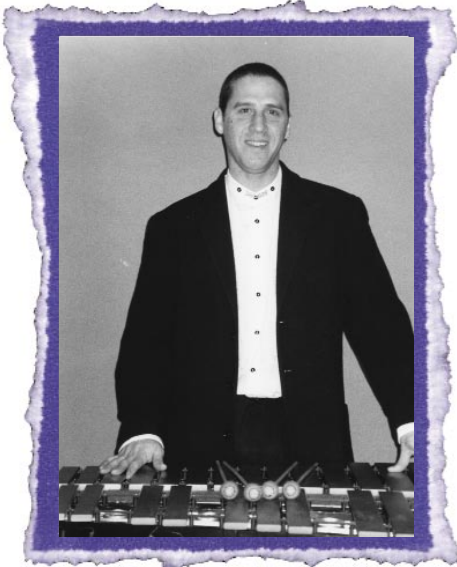




YAMAHA

Educator Series

PERCUSSION



Mark Sherman

Mark Sherman has a unique musical vision that incorporates elements of jazz, classical and blues. He is an accomplished soloist (vibraphone, drums and piano), ensemble player, composer and accompanist. He had five years of training with the late timpani master Saul Goodman at New York's High School of Music and Art and at The Julliard School. He has played in symphonic situations led by Leonard Bernstein, Zubin Mehta and Sir George Solti. Sherman has toured and recorded with Peggy Lee, Tony Bennett, guitarists Larry Coryell, Joe Beck, Rodney Jones and many other fine artists of the world.

As a Yamaha performing artist, Sherman has been doing clinics worldwide promoting his teaching method for improvisation skills and music language.

For CD's and study programs check Mark's web site <http://www.teachingimprovmusic.com/>

2-5-1 Progressions

By Mark Sherman

After 25 years of studying harmony and the art of improvisation, the day I taught myself a method with which to learn all 2-5-1 progressions in all keys was a turning point in my musical life. I was suddenly able to play changes on many of the jazz standards and learn new tunes even at the advanced level. The thing that was amazing to me was that it all happened very quickly. I learned all 2-5-1 progressions in all keys using various positions as my main voicing. After this, I played them effortlessly in all keys, which enabled my continuous improvement in the years to follow.

Here is the little trick I discovered when I was about 16 years old that works on any chordal instrument. (On linear Instruments like saxophone or trumpet, the material works as lines).

Step 1: First you build your basic minor seven (-7) chord from the bottom up in the 1,3,5,7 position (we generally call this root position)

Step 2: Then, if you lower the minor seventh degree of the chord one half step you automatically get a voicing that represents the 5 chord (F7). The voicing would be 5,7,9,3 in that order. Now remember, the only note you change is the minor seventh degree of the 1,3,5,7 minor voicing (ex: C minor 7= C, Eb, G, Bb) then lower the 7th 1 half step and you get an F dominant 7 chord voicing 5,7,9,3.

Step 3: To resolve the progression you use the same 1,3,5,7 voicing for your Bb major chord that you used for the minor 7 chord. This time remember for the final I chord (Bbmajor7) the quality is major and you must adjust the notes (ex: 1357 Bb major 7 = Bb, D, F, A)

Lets call that level 1

1,3,5,7 C min7 F 9 B^bM7





Mark Sherman

The next level, which I will refer to as level 2, goes like this.

3,5,7,9 Cmin9 F13 BbM9



You take the same process of building the minor chord from the bottom up, but this time you will use a different voicing for the minor chord. Use 3,5,7,9 of C minor (play the C bass note of the chord if you are able on your instrument) Eb, G, Bb, D with C in the bass. If you do not have the ability to play the bass note like on piano with your left hand then just imagine it being there. Just do not play it.

Then just lower the 7th degree of the 3,5,7,9 voicing and you get an F dominant (F7) five chord voicing of 7,9,3,13(or 6). With this, you get that automatic dominant voicing again by only lowering the minor seventh degree of the minor chord. How much easier could it be? Just move one note and change the bass note to the root of the dominant chord in the key you are in and you have it. Next, to resolve to the 1chord you use the same voicing number you used for the minor chord. That would be 3,5,7,9 in the major key of Bb, which represents the 1 chord of the 2-5-1 progression.

I call the first 2-5-1 we did in Bb major by this title

2-5-1 in Bb with a 1, 3, 5, 7 voicing, or a root position voicing.

I call the second 2-5-1 we did in Bb major

2-5-1 in Bb with a 3,5,7,9 voicing.

Next is Level 3:

7,9,3,5 Cmin9 F13 BbM7



For this level, you use a different voicing with the same procedure as the past two examples. Your starting 2 chord voicing will be 7,9,3,5 minor(C minor 7). Then you follow the same steps, lower the 7th of the minor voicing and this time you get 3,13,7,9 of the dominant chord (F dominant 7 in the key of Bb,

which we have been using). Then resolve it to Bb major with a 7,9,3,5 voicing just like before.

I call this progression 2-5-1 in Bb with a 7,9,3,5 voicing.

Play in each key with all three progressions down chromatically in all keys until you arrive back at C minor, which is the first 2-5-1 that you started with. It is vital that you do all keys!!!!

If you look at the tunes inside a Real Book, about 90% of the tunes are primarily comprised of 2-5-1 progressions in various keys.

Learn my method and you will be able to effectively play the progressions in all of those tunes.

For more on my method log on to www.teachingimprovmusic.com



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