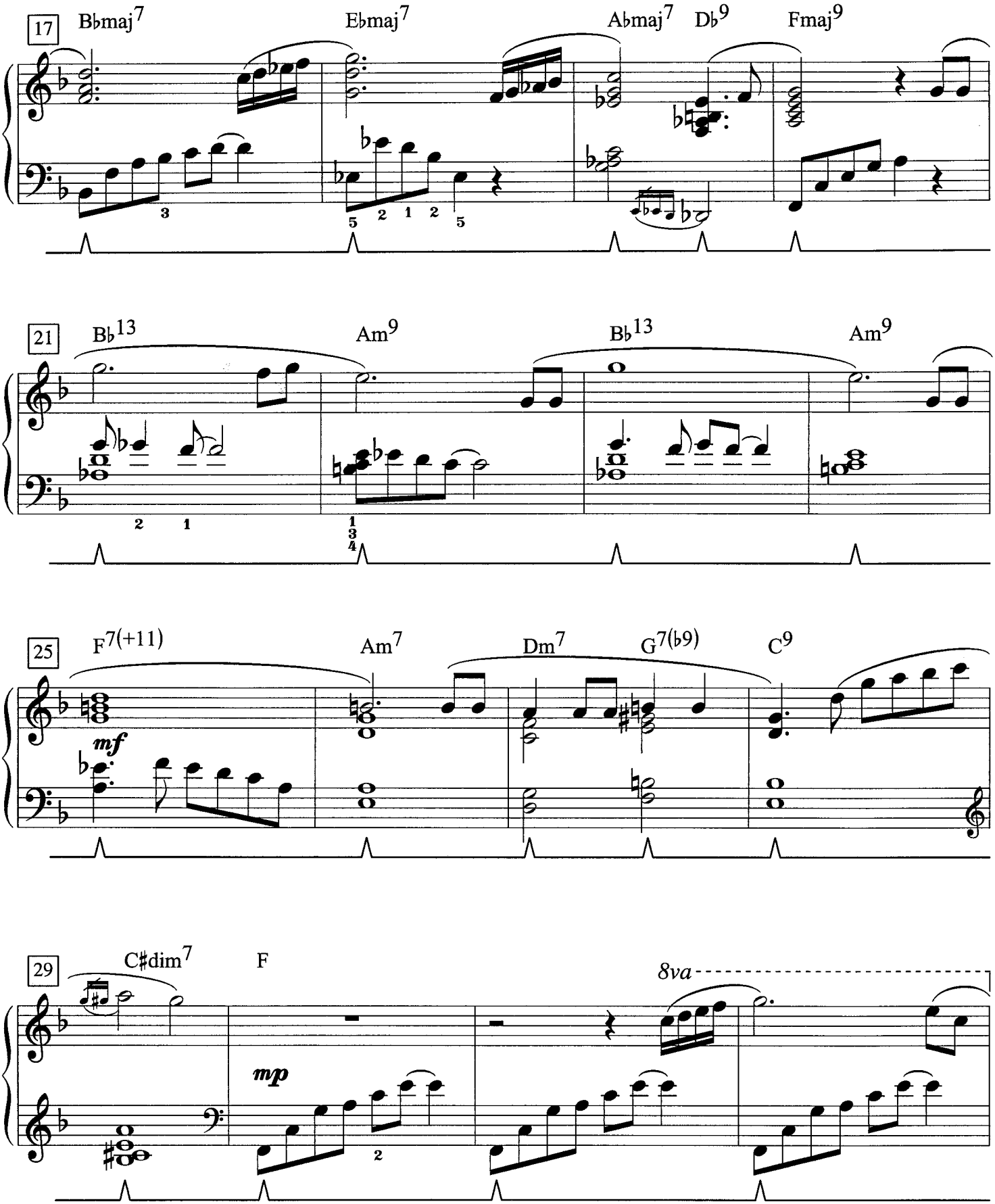
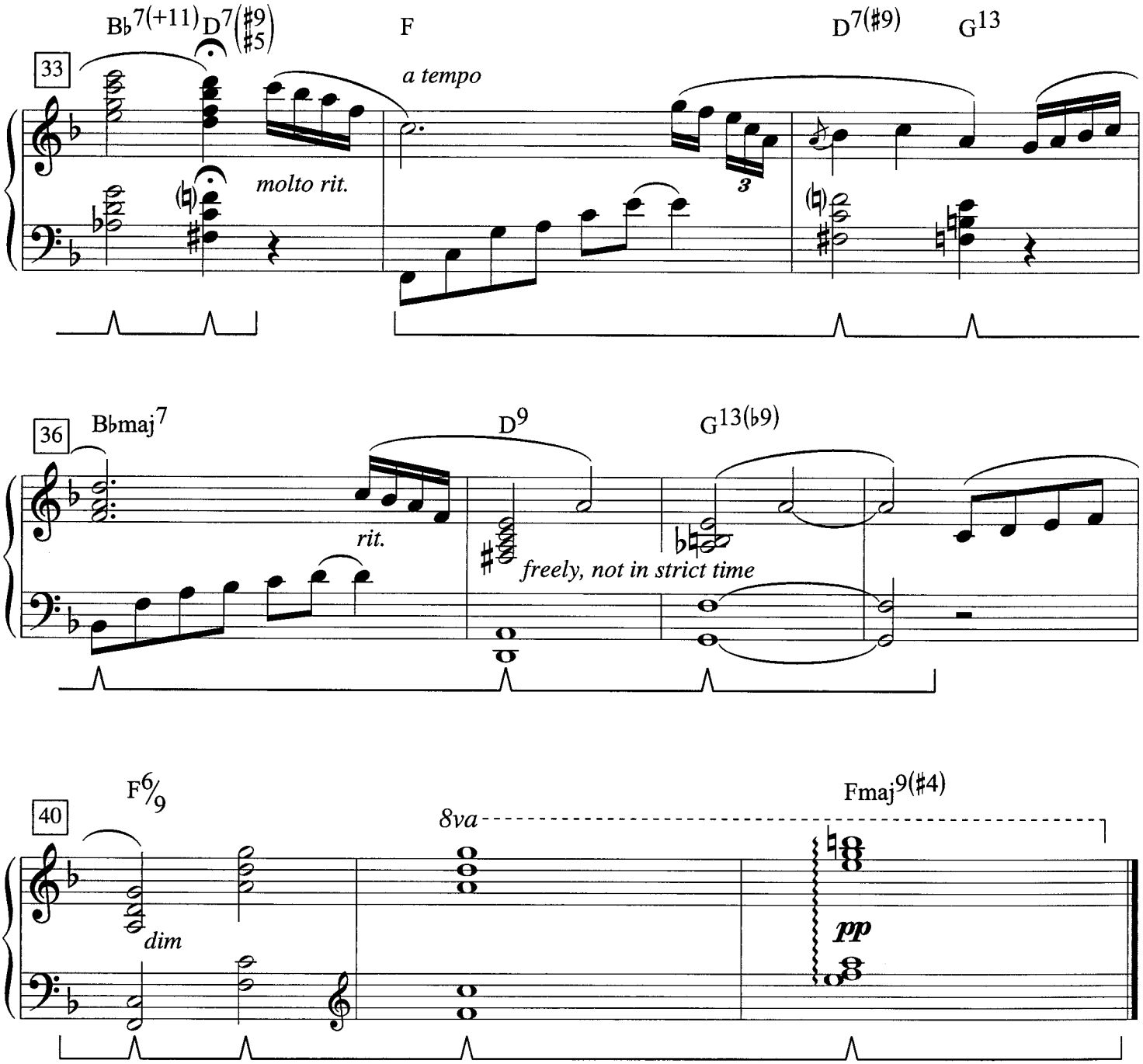

17
B♭maj7
E♭maj7
A♭maj7
D♭9
Fmaj9
21
B♭13
Am9
B♭13
Am9
25
F7(+11)
Am7
Dm7
G7(♭9)
C9
mf
29
C♯dim7
F
8va
mp


33
B♭7(+11)
D7(♯9 ♯5)
F
D7(♯9)
G13
a tempo
molto rit.
3
36
B♭maj7
D9
G13(♭9)
rit.
freely, not in strict time
40
F6/9
8va
Fmaj9(♯4)
dim
pp