

# Six Simple Steps to Jazz Piano for the “Non-Pianist”

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It is a great skill to be able to accompany (comp) in the jazz style. Steps 2-4 should be used in comping for demonstrations in teaching. Steps 5-6 should be used in performance. For all exercises, go through all twelve keys with common chord qualities (Major, Dominant, Minor, Half-Diminished). Bass notes should be at least an octave below middle C. Voicings should not go more than an octave below middle C.

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Step 1: Be able to identify all 12 notes on the piano.

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Step 2: Two-note voicing with root--Bass in left hand, 3rd + 7th in right hand.

Example: CMaj7 (C-E-B)

Example: Cmin7 (C-Eb-Bb)

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Step 3: Two-note voicing with root--Bass in left hand, 7th + 3rd in right hand.

Example: CMaj7 (C-B-E)

Example: Cmin7 (C-Bb-Eb)

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Step 3: Three-note voicing with root--Bass in left hand, 3rd + 7th + 9th in right hand.

Example: CMaj7 (C-E-B-D)

Example: Cmin7 (C-Eb-Bb-D)

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Step 4: Three-note voicing with root--Bass in left hand, 7th + 3rd + 5th/6th in right hand.

Example: CMaj7 (C-B-E-G)

Example: CMaj7 (C-B-E-A)

Example: Cmin7 (C-Bb-Eb-G)

Example: Cmin7 (C-Bb-Eb-A)

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Step 5: Four-note without root--3rd + 7th in left hand, 9th + 5th/6th in right hand.

Example: CMaj7 (E-B-D-G)

Example: CMaj7 (E-B-D-A)

Example: Cmin7 (Eb-Bb-D-G)

Example: Cmin7 (Eb-Bb-D-A)

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Step 6: Four-note without root--7th + 3rd in left hand, 5th/6th + 9th in right hand.

Example: CMaj7 (B-E-G-D)

Example: CMaj7 (B-E-A-D)

Example: Cmin7 (Bb-Eb-G-D)

Example: Cmin7 (Bb-Eb-A-D)

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