~ Solo Fluency ~

The Language of Modern Jazz Improvisation for Trumpet

Volume I

by

Philip Tauber

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To Improvise

1 : To compose, recite, play, or sing extemporaneously
2 : To make, invent, or arrange offhand
3 : To make or fabricate out of what is conveniently on hand

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Preface

Solo Fluency

And the Language of Modern Jazz Improvisation for Trumpet

By Philip Tauber

Miles Davis' comment after John Coltrane takes a 30 minute solo: "Coltrane, you can't play everything at once!" Coltrane replied, "Miles, I just had so much to say. My music is the spiritual expression of what I am… my faith, my knowledge, my being…When you begin to see the possibilities of music, you desire to do something really good for people, to help humanity free itself from its hang-ups…I want to speak to their souls."

Speaking to anyone requires a language. And as in any language, jazz musicians have developed their music into a language that includes nouns, verbs, adjectives, adverbs, fragments, sentences, paragraphs, slang, street speak and secret innuendo concealing the meaning of the musical phrases' meanings to all but those who were "inside". The squares couldn't get it, some said.

The language of jazz slang, like all language, served to identify those who thought of themselves as members of a group or a tribe that accepted free and informal membership into this extraordinary socially artistic world outside the mainstream. Jazz is a language that came to life by defying authoritative, established musical traditions. With its satiric, vulgar, witty, and skeptical, sometimes-oppositional resistance to established musical authority, jazz musicians winked at their audiences as they performed for each other, developing nuance and theory as they grew musically.

Jazz language was born out of the black cultural experience and morphed further following the 19th and 20th century immigrant waves that washed ashore hoping to take advantage of America's youthful promise. After the abolition of slavery in 1869, early jazz roots took hold in the Deep South making New Orleans the home and the birthplace of this language: the language of the oppressed and marginalized.

Traveling up the river to St. Louis, Kansas City, Chicago and eventually New York, the language became subject to the evolution of the people that made it possible - the musicians who traveled and grew tired of the same old - same old. Improvisation in life became improvisation in music as it reflected the truly American musical experience of the musician's artistic, emotional, and social status.

After World War II and the return of so many musicians from the services in 1946, the swing era never again revitalized to fulfill the working requirements of the many musicians looking for employment. The bop movement led by Charlie Parker and Dizzy Gillespie was a rebellion against the standard big-band format, and a new music for a new world order was born.

Solo Fluency - in its two-volume presentation - defines and captures the jazz language commencing in the bop era and contnues through the early 21st century. The trouble confronting most jazz players, and trumpet players in particular, is organizing our practices to take advantage of the vast repertoire of music interpretation and history left us by the great masters. Also, today's pioneering players are experimenting with old and new world influences and forms that continue contributing to new ideas about what improvisational music is. That's a load of information to process!

In choosing to accept the mission of exploring the contemporary and 20th century American jazz language, I knew from the start of certain obstacles that I would encounter. It is my hope to clarify musically for the jazz practitioner what has happened historically in jazz performance and the practical pedagogy needed to render the information useful today. While creating one's own voice in music performance typically is the goal, knowing where and how to start is sometimes elusive.

Today, there is a vast array of players and influences making learning the contemporary jazz language convoluted and complex. Jazz was, and in many cases still is, primarily a musical oral language, not written. Yet what endures today - in addition to the catalogued sound recordings and videos - are written solo excerpts, transcribed from the music of the masters themselves, and that allows us to have full access to an accurate analysis of their work and language.

Up to now, what has been largely passed down as a form of folk art, jazz language is being transmitted worldwide through specific educational programs, professional players and published works.

Jazz theory books and jazz manuals, play-along publications and exercise books, are valuable sources for development of a jazz skill set. What I try to present in *Solo Fluency* is a non-keyboard approach to learning the jazz language for horn players. And since jazz is a language, with its idiomatic nuances, verbs, nouns, and adjectives, I try to present you with options on playing what I hope will eventually be your voice.

Unfortunately, there seems to be a very limited learning ground for young professionals and adherents to play (speak) jazz today. After exposure in the music school and college programs, the clubs and venues for performances seemingly are now used for historical reviews or to showcase leading edge performers.

So why learn to play the jazz language? The beauty of this living language is simultaneously both universally individualistic and communal. The future of such an experiment remains to be seen. And as one knows, jazz has been constantly mutating now for over 100 years in its recognizable formats and is defined by what the creative process is all about.

By finding beauty in the process of learning the language, like tapping into other ancient reservoirs of cultural knowledge, one may reap special rewards. Prosperity, fame, or for that matter, the "chops" may not come for you, but the rewards to yourself may be just enough to bring you greater self-understanding and happiness in your life path.

The lessons in this book are meant for serious instrumentalists who plan to or have covered the basics of their instrumental studies. In approaching this program, one should continue to seek classical training techniques that may benefit the student in the long run. Breathing and breath control, sound production, tonguing, slurring, flexibility, and endurance are needed when attempting to learn these demanding dexterous improvisational techniques. One is never too young or old to start to learn a language, whether alone, or with a gifted and sensitive teacher; even the youngest beginners can become familiar with expressions of the jazz concepts presented here.

For the serious student, as one knows, the ABC's of music is learning the basic language: melody, harmonic relationships, rhythm, scales, patterns and blues. In mastering the ability to improvise effectively and improve your musical communication skills, I have endeavored to map an orderly road for you to travel. Commencing with the tri-tone, (the two notes that divide a chromatic scale equally), and the cycle of related harmonic fourths, you will arrive subconsciously, learning to devise your own style and voice naturally.

The patterns, blues, and other forms of sentence fragments will enable you to construct full sentences and even paragraphs from the historical basis and study of be-bop, post bop, and modern influences. Keyboardists and guitarists are fortunate to have a visual pallet of musical notes in front of them to reference. We horn players do not. So, in practicing jazz language skills as a singer would, or an instrumentalist other than a fret or keyboard player, I recommend the following method of study:

1. Read the music diligently listening to the sound of inter-related notes and their harmonic intent. Play everything SLOWLY at first!
2. Try to memorize the exercises and play them without the music.
3. Create a play-along accompaniment rhythm section or use commercially available CD's to hear yourself function musically. (I like Band in the Box, any number of Jamey Aebersold CDs, and Garage Band)
4. Play tunes that have changes that mimic the particular fragments you are studying.
5. Play with other musicians as much as possible.
6. Enjoy the process! This art form is, like all art forms, a life-long effort. It is difficult! Have patience.

Finally, a word on patience I've learned from my years of training in Tang Soo Do Karate: To be patient is to have the capacity for calm endurance. To be patient is to give yourself time and actively work toward a goal without setting a limit on how long you will work. Concentrate on the process of mastery, and not completion.

Relax, Breathe, Listen, Execute, Communicate!
Good journey!

Acknowledgements

A Word of Thanks!

I was encouraged early in my life to play trumpet by my parents who both loved music. Born in Los Angeles and raised on a diet of Chicago Blues (maternal side) and New York Yiddish Theater (paternal side), I was performing on stage and radio by thirteen with Joel Grey's father, comedian clarinetist, Mickey Katz as the protégé of famed Benny Goodman, Tommy Dorsey trumpeter, Ziggy Elman, my teacher and mentor.

I graduated from the University of California at Northridge with a music degree in Secondary Education. In the late 60's and early 70's, I toured the U.S., recorded, and performed with many notable celebrities and organizations. As an accomplished musician, trumpet player, and composer, I perform in San Diego and New York in clubs, orchestras, and in shows backing local or visiting national and international artists. Recently, I created the Due Duo Quartet: Music for two trumpets and two guitars. **(www.DueDuo.com)**

I describe myself as a person who brings a driving passion to everything I do with curiosity and awareness. Other than music, I have been in entrepreneurial businesses for more than 30 years. Since 1972, I have been a founder of startups concentrating in health and wellness, branded products and services, as well as socially responsible ventures. My most recent business, Kashi Company – a producer and marketer of institutional and retail consumer cooking and ready-to-eat cereals – was sold to the Kellogg Company in 2000. Founded in 1984, Kashi Company has grown to become an internationally recognized food company.

Ziggy Elman was like an uncle as I was with him on a regular basis from 11-14 years of age. I remember asking him who Miles Davis was, and he responded that he didn't know. (This was 1957.) When I asked him about playing "jazz", he said, "You mean Blueberry Hill?" This era's greatest trumpet player was clueless about the "new era" and what the music was called. He described his solo playing as "improvisation" and not swing or jazz. But listen to his solos with Goodman or Dorsey, and you'll immediately understand what transpired from the Swing Era to the Bop Era. Ziggy was an amazing trumpet virtuoso, and his strong lead playing and solos demonstrate a full grasp of harmonic and rhythmic specificity. He died in my arms at the Veterans' Administration Hospital in Van Nuys when I was 19. His passing was a big loss to me.

On a funny aside, in his solo on "Extemporaneous", from the album, The 6th Sense, Lee Morgan quotes Ziggy's bridge from "And the Angles Sing!" (Goodman, 1944); that comes from "Frailach in Swing", recorded circa 1937 and the old Jewish Kamen book of Jewish Dances. Priceless!

My legit teachers were Jack Coleman, Lester Remsen, Irv Busch, George Whitlow, and for many years, John Clyman, all of whom I honor and respect for their enthusiasm, kindness, and character-building efforts.

To my peer trumpet mentors, Calvin Price and Rolf Smedvig for their positive energy and courage in battle, thank you. In addition, I owe thanks to gifted trumpeter Les Kepics for introducing me to the work of Roy Stevens.

To those who guided me in my music composition studies - Robert Cole, Arellio Dela Vega, Henry Mancini, Don Ellis. and Dick Grove, I am forever grateful.

Jazz studies were undertaken under the influence of tenor sax man Tommy Newsome, trumpeter and arranger composer Gerald Wilson, LA Jr. Neophonic with Stan Kenton, with special thanks to William Sears, Bob Holtz, Lynn Willard, Charles McPherson, and James Moody, and the great advise of Quincy Jones.

Most recently, I've had the good fortune to study and befriend Mr. Brian Lynch, a real "mensch", great player, awesome teacher, and brilliant musician.

I want to thank my best musician friend, multi- reedman, and sounding board, Dick McGuane who always is real and in tune with the times. For his influence and interest in everything musical I am eternally grateful.

To my New Orleans mentor, pianist, Mr. Ronnie Kole for his wisdom and friendship all these years, thank you.

And also, to Lawrence Czoka who dutifully and beautifully entered my scraggly notes into Finale for the purposes of sharing this method of study with you.

To all the musicians whose paths I've crossed through the years, including; Al Hurt, Tommy Nygaard, Walter White, Gary Barone, Stu Blumberg, Bill Broughton, Doc Severnson, Bud Brisbois, Jack Sheldon, Giora Feidman, Tom Kubis, Manny Klein, Herb Alpert, and Chris Griffin, thank you.

Last but not least, to my wife Gayle: my gratitude for putting up with all the sessions, rehearsals, late nights, mood swings and understanding and tolerating my mistress; Minerva, muse of music.

And certainly, Sami, Paddy and Jerra…you are music to my ears!

Masters All, Thanks!

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Arturo Sandoval
Avishai Cohen
Bill Chase
Bix Beiderbecke
Blue Mitchell
Bob Brisbois
Bobby Hackett
Bobby Rodriguez
Bobby Shew
Booker Little
Brent Persson
Brian Lynch
Buck Clayton
Buddy Bolden
Bunk Johnson
Bunny Berigan
Carl Saunders
"Doc"Severinsen
Cecil Bridgewater
Charlie Shavers
Charley Davis
Chet Baker
Chris Botti
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Chuck Findley
Chuck Mangione
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Clay Jenkins
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Cootie Williams
Dave Douglas
David Weiss
Dennis Noday
Dimitri Metheny
Don Cherry
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Ellister Van der Molen
Enrico Rava
Fats Navarro
Frankie V
Freddie Hubbard
Gary Grant
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Greg Gisbert
Harry "Sweets" Edison
Harry James
Herb Alpert
Hugh Masekela
Ingrid Jensen
Jabbo Smith
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Jeremy Pelt
Joe Magnarelli
Joe "King" Oliver
John "Dizzy" Gillespie
Jon Faddis
Jonah Jones
Kenny Dorham
Kenny Wheeler
Lee Morgan
Leroy Jones
Lester Bowie
Lew Soloff
Louis Armstrong
Louis Prima
Louise Baranger
Manny Klein
Marcus Belgrave
Marcus Printup
Mark Isham
Marion "Buddy" Childers
Marvin Stamm
Maynard Ferguson
Mike Metheny
Miles Davis
Nat Adderley
Nicholas Payton
Nills Petter Molvaer
Peter Knight
Quincy Jones, Jr.
Ray Vega
Red Allen
Red Nichols
Rex Stewart
Rick Braun
Roy Eldridge
Roy Hargrove
Ruby Braff
Shorty Rogers
Sean Jones
Steven Bernstein
Terell Stafford
Terence Blanchard
Thad Jones
Tiger Okoshi
Tim Hagans
Tom Arthurs
Tom DeLibero
Tom Harrell
Tom Kubis
Tommy Nygaard
Tomasz Stanko
Wadada Leo Smith
Wallace Roney
Walter Blanton
Wayne Bergeron
William "Cat" Anderson
Woody Shaw
Wynton Marcellus
Ziggy Elman
Woody Shaw

Introduction

The method of learning a language is slow and arduous. Remember learning to read? Well, you already could talk; you just couldn't put the sounds of letters with the word or the concept. The context of a story is the subtle underpinning of the meaning of the words making up the story. So, here we are, ready to embark on the process of learning the language of modern jazz.

You can already play a trumpet. And you have done well in your studies to this point. Of course, tone production, endurance, flexibility and style are works in progress. So, you must consider this: it takes time and patience to learn dexterity, articulation, and nuance while simultaneously interpreting harmony, rhythmic invention and linear or architectural textures. All these elements come together when you are able to draw on previously learned language skills to "fill in the blanks".

Funny, but for the longest time, I actually thought Miles and the guys went up on stage, closed their eyes, and just made up notes they could "hear". Later I found out the truth. THEY ALL STUDIED! Bird, Coltrane, Miles, Clifford, and all the greats, learned form each other, their peers and master teachers like Barry Harris.

So, like the greats, to play great, you must make great effort. The satisfaction of knowing you are on the road is awe-inspiring. You will delight in your progress as you follow this methodical study on the proven path to solo fluency.

As any trumpet player knows, the warm-up process is a valuable use of time. Mental readiness, breath, flexibility of the embouchure, and pitch are all part of the Zen of playing that day. The jazz warm-up is performed after buzzing and may be the basis for total warm-up activity or in combination with other legit basics such as HL Clarke, Walter M. Smith, Max Schlossberg, etc. Here is Bill Adam's approach, which I greatly endorse.

1 - BUZZING THE LEADPIPE

In Bill Adam's article about trumpet pedagogy, Bill Adam states, "I know there has to be a certain amount of mouthpiece buzzing to warm up the resilience that we have to have here. But if we can set the mouthpiece and tube in vibration, the embouchure is much more relaxed. What we're trying to do is to get the air through that horn with the least amount of tension and the least amount of muscle." (For options: See The Roy Stevens-Costello Triple C Embouchure Technique, or Trumpet Lessons with David Hickman, Vol.3, or James Stamp Method)

To buzz the leadpipe, remove the tuning slide. On a Bb trumpet, the mouthpiece/leadpipe should resonate at approximately an F (Eb concert) at the bottom space on the staff. Cornets and higher keyed trumpets will resonate at different pitches as the pitch is determined by the length of the tube. Hear the pitch in your mind (can you sing the pitch?), take a full, relaxed breath, place the mouthpiece to your lips and blow. Think about accelerating the air through the leadpipe and of letting the air blow the embouchure into place. The sound should be a resonant, reedy buzz. Focus on creating a resonant buzz, not an airy sound. I typically will buzz the leadpipe about a dozen times, or until I feel my embouchure responding to the breath in a relaxed manner.

After sufficient buzzing of the mouthpiece or leadpipe, I give you warm-up pages of both the perfect fourth around the circle of fourths, and the flat 5 tri-tone. The tri-tone breaks a chromatic scale into equal parts. By memorizing the b5 relationship in any key you will be already advancing to the blues and altered chords found frequently played in today's modern jazz language.

You will always be free to turn to any book or chapter to study a certain element of jazz you want to work on, however, I warn you against skipping over the book before you play through the book. Why? Because the language builds from early elemental segments and scale patterns (letters, words) to more advanced nuances (sentences and paragraphs) that easily substitute for the "vanilla" changes.

Just because something sounds complicated, well, it may not be. In actuality, playing in many sharps or flats look daunting, but after a while, you may prefer Db blues to G. Funny. But that's the case for Freddy Hubbard!!

So, give it time. With patience, attention to how these elements work alone and together, this practice method will give you the tools enabling you to play in your own voice.

Last note: The "Bibliography and Reference" section has a chordal approach for non-keyboard players. After every section, it would behoove you to learn the chord spellings related to the chapters contents. For example, when learning the Major 7th and its relatives, look into spelling the related chords in all keys! This will quicken your move into the world of hearing and creating your own voice.

The following chapters are to be played in this order:

1- Major Chords
2- Minor Chords
3- Dominant 7 Chords
4- Diminished Chords
5- Half Diminished (Minor7b5)
6- Alternate Dominant Family (Lydian, W.T.)
7- Alternate Diminished Family
8- Substitutions
9- Turnarounds
10- Blues Tri-Tones
11- Reference Appendix

Jazz in the musical arts deemphasizes the power of the intellect and extols that of intuitive action… its ultimate aim is to free the individual from licks, cliché', anger, illusion, and false passion.

To be patient is to have the capacity of calm endurance. "To be patient is to give yourself time and actively work toward a goal without setting a limit on how long you will work." Concentrate on process, not completion.

Do what you are doing at the moment and nothing else.

Patience and self-control in learning to practice trivial things will one day show the same mastery in great and important moments.

Accept your limitations and capitalize on them.

We are all learners. Masters have Masters.

Action. Controlled patience. Observance. Pause. Silence. Listen. Composure. Resuming Activity anew.

Don’t deny a problem. Embrace it. Seek a solution and commit yourself to the best resolution.

Don’t deny thoughts or feelings. Acknowledge them. But never let them dictate your musicality. Control your emotion or it will control you.

I wish to end this introductory passage with the following thoughts. Now that you are committed to learning more about the music we call jazz, remember that your mission is to be able to interpret melody, re-harmonize existing standards and tunes, approach a tune rhythmically in a way it hasn’t been done before. You are the future of this music and will make whatever sounds interesting, challenging, inspirational or meaningful to you a gift to others. It may just be the newest music to inspire a whole new generation of musicians to follow and build on. No exercise in these volumes is meant to be an end-all but a beginning. Learn these passages and combinations in your own way. Repeat them slowly, shape them differently, change them rhythmically, and listen ardently to yourself away from the music while playing what you hear in the exercise.

Experiment.

Explore.

Enjoy!

Table of Contents - Volume 1

Preface
Acknowledgements
Dedication - Masters All, Thanks!
Introduction

Jazz Trumpet Warmups
Daily Practice Warmups....2
The 'Good Bait' Exercise....8
Shifting Major Key Centers....11

Chapter 1 - Major Chords
Major 7 Secrets....16
Cycles for the Major 7th....28
Major 7 Bebop Scales....32
Surround Note Exercises - Major Keys....53
Advanced Surrounding Notes....54
Executing the Major 7th....61
Speaking in Major 7th....73
Major 7 ♯11....77
Fun with Barry Harris - Major 6th Scales....80
The Major Pentatonic....82
Mixing Major 7 Pentatonic in Root and P5th....84
Connecting the Major 7 Pentatonic....87
Function of the Major 7 Pentatonic....90
Minor Pentatonics....96
Connecting Minor Pentatonics....98
Minor 7 Pentatonic Scale Patterns....100

Chapter 2 - Minor Chords
The Minor Issues: Modes....104
Patterns in Minor Keys....105
Studies in Minor Keys....107
The Natural Minor - Aeolian Mode....115
Use of Melodic Minor in Modal Harmony....122
Modal Harmony Patterns in Melodic Minor....124
Minor - Major Around the Circle....144
Use of Harmonic Minor....147
Patterns in Harmonic Modes....149

Table of Contents - Volume 1

Chapter 3 - Dominant 7 Chords

Mixolydian Mode - The Dominant 7th.....164
Reviewing the Dominant 7th.....169
Dominant 7 Bebop Scales.....178
Playing the Dominant 7th.....214
2 Beat Quick Changes ii-V7-I.....226
1 Bar Bop Patterns.....250
2 Bar Changes ii-V7-I.....282
Clifford Licks ii-V7-I.....296
Ascending & Descending Progressions.....298
Descending Half Step Lick.....300

Chapter 4 - Diminished Chords

Introduction to Diminished - Dominant 7♭9.....304
The Diminished 7th.....309
Chord of the Dominant 7th Substitute Diminished.....311
Related Diminished Triad Study.....315
Patterns for Diminished 7ths.....317

Chapter 5 - Half Diminished (Minor 7♭5)

The Minor 7♭5 Locrian Scale.....334
Minor 7♭5 Around the Horn.....336
Locrian's Relation to the Dominant 7.....338
Minor 7♭5 to V7 - Study #1.....342
Minor 7♭5 to Harmonic vi - Study #2.....344
Minor 7♭5 - Study #3.....346
Minor 7♭5 Descending to Major 7 - Study #4.....348
Descending the Minor 7♭5.....349
Minor 7♭5 to Diminished - Study #5.....350
Patterns on the Minor 7♭5.....352
2 Beat Minor 7♭5 Turnaround.....364
1 Bar Minor 7♭5 Progression.....388

Table of Contents - Volume 2

Chapter 6 - The Alternate Dominant Family

Review: Lydian Scales.....414
Working in the Lydian Augmented Mode.....415
Altered Dominant Family: Lydian ♭7.....418
Dominant 7♭5♯5: Whole Tone & Augmented Scales.....424
Whole Tone Scales.....428
Whole Tone Patterns Around the Circle.....440

Table of Contents - Volume 2

Chapter 7 - Alternate Diminished Family

The Super Locrian Altered Dominant.....448
Diminished Whole Tone Study.....450
Patterns on the Altered Dominant.....462
The Altered Pentatonic Substitutions.....470

Chapter 8 - Substitutions

Learning the Tri-Tone.....484
Introduction to Descending Major Thirds.....488
Cycle of Descending Major Thirds.....490
The Tri-Tone Substitution of the V7.....496
Coltrane ii-V7's 1/2 Step Apart.....508
Playing Tri-Tone Substitutions from the Minor7♭5.....510

Chapter 9 - Turnarounds

Rhythm Changes.....518
Learning the Turnaround.....521
iii-iv-ii-V7 for Blues Prep.....551
Turnaround with Substitutions.....575
Turnaround with ii-V7 in Front.....593
ii-V7 for Blues Prep.....617

Chapter 10 - Blues

Major Blues.....638
Minor Blues.....640
Blues Fun Workout.....642
The Minor7♭5 and the Blues.....649
Altered Modern Blues.....664
Modern Approach to Playing the Blues.....693

Appendix

Numeric and Symbolic Representations in Jazz Language.....698
History of Trumpet Chordal Harmonies.....699
Ascendancy of Classical in Jazz.....704
Trumpet Stunts.....706
Building Chords for Trumpet.....708
Thinking in Chords for Trumpet.....711
Spelling Chords for Trumpet.....713
Bibliography.....726
Resources.....727

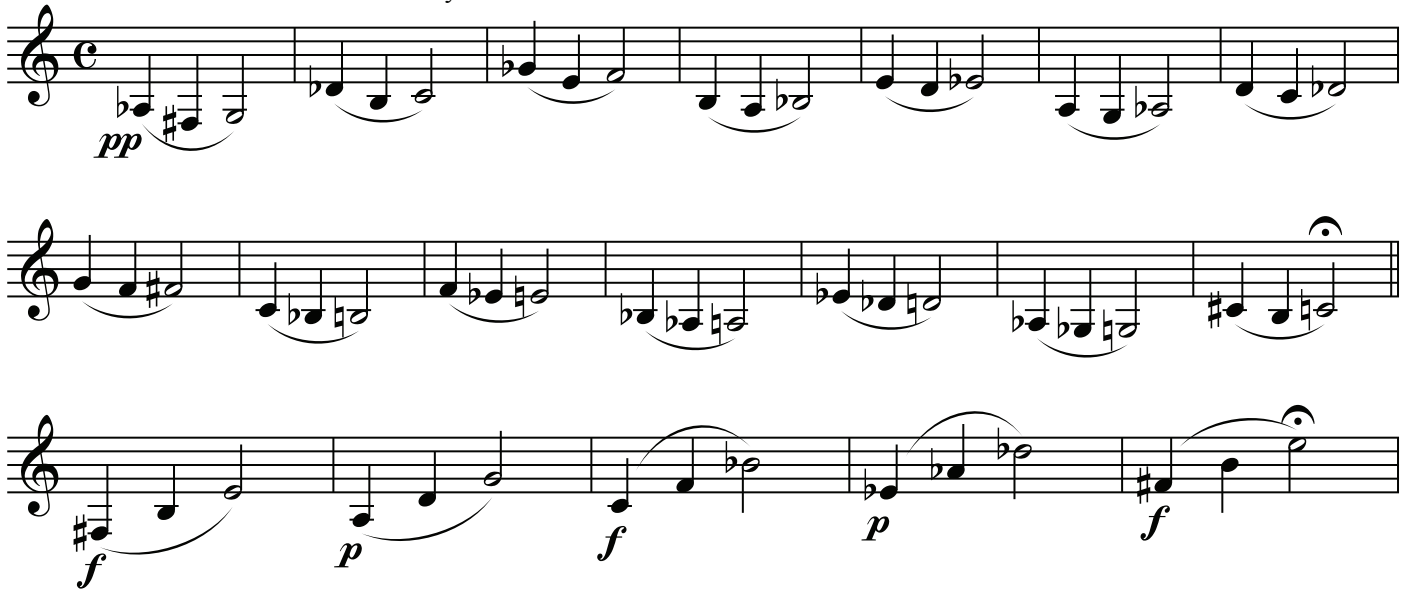
Jazz Trumpet Warmups

Daily Practice Warmups

Note: practice each exercise 3 X's:
1st X: read
2nd X: by memory
3rd X: three bars at a time
Notice they follow Perfect 4th each bar.

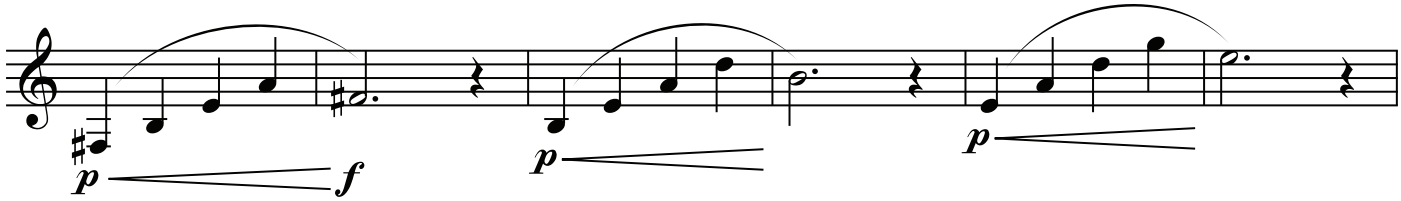
Adagio ♩ = 72

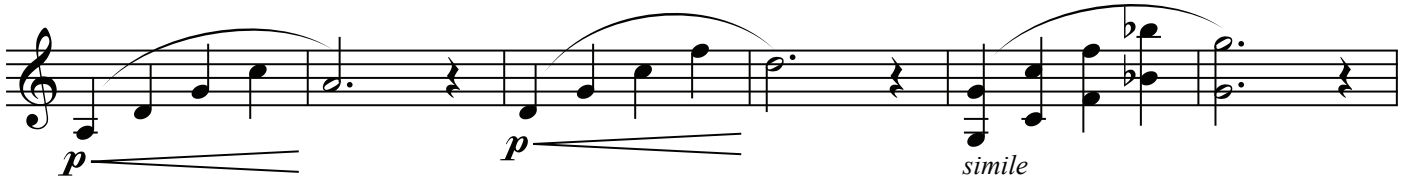
Circle of Perfect 4ths connected by Tri-tone



Circle of 4ths

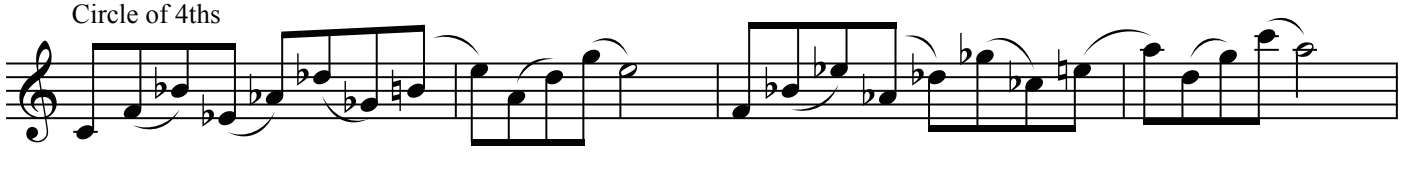
Tri-tone

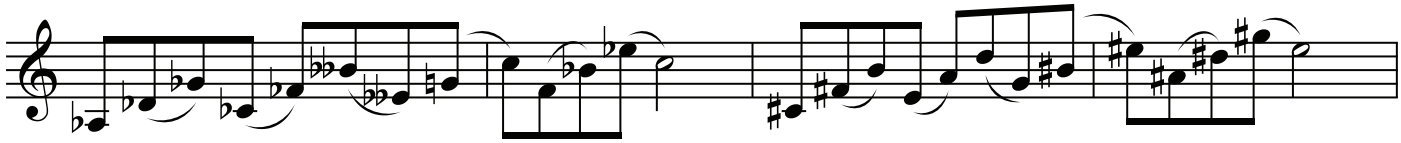




Tri-tone

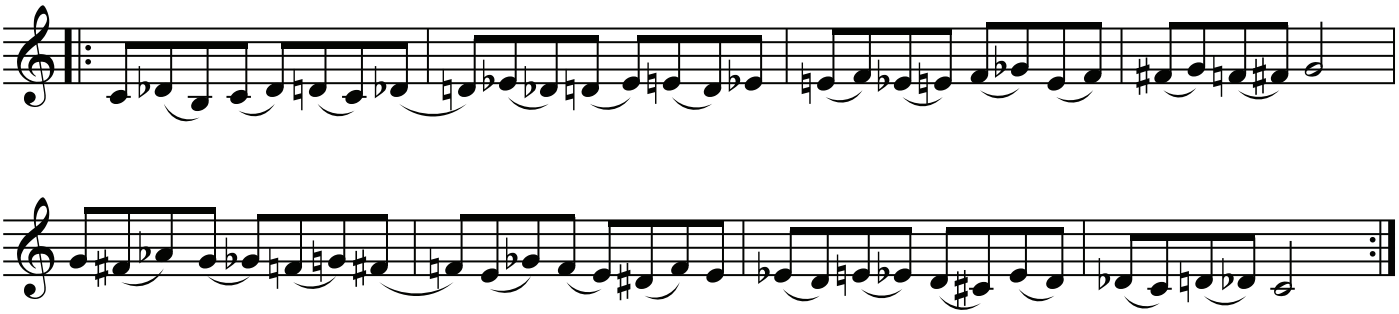
Circle of 4ths





Learning to Surround

On Repeat, play the figure around the circle of 4ths



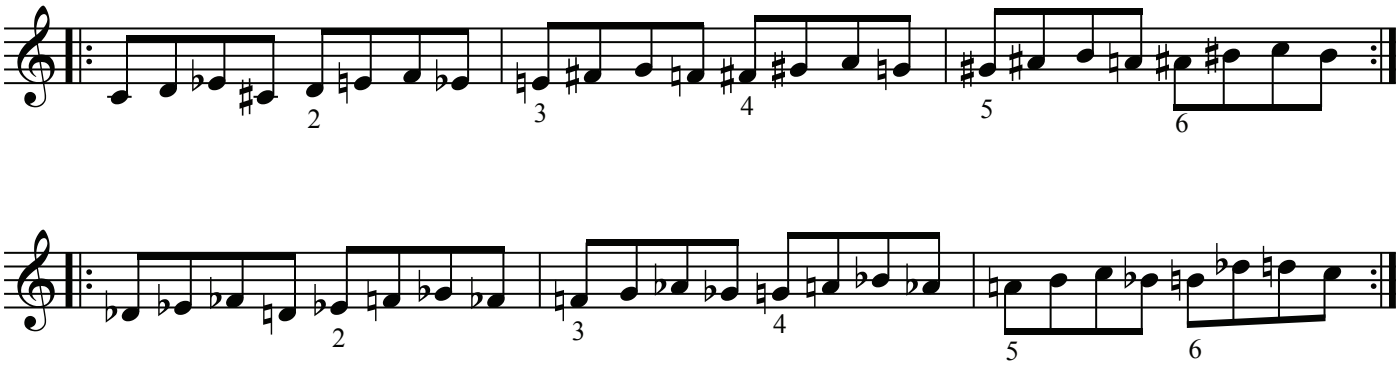
On Repeat, play the figure around the circle of 4ths

On Repeat, play the figure around the circle of 4ths

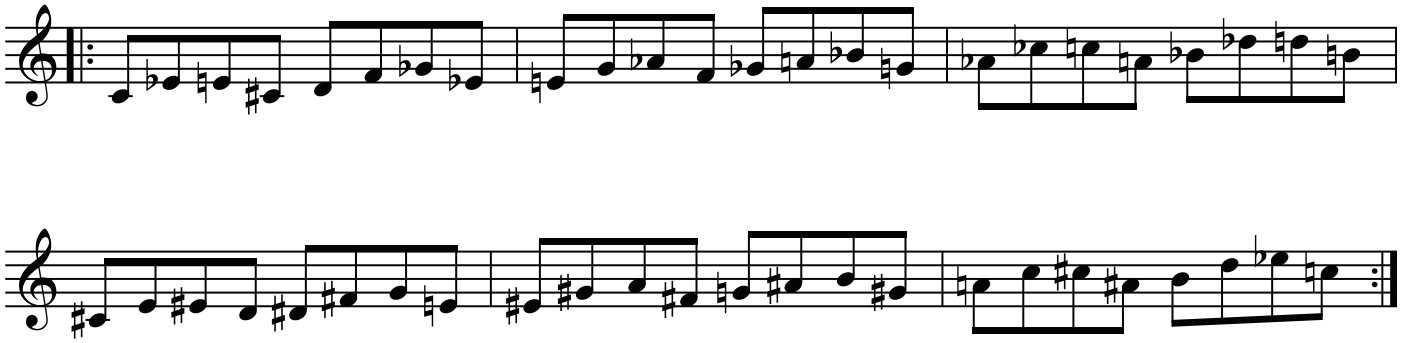
On Repeat, play the figure around the circle of 4ths

Create articulations as you play:

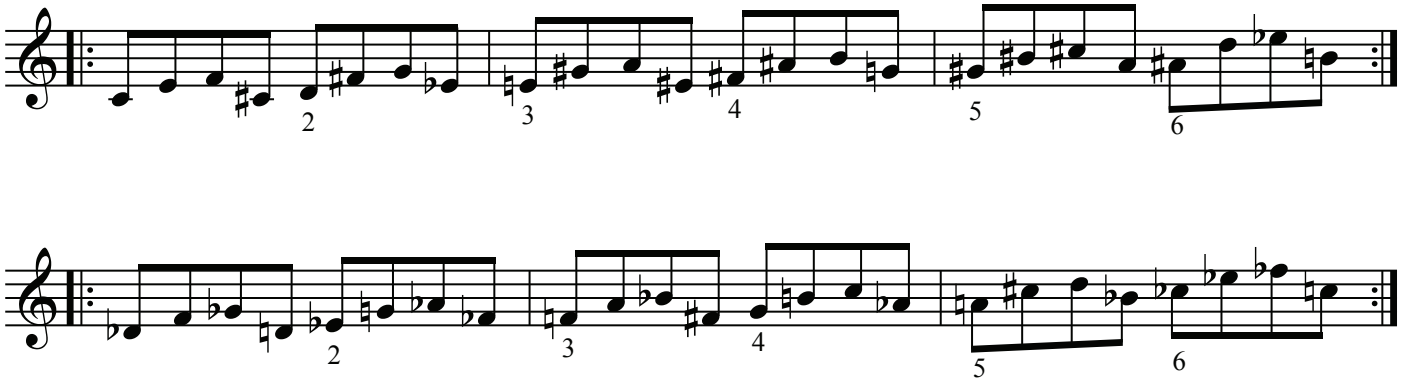
Major 2nd; Repeat from 2, 3, 4, 5, 6



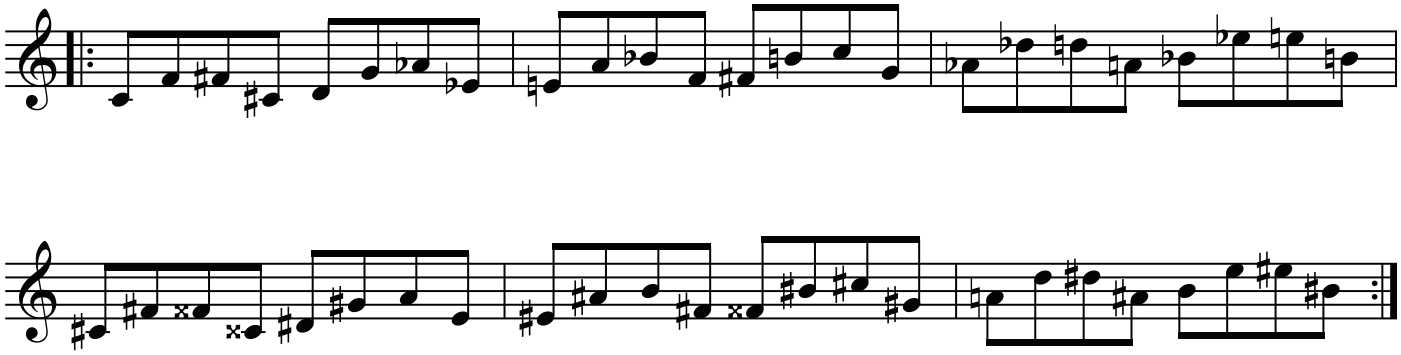
Minor 3rd; Repeat around Circle of 4ths; Descend by minor 3rd to:



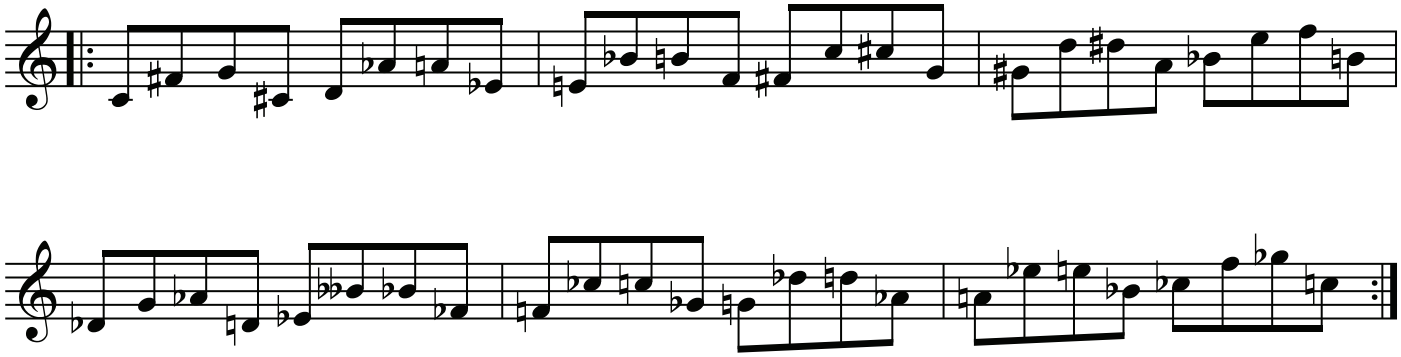
Major 3rd; Repeat from 2, 3, 4, 5, 6; Descend by major 3rd to:



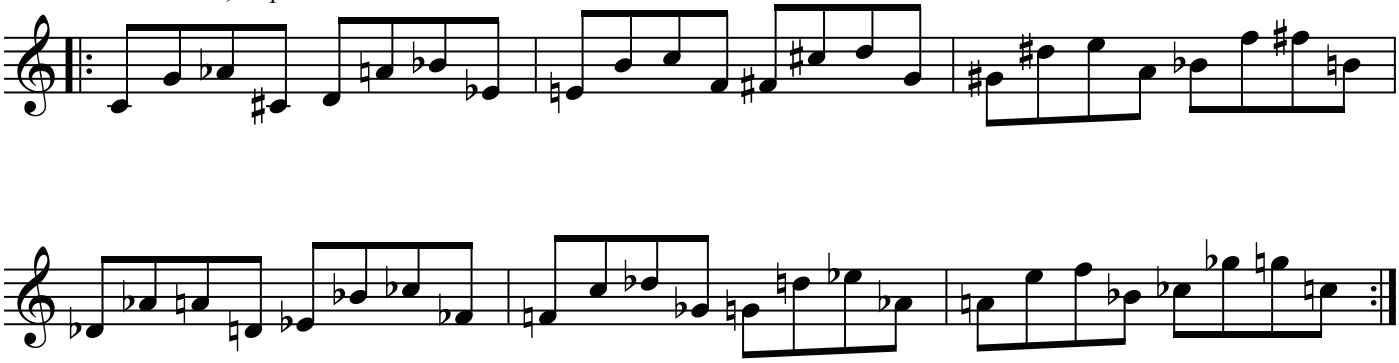
Perfect 4th; Repeat around Circle of 4ths; Descend by perfect 4th to:



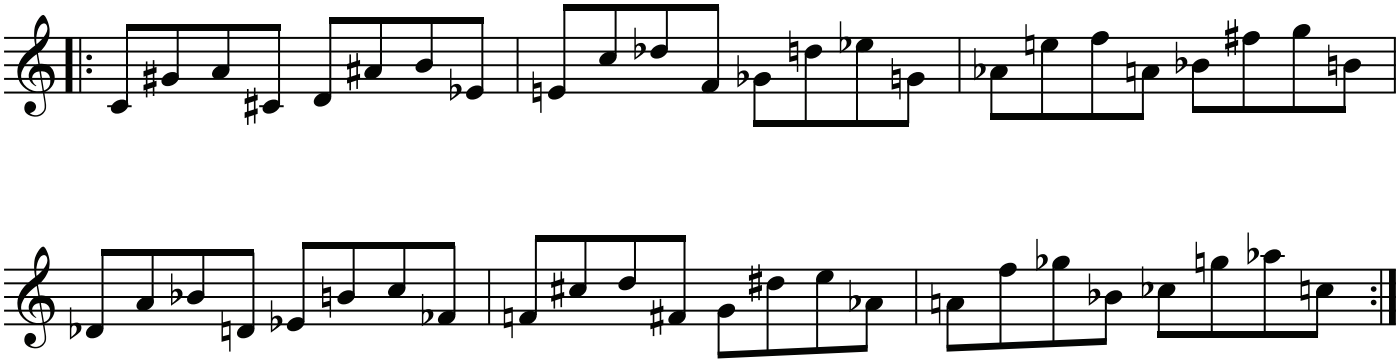
Augmented 4th (♯4/♭5); Repeat around Circle of 4ths; Descend by augmented 4th (♯4/♭5) to:



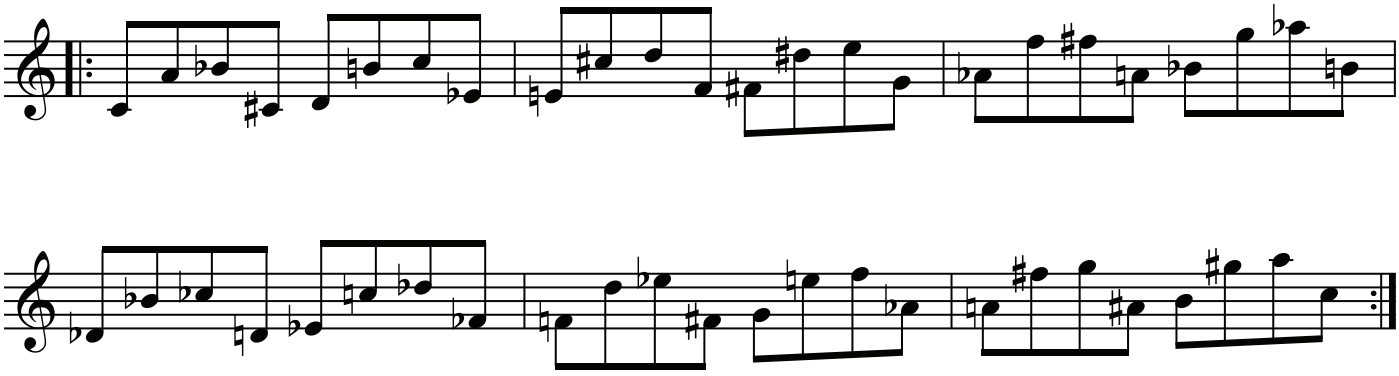
Perfect 5th; Repeat around Circle of 4ths



Augmented 5th (♯5); Repeat around Circle of 4ths



Major 6th; Repeat around Circle of 4ths



The Good Bait Exercise

Tad Cameron/Count Basie

* Executing P4th Skips in Bar 7

A♭Maj7 Fm B♭m E♭7 A♭ Fm B♭m E♭7
E♭m A♭7 D♭Maj7 G♭7 Cm F7♭9 B♭m E♭7♭9 A♭Maj7 E♭7
D♭Maj7 B♭m E♭m A♭7 D♭ B♭m E♭m A♭7
A♭m D♭7 G♭Maj7 B7 Fm B♭7♭9 E♭m A♭7♭9 D♭Maj7 A♭7
F♯Maj7 D♯m G♯m C♯7 F♯ D♯m G♯m C♯7
C♯m F♯7 BMaj7 E7 A♯m D♯7♭9 G♯m C♯7♭9 F♯Maj7 C♯7
BMaj7 G♯m C♯m F♯7 B G♯m C♯m F♯7
F♯m B7 EMaj7 A7 D♯m G♯7♭9 C♯m F♯7♭9 BMaj7 F♯7

The Good Bait Exercise

Shifting Major Key Centers

Based on 1 step apart

Based on 1/2 Step apart

Based on Diminished

Circle of 4ths by Tri-tone

Based on Augmented 5th Whole Tone; same as Descending and Ascending Major Triads

Chapter 1

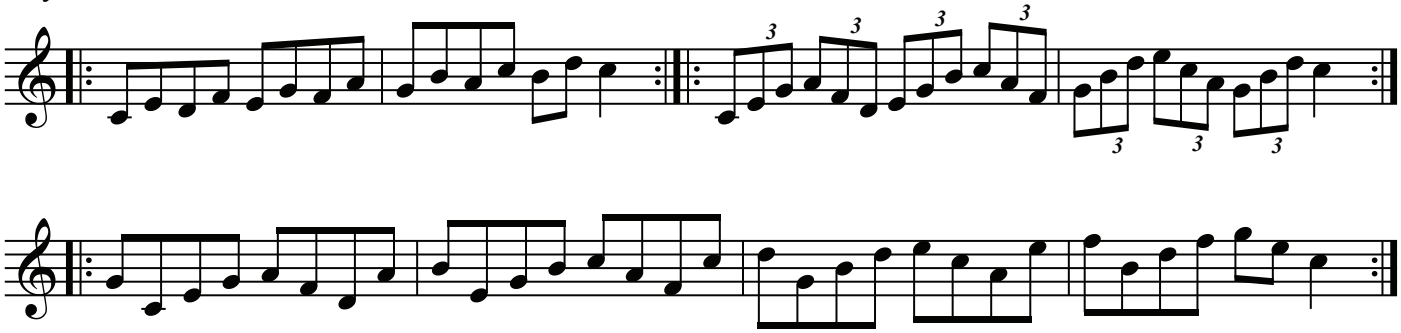
Major Chords

Major 7 Secrets

Major 7th Circle of 4ths

Playing Major Patterns

Key of C:



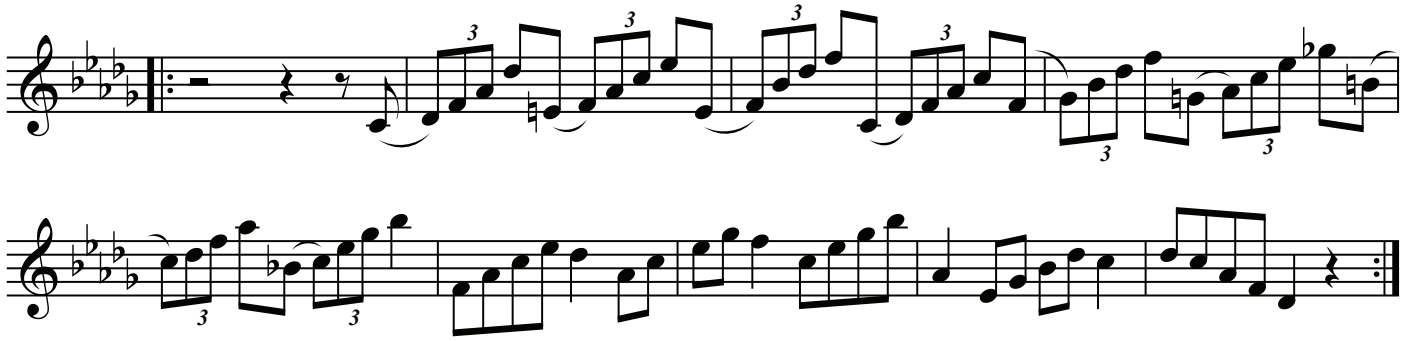
Key of F:

Key of B♭:

Key of E♭:

Key of A♭:

Key of D♭:

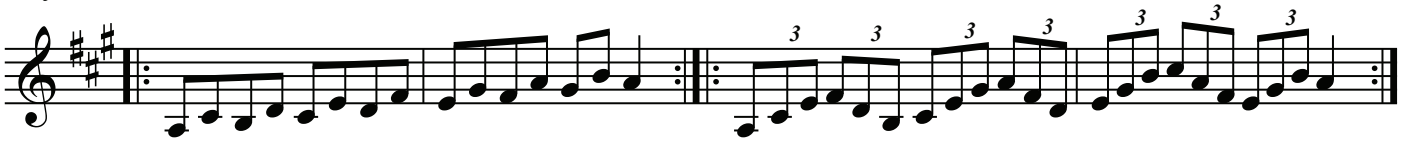


Key of F♯:

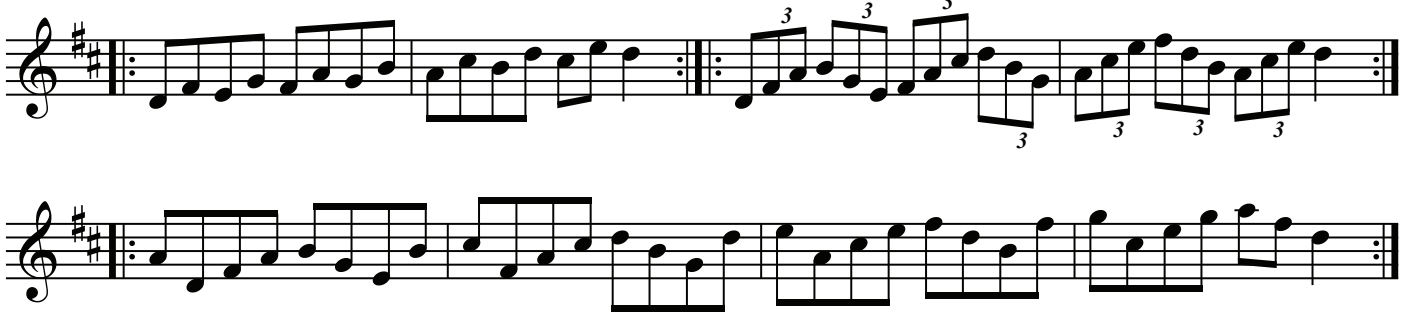
Key of B:

Key of E:

Key of A:



Key of D:



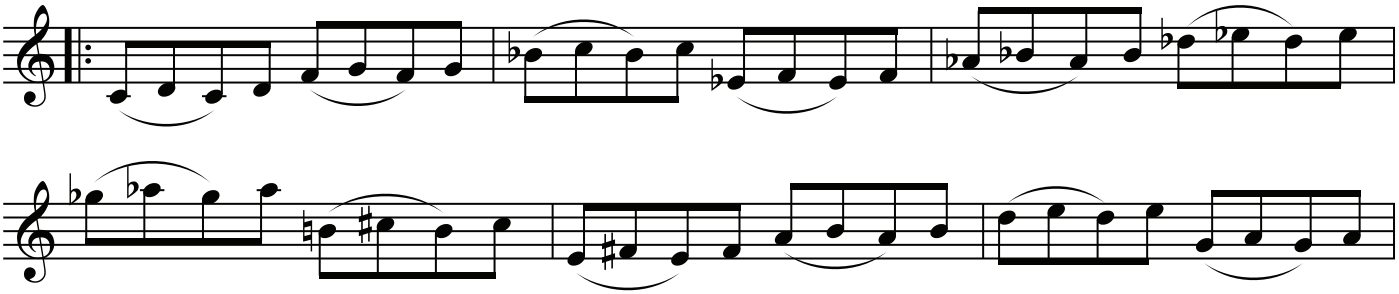
Key of G:

Cycles for the Major 7

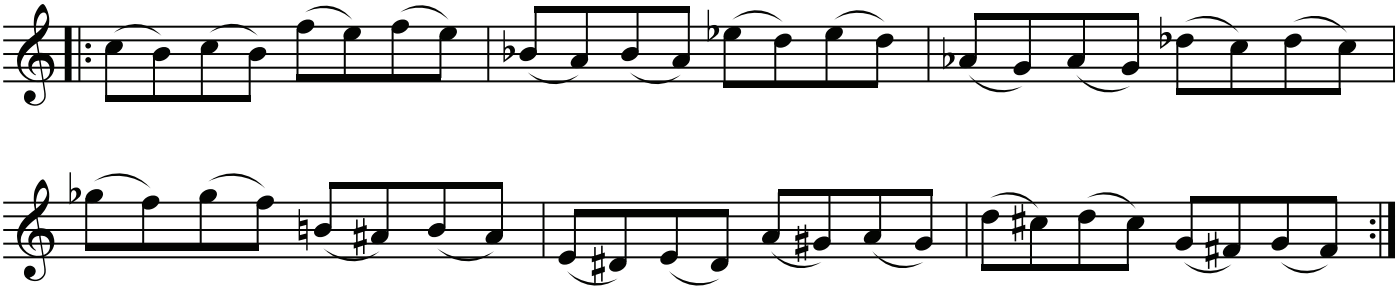
Circle of Fourths starting on C Major 7

Exercise #1 Practice playing starting on any 1st beat of any bar and continuing on

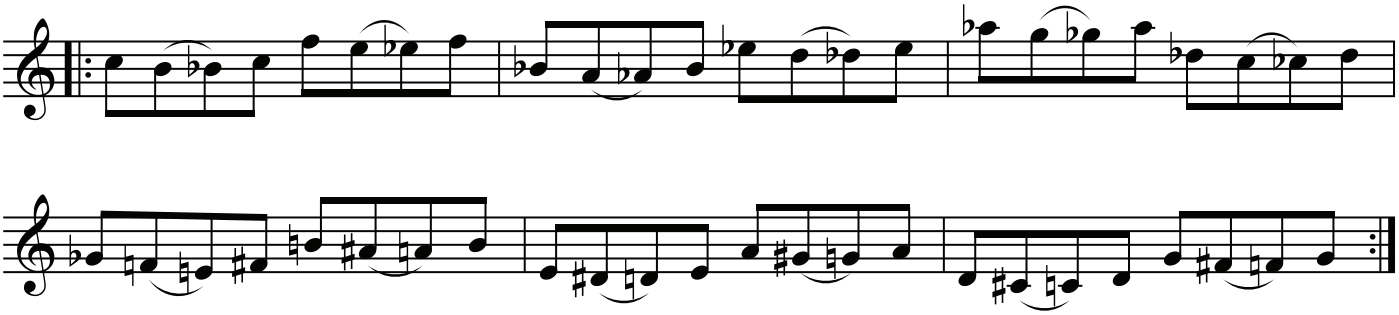
Exercise #2



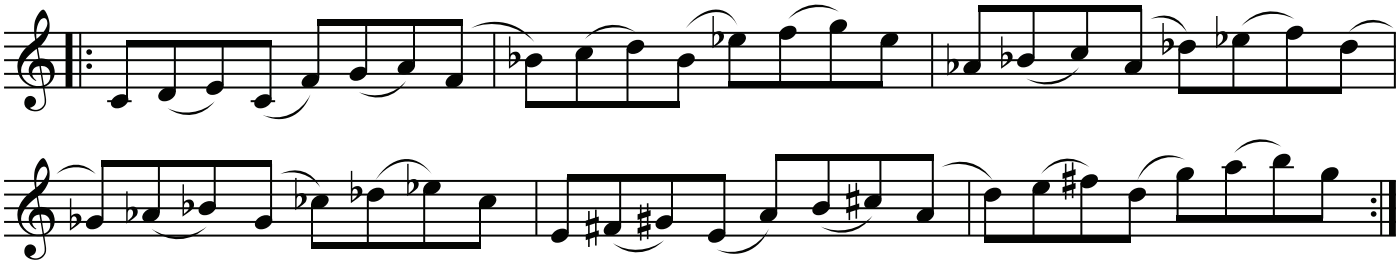
Exercise #3



Exercise #4



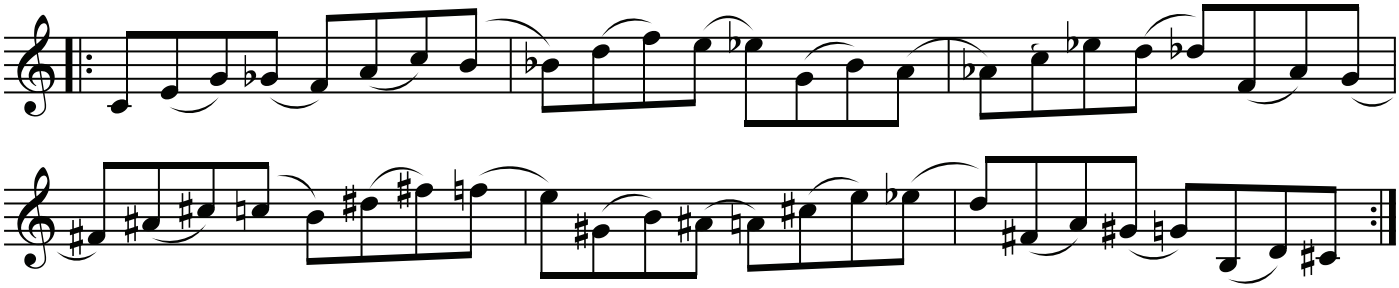
Exercise #5



Exercise #6

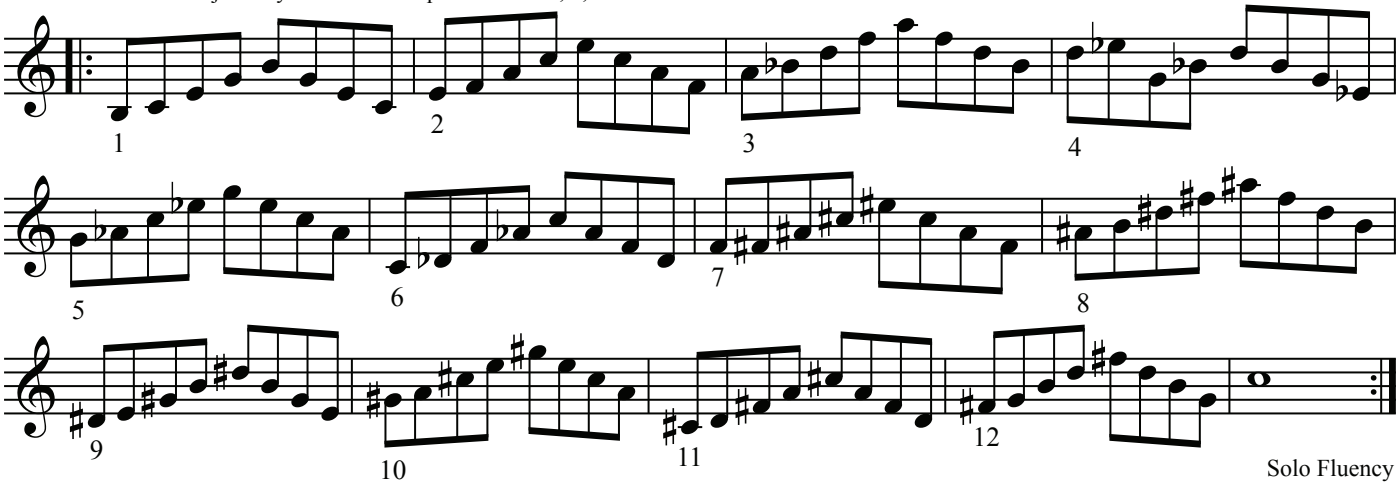
Exercise #7

Exercise #8



Exercise #9

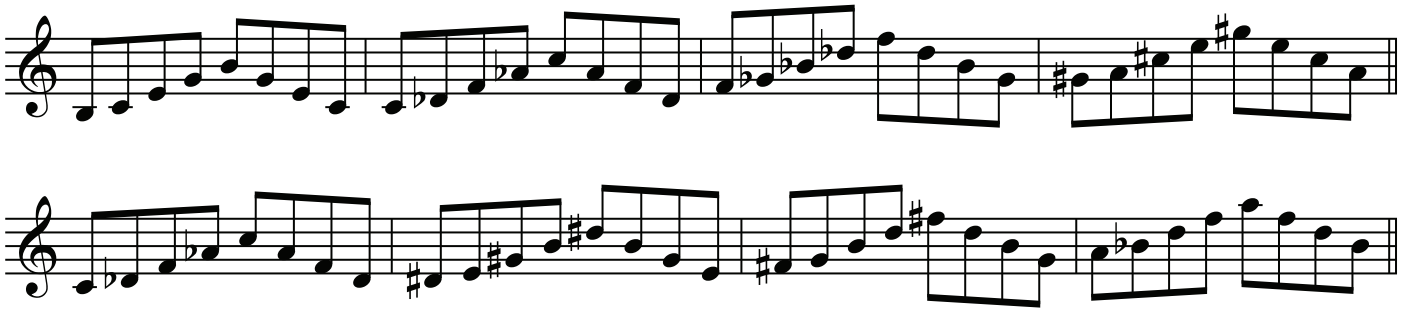
Start on Major 7 Cycle of 4ths - Repeat Start on 2, 3, 4 etc.



Exercise #10

Exercise #11

Exercise #12



Exercise #13

Exercise #14

Major 7 Bebop Scales

Key of C:

Articulate for Speed and Smoothness!

Key of F:

Key of B♭:

Key of E♭:

Key of A♭:

Key of D♭:

Key of C♯:

Key of F♯:

Key of B:

Key of E:

Key of A:

Key of D:

Key of G:

Surround Note Exercise
Major Keys

C Major is outlined with D♭ Major 1/2 step above.

F♯ Major outlined by G Major

D outlined by E♭

E♭ outlined by E

E outlined by F

F outlined by G♭

F♯ outlined by G

G outlined by A♭

A♭ outlined by A

A outlined by B♭

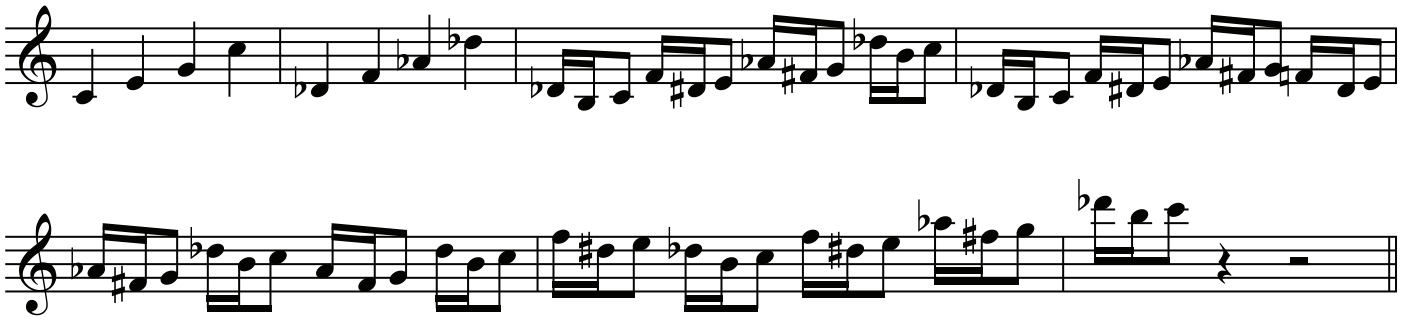
B♭ outlined by B

B outlined by C

Advanced Surrounding Notes

C Major using D minor - 1 step above root

C Major using D♭ major - 1/2 step above root



C Major using B♭ Major - 1 step below root

F Major

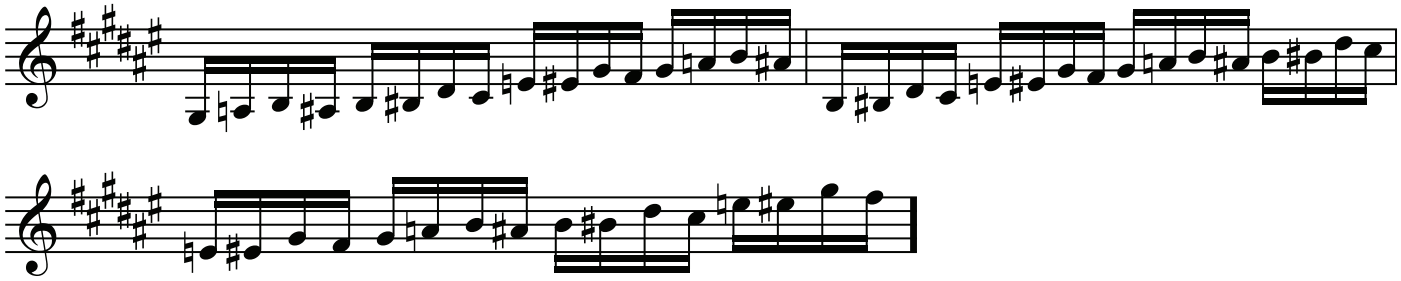
B♭ Major

E♭ Major

A♭ Major

D♭ Major

F♯ Major



B Major

E Major

A Major

D Major

G Major

Executing the Major 7

C Maj7

F Maj7

B♭ Maj7

E♭ Maj7

A♭ Maj7

D♭ Maj7

F♯ Maj7

B Maj7

E Maj7

A Maj7

D Maj7

G Maj7

Speaking in Major 7

Exercise 1

G Maj7
E 7♭9
A min
D 7♭9
A♭Maj7
F 7♭9
B♭min
E♭7♭9
A Maj7
F♯7♭9
B min
E 7♭9

Exercise 2

B♭Maj7
G 7♭9
C min
F 7♭9
A Maj7
F♯7♭9
B min
E 7♭9
A♭Maj7
F 7♭9
B♭min
E♭7♭9
G Maj7
E 7♭9
A min
D 7♭9
G♭Maj7
E♭7♭9
A♭min
D♭7♭9
F Maj7
D 7♭9
G min
C 7♭9

E Maj7
C♯7♭9
F♯min
B 7♭9
E♭Maj7
C 7♭9
F min
B♭7♭9
D Maj7
B 7♭9
E min
A 7♭9
D♭Maj7
B♭7♭9
E♭min
A♭7♭9
C Maj7
A 7♭9
D min
G 7♭9
B Maj7
G♯7♭9
C♯min
F♯7♭9

Exercise 3

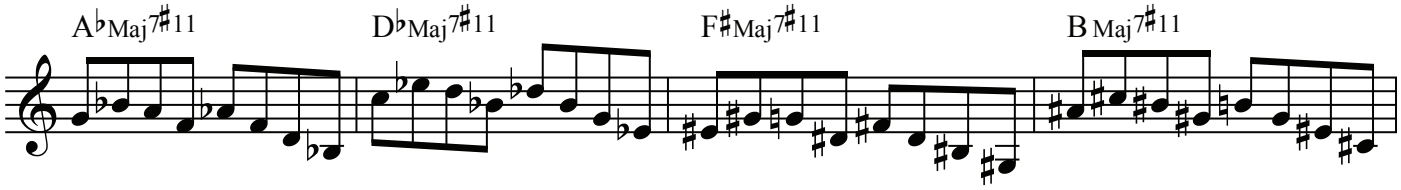
G♭Maj7
B♭ø
E♭7♭9
F Maj7
A ø
D 7♭9
E Maj7
G♯ø
C♯7♭9

E♭Maj7
G∅
C 7♭9
D Maj7
F♯∅
B 7♭9
D♭Maj7
F∅
B♭7♭9
C Maj7
E∅
A 7♭9
B Maj7
D♯∅
G♯7♭9
B♭Maj7
D∅
G 7♭9
A Maj7
C♯∅
F♯7♭9
A♭Maj7
C∅
F 7♭9
G Maj7
B∅
E 7♭9

Major 7♯11

(Major 7♯4)

Two Major Triads 1 Step Apart



C Maj7♯11 is the same as G Maj7 or C Maj7♯4

F Maj7♯11 play C Maj7

Bb Maj7♯11 play F Maj7

Eb Maj7♯11 play Bb Maj7

Ab Maj7♯11 play Eb Maj7

D♭ or C♯ Maj7♯11 play A♭ or G♯ Maj7

F♯ Maj7♯11 play C♯ Maj7

B Maj7♯11 play F♯ Maj7

E Maj7♯11 play B Maj7

A Maj7♯11 play E Maj7

D Maj7♯11 play A Maj7

G Maj7♯11 play D Maj7

Fun with Barry Harris

(Major 6th Scales)

E♭Maj6
E Maj6
F Maj6
F♯Maj6
G Maj6
A♭Maj6

The Major Pentatonic

Lesson Rule: The Major7 Chord uses the root
Pentatonic Scale found a Perfect Fourth below.

F Major7 - Play C Major Pentatonic (Use 3rd valve for 1-2)

E Major7 - Play B Major Pentatonic

E♭ Major7 - Play the B♭ Major Pentatonic

D Major7 - Play the A major Pentatonic

D♭/C♯ Major7 - Play the A♭/G♯ Major Pentatonic

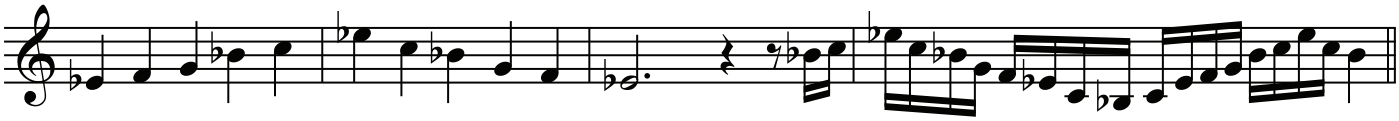
C Major7 - Play the G Major Pentatonic

B Major7 - Play the F♯ Major Pentatonic

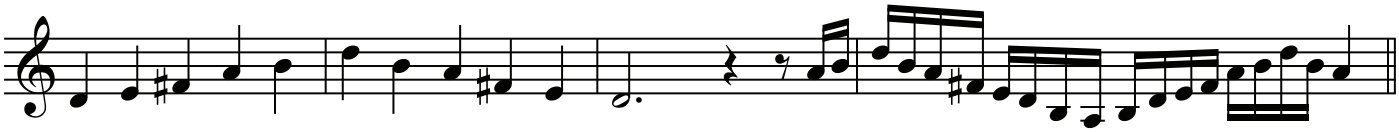
B♭ Major7 - Play the F Major Pentatonic

A Major7 - Play the E Major Pentatonic

A♭ Major7 - Play the E♭ Major Pentatonic



G Major7 - Play the D major Pentatonic



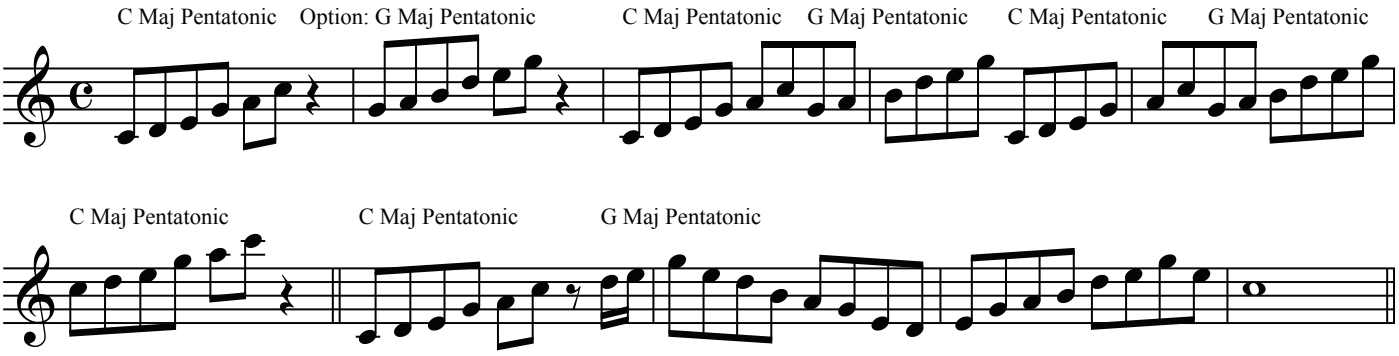
G♭/F♯ Major7 - Play the D♭/C♯ Major Pentatonic

Mixing Major7 Pentatonic in Root and P5th

Option: Playing the Major Pentatonic from the Root or playing
the Major Pentatonic ROOT a Perfect 5th higher.

Key Learning: The Major 7 CHORD Root Pentatonic is NOT as
good a choice as the Perfect 5th Pentatonic

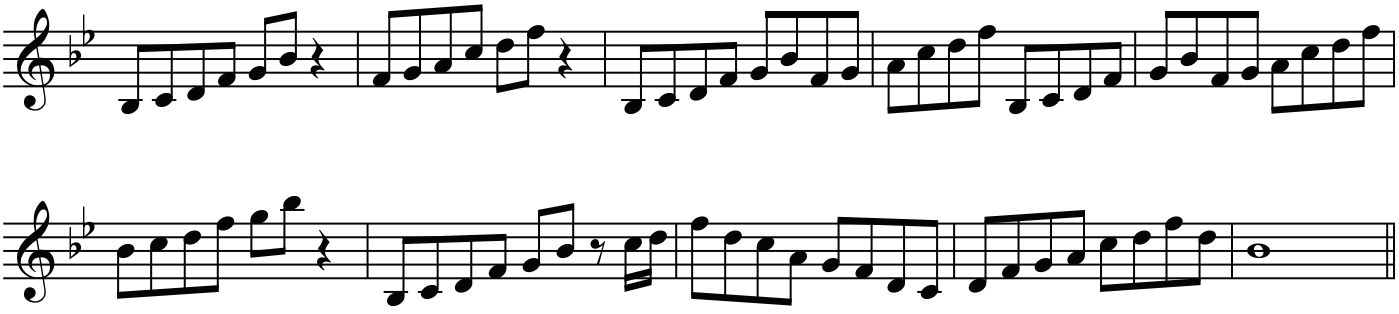
Play C Major 7 in the KEY: C MAJOR



Why is the choice of Pentatonic based on a P5th
higher a better choice? Because it contains the
MAJOR 7 NOTE!

Play B Major 7

Play B♭ Major 7



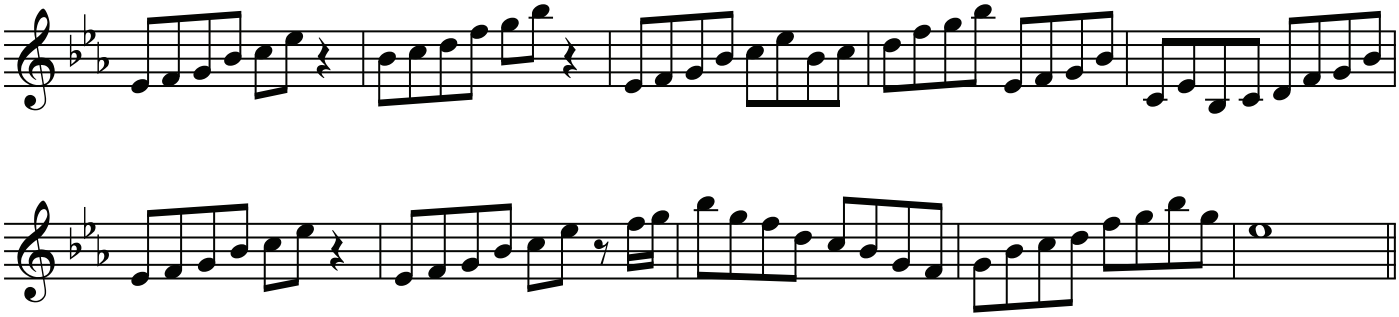
Play A Major 7

Play A♭ Major 7

Play C♯ Major 7

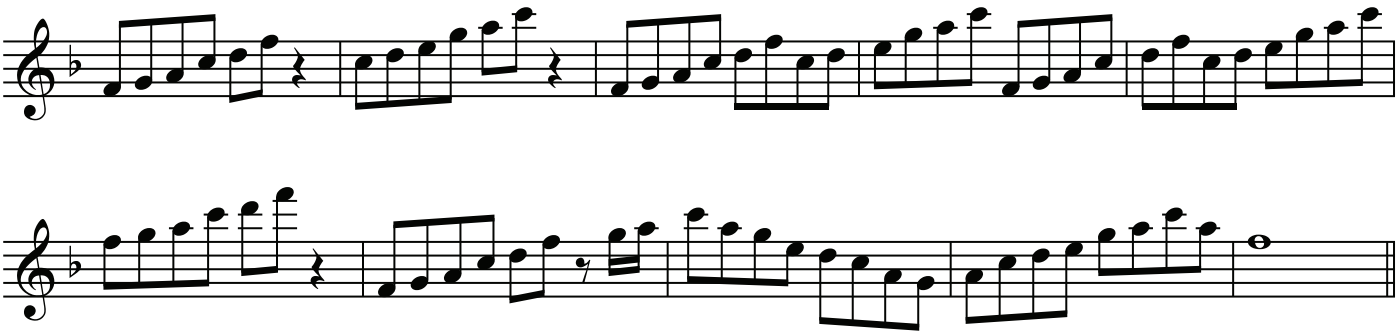
Play D Major 7

Play E♭ Major 7



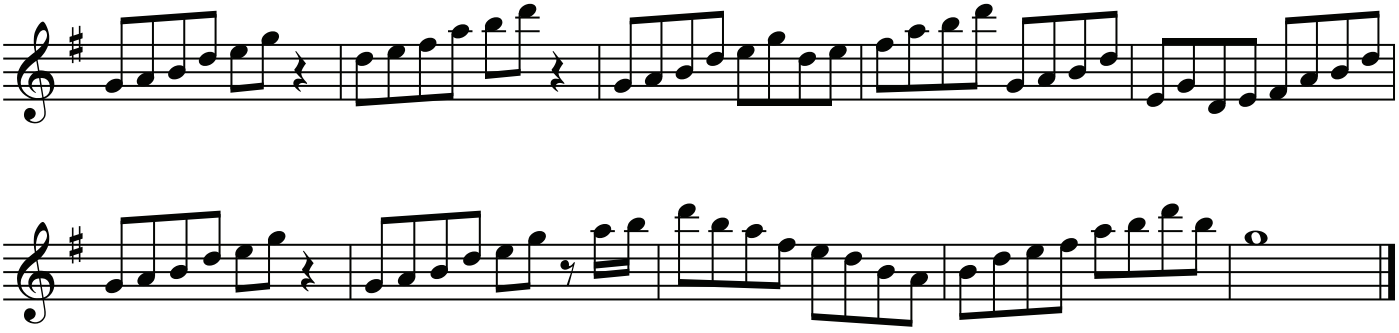
Play E Major 7

Play F Major 7



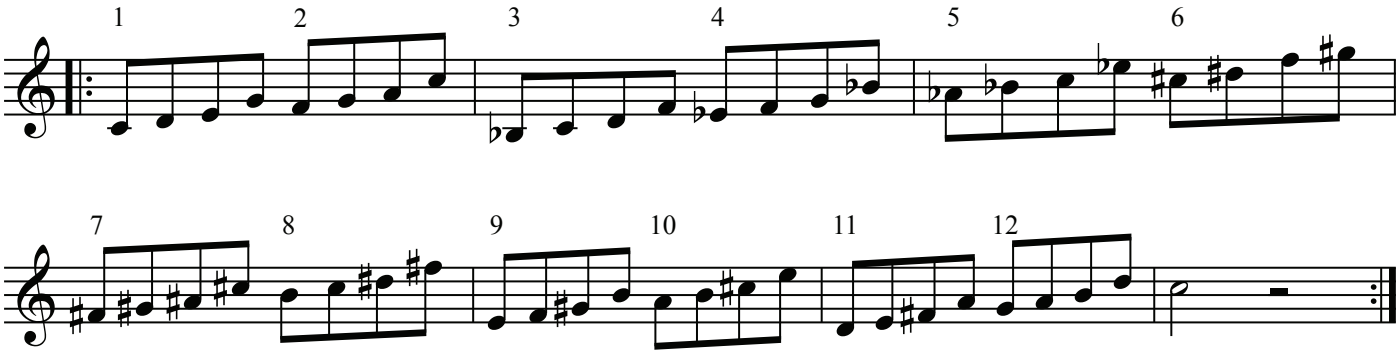
Play F♯ Major 7

Play G Major 7

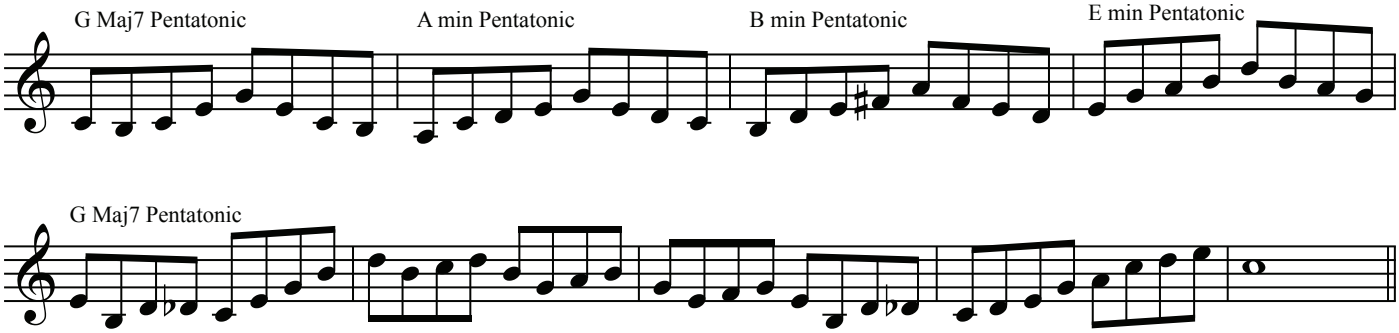


Connecting the Major 7 Pentatonic

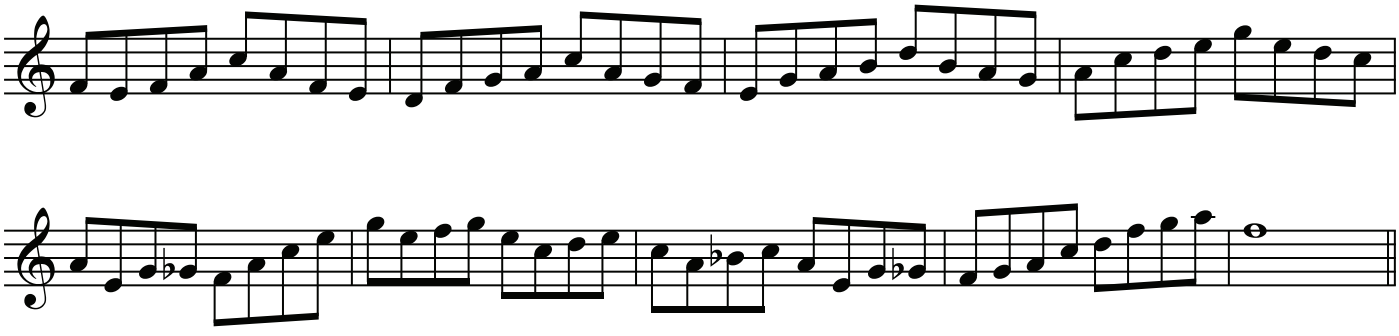
Begin again on each tone center



C Maj7

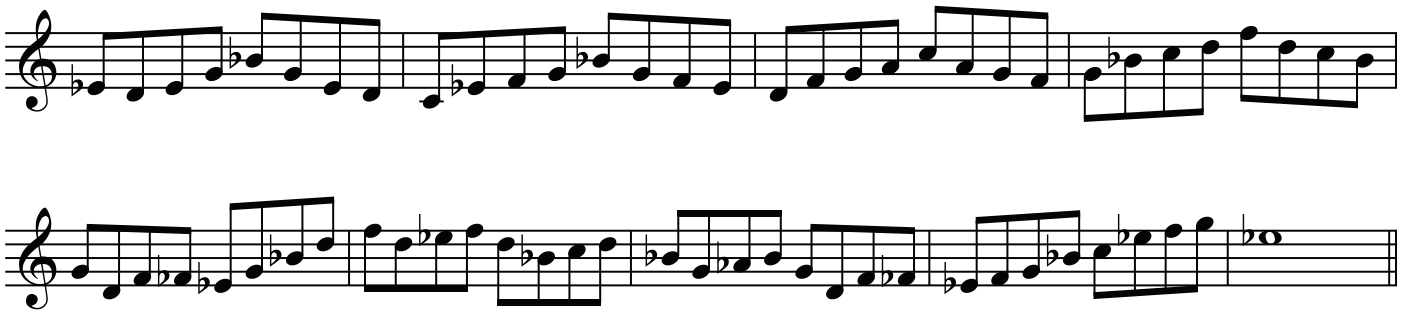


F Maj7

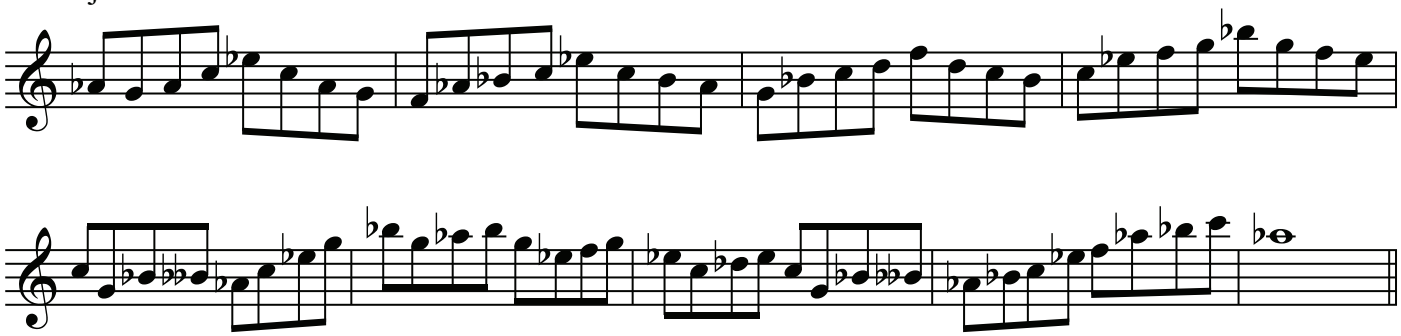


B♭ Maj7

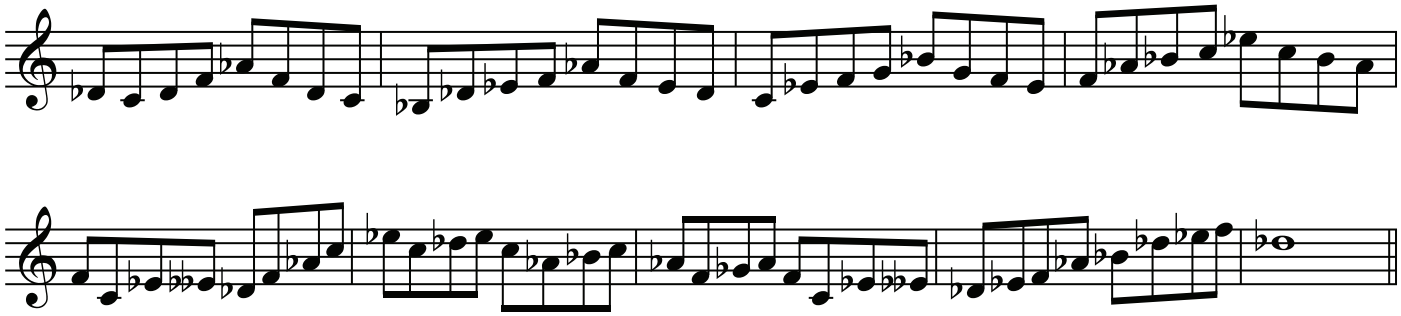
E♭ Maj7



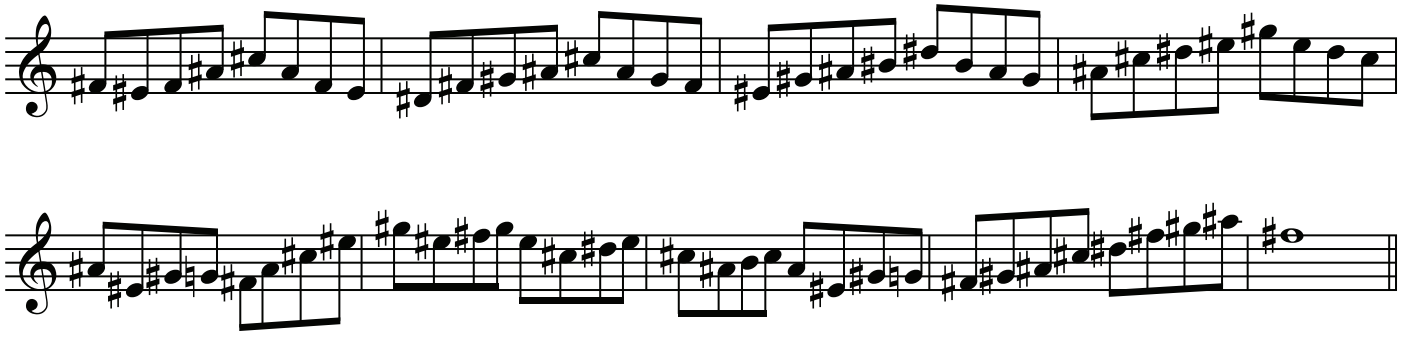
A♭ Maj7



D♭ Maj7



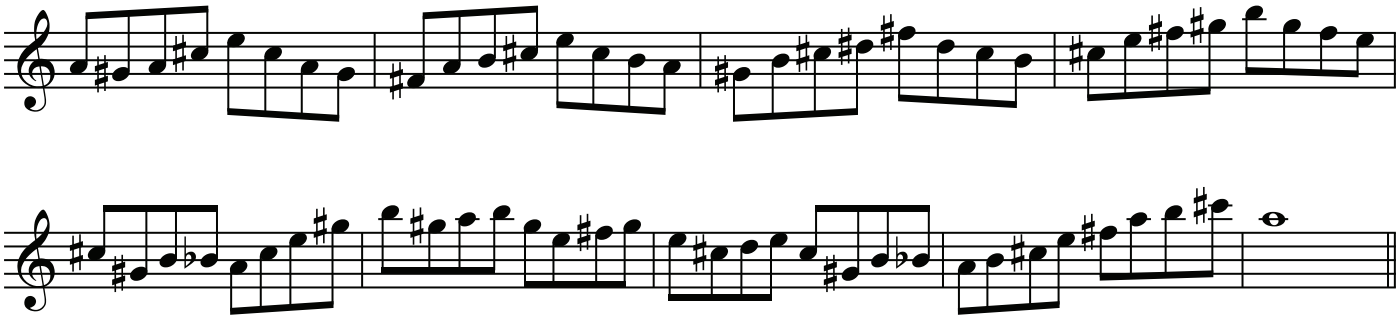
F♯ Maj7



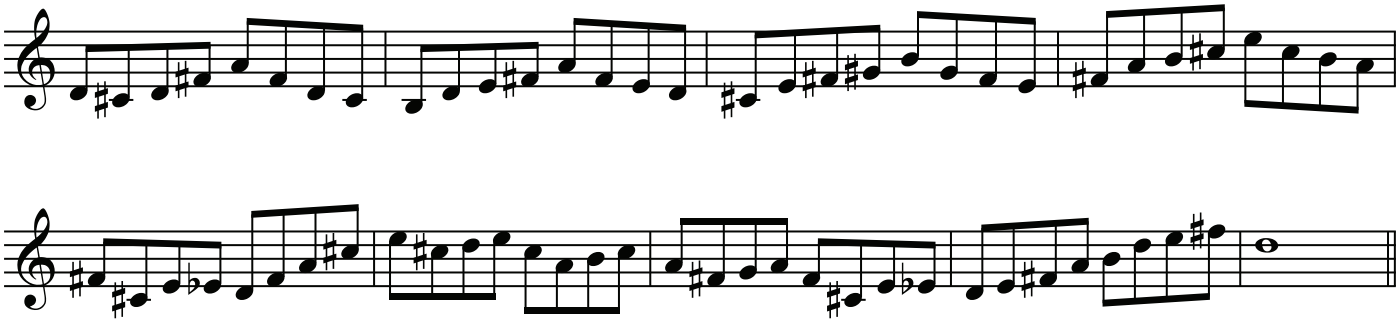
B Maj7

E Maj7

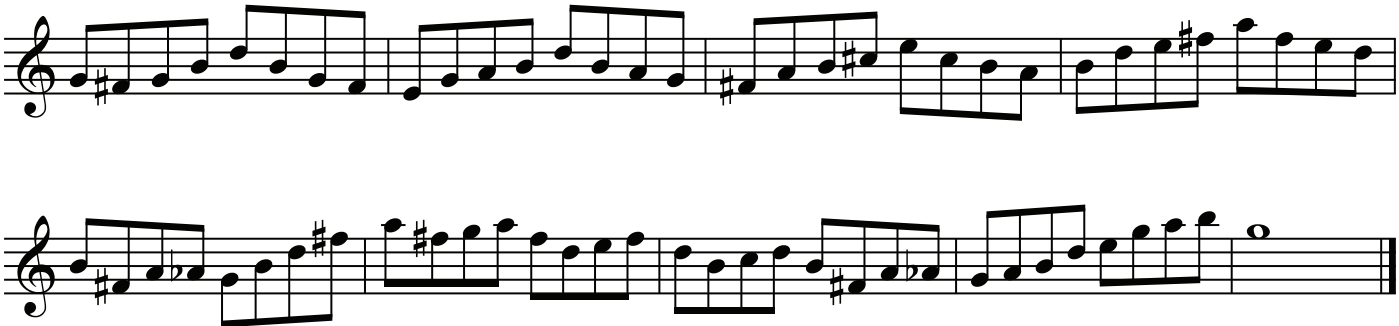
A Maj7



D Maj7



G Maj7



Function of the Major 7 Pentatonic to its Relative Natural Minor

C Major 7 incorporating the A minor and D minor Pentatonics

Pentatonic Patterns for Major 7 Keys

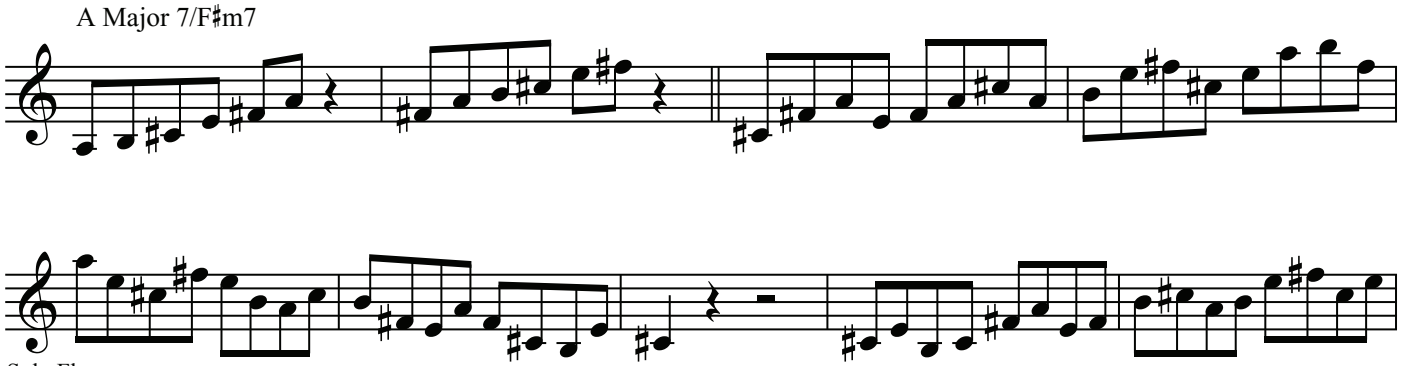
F Major 7/Dm7

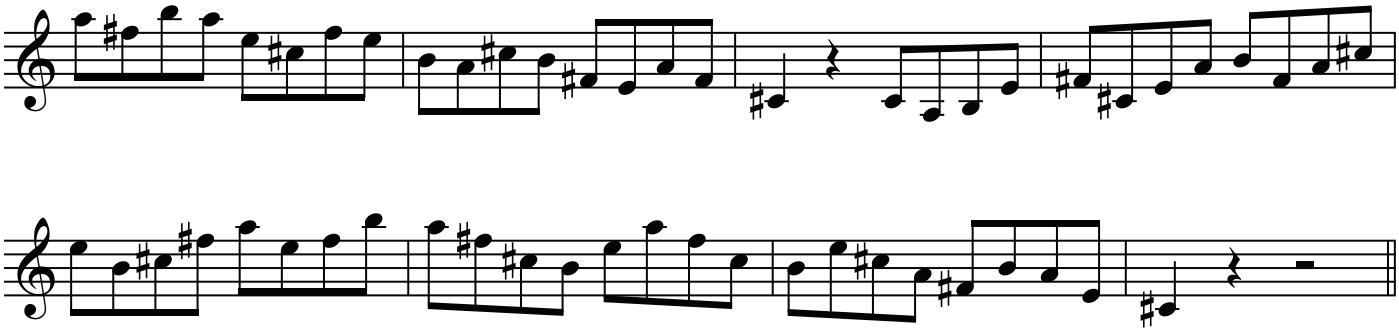
B♭ Major 7/Gm7

G Major 7/Em7

D Major 7/Bm7

A Major 7/F♯m7

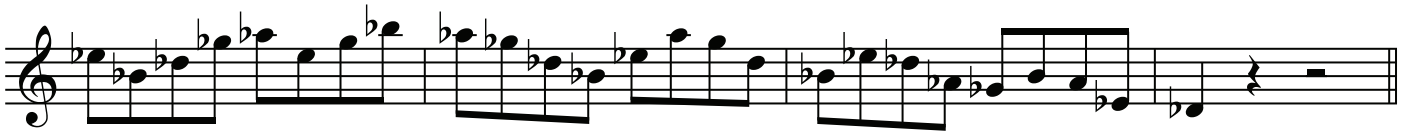




E Major 7/C♯m7

B Major 7/G♯(A♭)m7

F♯ Major 7/E♭m7



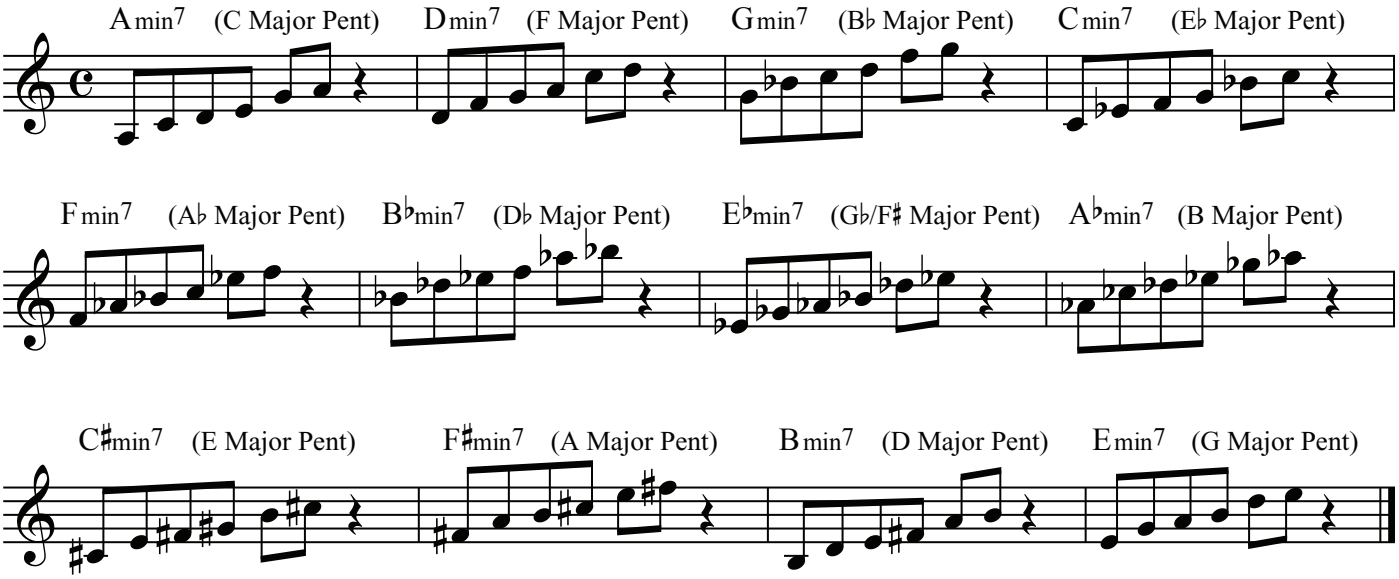
D♭ or C♯ Major 7/B♭m7

A♭ Major 7/Fm7

E♭ Major 7/Cm7

Minor Pentatonics

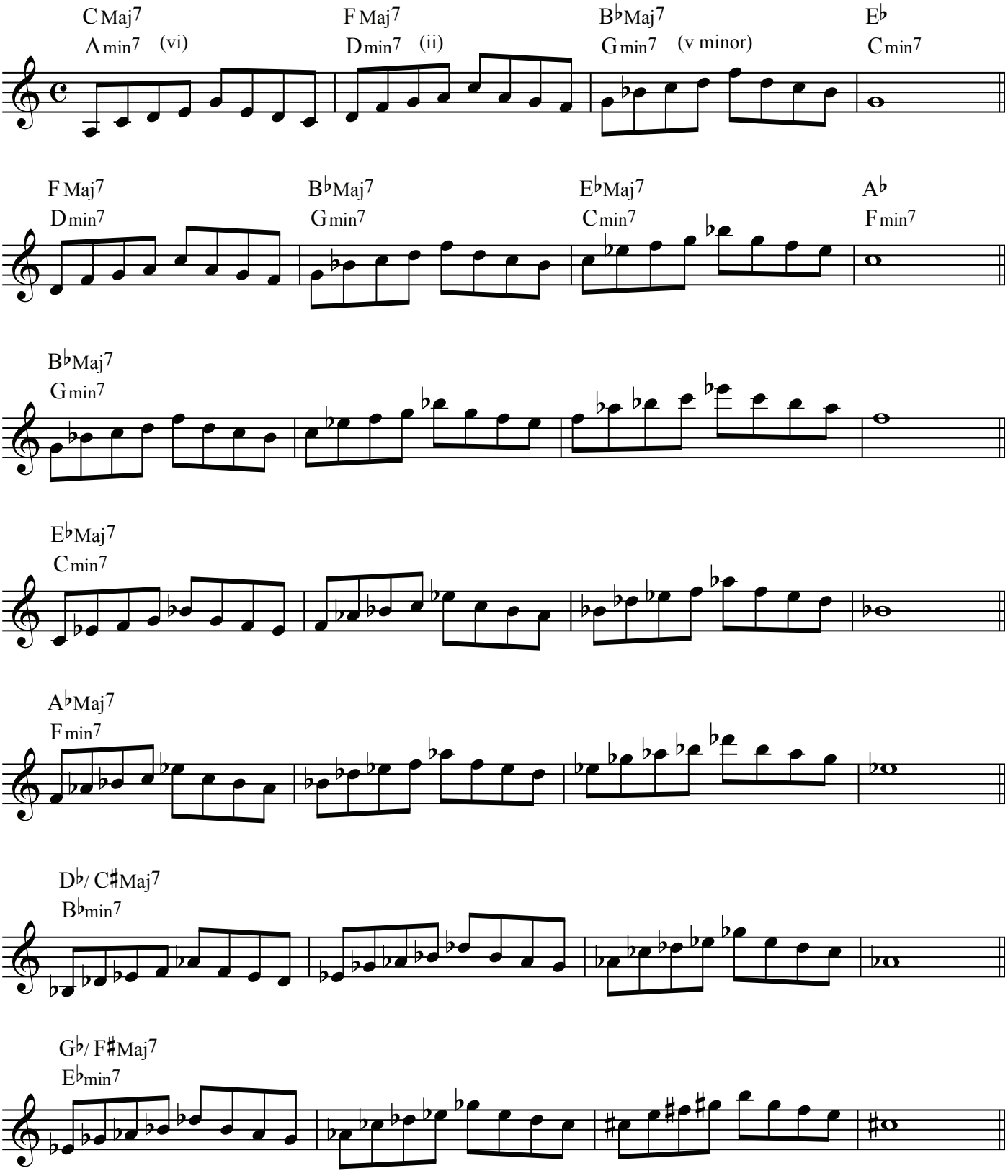
Note: The Minor Pentatonic is often used as a substitute for the Major 7 Chord.



Minor Pentatonics around the Circle of Fourths

Gmin7 (B♭ Major Pent)
Cmin7 (E♭ Major Pent)
Fmin7 (A♭ Major Pent)
B♭min7 (D♭ Major Pent)
E♭min7 (G♭/F♯ Major Pent)
A♭min7 (B Major Pent)
C♯min7 (E Major Pent)
F♯min7 (A Major Pent)
Bmin7 (D Major Pent)
Emin7 (G Major Pent)

Connecting Minor Pentatonics



B Maj7
A♭/ G♯min7
E Maj7
C♯min7
A Maj7
F♯min7
D Maj7
B min7
G Maj7
E min7

Minor 7 Pentatonic Scale Patterns

Connecting Root minor 7, ii7, v7

Special Note: This important pattern can be used for MINOR 7 and substitute for the relative Dominant 7 and Relative Natural Major 7

(i.e. Cmin7, Dmin7 and Gmin7 can be played for: Cmin7, E♭Maj7 and F7)

F♯min7
G♯min7
C♯min7
A Maj7
B min7
C♯min7
F♯min7
D Maj7
E min7
F♯min7
B min7
G Maj7
A min7
B min7
E min7
C Maj7
D min7
E min7
A min7
F Maj7
G min7
A min7
D min7
B♭Maj7

Chapter 2

Minor Chords

The Minor Issues:
MODES

The Ionian MAJOR Scale creates three minor modes on steps 2, 3, and 6.
In the "C" Major scale, the ii (D), the iii (E), and the vi (A) are the
scale tones that are the roots of the following modal scales:

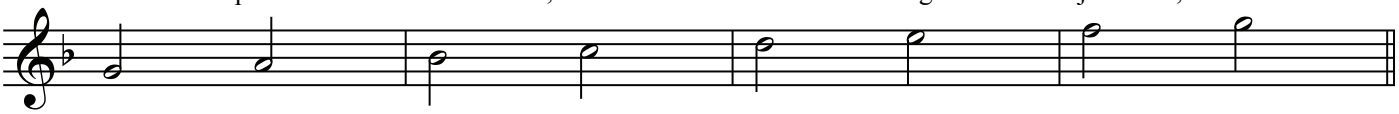
D Minor (ii) Dorian Mode

E minor (iii) Phrygian Mode

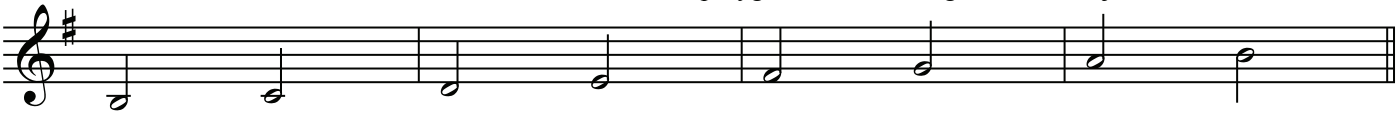
A minor (vi) natural Aeolian mode

NOTE: A scale having the same KEY signature of the MAJOR SCALE located:

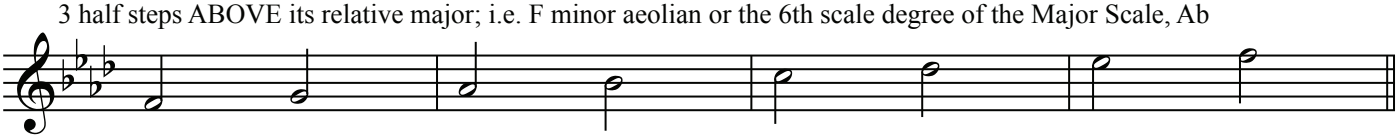
ONE Whole Step Below is a DORIAN scale; i.e. G minor dorian or the 2nd degree of the Major Scale, F

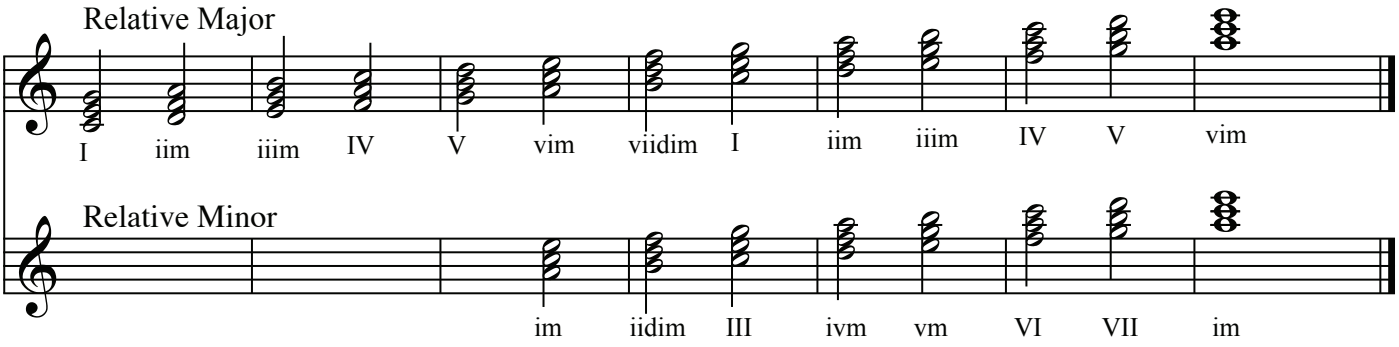


A MAJOR 3rd Below is a PHRYGIAN scale; i.e. B minor phrygian or the 3rd degree of the Major scale, G



3 half steps ABOVE its relative major; i.e. F minor aeolian or the 6th scale degree of the Major Scale, Ab





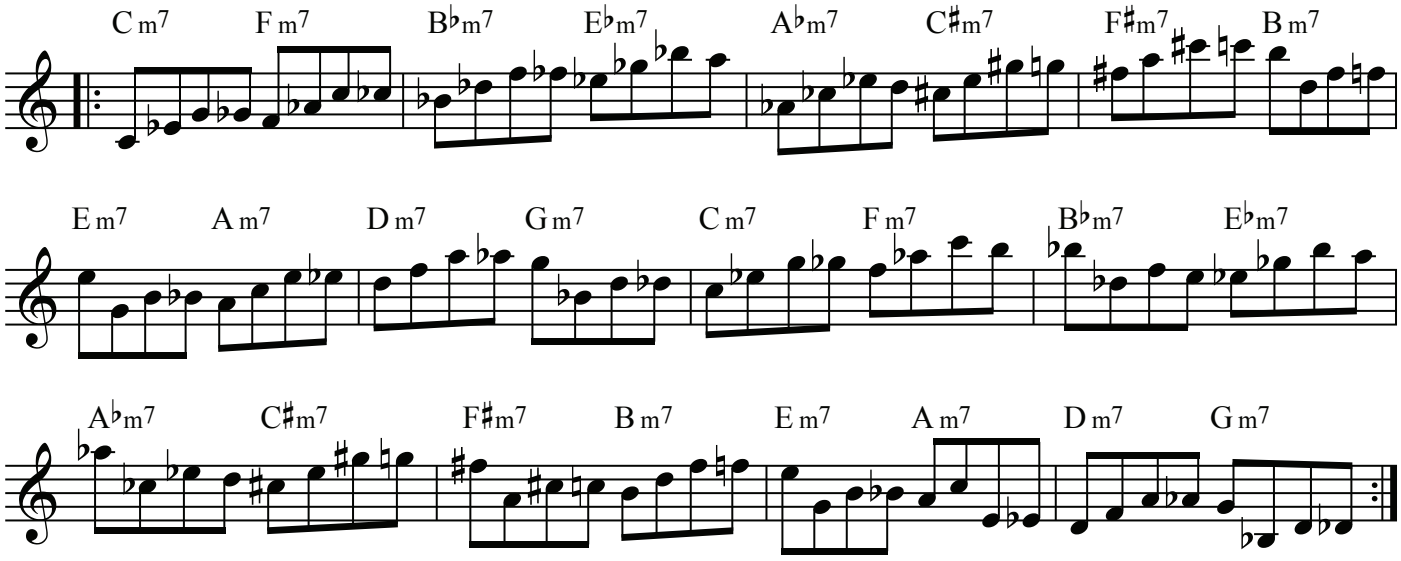
Patterns in Minor Keys

Pattern 1

Pattern 2

Pattern 3

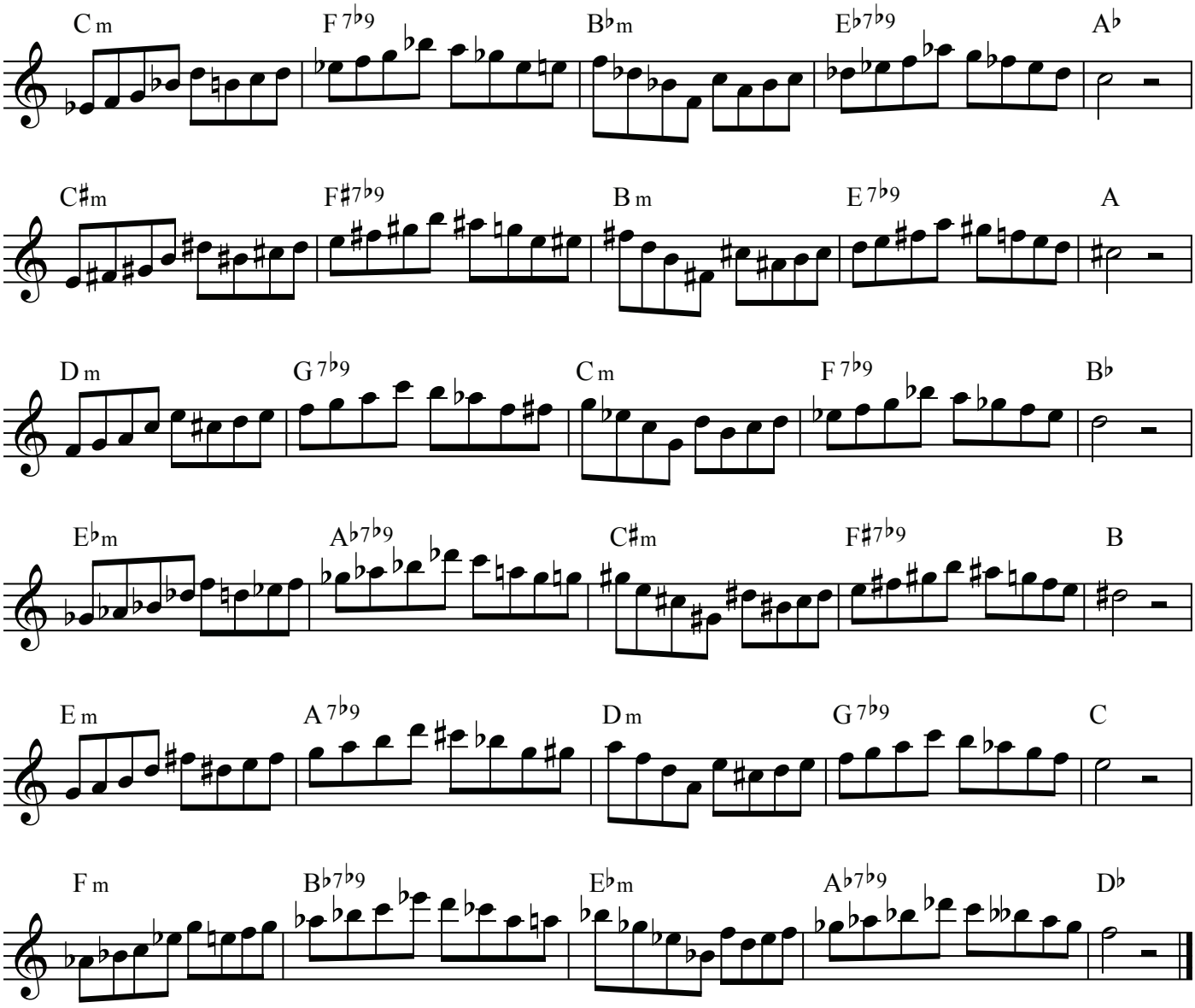
Pattern 4



Studies in Minor Keys

Study #1 (Root Position)

Study #2 (Third Position)



Study #3 (Fourth Position)

Study #4 (Fifth Position)

Study #5 (Seventh Position)

Study #6 (Root Position)

Study #7 (Root Position)

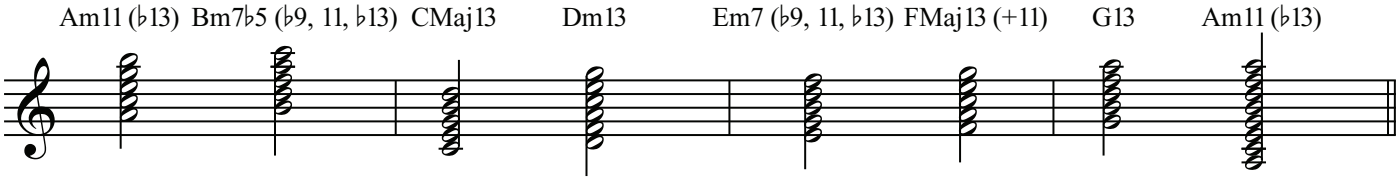
D m7
E♭m7
E m7
F m7
F♯m7
G m7
A♭m7
A m7

The Natural Minor
Aeolian Mode

Of the seven modes built off the MAJOR (Ionian) scale, the 6th degree or Aeolian Scale is the Relative Natural Minor Scale of the Major.

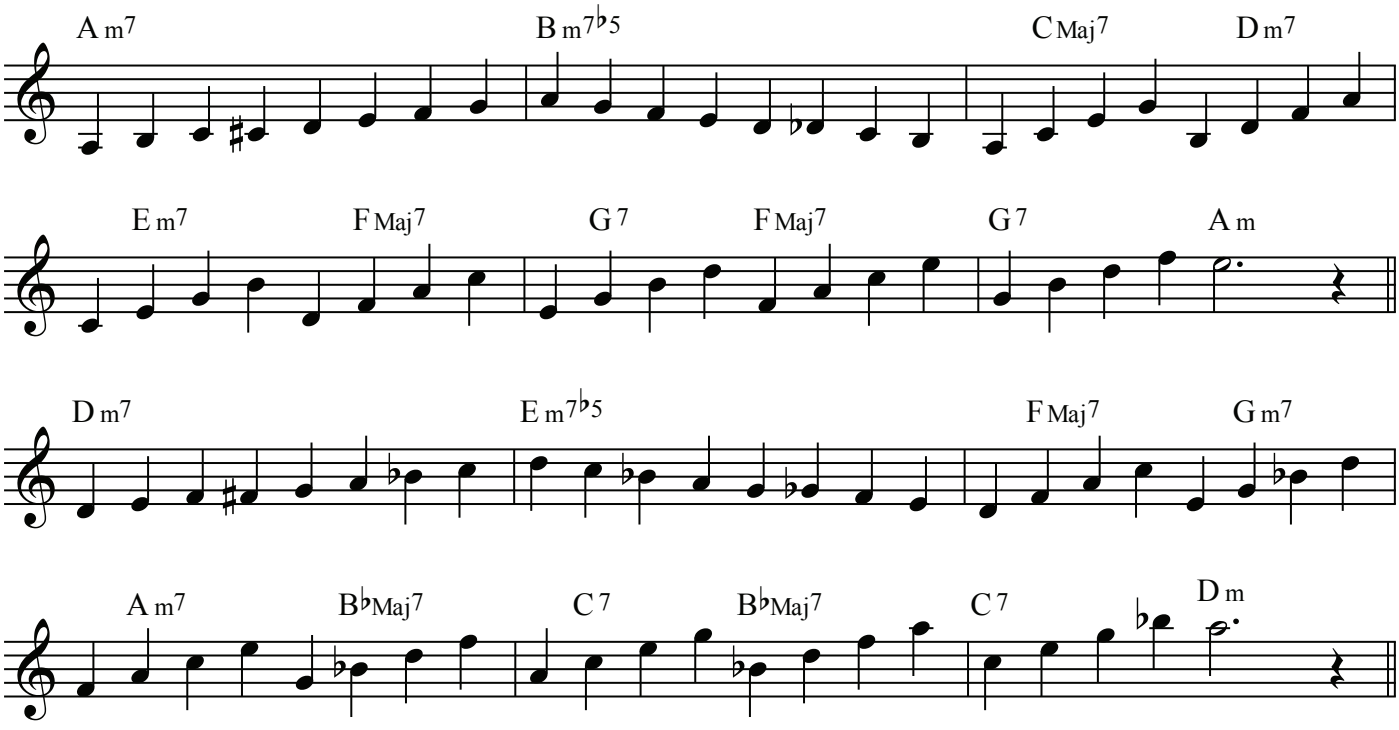
C Major Ionian Scale

A Minor Aeolian Scale



The Be-bop minor scale uses a 1/2 step between the 3rd and 4th intervals:

Study #1 - The Be-bop minor scale



G m7
A m7♭5
B♭Maj7
C m7
D m7
E♭Maj7
F 7
E♭Maj7
F 7
G m
C m7
D m7♭5
E♭Maj7
F m7
G m7
A♭Maj7
B♭7
A♭Maj7
B♭7
C m
F m7
G m7♭5
A♭Maj7
B♭m7
C m7
D♭Maj7
E♭7
D♭Maj7
E♭7
F m
B♭m7
C m7♭5
D♭Maj7
E♭m7
F m7
G♭Maj7
A♭7
G♭Maj7
A♭7
B♭m
E♭m7
F m7♭5
G♭Maj7
A♭m7
B♭m7
B Maj7
D♭7
B Maj7
D♭7
E♭m

A♭m7
B♭m7♭5
B Maj7
D♭m7
E♭m7
E Maj7
G♭7
E Maj7
G♭7
A♭m
C♯m7
D♯m7♭5
E Maj7
F♯m7
G♯m7
A Maj7
B 7
A Maj7
B 7
C♯m
F♯m7
G♯m7♭5
A Maj7
B m7
C♯m7
D Maj7
E 7
D Maj7
E 7
F♯m
B m7
C♯m7♭5
D Maj7
E m7
F♯m7
G Maj7
A 7
G Maj7
A 7
B m
E m7
F♯m7♭5
G Maj7
A m7
B m7
C Maj7
D 7
C Maj7
D 7
E m

Study #2

C min
F min
B♭min

E♭min
A♭min
C♯min

F♯min

B min

E min

Use of Melodic Minor in Modal Harmony

D7: Dominant 7 "Be-bop Scale"

Articulate in Various Ways ♩= *120*

A minor: Melodic Be-bop Minor

ROOT POSITION in A minor

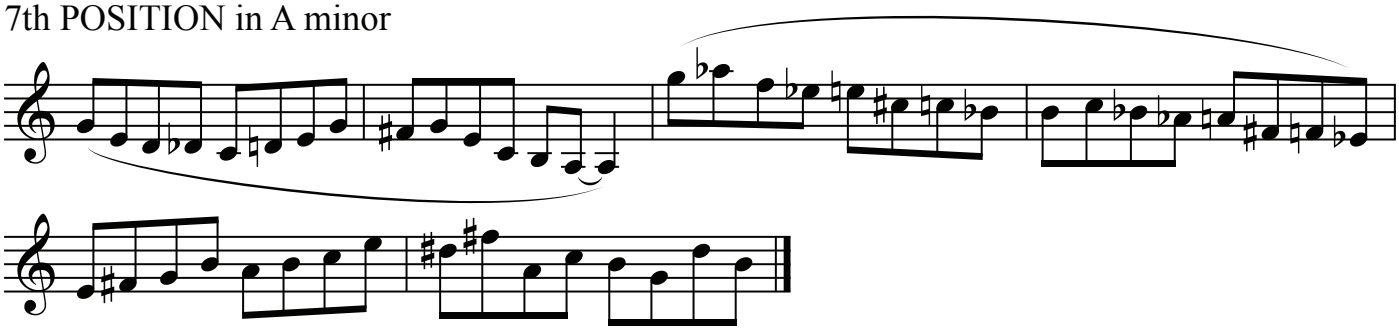
3rd POSITION in A minor

4th POSITION in A minor

5th POSITION in Aminor

6th POSITION in A minor

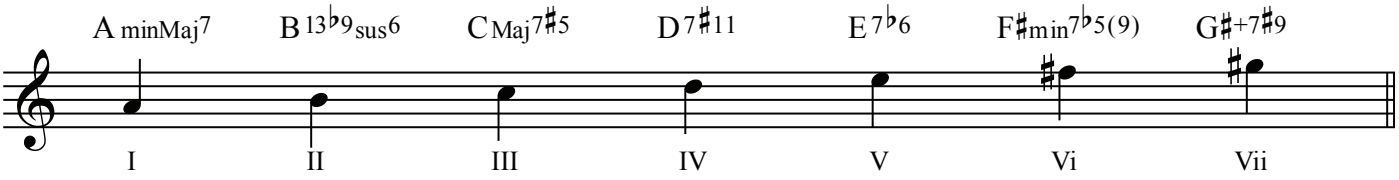
7th POSITION in A minor



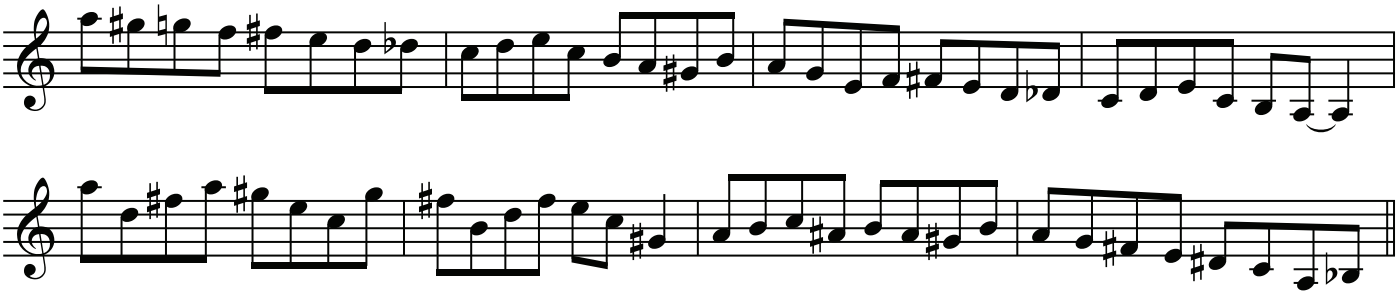
9th POSITION in A minor

Modal Harmony Patterns In Melodic Minor

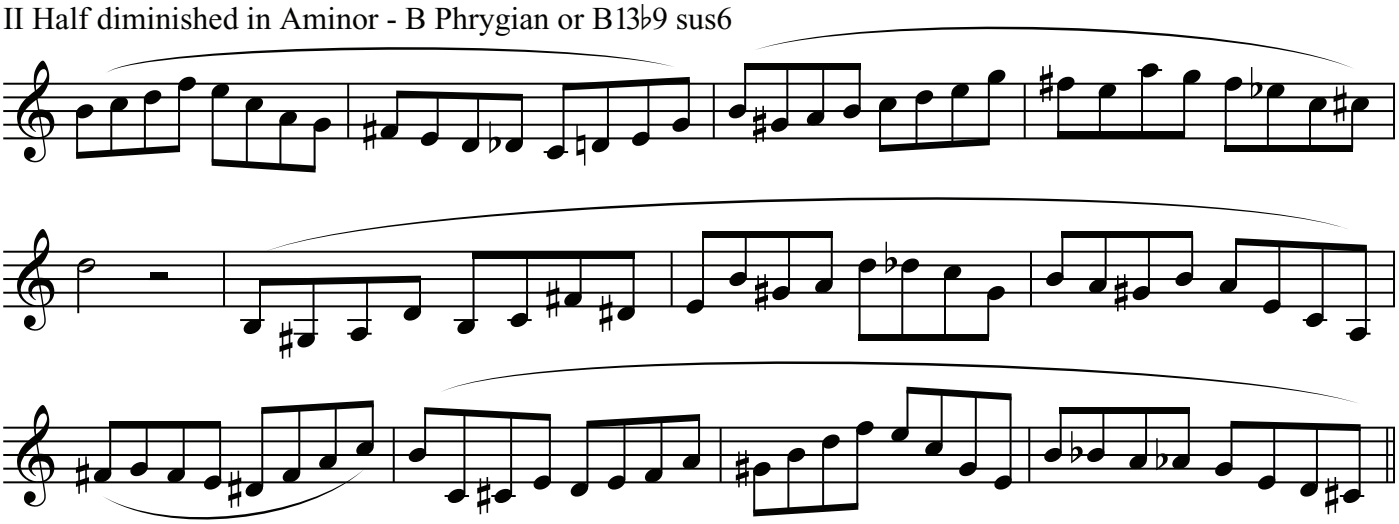
A Melodic Minor



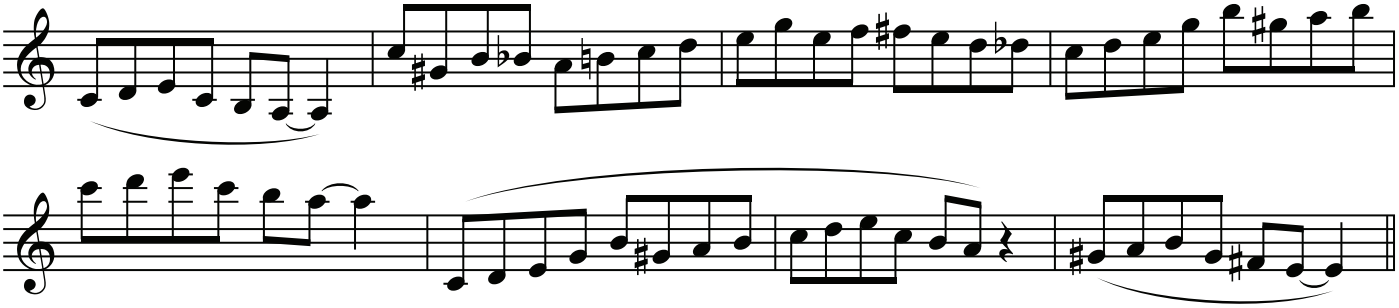
I minor Major 7 - Amin Maj7



II Half diminished in Aminor - B Phrygian or B13♭9 sus6



III Major 7 ♯5 in Aminor - CMaj7♯5



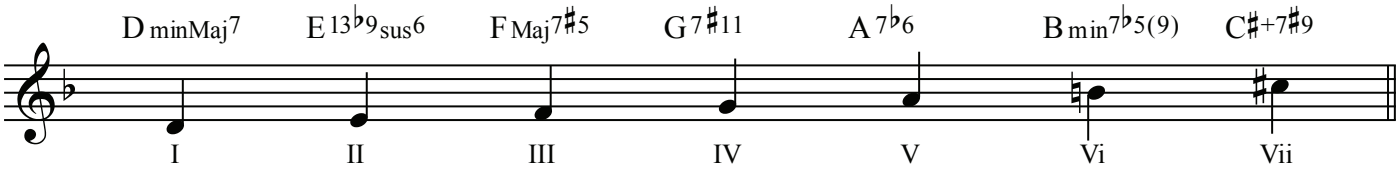
IV Dominant 7 ♯11 in Aminor - D7♭11

V Dominant 7♭6 in Aminor - E7♭6

Vi Minor 7♭5 in Aminor - F♯m7♭5(9)

Vii augmented 7♯9 in A minor - G♯aug7♯9

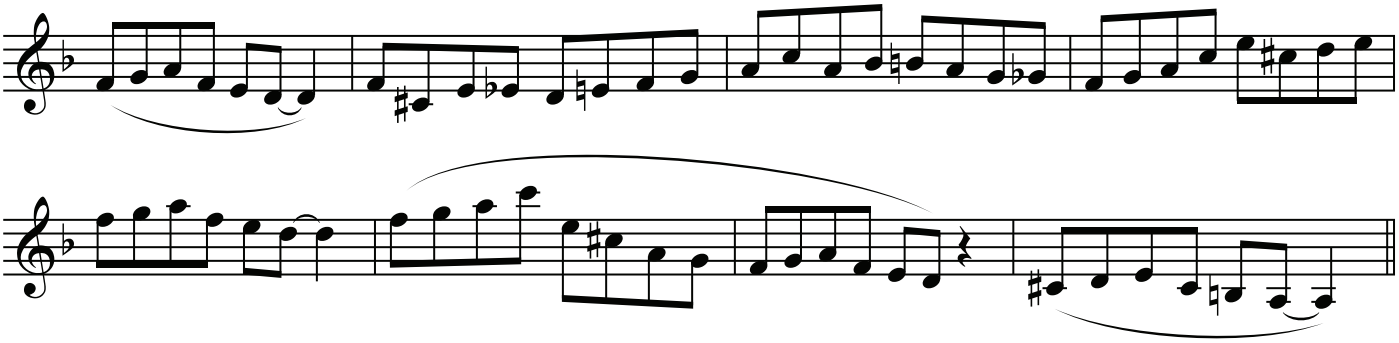
D Melodic Minor



I minor Major 7 - Dmin Maj7

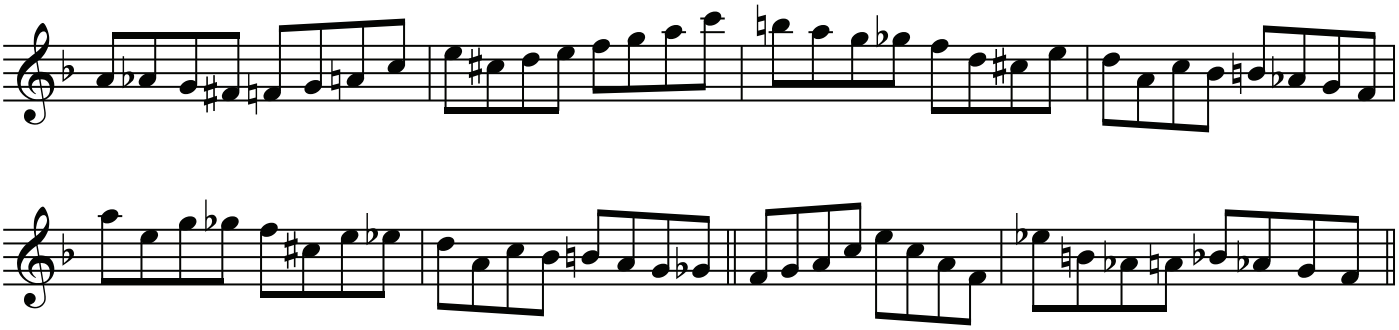
II Half diminished - E Phrygian or E13♭9 sus6

III Major 7 #5 - FMaj7#5



IV Dominant 7 #11 - G7#11

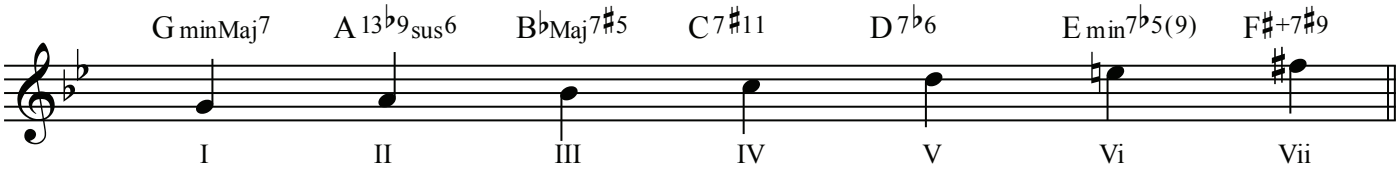
V Dominant 7♭6 - A7♭6



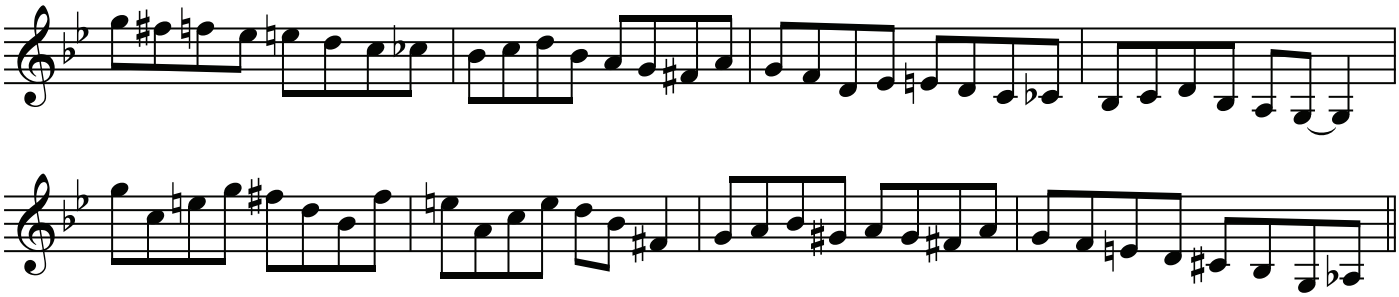
Vi Minor 7♭5 - Bm7♭5(9)

Vii augmented 7#9 - C#aug7#9

G Melodic Minor

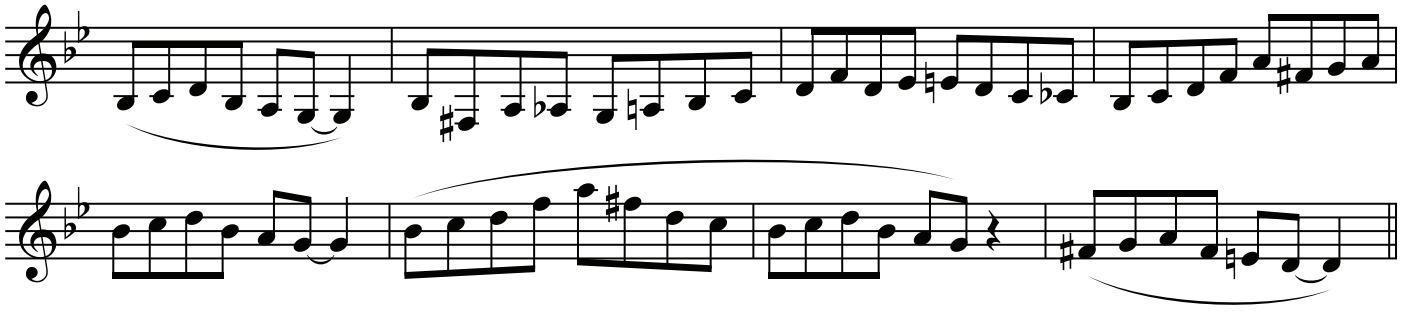


I minor Major 7 - Gmin Maj7

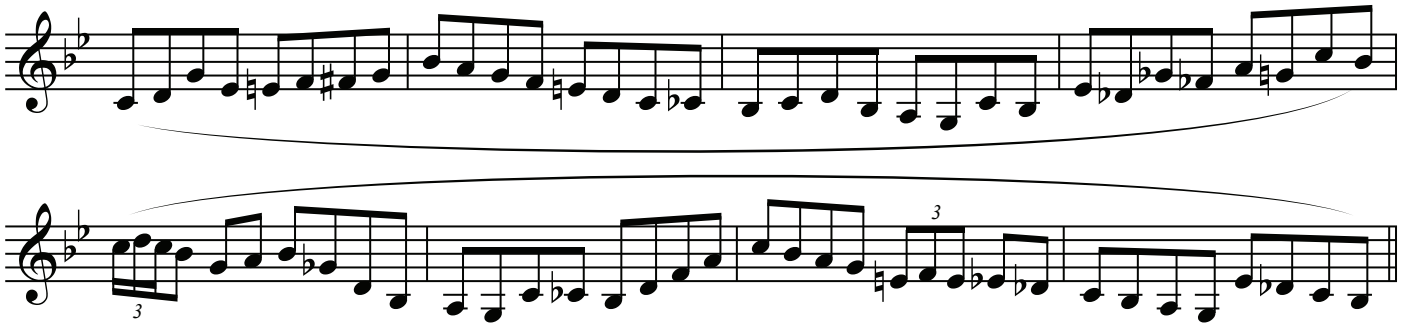


II Half diminished - A Phrygian or A13♭9 sus6

III Major 7 ♯5 - B♭Maj7♯5



IV Dominant 7 #11 - C7#11

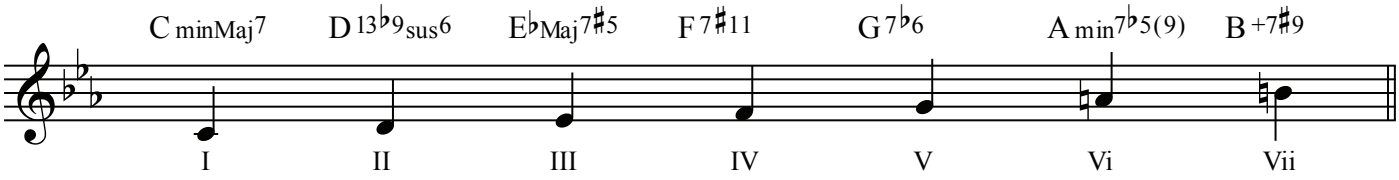


V Dominant 7♭6 - D7♭6

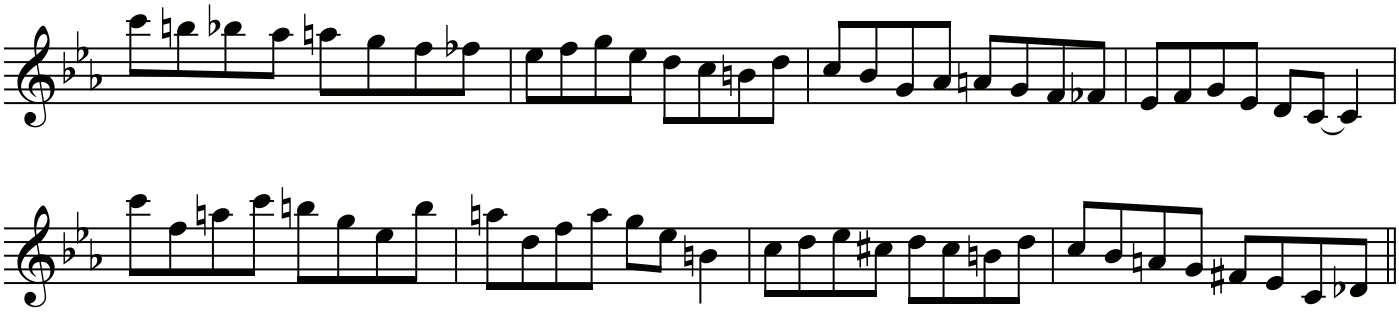
Vi Minor 7♭5 - Em7♭5(9)

Vii augmented 7#9 - F#aug7#9

C Melodic Minor

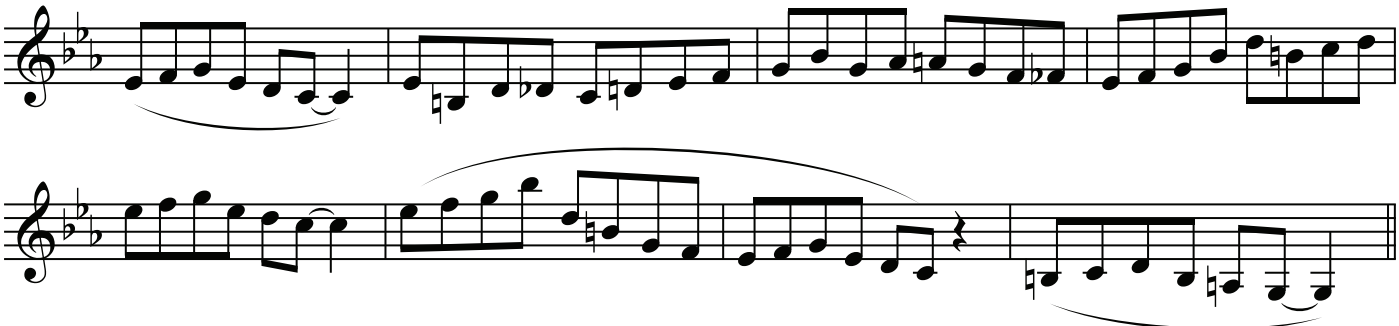


I minor Major 7 - Cmin Maj7

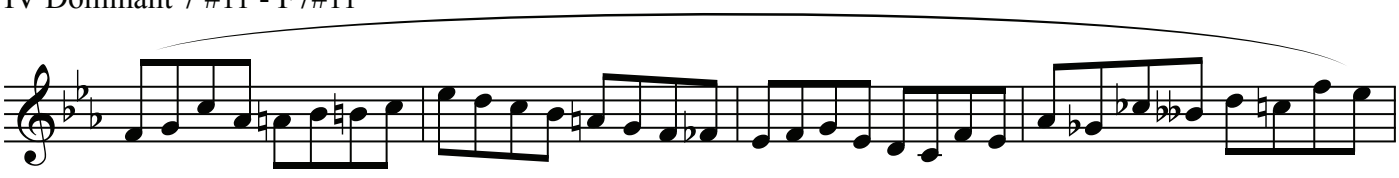


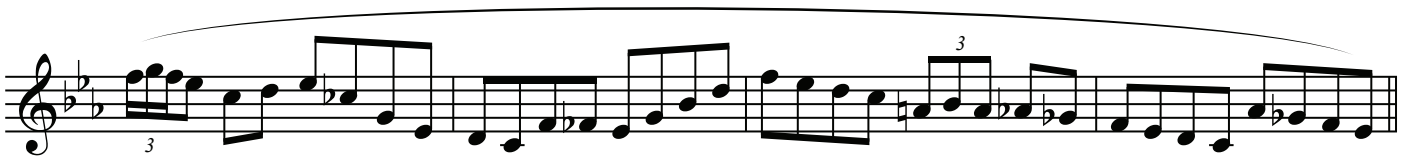
II Half diminished - D Phrygian or D13♭9 sus6

III Major 7 ♯5 - E♭Maj7♯5

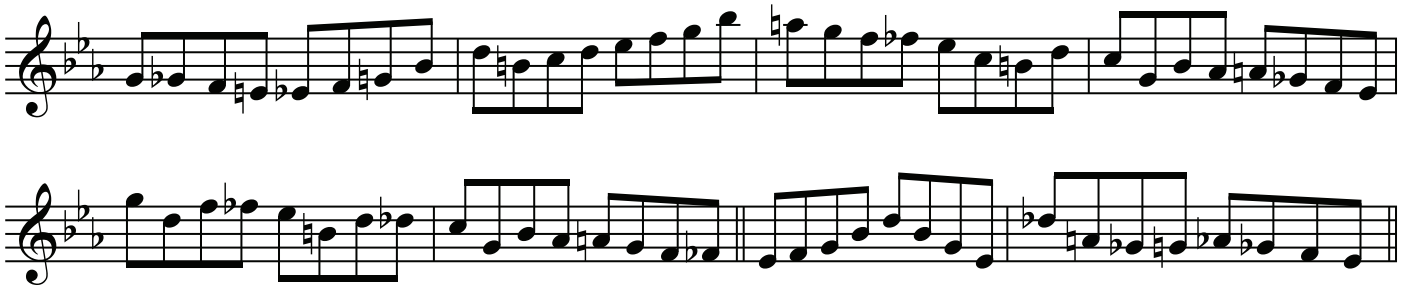


IV Dominant 7 #11 - F7#11

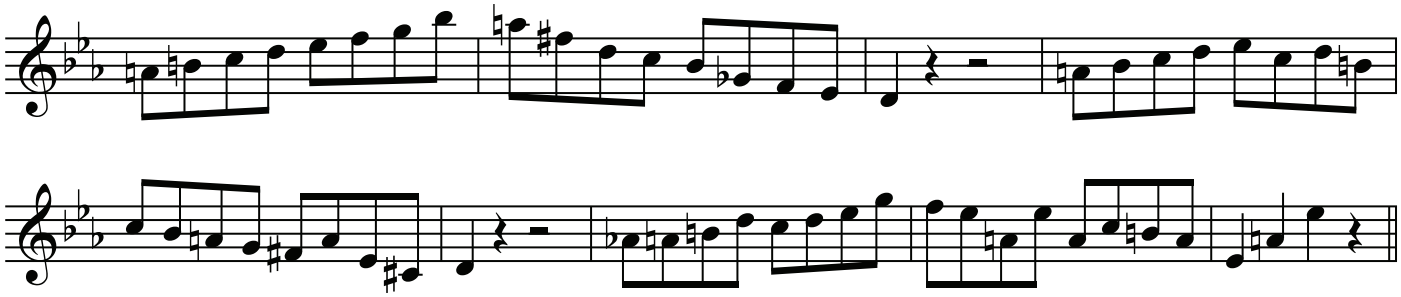




V Dominant 7♭6 - G7♭6

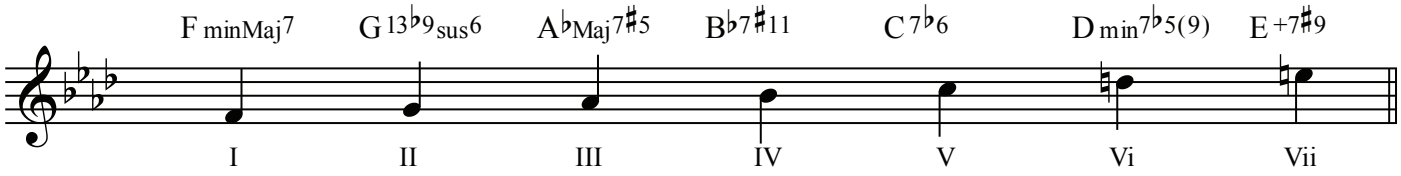


Vi Minor 7♭5 - Am7♭5(9)

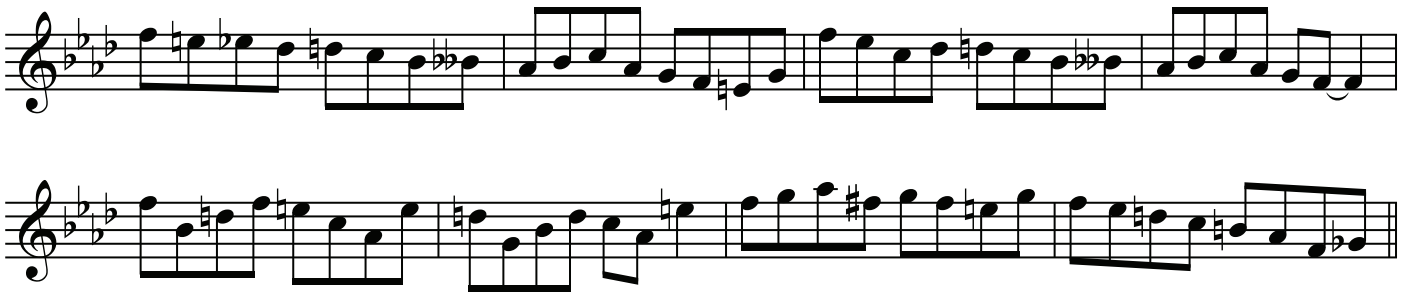


Vii augmented 7#9 - Baug7#9

F Melodic Minor

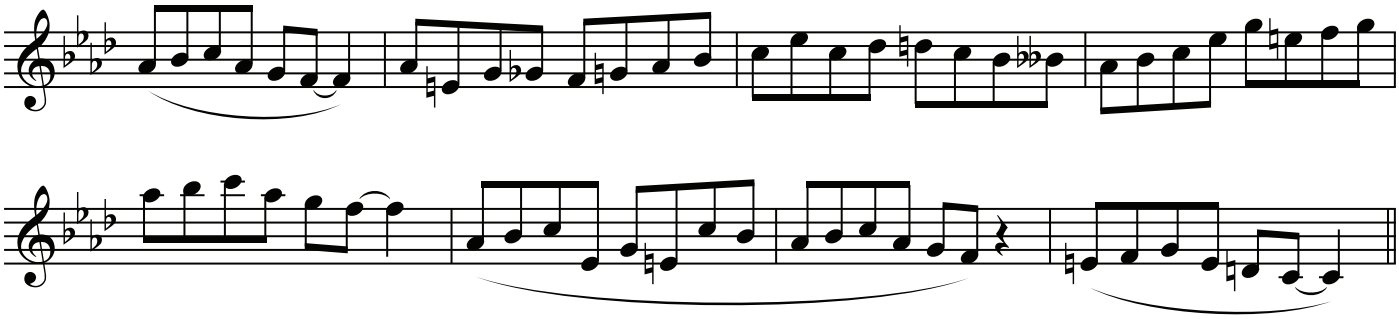


I minor Major 7 - Fmin Maj7

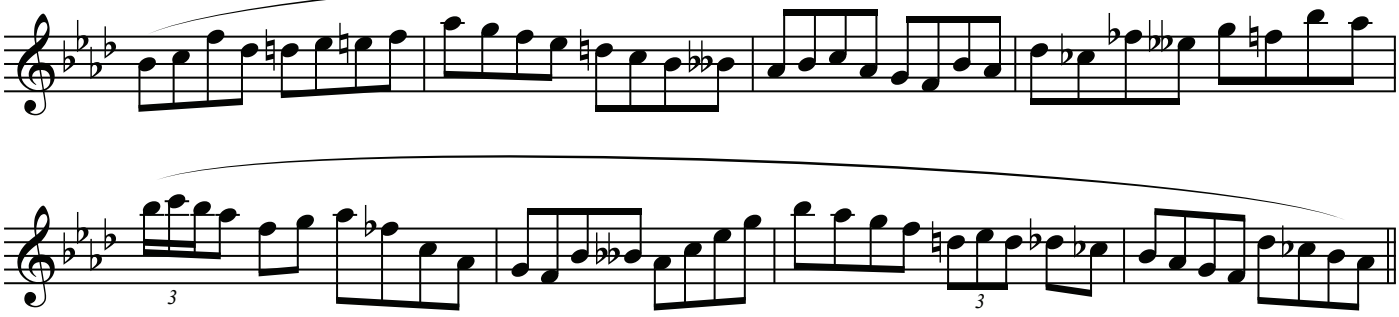


II Half diminished - G Phrygian or G13♭9 sus6

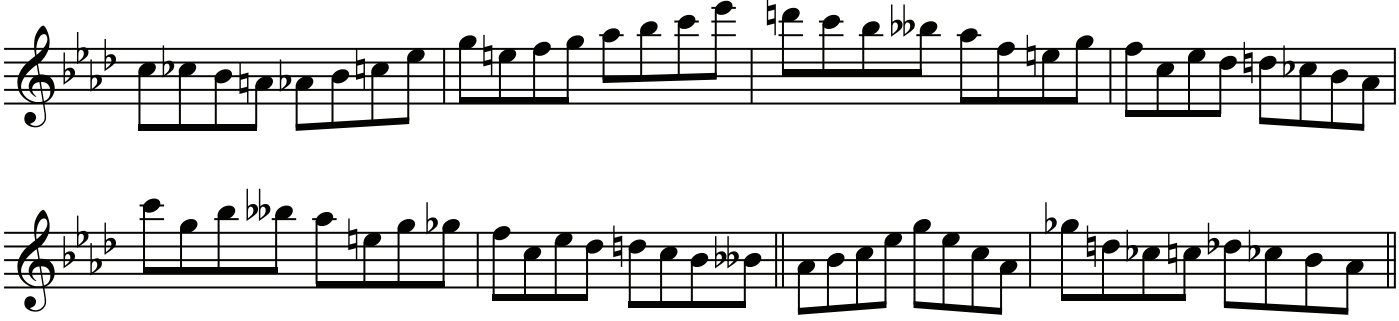
III Major 7 ♯5 - A♭Maj7♯5



IV Dominant 7 ♯11 - B♭7♯11



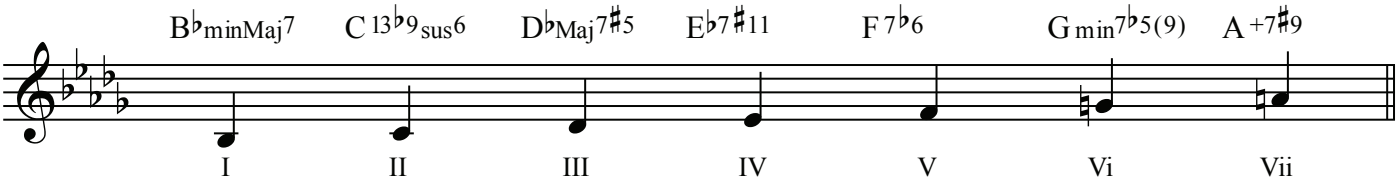
V Dominant 7♭6 - C7♭6



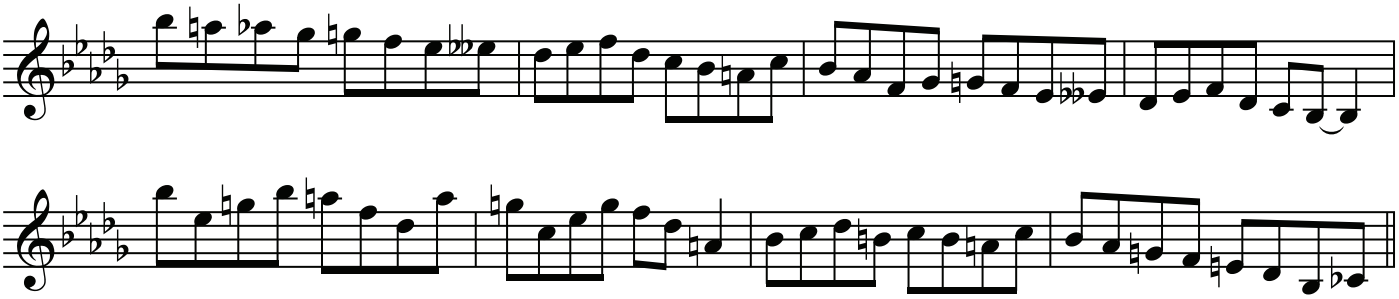
Vi Minor 7♭5 - Dm7♭5(9)

Vii augmented 7#9 - Eaug7#9

B♭ Melodic Minor

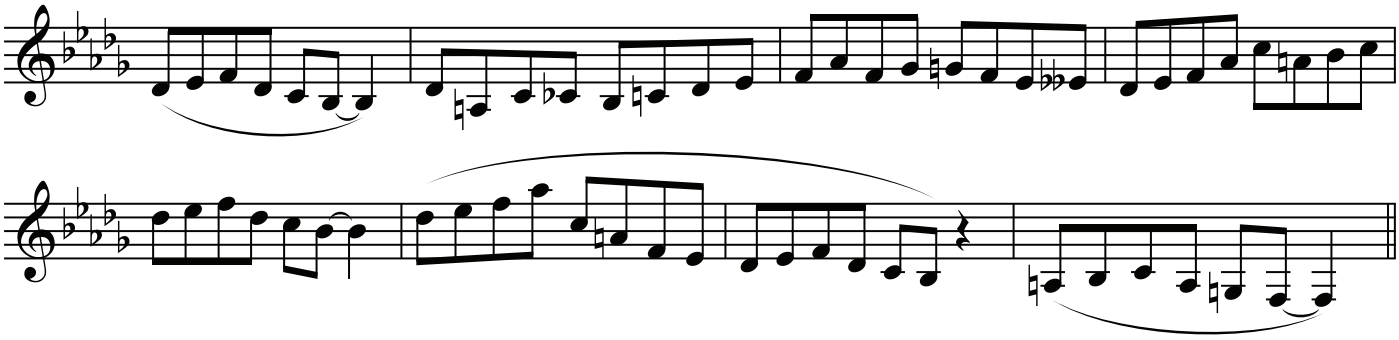


I minor Major 7 - B♭min Maj7



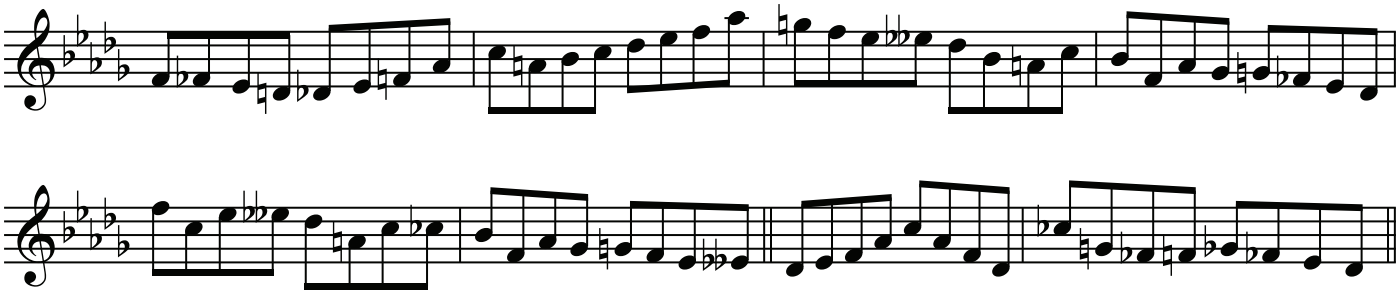
II Half diminished - C Phrygian or C13♭9 sus6

III Major 7 ♯5 - D♭Maj7♯5



IV Dominant 7 ♯11 - E♭7♯11

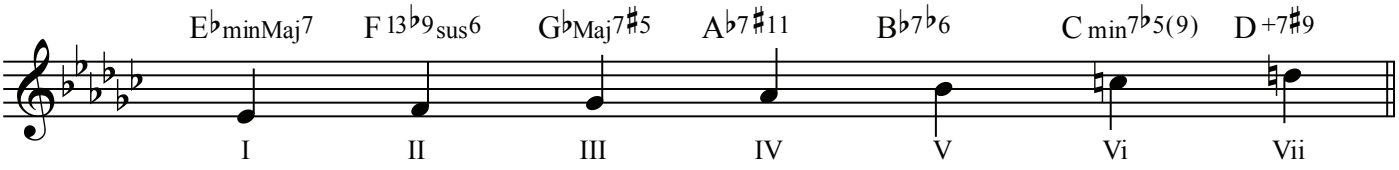
V Dominant 7♭6 - F7♭6



Vi Minor 7♭5 - Gm7♭5(9)

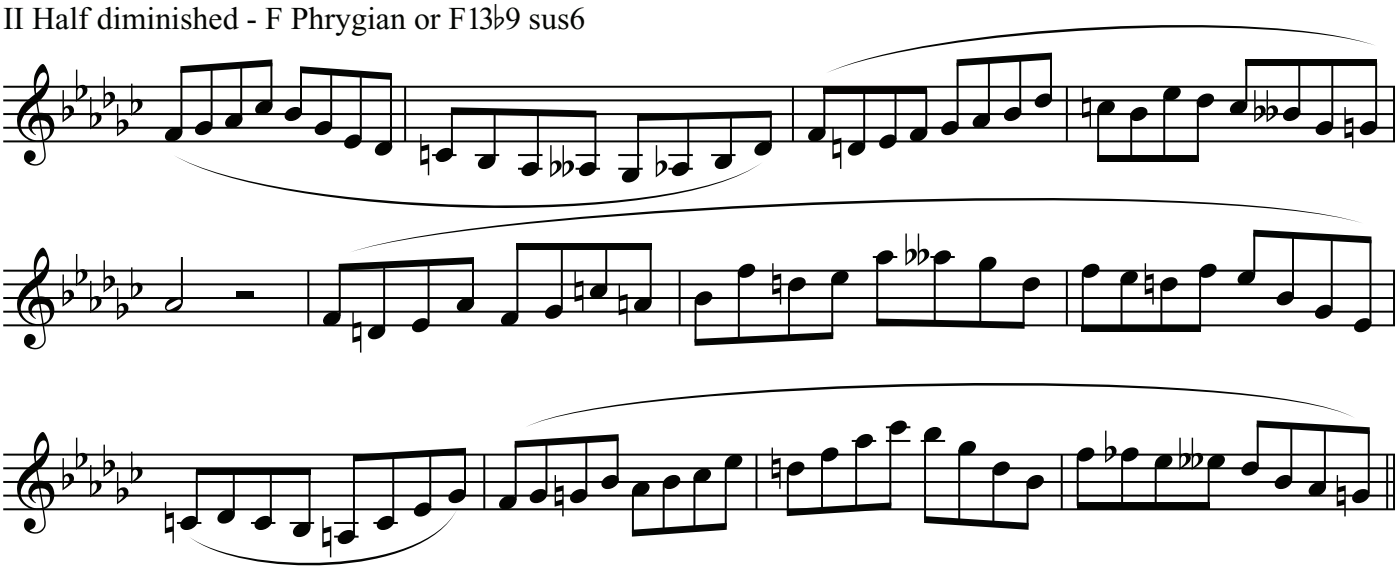
Vii augmented 7#9 - Aaug7#9

E♭ Melodic Minor

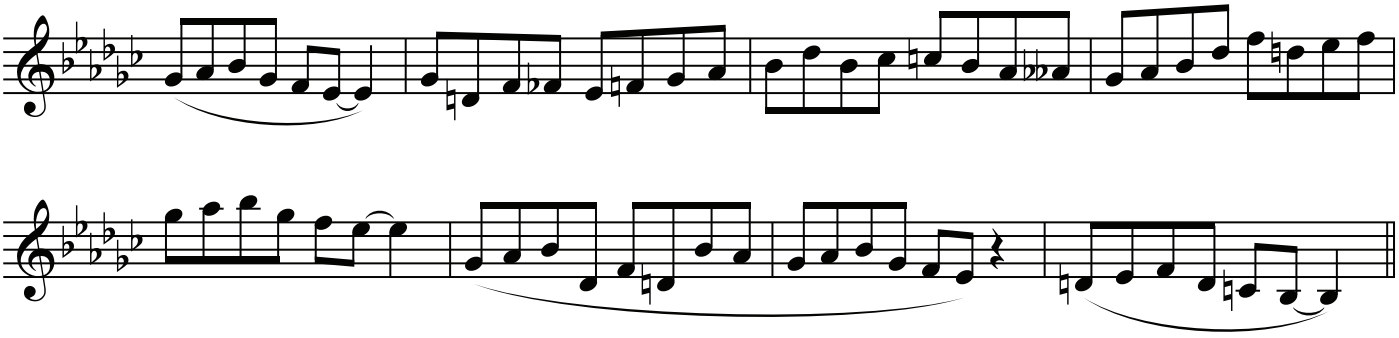


I minor Major 7 - E♭min Maj7

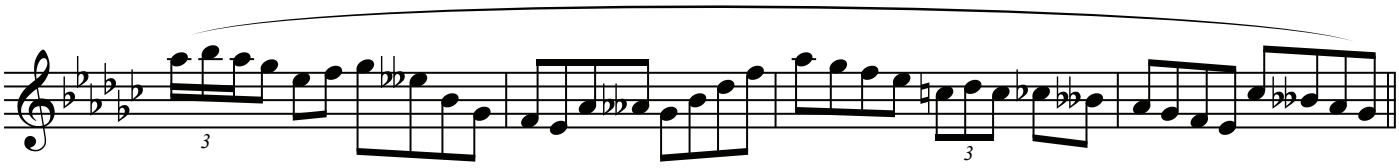
II Half diminished - F Phrygian or F13♭9 sus6



III Major 7 ♯5 - G♭Maj7♯5



IV Dominant 7 ♯11 - A♭7♯11

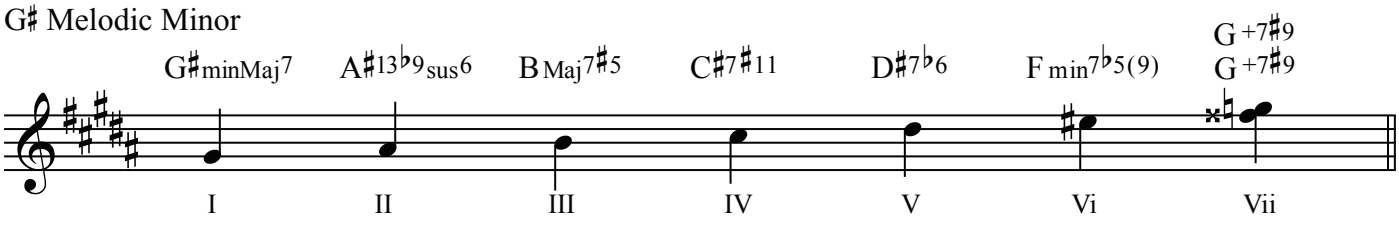


V Dominant 7♭6 - B♭7♭6

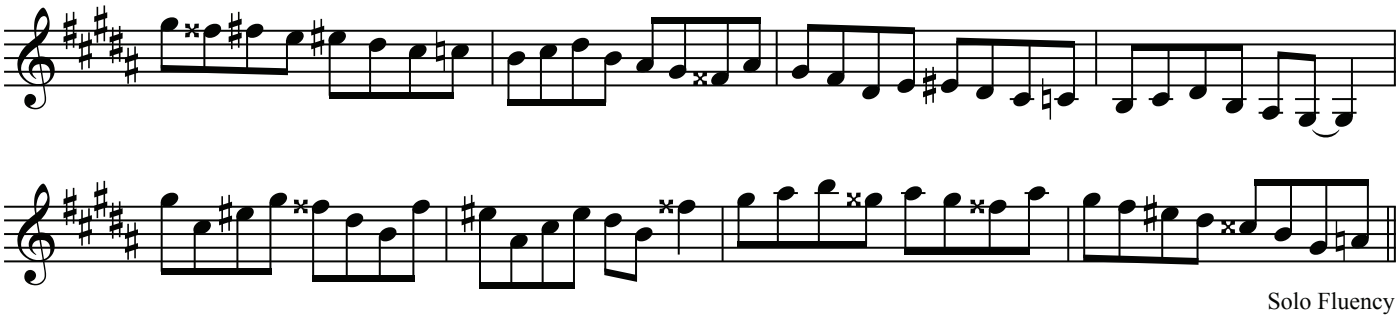
Vi Minor 7♭5 - Cm7♭5(9)

Vii augmented 7#9 - Daug7#9

G♯ Melodic Minor



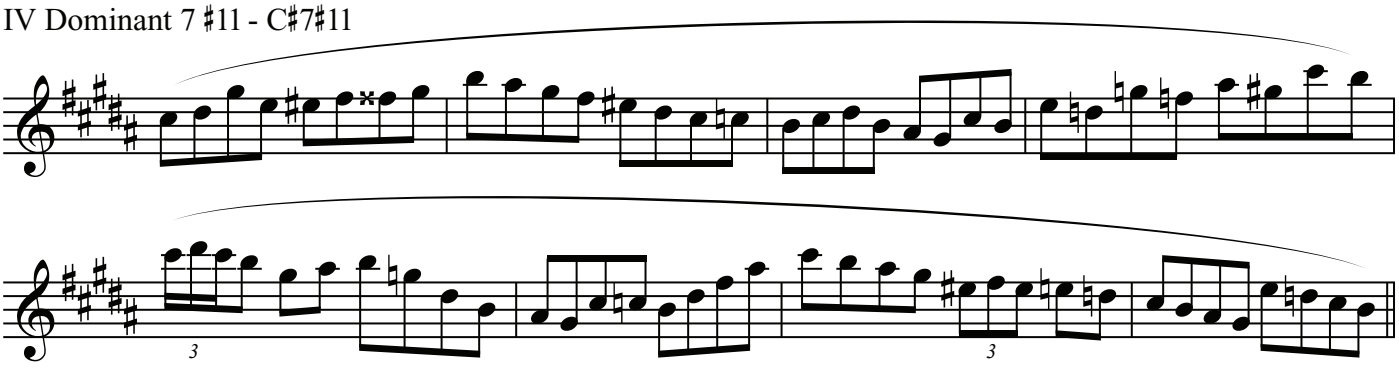
I minor Major 7 - G♯min Maj7



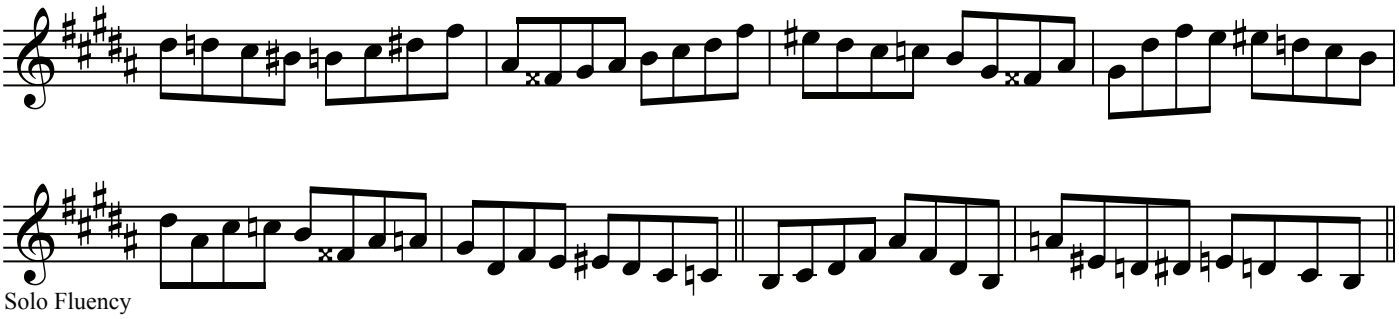
II Half diminished - A♯ Phrygian or A♯13♭9 sus6

III Major 7 ♯5 - BMaj7♯5

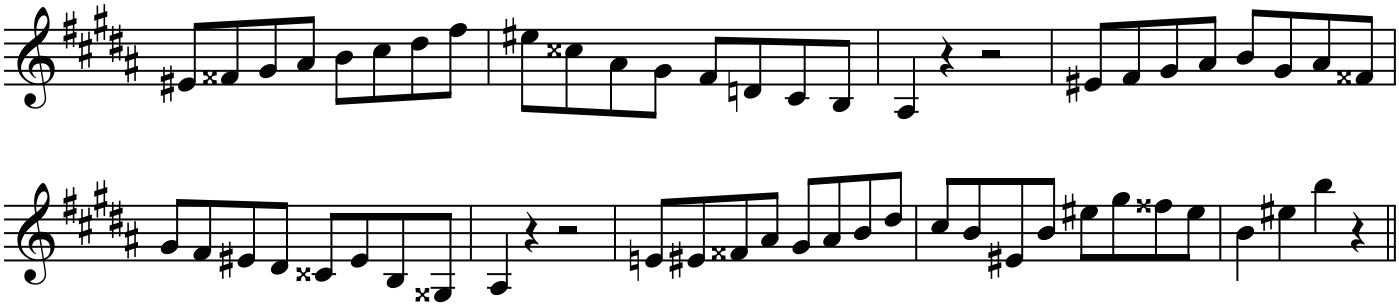
IV Dominant 7 ♯11 - C♯7♯11



V Dominant 7♭6 - D♯7♭6

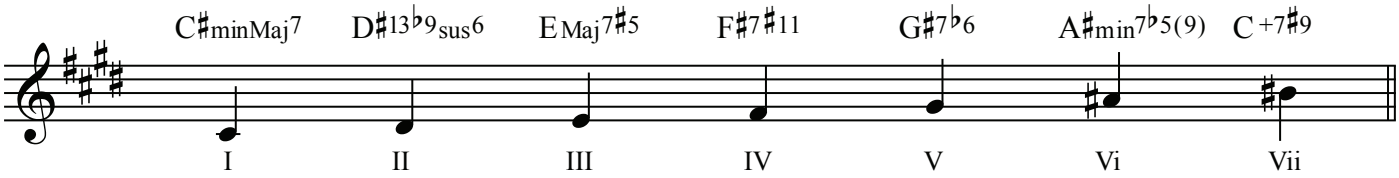


Vi Minor 7♭5 - E♯m7♭5(9)



Vii augmented 7♯9 - F×aug7♯9

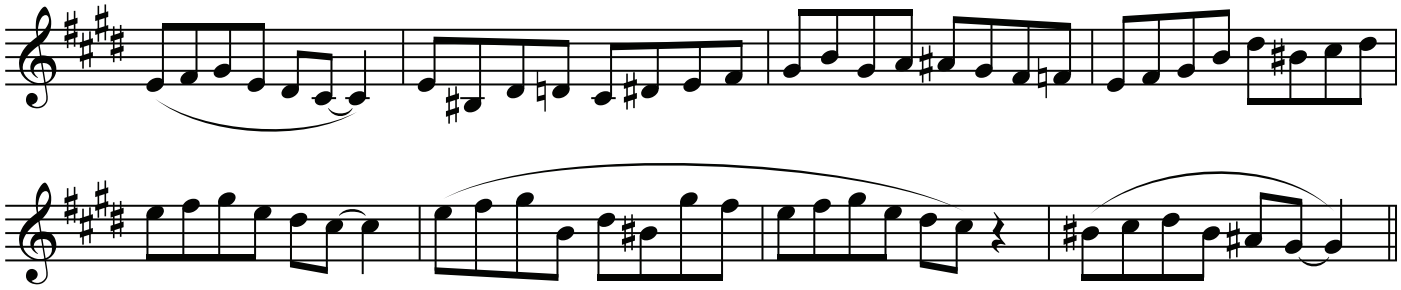
C♯ Melodic Minor



I minor Major 7 - C♯min Maj7

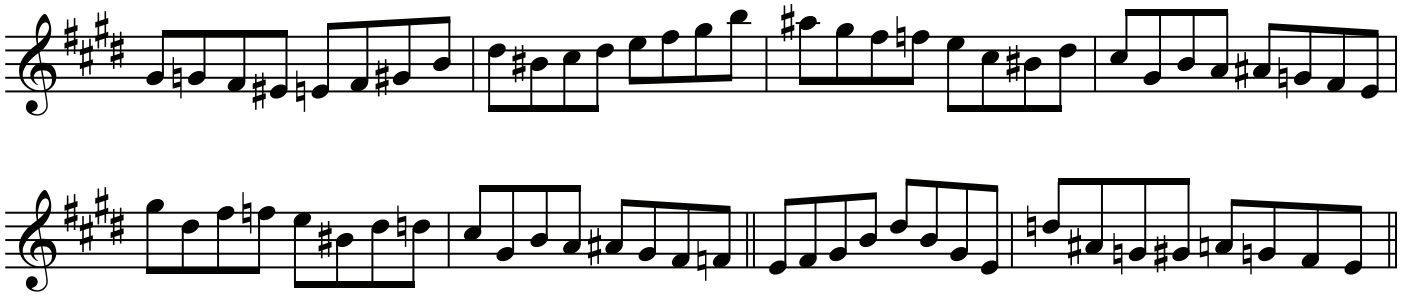
II Half diminished - D♯ Phrygian or D♯13♭9 sus6

III Major 7 ♯5 - EMaj7♯5



IV Dominant 7 ♯11 - F♯7♯11

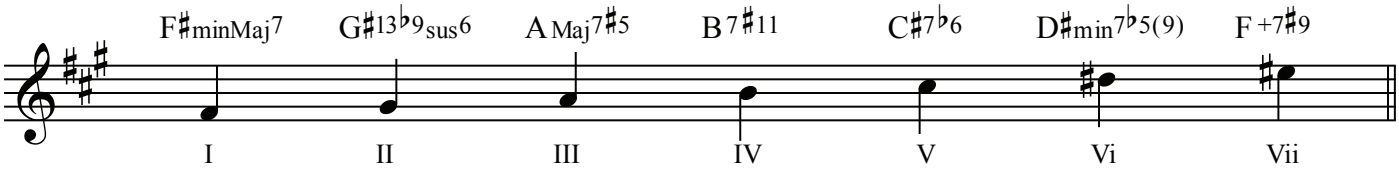
V Dominant 7♭6 - G♯7♭6



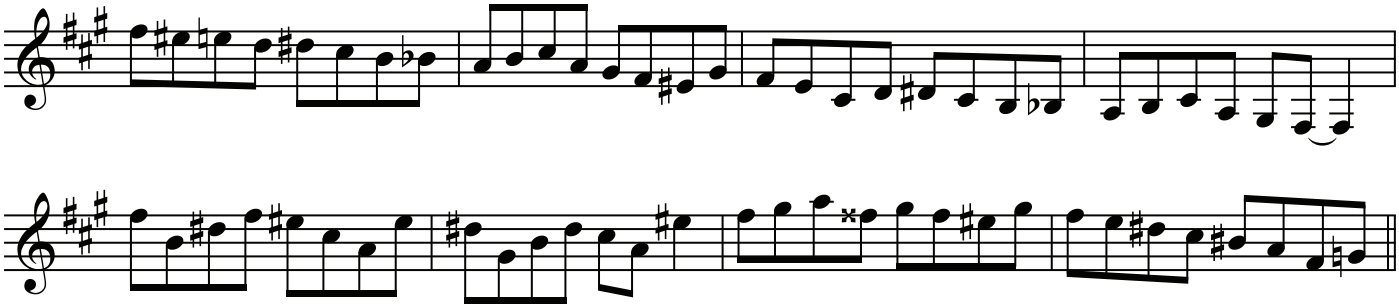
Vi Minor 7♭5 - A♯m7♭5(9)

Vii augmented 7♯9 - B♯aug7♯9

F♯ Melodic Minor

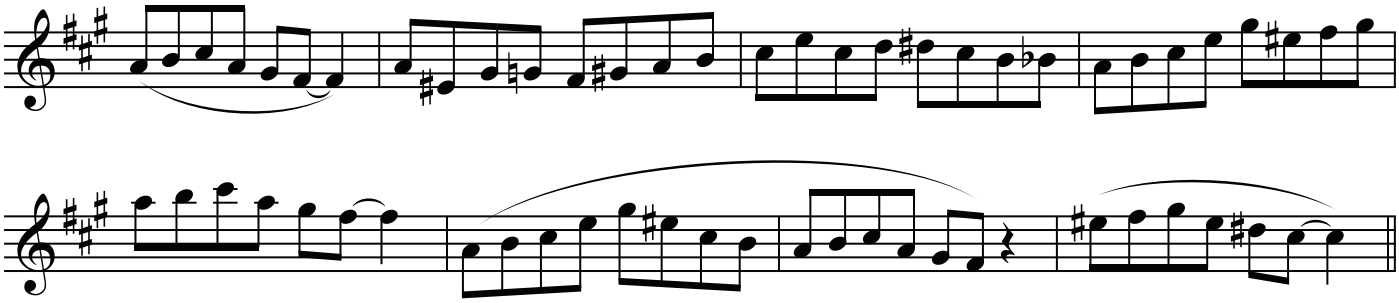


I minor Major 7 - F♯min Maj7

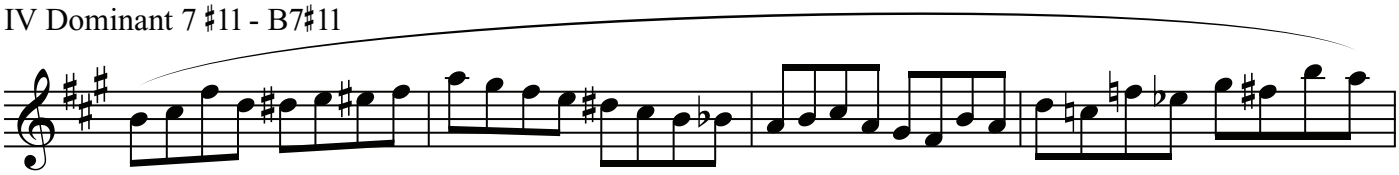


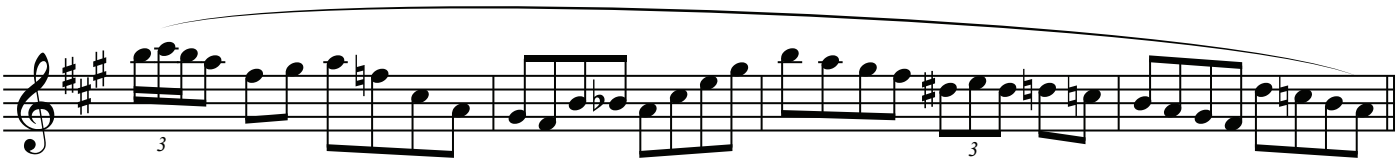
II Half diminished - G♯ Phrygian or G♯13♭9 sus6

III Major 7 ♯5 - AMaj7♯5

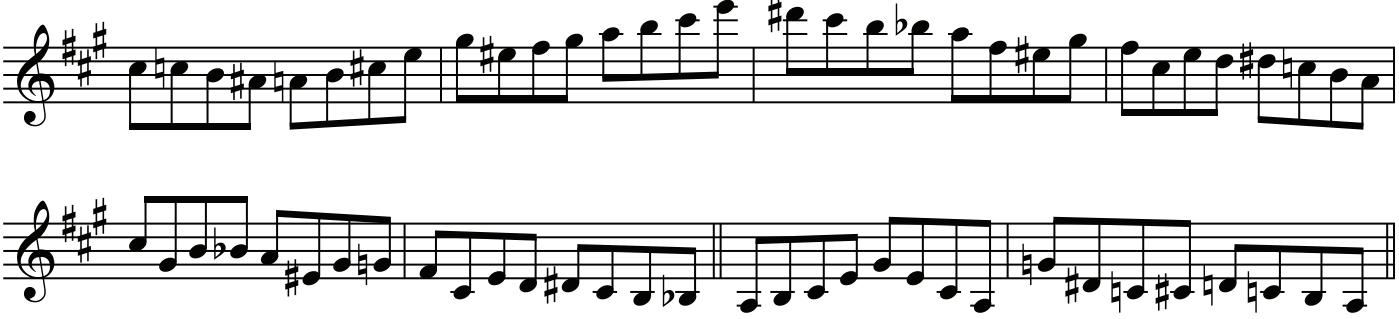


IV Dominant 7 ♯11 - B7♯11





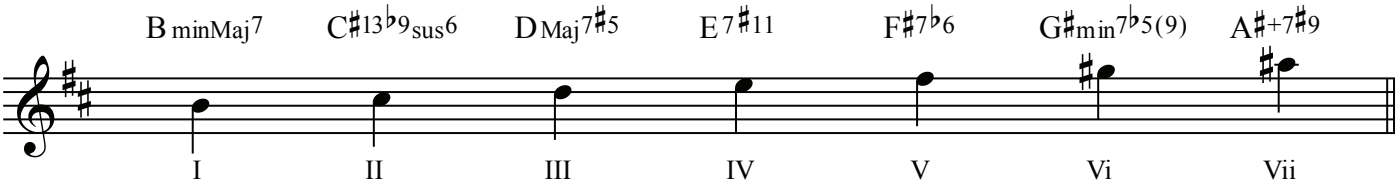
V Dominant 7♭6 - C♯7♭6



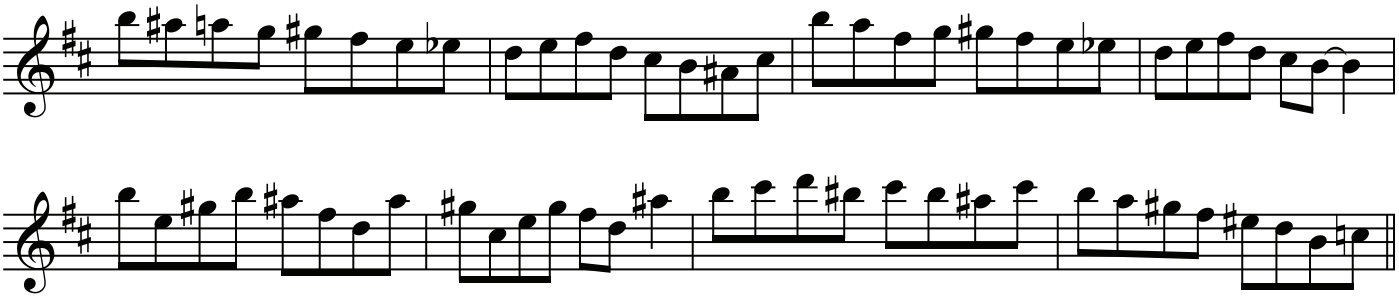
Vi Minor 7♭5 - D♯m7♭5(9)

Vii augmented 7♯9 - E♯aug7♯9

B Melodic Minor

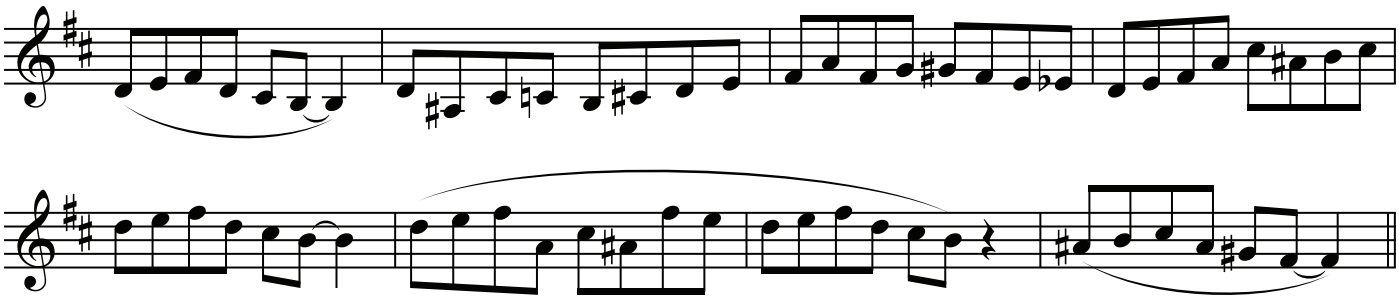


I minor Major 7 - Bmin Maj7



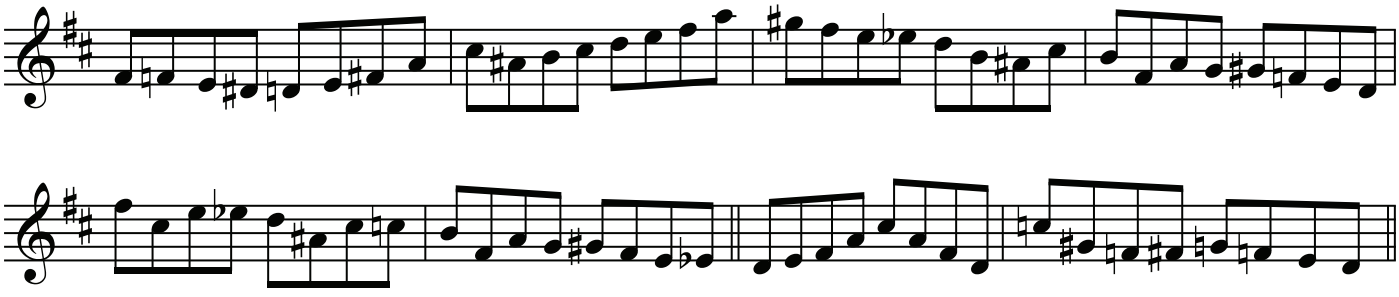
II Half diminished - C♯ Phrygian or C♯13♭9 sus6

III Major 7 ♯5 - DMaj7♯5



IV Dominant 7 ♯11 - E7♯11

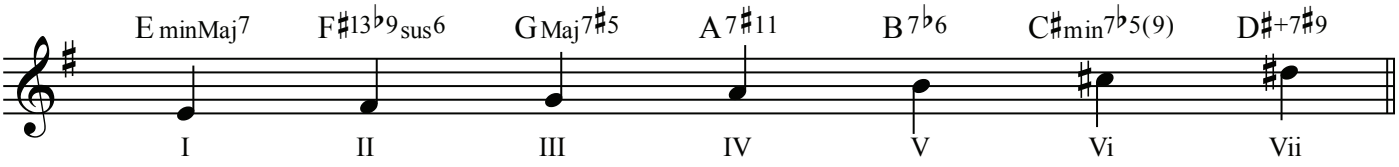
V Dominant 7♭6 - F♯7♭6



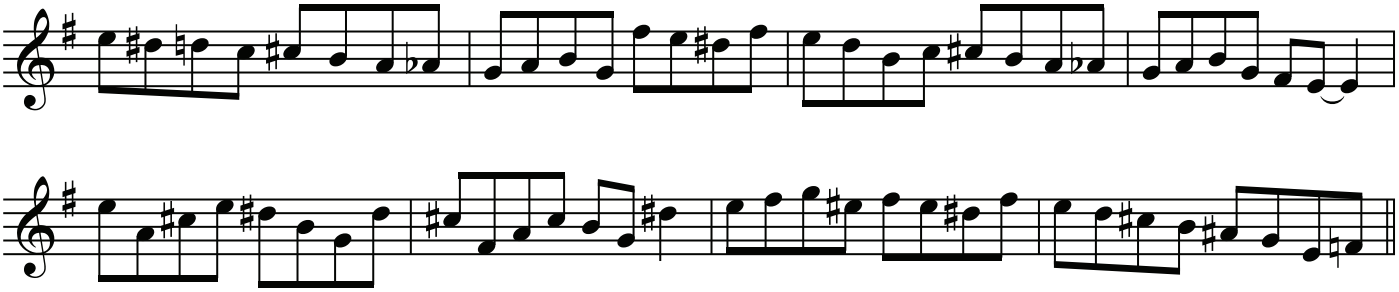
Vi Minor 7♭5 - G♯m7♭5(9)

Vii augmented 7♯9 - A♯aug7♯9

E Melodic Minor

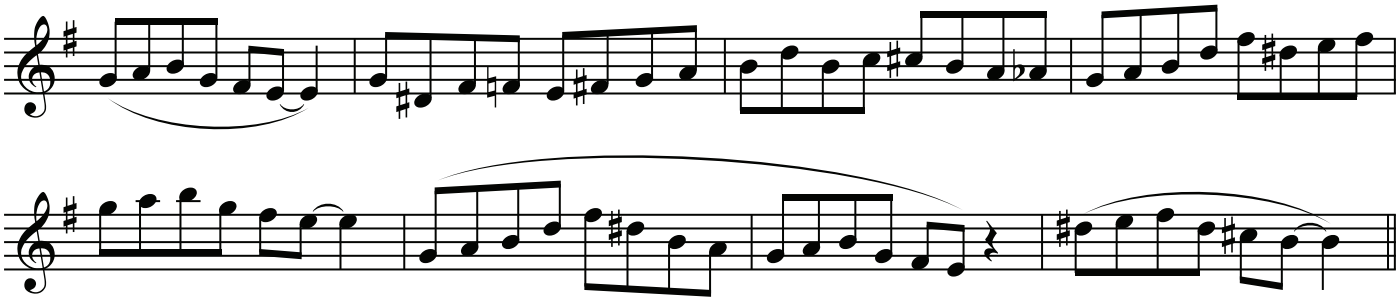


I minor Major 7 - Emin Maj7

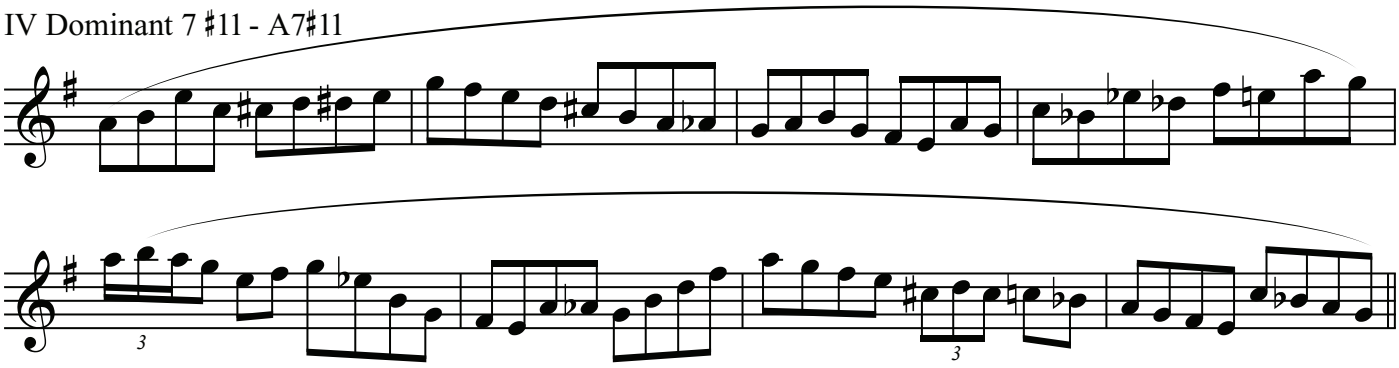


II Half diminished - F♯ Phrygian or F♯13♭9 sus6

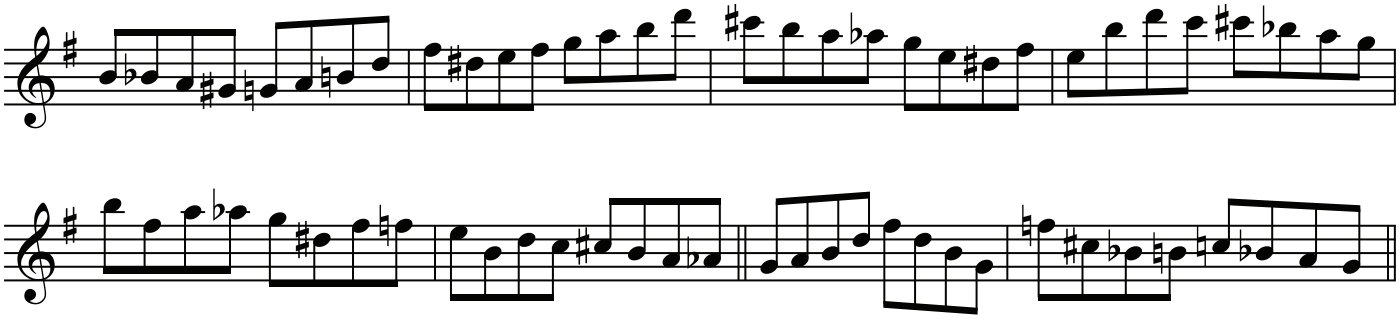
III Major 7 ♯5 - GMaj7♯5



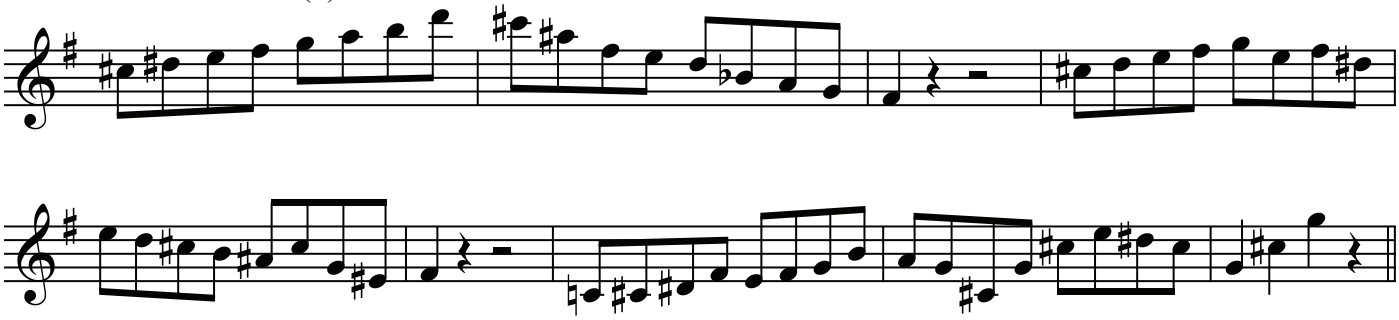
IV Dominant 7 ♯11 - A7♯11



V Dominant 7♭6 - B7♭6



Vi Minor 7♭5 - C♯m7♭5(9)



Vii augmented 7♯9 - D♯aug7♯9

Minor - Major Around the Circle

NOTE: Start on the 5th, then the Root, then All:

C Minor/Major7 Lick

F Minor/Major7

B♭ Minor/Major7

E♭ Minor/Major7

A♭ Minor/Major7

C♯ Major/Minor7

F♯ Minor/Major7

B Minor/Major7

E Minor/Major7

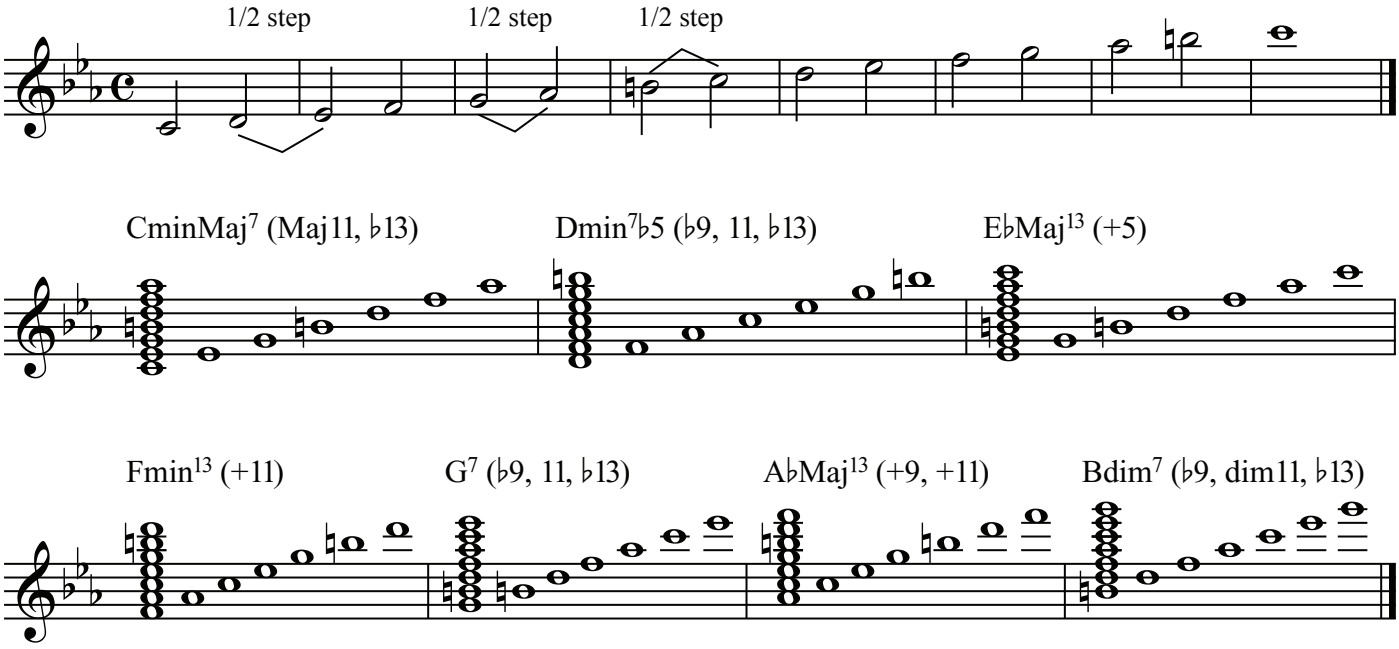
A Minor/Major7

D Minor/Major7

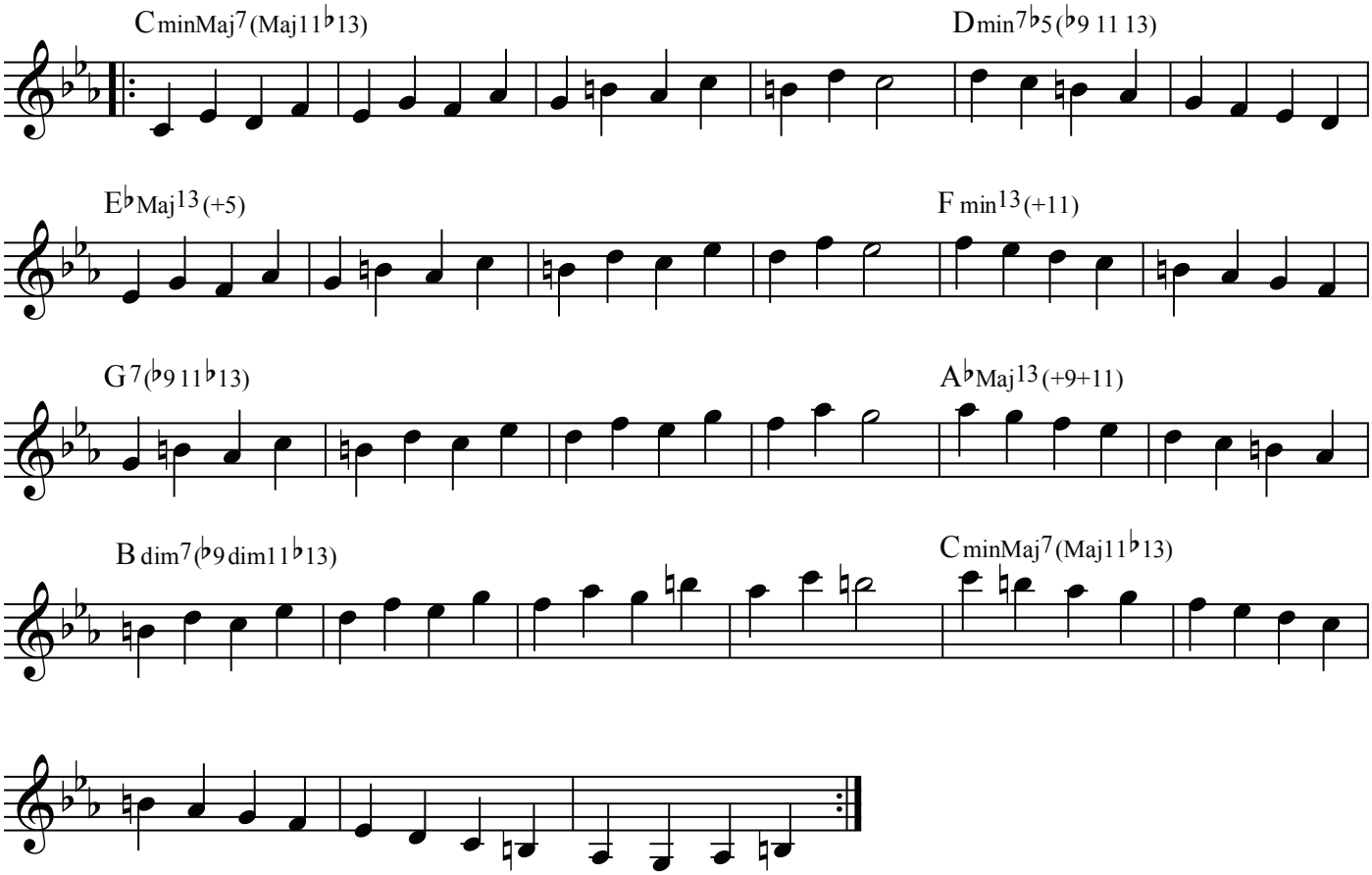
G Minor/Major7

Use of Harmonic Minor

The Harmonic minor scale is a minor scale with a ♭6th and a ♯7th:



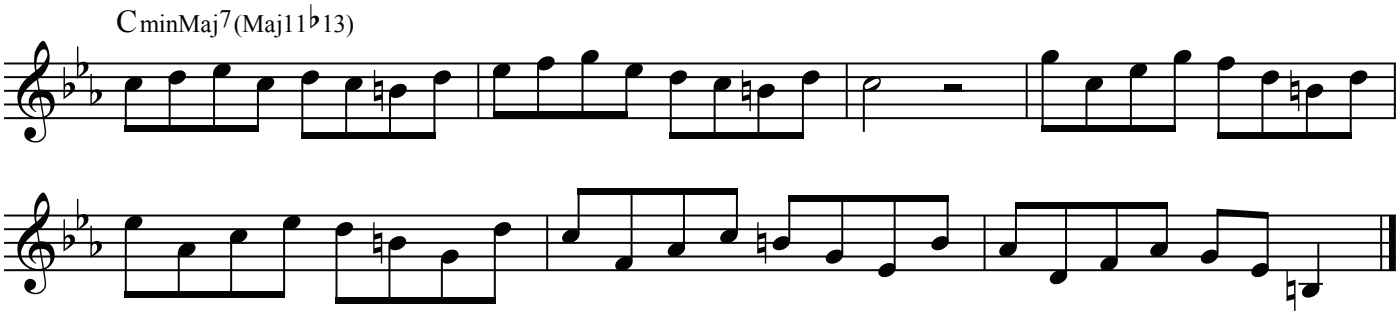
Playing with Harmonic Intervals



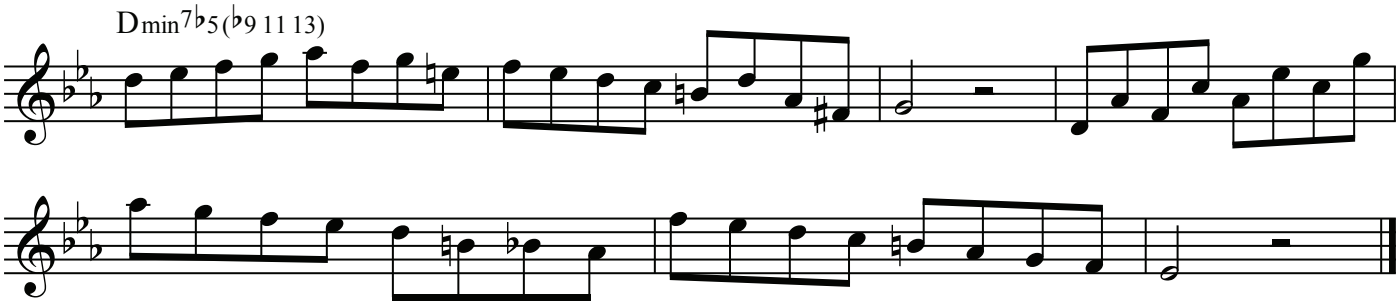
CminMaj7(Maj11♭13)
Dmin7♭5(♭9 11 13)
E♭Maj13(+5)
F min13(+11)
G7(♭9 11♭13)
A♭Maj13(+9+11)
B dim7(♭9 dim11♭13)
CminMaj7(Maj11♭13)

Patterns In Harmonic Modes

C minor Root



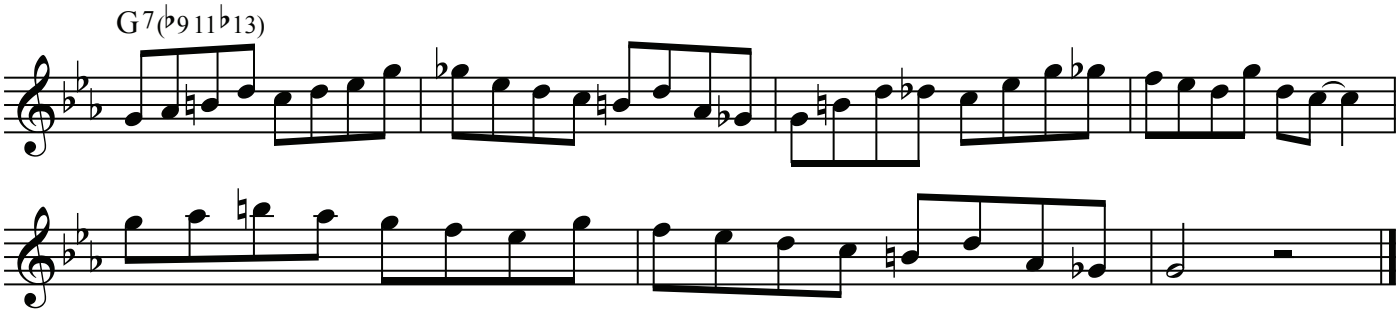
2nd Mode



3rd Mode

4th Mode

5th Mode



6th Mode

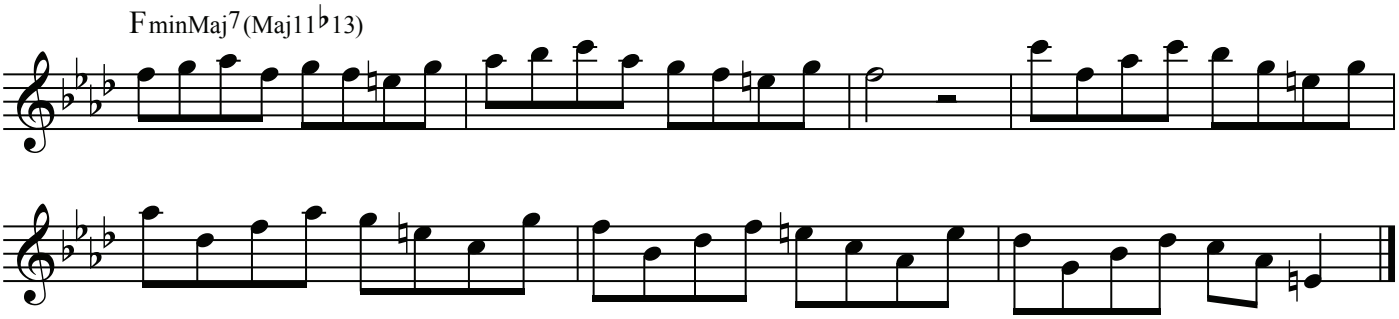
A♭Maj13 (+9+11)

7th Mode

B dim7 (♭9 dim11 ♭13)

F minor Root

FminMaj7 (Maj11♭13)

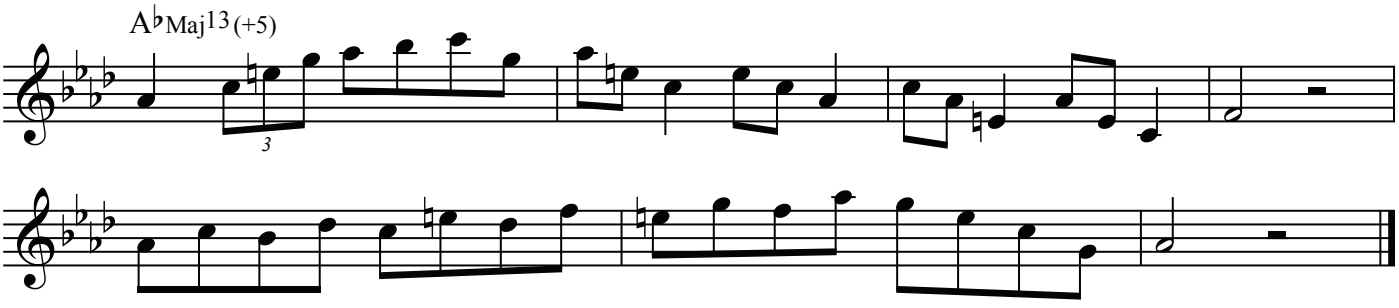


2nd Mode

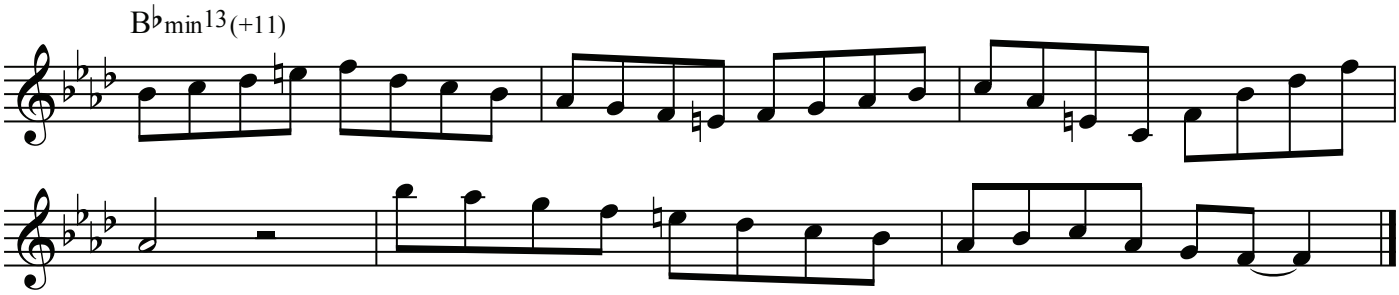
Gmin7♭5 (♭9 11 13)

3rd Mode

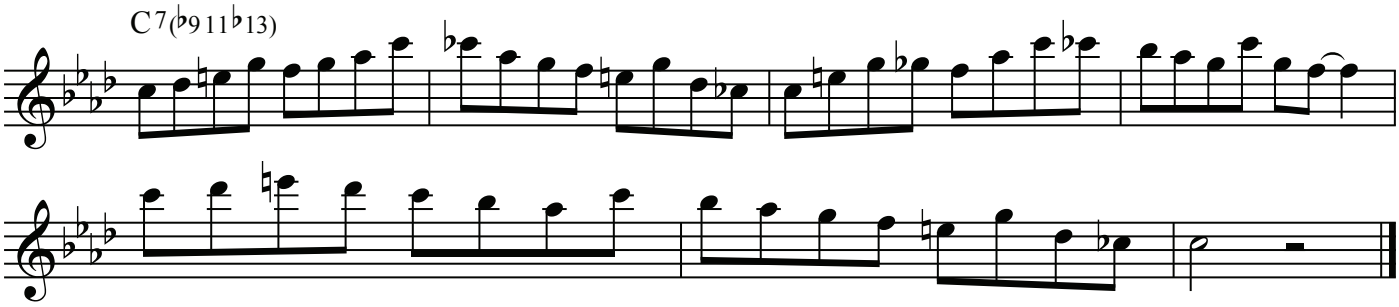
A♭Maj13 (+5)



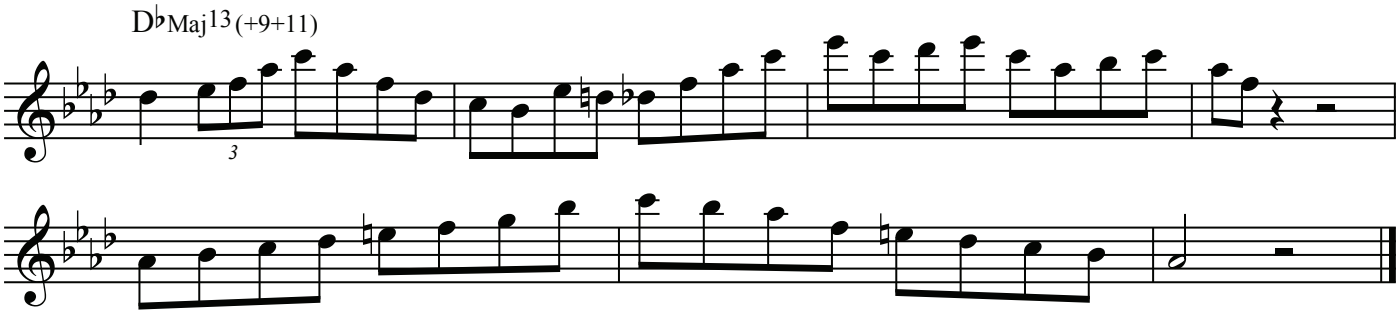
4th Mode



5th Mode



6th Mode



7th Mode

B♭ minor Root

2nd Mode

Cmin7♭5(♭9 11 13)

3rd Mode

D♭Maj13(+5)

4th Mode

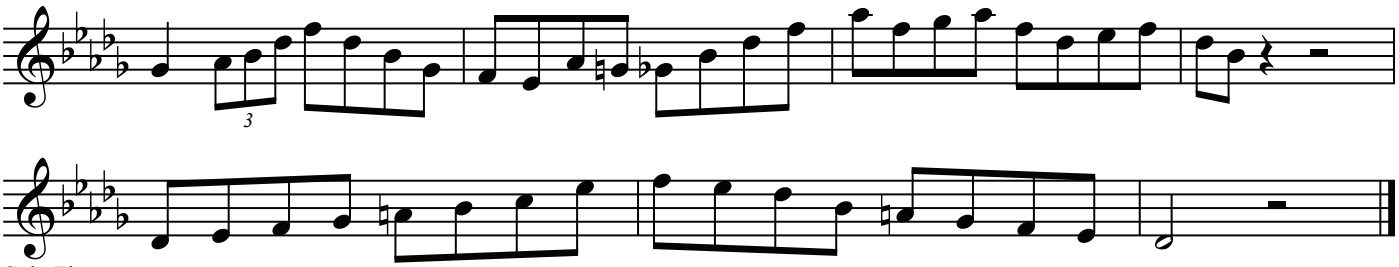
E♭min13(+11)

5th Mode

F7(♭9 11♭13)

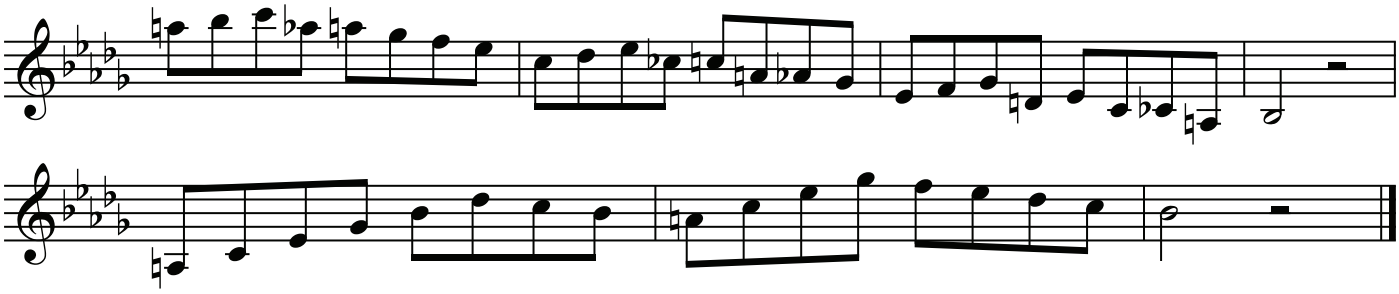
6th Mode

G♭Maj13(+9+11)



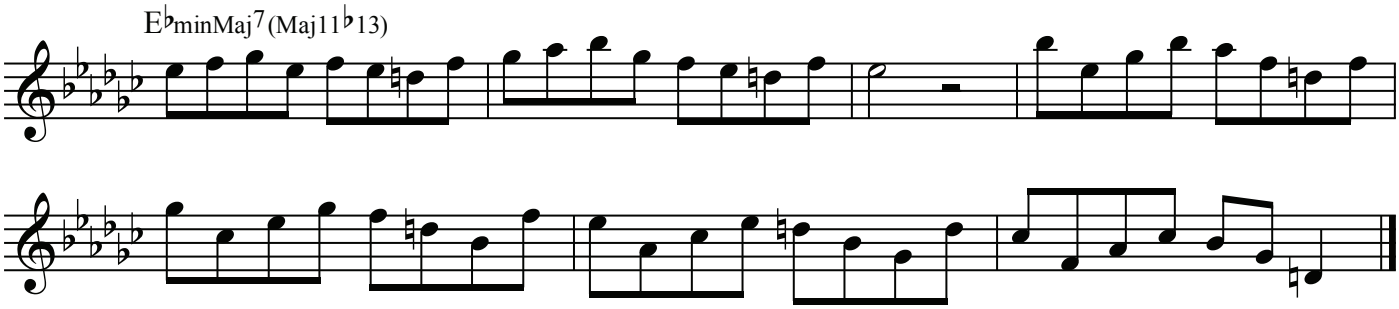
7th Mode

A dim7(♭9 dim11 ♭13)



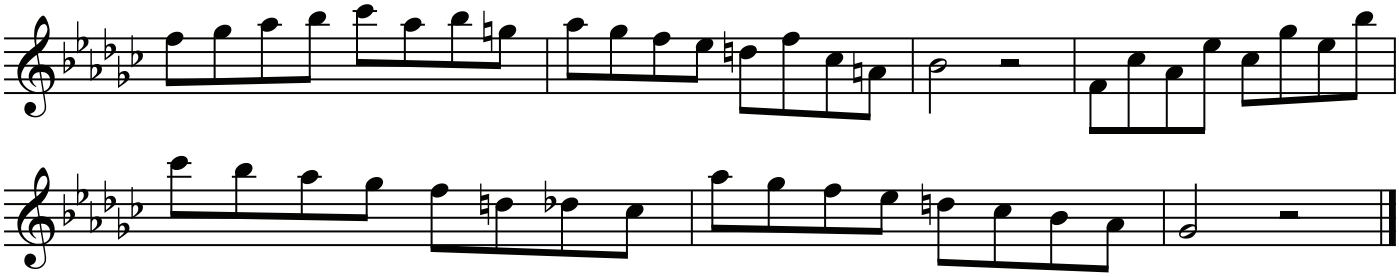
E♭ minor Root

E♭minMaj7(Maj11 ♭13)



2nd Mode

F min7♭5(♭9 11 13)



3rd Mode

G♭Maj13(+5)

4th Mode

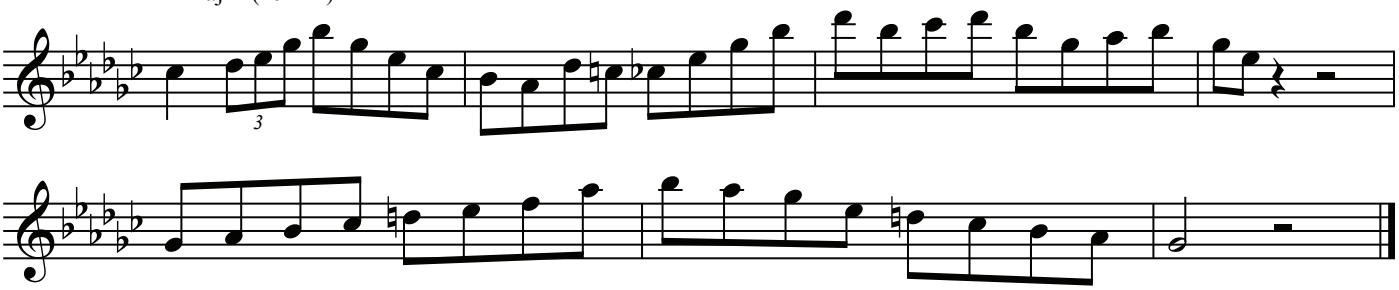
A♭min13(+11)

5th Mode

B♭7(♭9 11♭13)

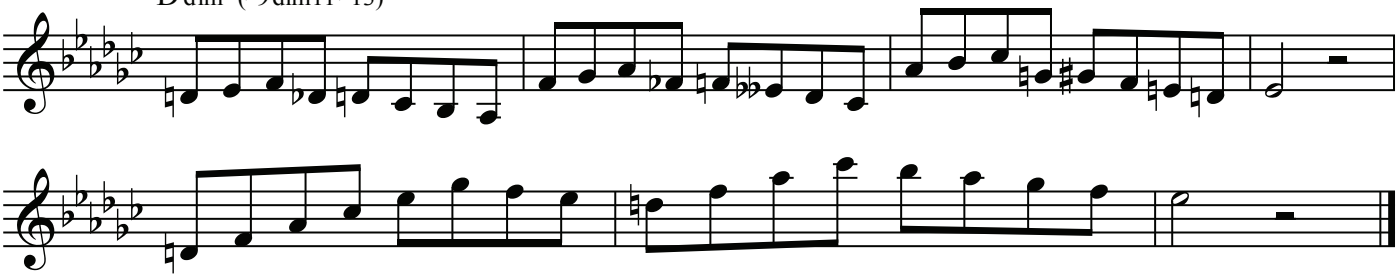
6th Mode

B Maj13 (+9+11)



7th Mode

D dim7(♭9 dim11♭13)



A♭ minor Root

A♭minMaj7 (Maj11♭13)

2nd Mode

B♭min7♭5 (♭9 11 13)

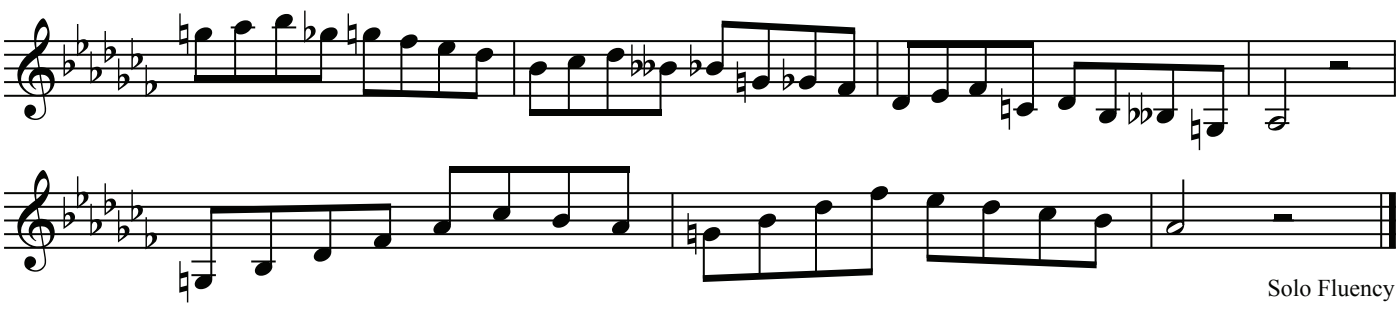
3rd Mode

4th Mode

5th Mode

6th Mode

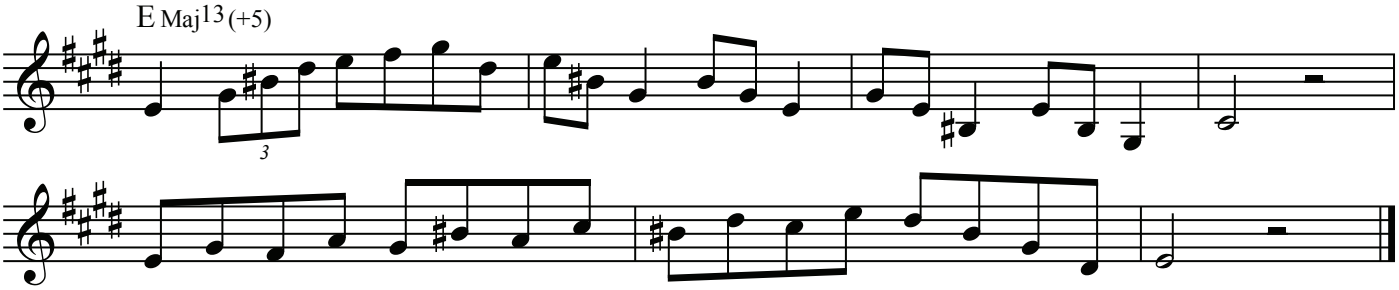
7th Mode



C♯ minor Root

2nd Mode

3rd Mode



4th Mode

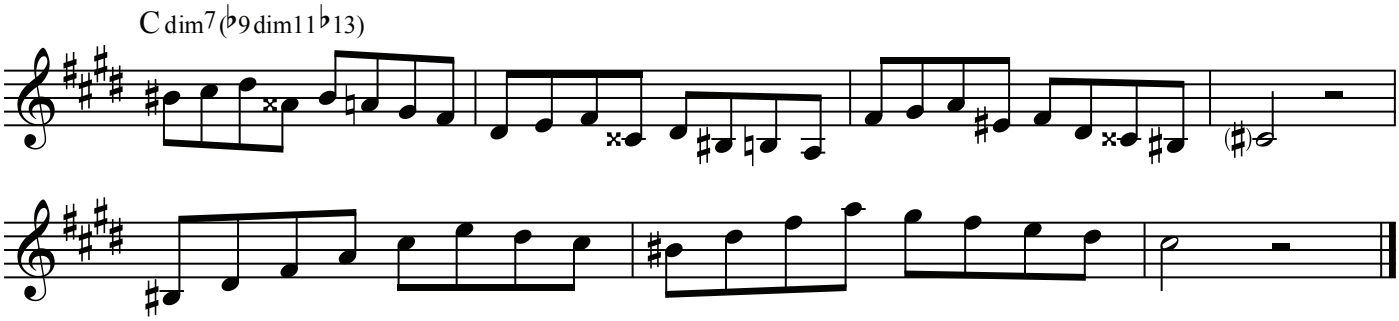
5th Mode

6th Mode

A Maj13 (+9+11)

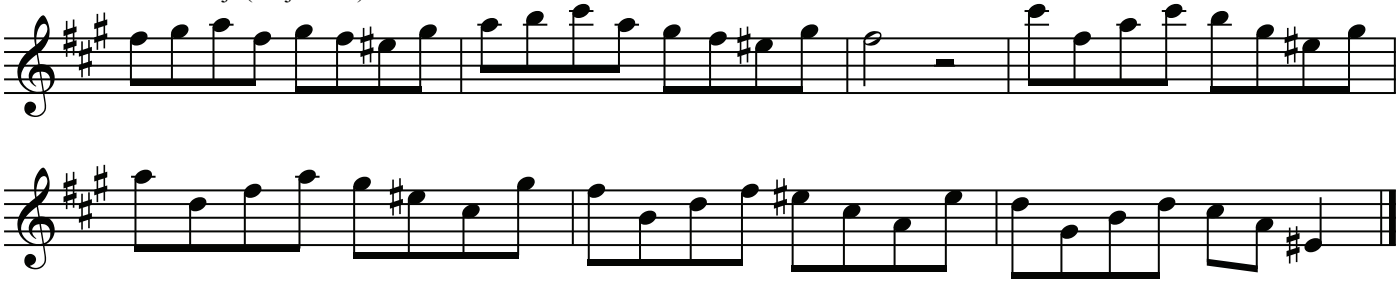
7th Mode

C dim7 (♭9 dim11 ♭13)



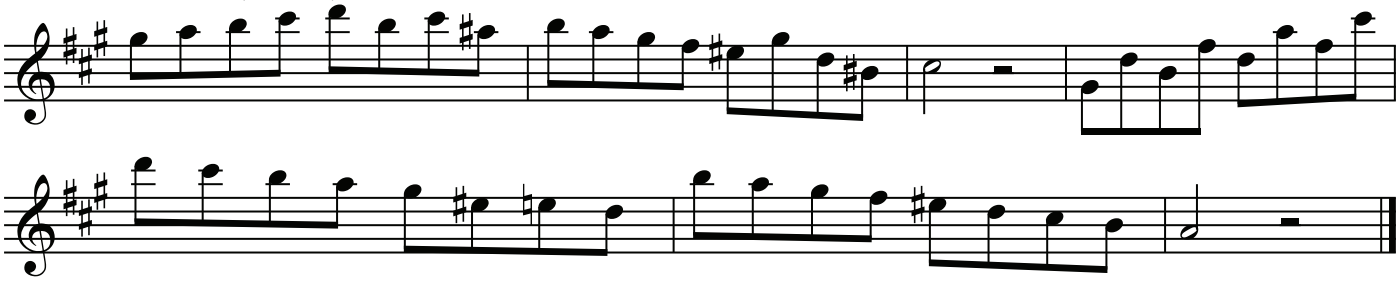
F♯ minor Root

F♯minMaj7 (Maj11♭13)



2nd Mode

G♯min7♭5 (♭9 11 13)

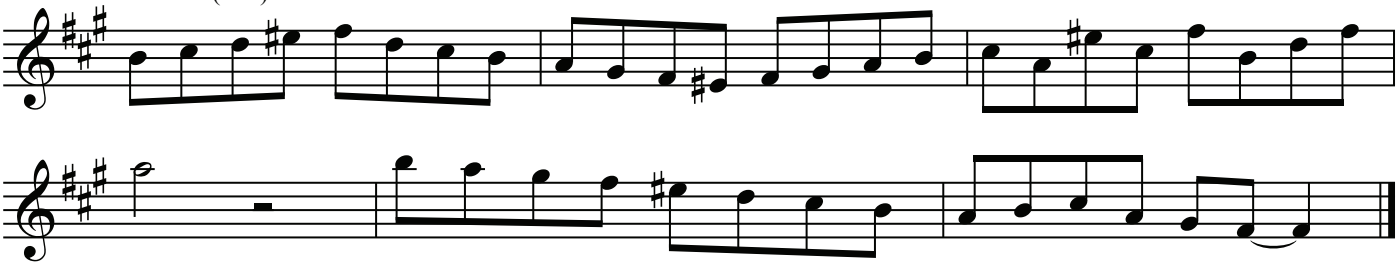


3rd Mode

A Maj13 (+5)

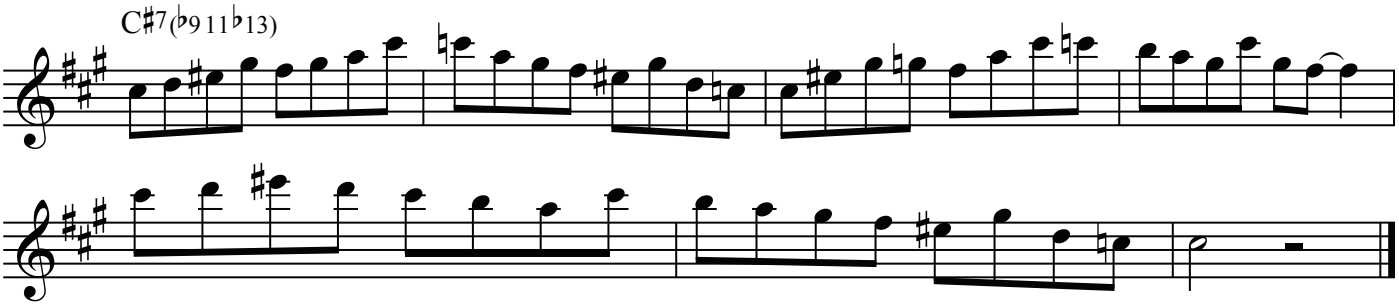
4th Mode

B min13 (+11)



5th Mode

C♯7(♭9 11♭13)

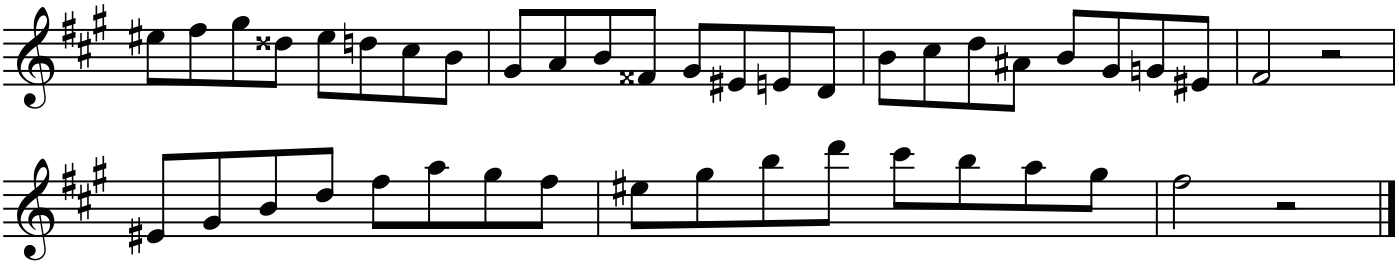


6th Mode

D Maj13 (+9+11)

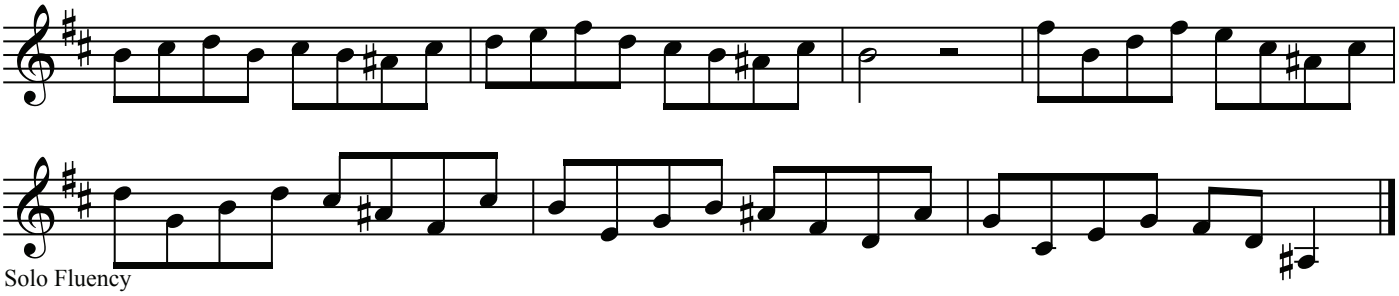
7th Mode

F dim7(♭9 dim11♭13)



B minor Root

BminMaj7(Maj11♭13)

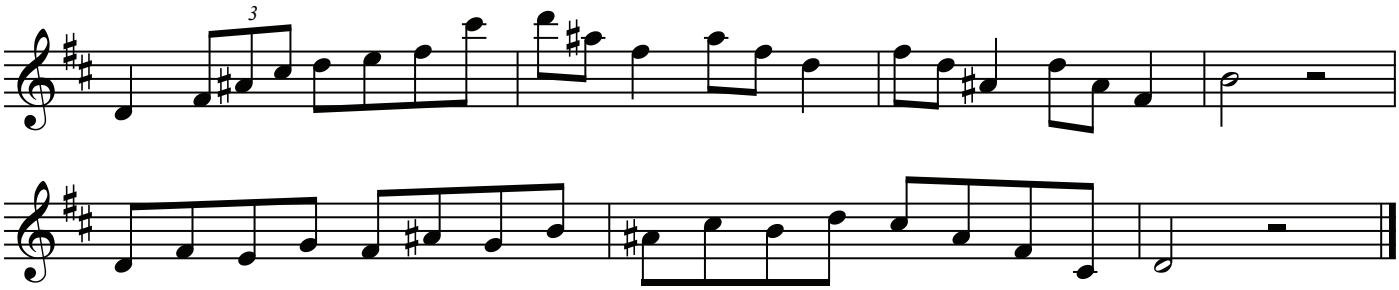


2nd Mode

C♯min7♭5 (♭9 11 13)

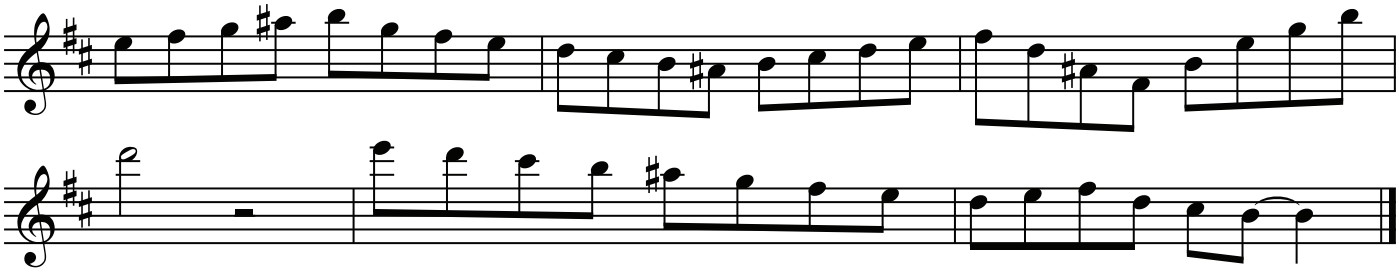
3rd Mode

D Maj13 (+5)



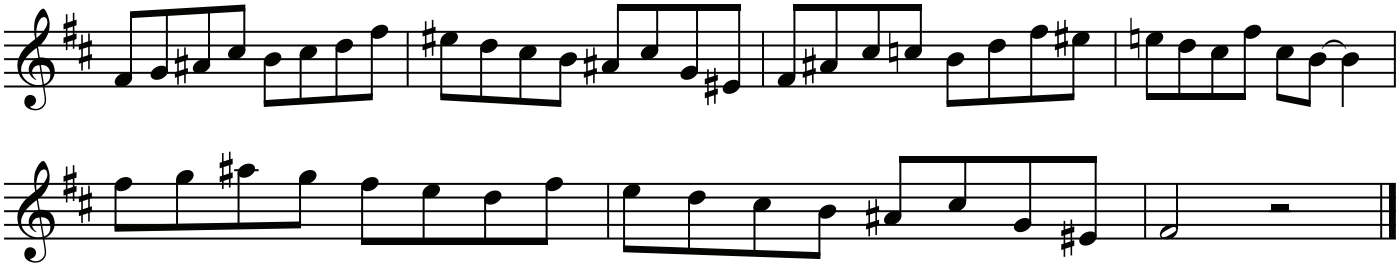
4th Mode

E min13 (+11)



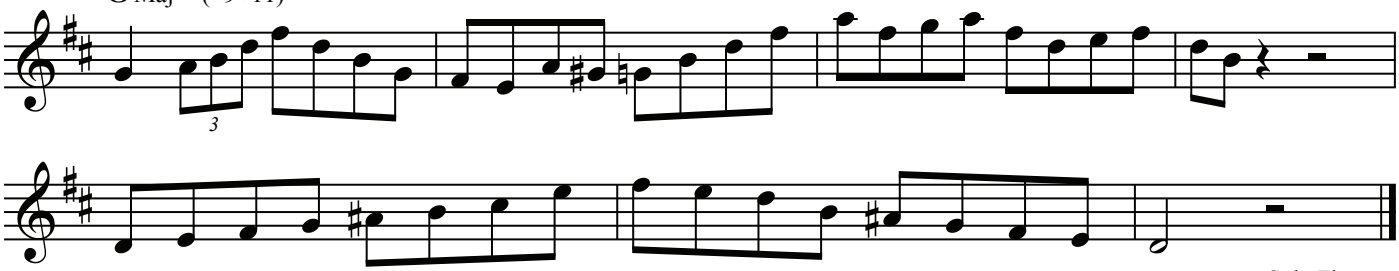
5th Mode

F♯7 (♭9 11♭13)



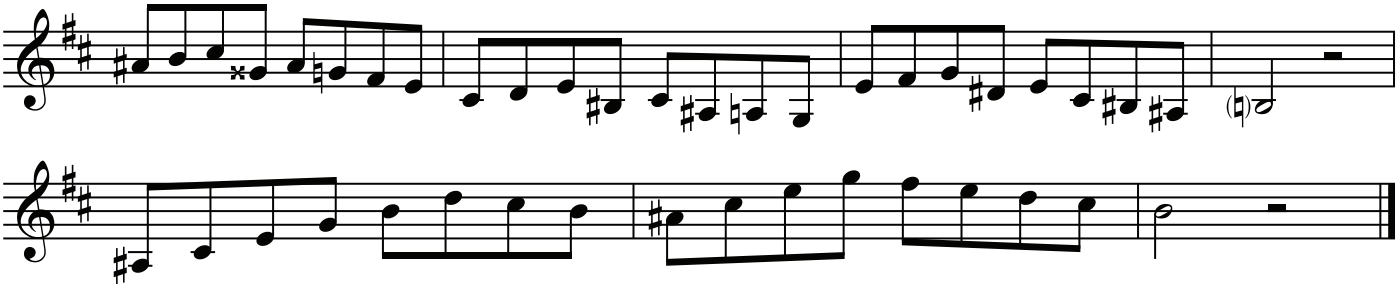
6th Mode

G Maj13 (+9+11)



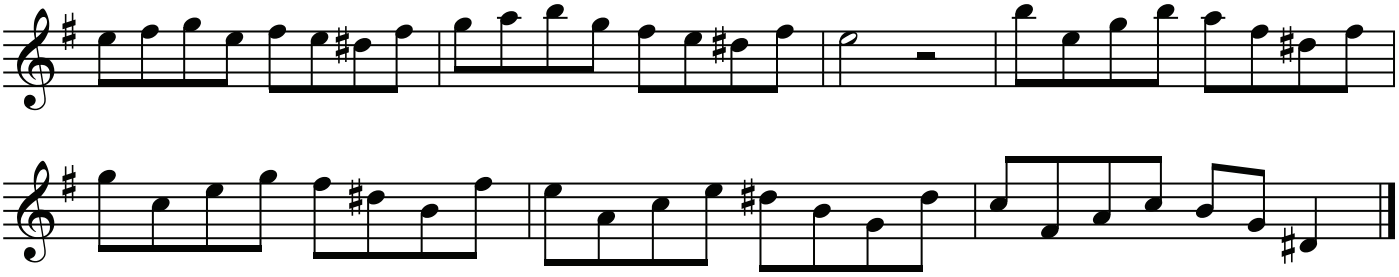
7th Mode

A♯dim7(♭9dim11♭13)



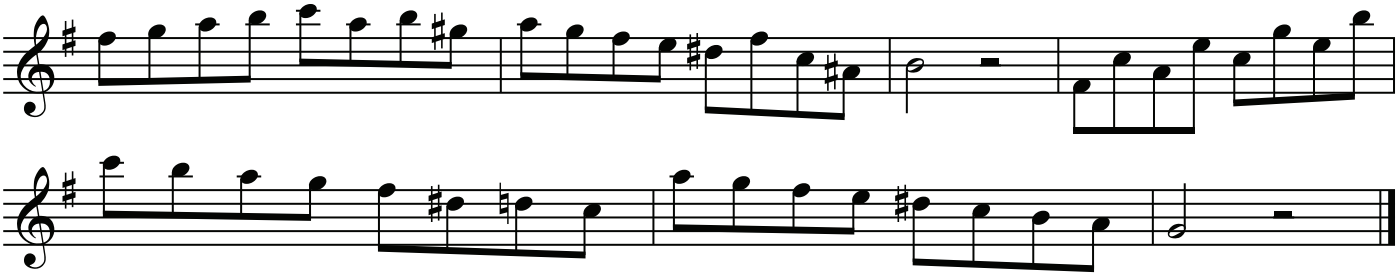
E minor Root

EminMaj7(Maj11♭13)



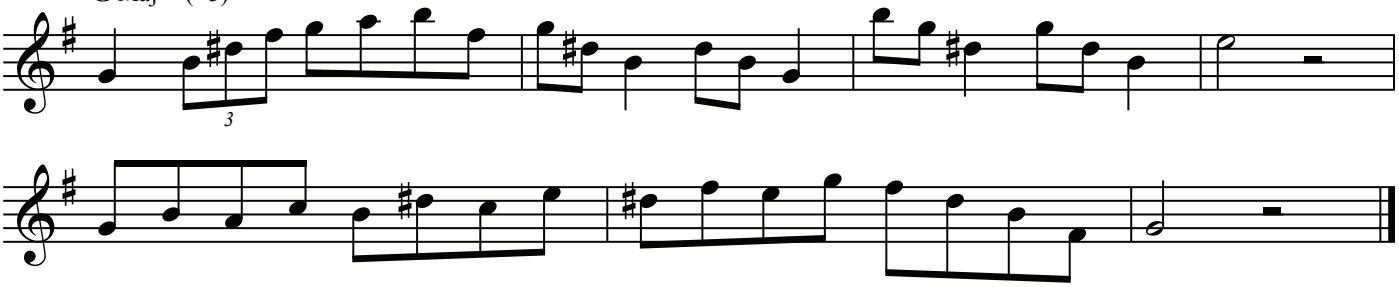
2nd Mode

F♯min7♭5(♭9 11 13)



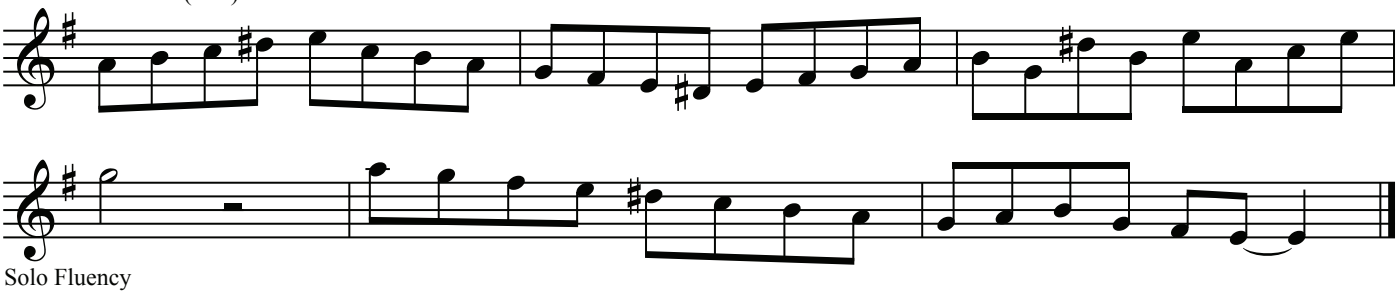
3rd Mode

G Maj13(+5)

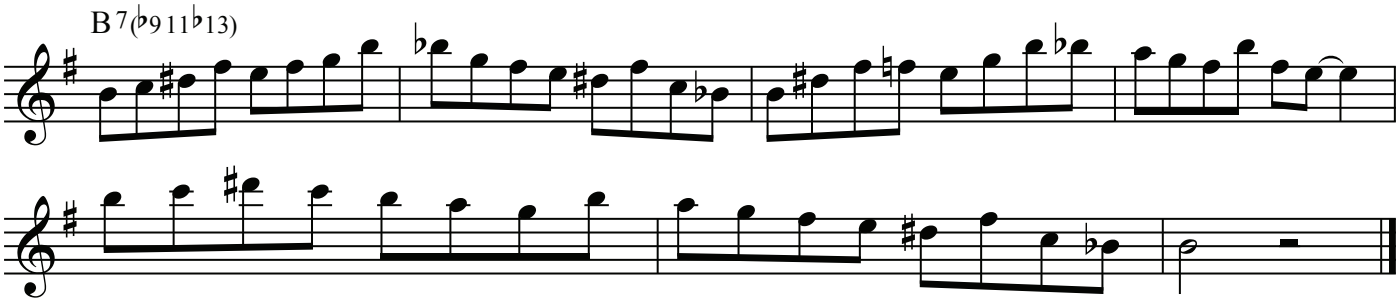


4th Mode

A min13(+11)

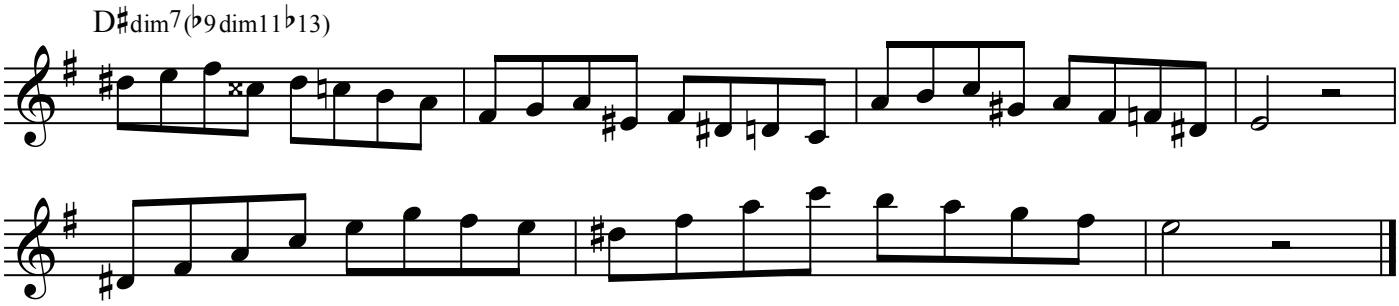


5th Mode



6th Mode

7th Mode



Summary Discussion of Harmonic Minor Uses

Chord Type	Appropriate Scale Form
Major 7	6th Mode of the Harmonic Minor
Major 7th, ♭5	3rd Mode of the Harmonic Minor
Minor 7th (Tonic)	4th Mode of Harmonic Minor
Minor ♯7 (Minor/Major)	Root Harmonic Mino
Dominant 7th, ♭9	5th Mode of the Harmonic Minor
Min7♭5 Half Diminished	2nd Mode of the Harmonic Minor
Diminished 7th	7th Mode of the Harmonic Minor

Chapter 3

Dominant 7 Chords

The Mixolydian Mode — The Dominant 7th

The Mixolydian mode, sometimes called the Dominant scale, is found by using the Root note located a Perfect 5th above the root of the major or minor key scale.

C Major Scale:

G7 or G dominant 7th scale:

G7 or G dominant 7th scale:

G Dominant 7, 'Be-bop' scale - this is the scale used most often in improvisation with the G7:
Note: 1/2 step between lowered 7th and 8th step.

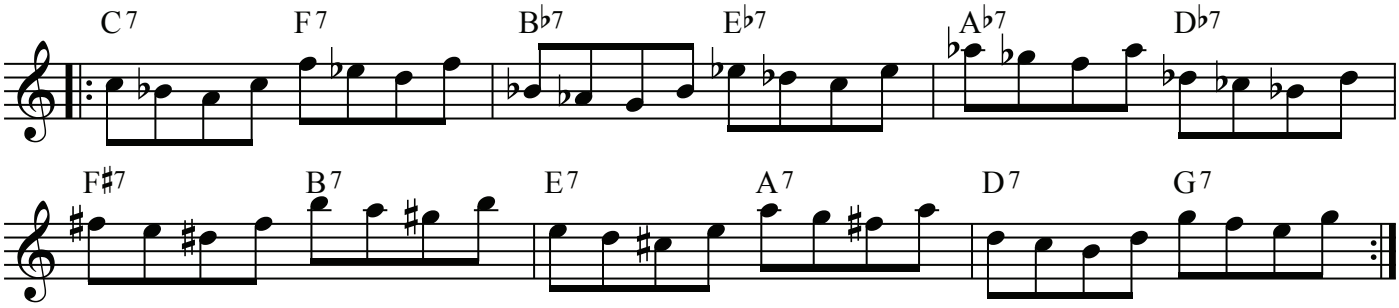
Learning the Dominant 7th in all keys

Every one of these 2-beat patterns is a Dominant 7 played around the circle of 4ths:

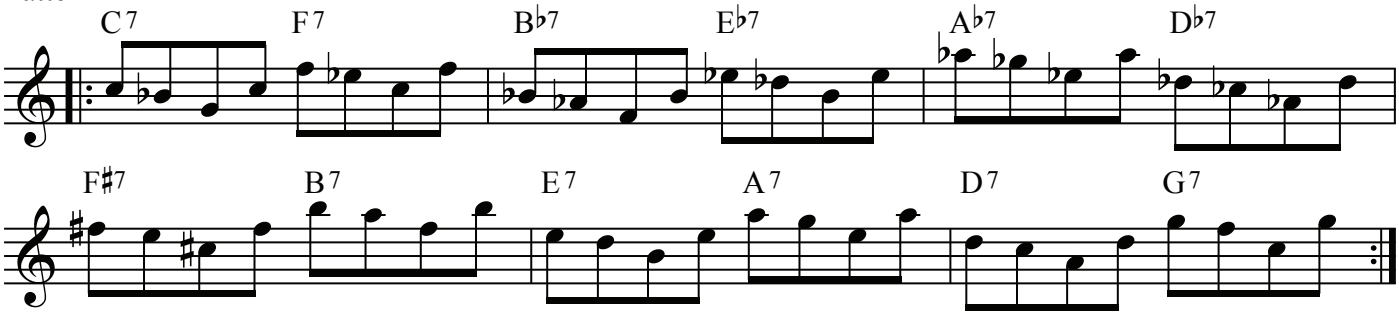
Pattern 1

Pattern 2

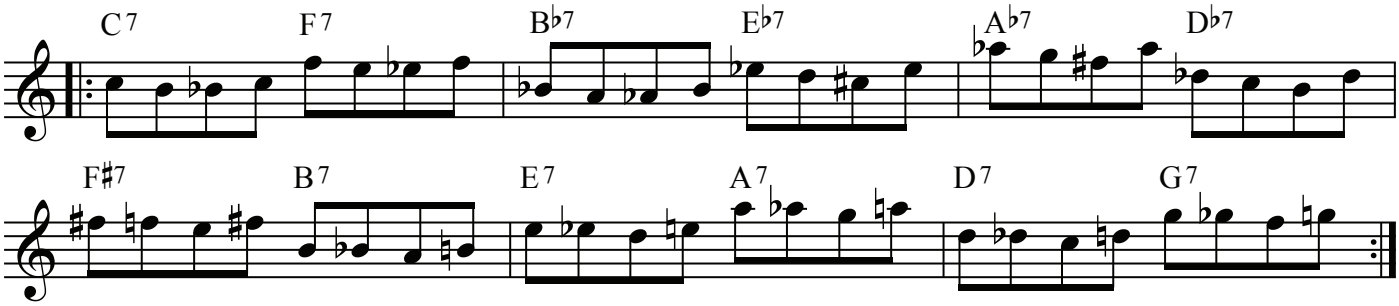
Pattern 3



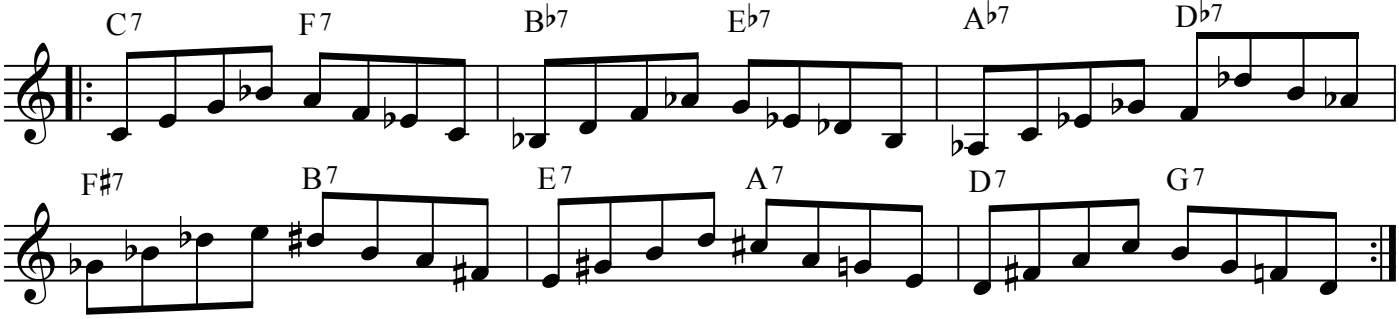
Pattern 4



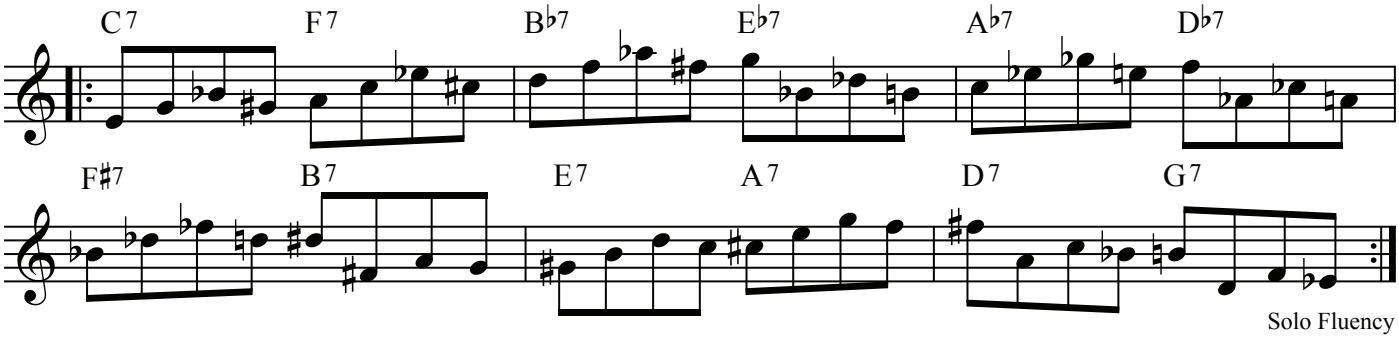
Pattern 5



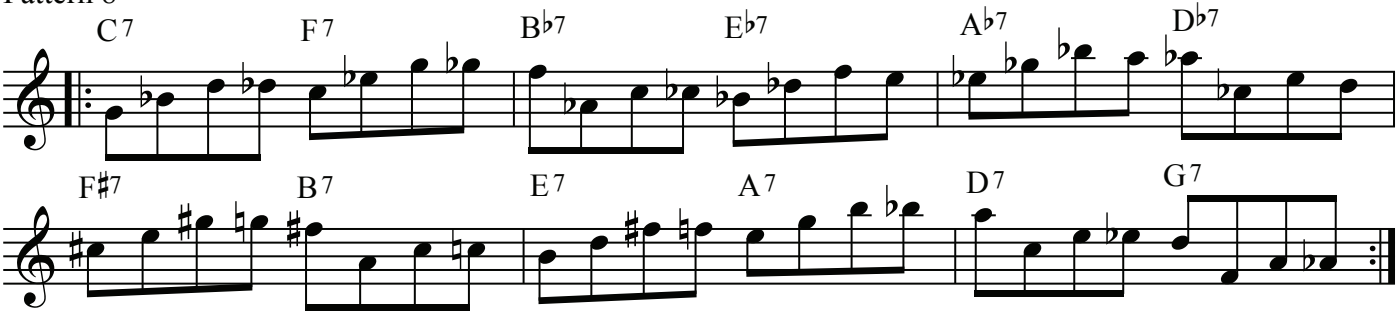
Pattern 6



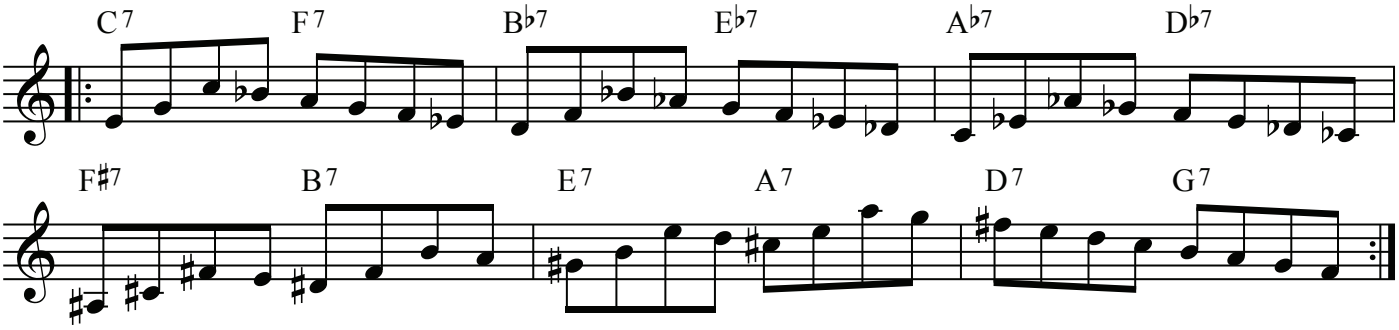
Pattern 7



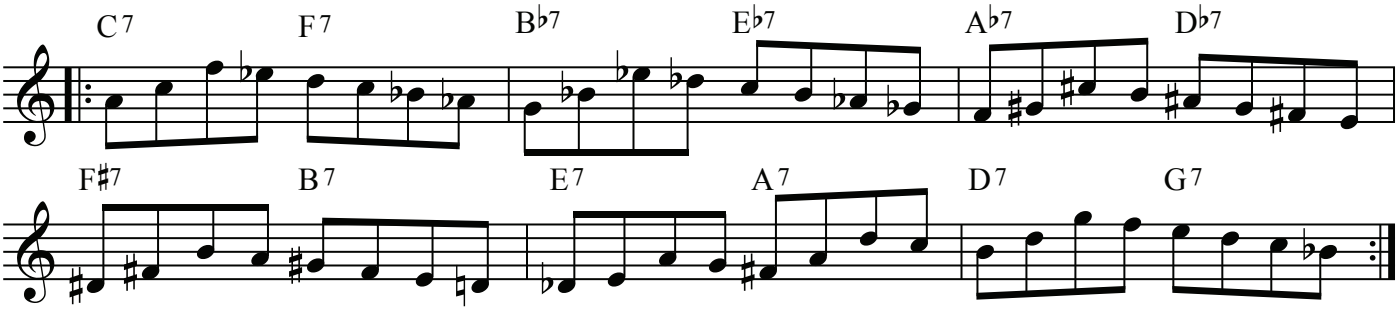
Pattern 8



Pattern 9



Pattern 10



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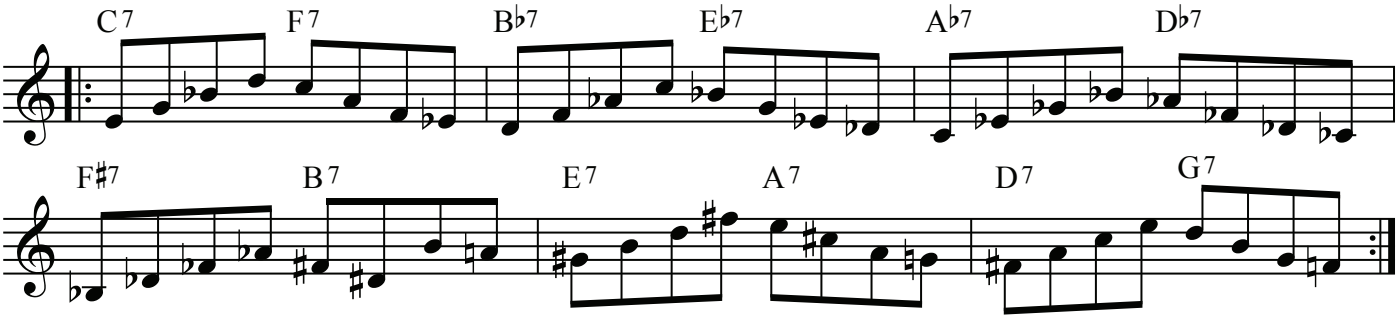

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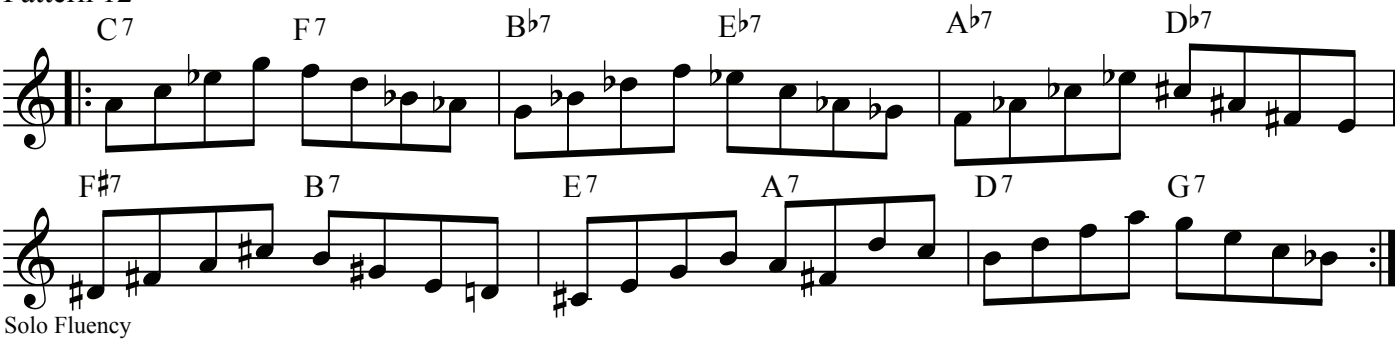
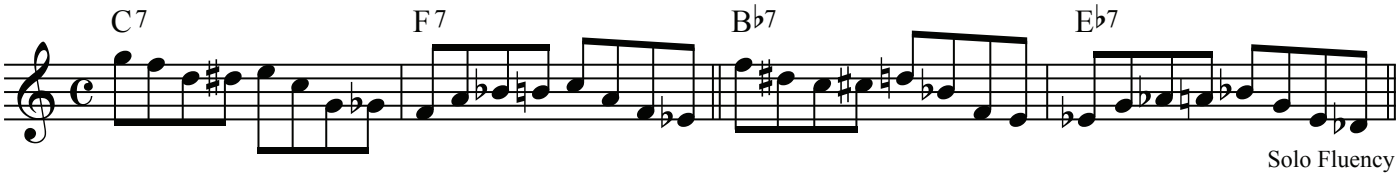
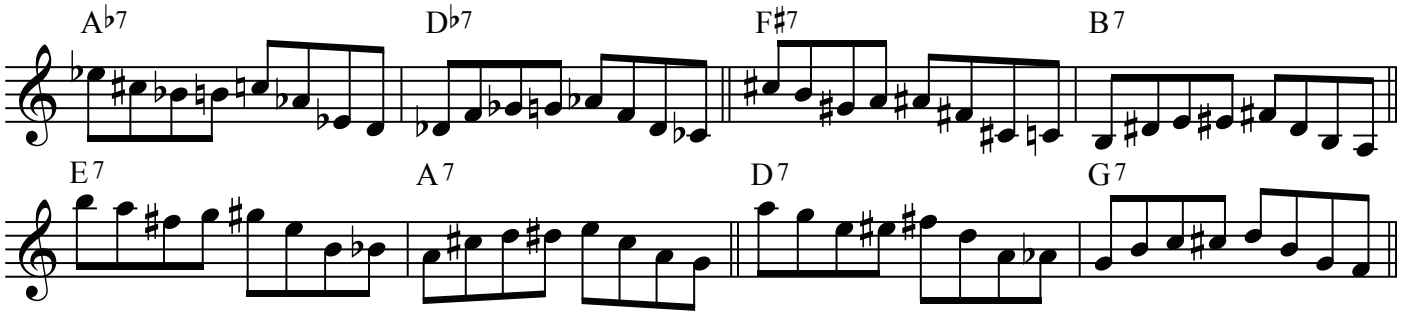


Pattern 13

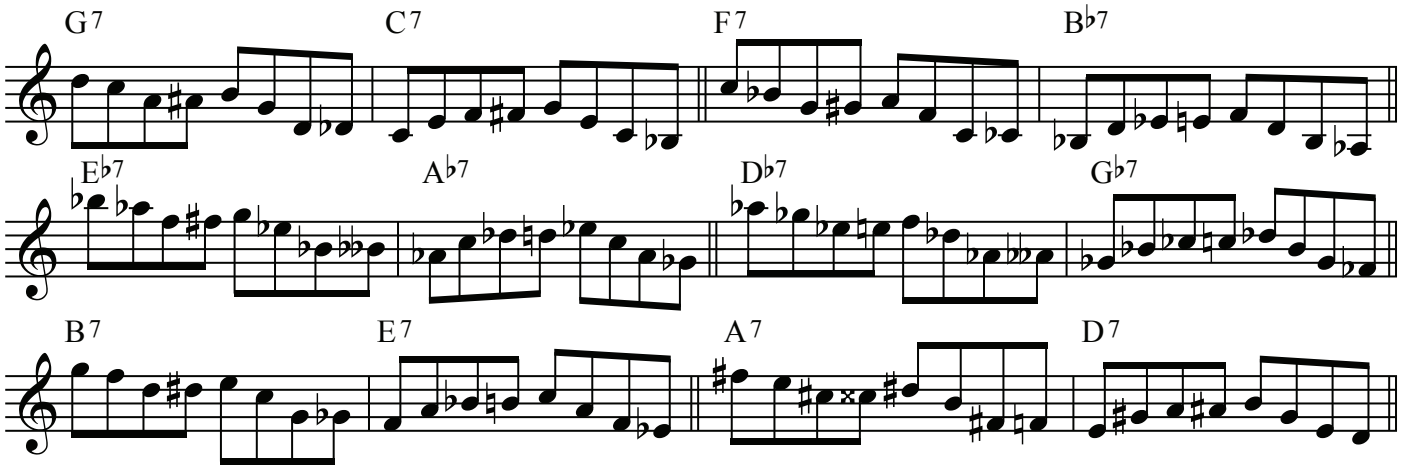
Pattern 14

Pattern 15

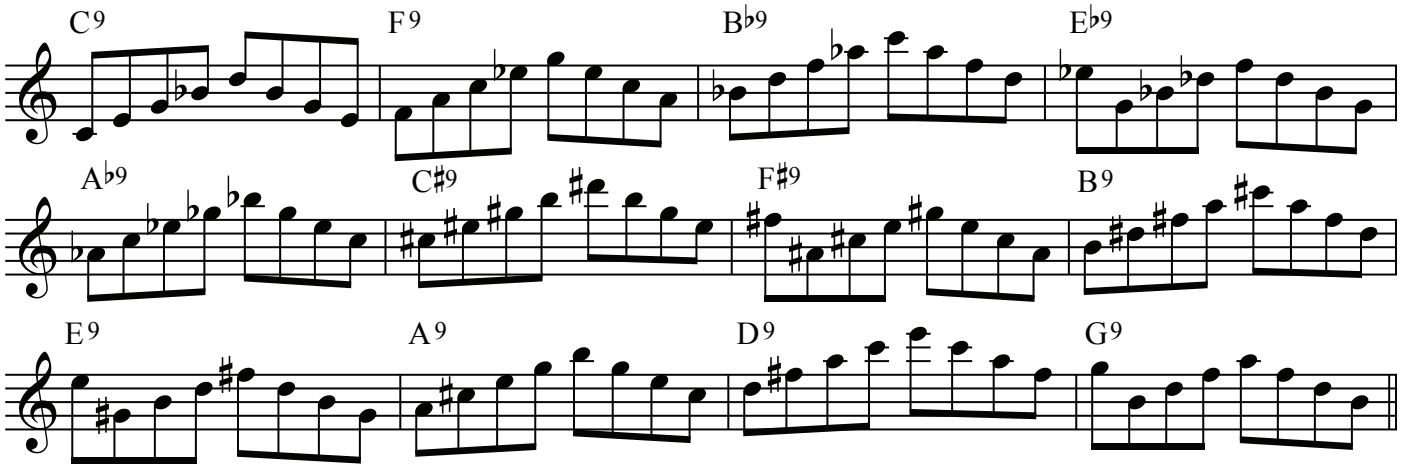




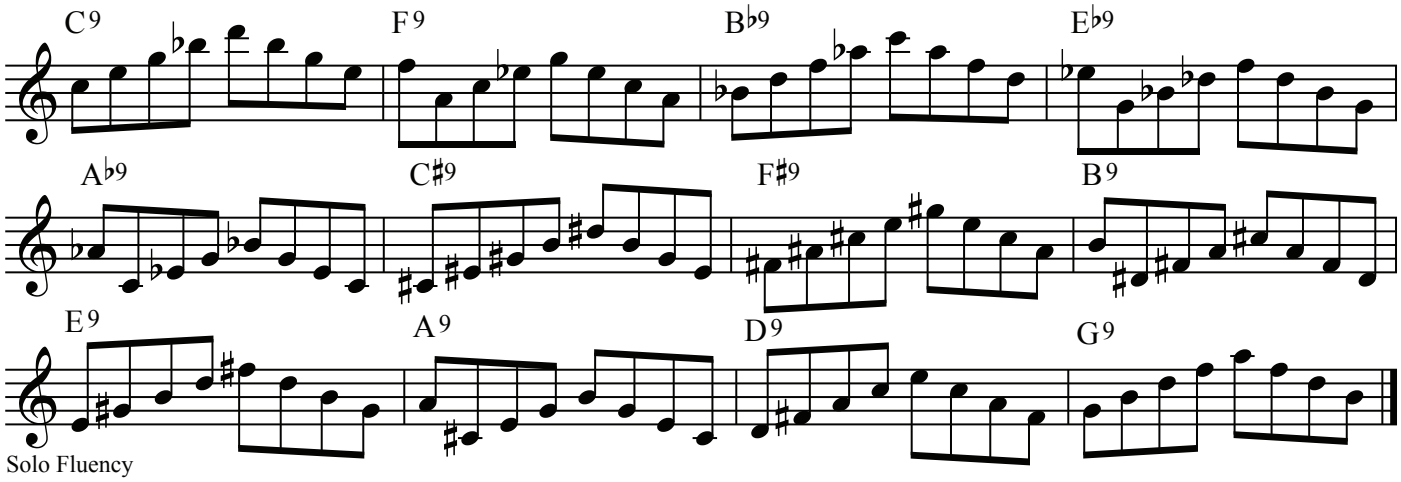
Pattern 16



Pattern 17



Pattern 18



Reviewing the Dominant 7

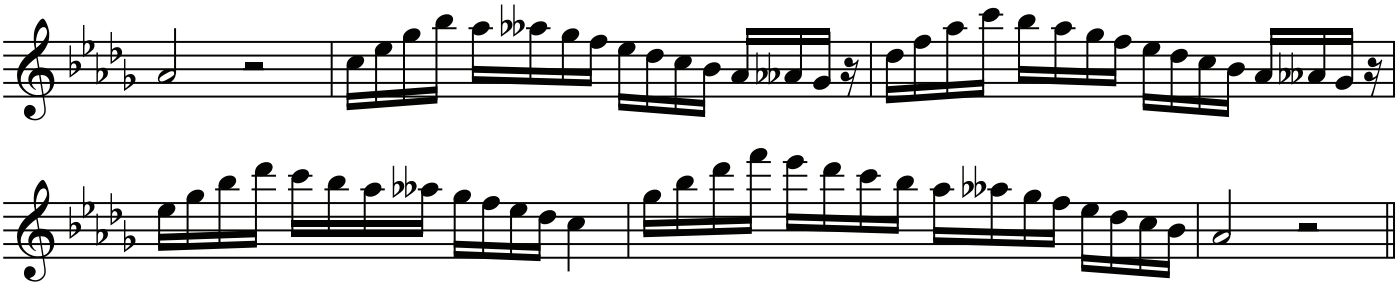
Exercise 1 - C7:

Exercise 2 - F7:

Exercise 3 - B♭7:

Exercise 4 - E♭7:

Exercise 5 - A♭7:



Exercise 6 - C♯7:

Exercise 7 - F♯7:

Exercise 8 - B7:

Exercise 9 - E7:

Exercise 10 - A7:

Exercise 11 - D7:

Exercise 12 - G7:

Note: The 4th of the Dominant 7 is a MAJOR scale!!! And, the 5th is the Minor7th!!!!

F#7 (B Major) C#m: G7 (C Major) Dm:

A♭7 (D♭ Major) E♭m: A7 (D Major) Em:

B♭7 (E♭ Major) Fm: B7 (EMaj) F#m:

C7 (F Major) Gm: C♯7 (F♯ Major) G♯m:

D7 (G Major) Am: E♭7 (A♭ Major) B♭m:

E7 (A Major) Bm: F7 (B♭ Major) Cm:

Dominant 7 Bebop Scales - C7

C7

Dominant 7 Bebop Scales - C7

Dominant 7 Bebop Scales - F7

F7

Dominant 7 Bebop Scales - B♭7

B♭7

Dominant 7 Bebop Scales - B♭7

Dominant 7 Bebop Scales - E♭7

Dominant 7 Bebop Scales - E♭7

Dominant 7 Bebop Scales - A♭7

A♭7

Dominant 7 Bebop Scales - A♭7

Dominant 7 Bebop Scales - D♭7/C♯7

D♭7/C♯7

Dominant 7 Bebop Scales - F♯7

F♯7

Dominant 7 Bebop Scales - B7

Dominant 7 Bebop Scales - E7

E7

Dominant 7 Bebop Scales - A7

A7

Dominant 7 Bebop Scales - D7

D7

Dominant 7 Bebop Scales - G7

G7

Playing the Dominant 7

from it's substitute Melodic Minor

Note: The Use of the natural, harmonic or melodic minor scale
located a P5th above the Dominant is INTERCHANGEABLE!

Key of G:

Key of C:

G7 (D minor Melodic)

Key of F:

Key of B♭:

Key of E♭:

Key of A♭:

Key of D♭:

Key of F♯:

Key of B:

Key of E:

Key of A:

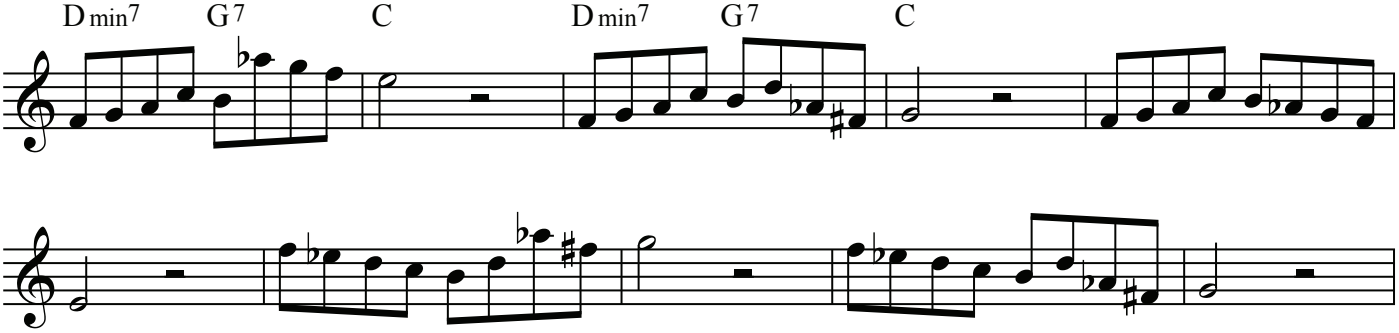
Key of D:

2-Beat Quick Changes ii-V^7-I

Making the minor to the Dominant 7 to the Tonic

Root Position:

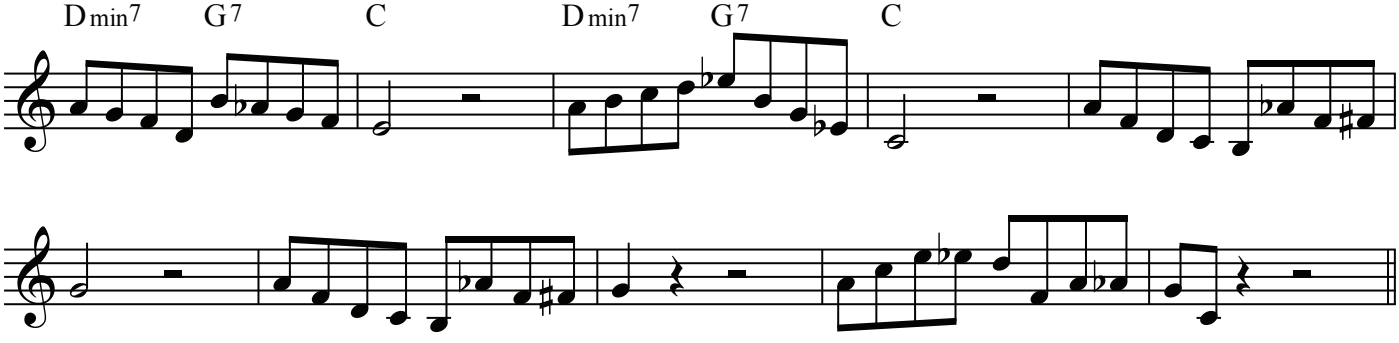
3rd Position:



4th Position:

♭5 Position:

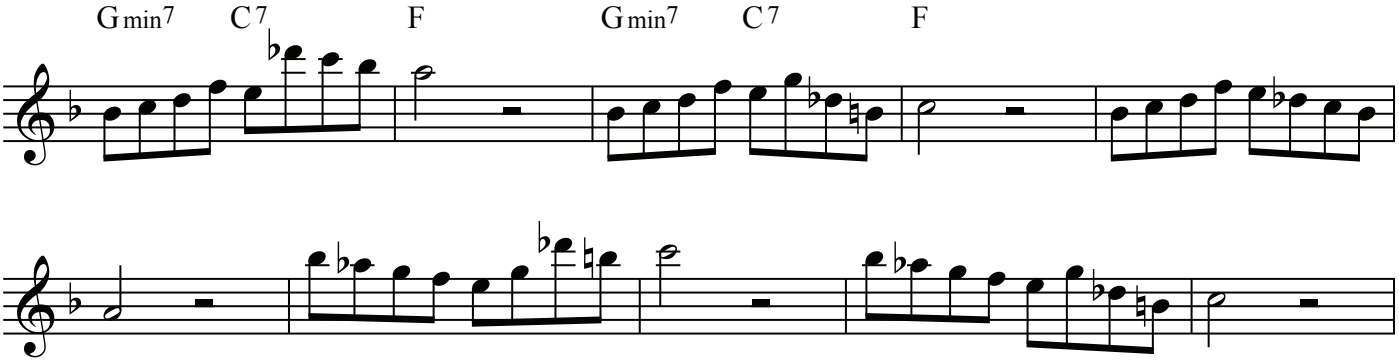
5th Position:



7th Position:

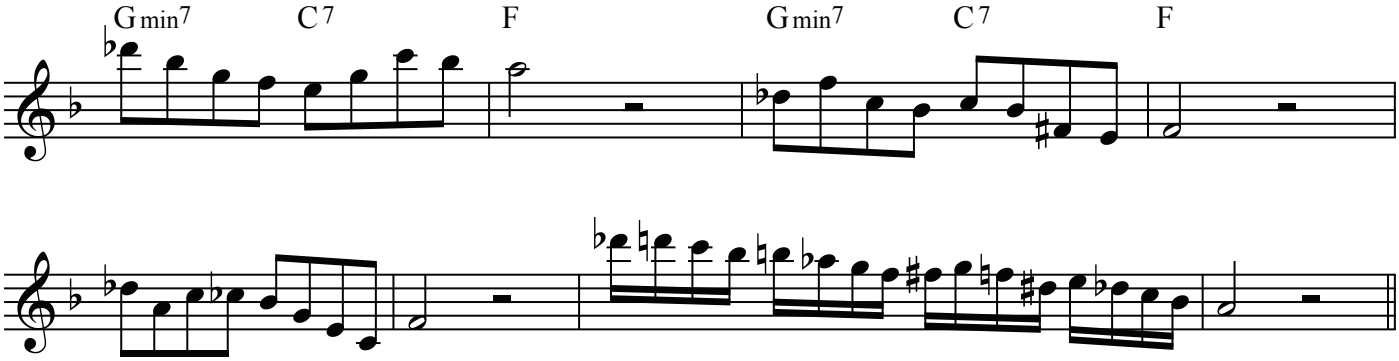
Root Position:

3rd Position:

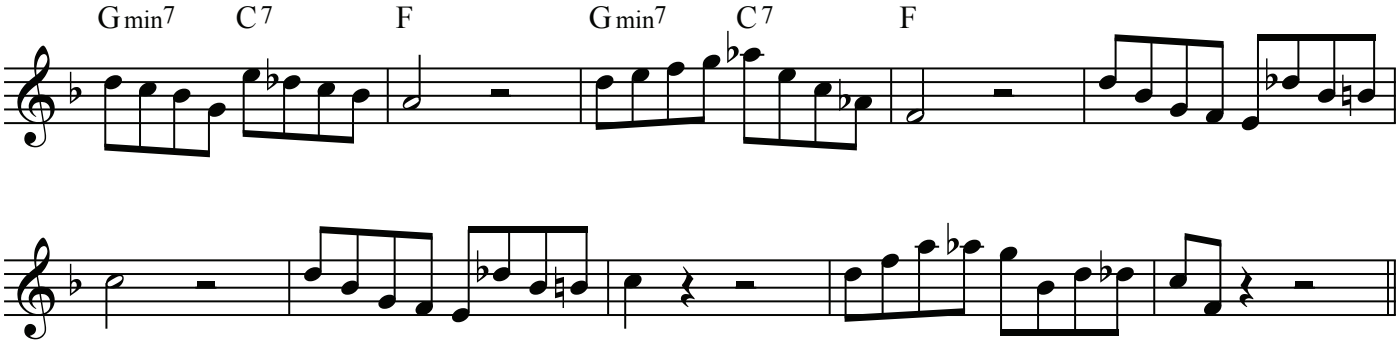


4th Position:

♭5 Position:



5th Position:

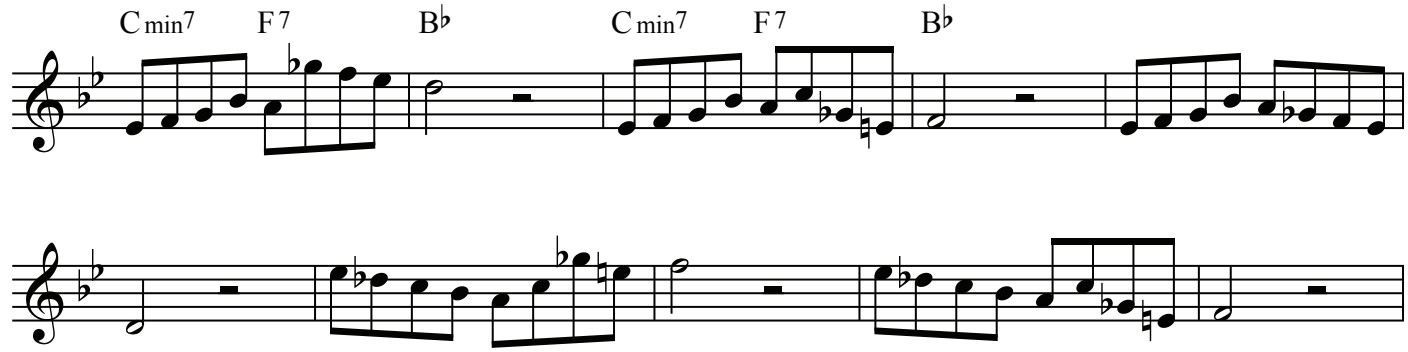


7th Position:

2-Beat Quick Changes ii-V^7-I

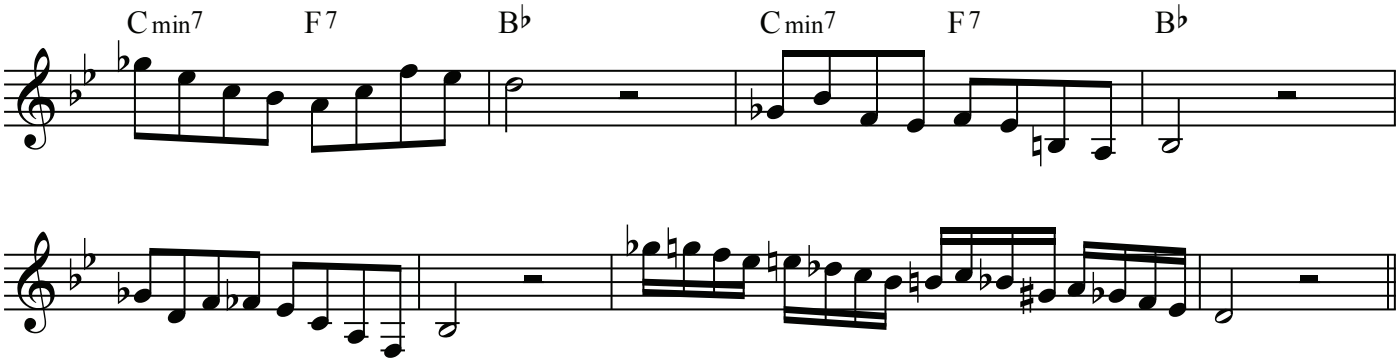
Root Position:

3rd Position:

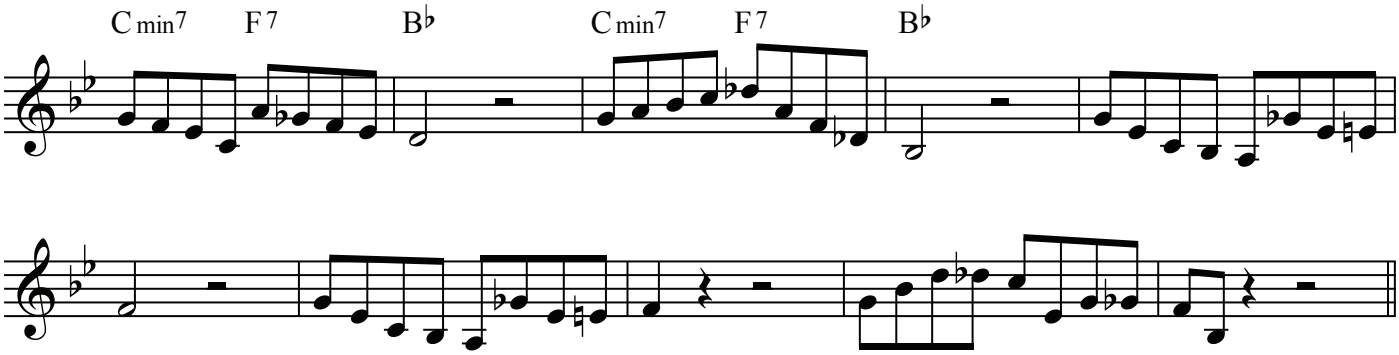


4th Position:

♭5 Position:



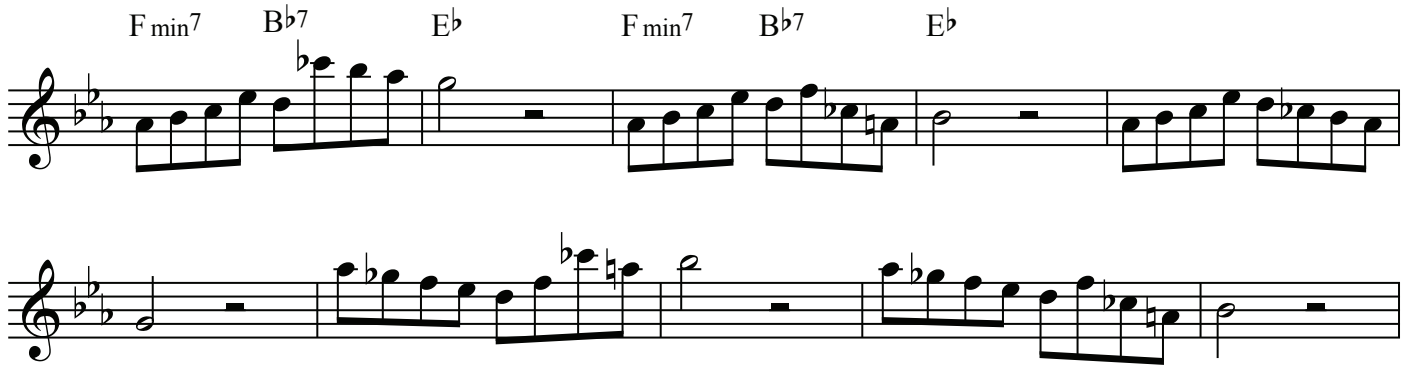
5th Position:



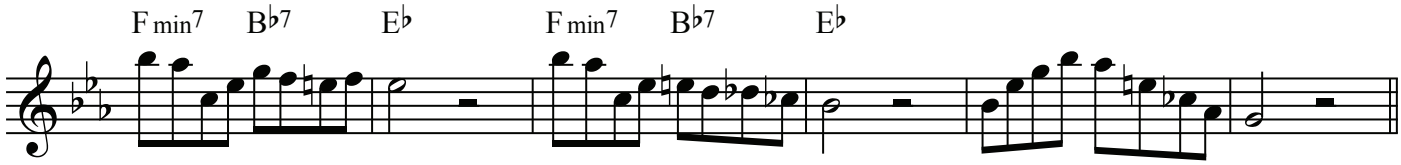
7th Position:

Root Position:

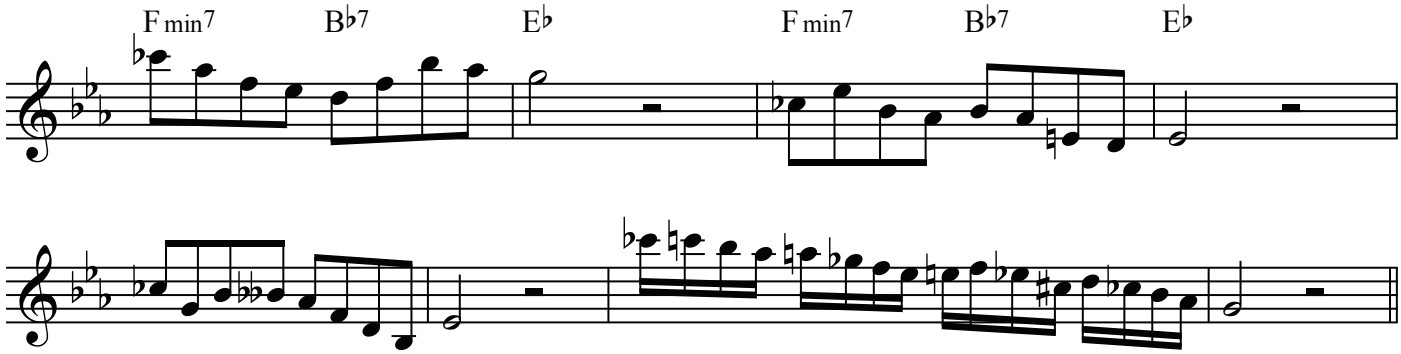
3rd Position:



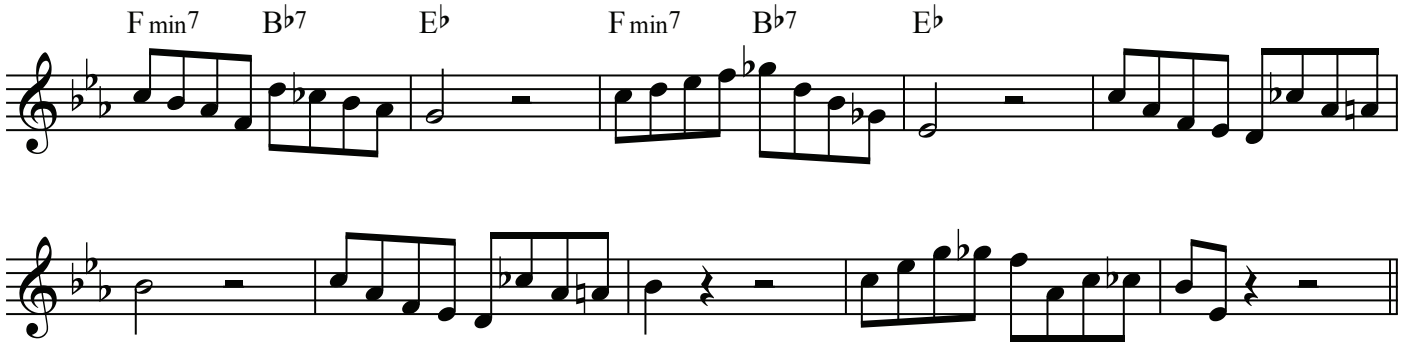
4th Position:



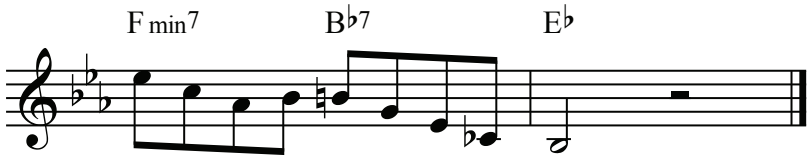
♭5 Position:



5th Position:

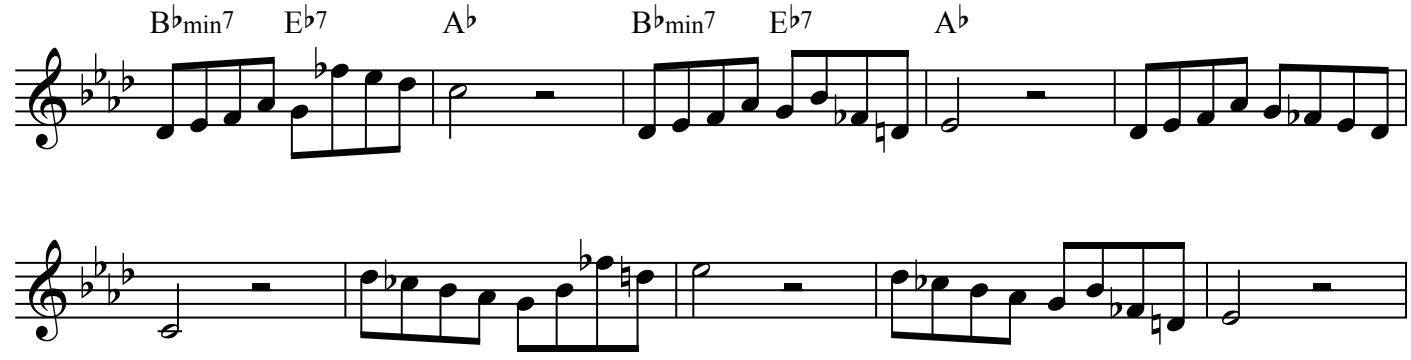


7th Position:



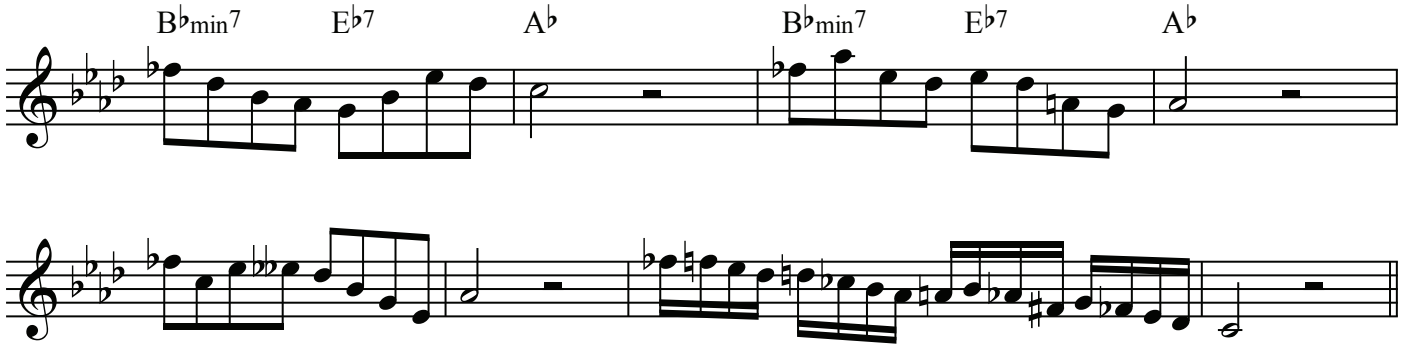
Root Position:

3rd Position:



4th Position:

♭5 Position:



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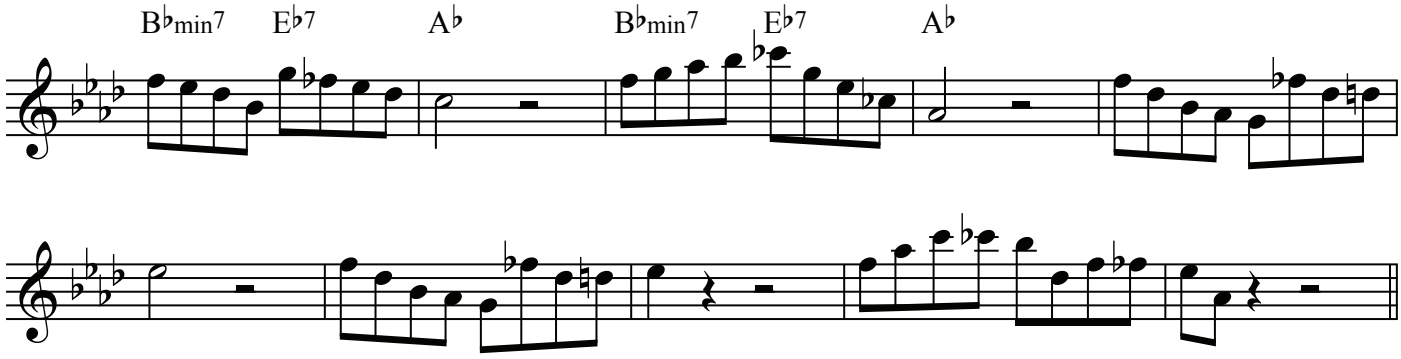
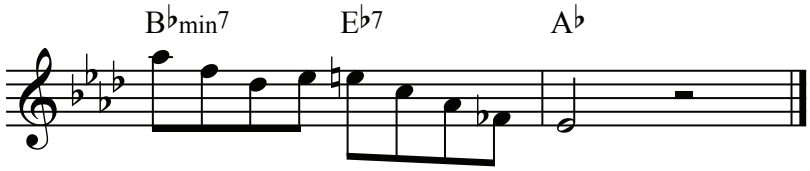


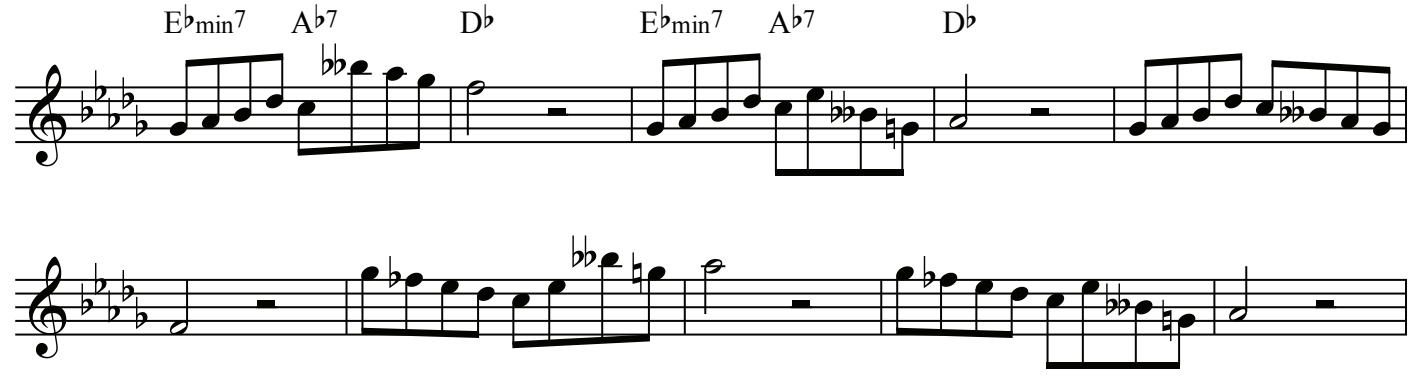
7th Position:



2-Beat Quick Changes ii-V^7-I

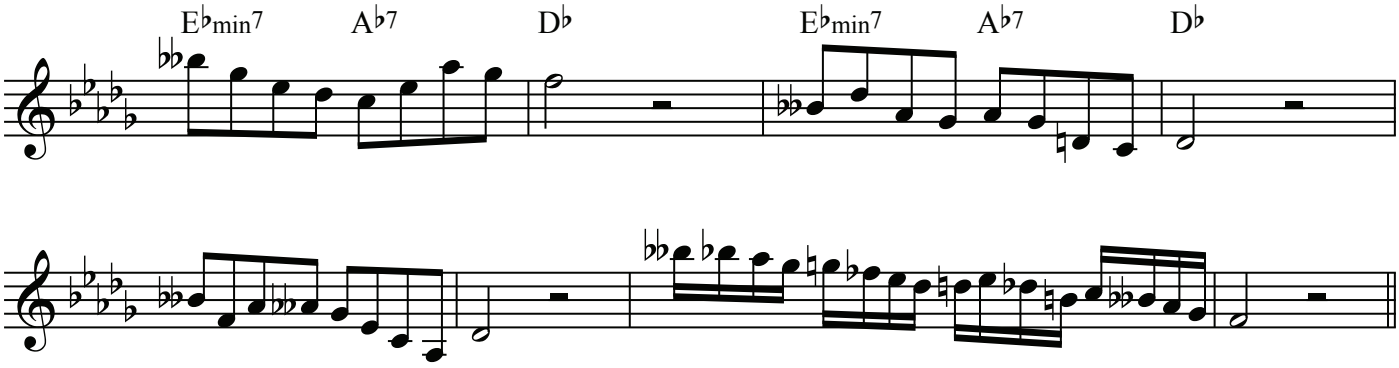
Root Position:

3rd Position:

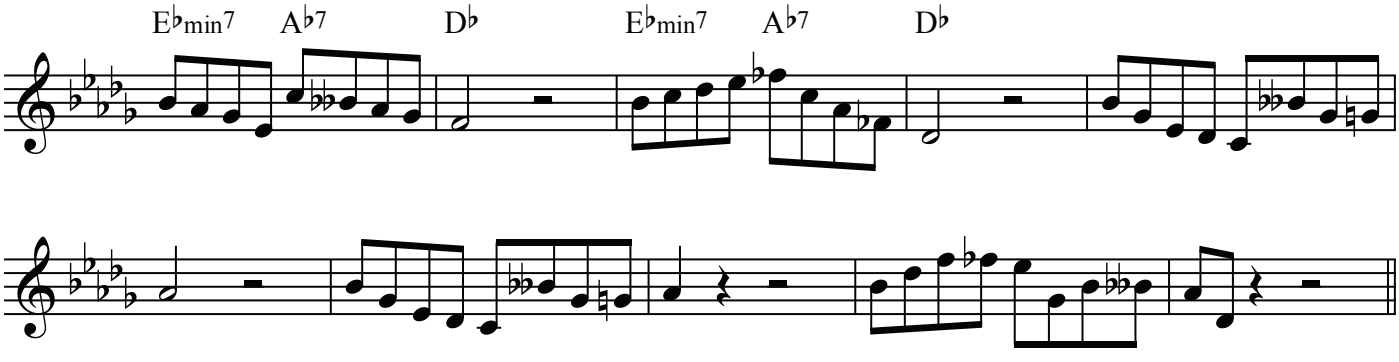


4th Position:

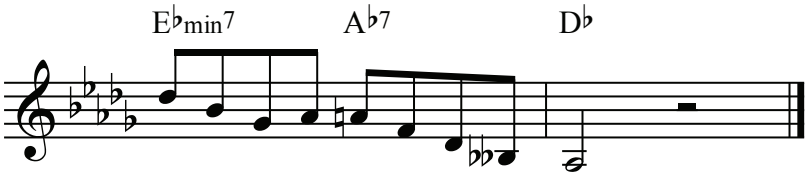
♭5 Position:



5th Position:



7th Position:

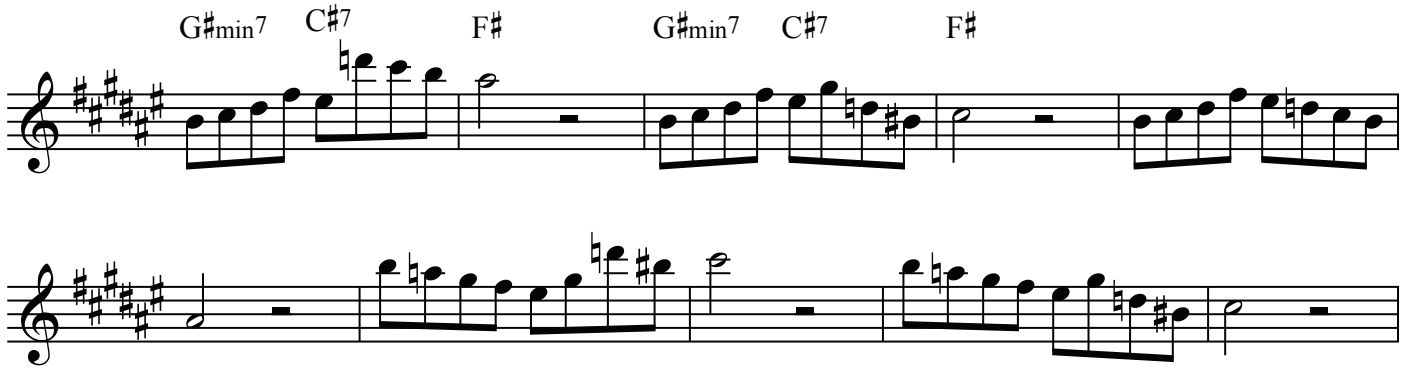


2-Beat Quick Changes ii-V^7-I

Root Position:

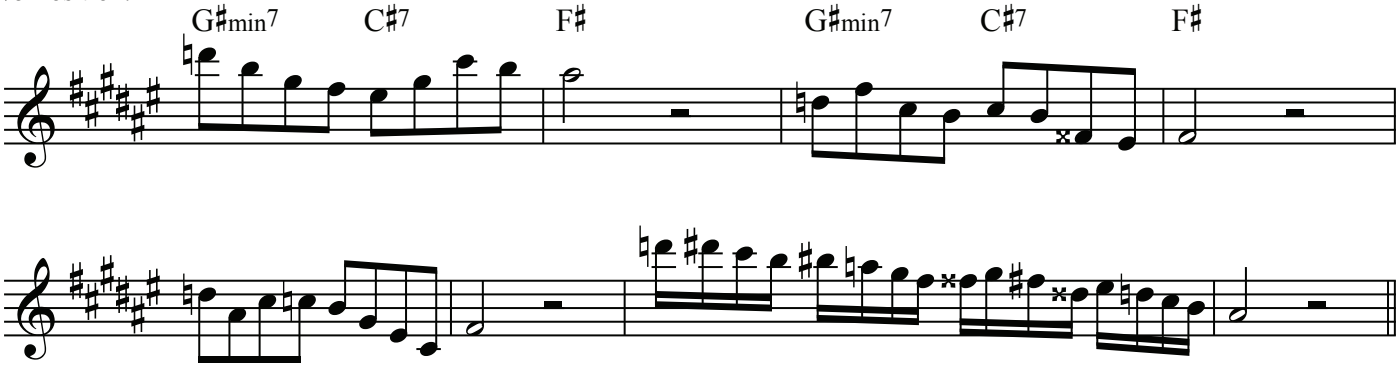
Key of F♯:

3rd Position:



4th Position:

♭5 Position:



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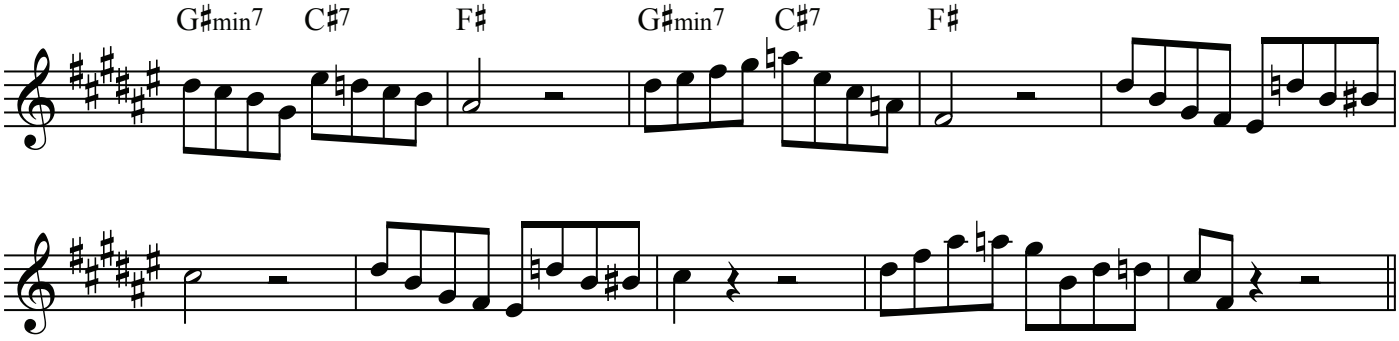

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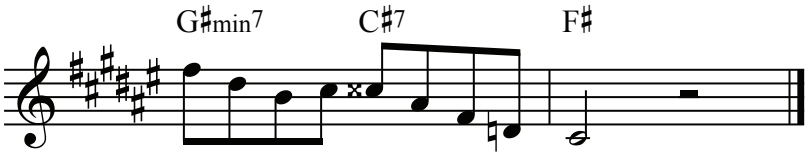
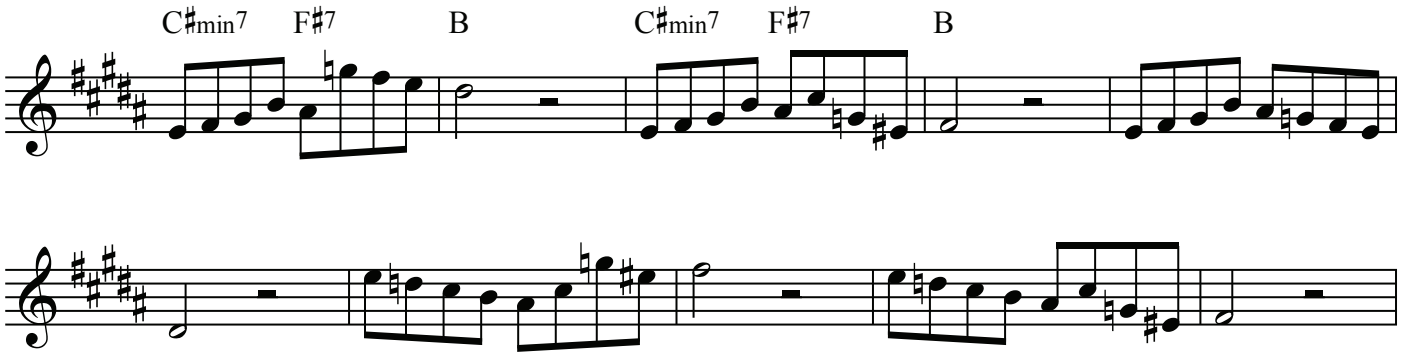


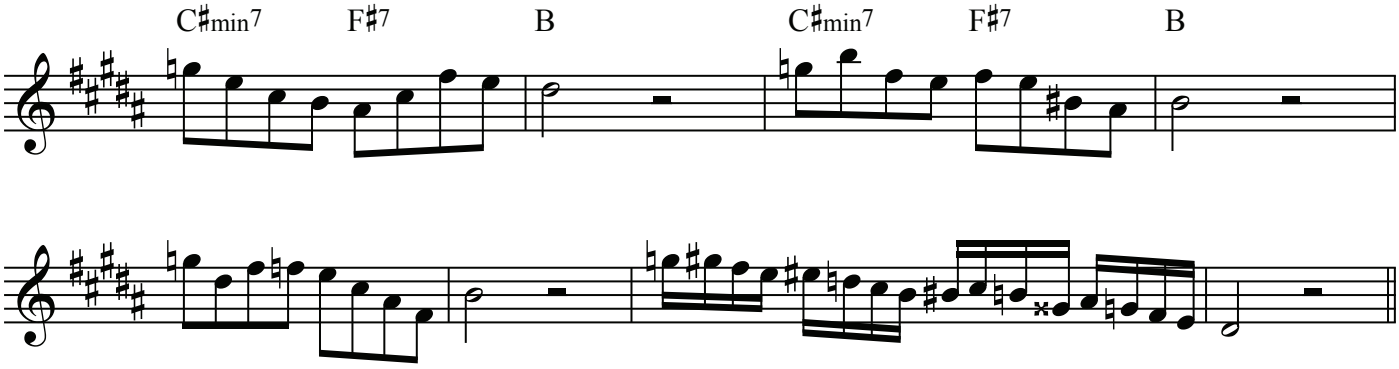
Root Position:

3rd Position:

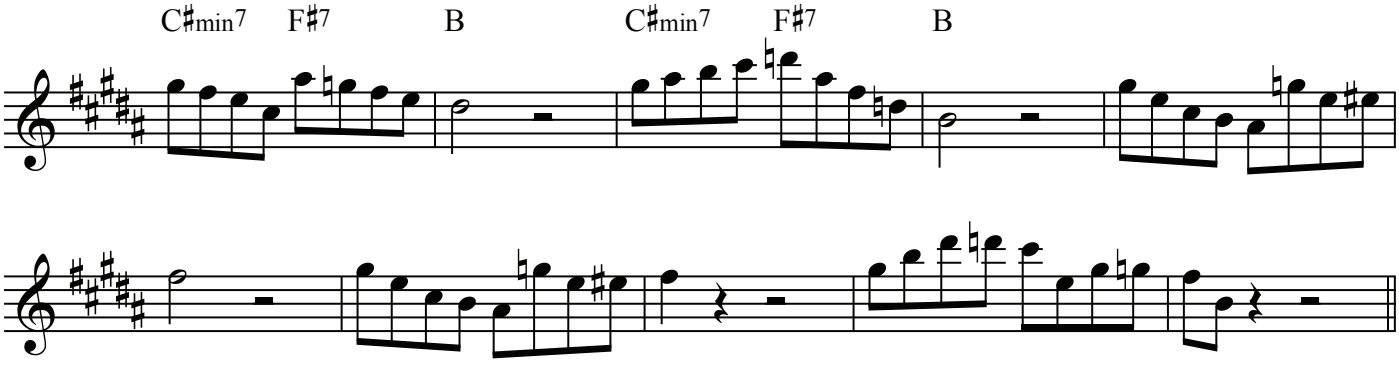


4th Position:

♭5 Position:



5th Position:



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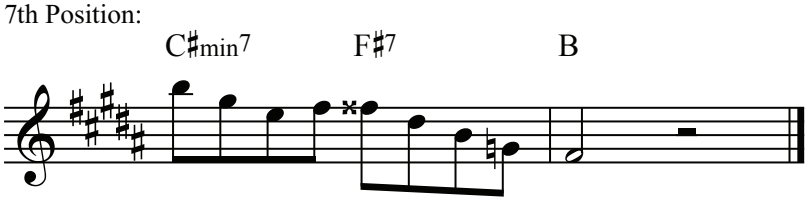
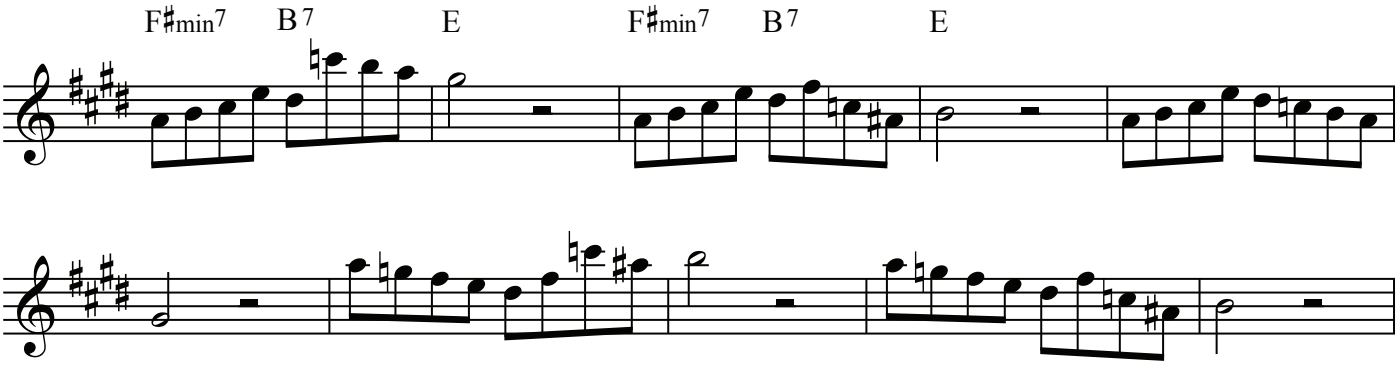


2-Beat Quick Changes ii-V^7-I

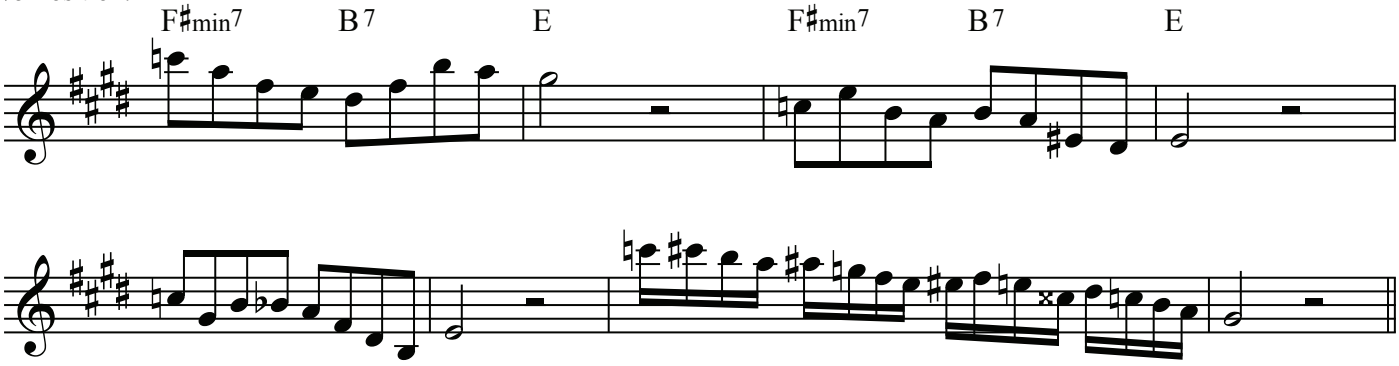
Root Position:

3rd Position:



4th Position:

♭5 Position:



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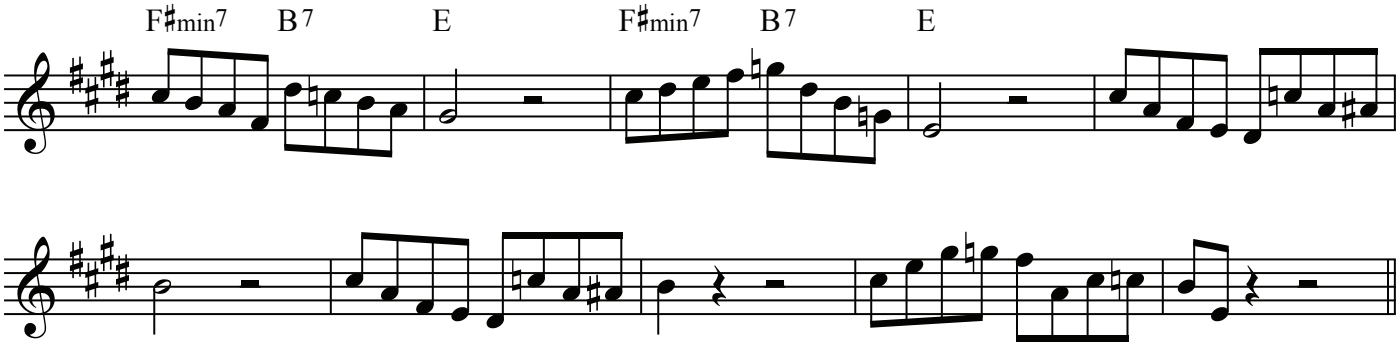

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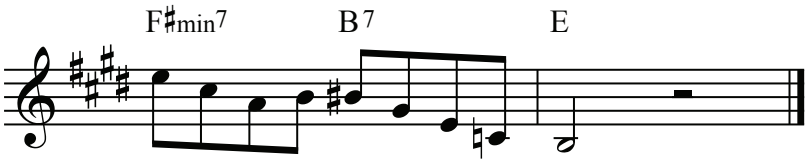
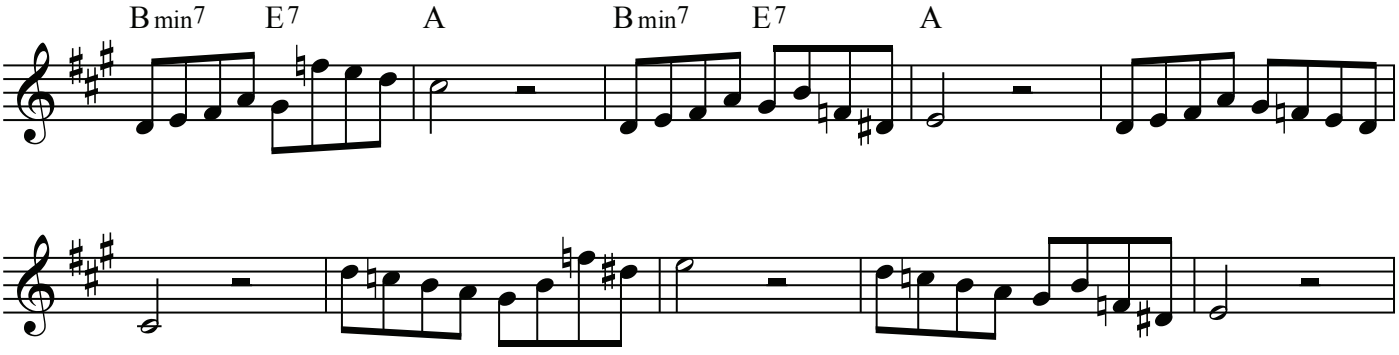


2-Beat Quick Changes ii-V^7-I

Root Position:

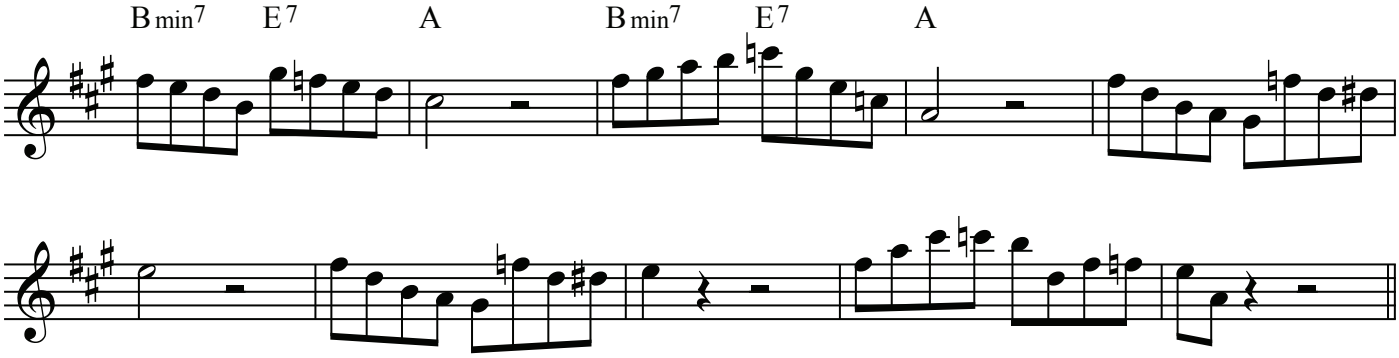
3rd Position:



4th Position:

♭5 Position:

5th Position:

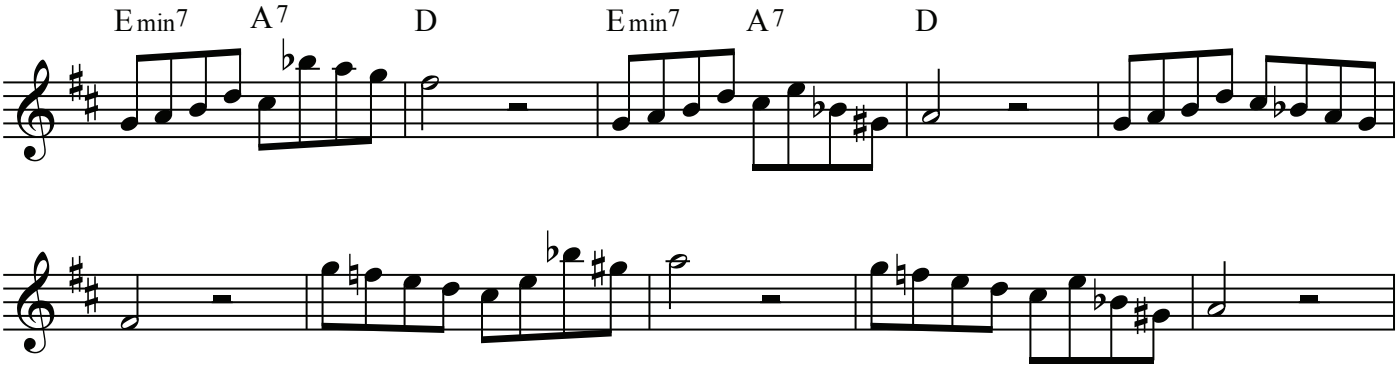


7th Position:

2-Beat Quick Changes ii-V^7-I

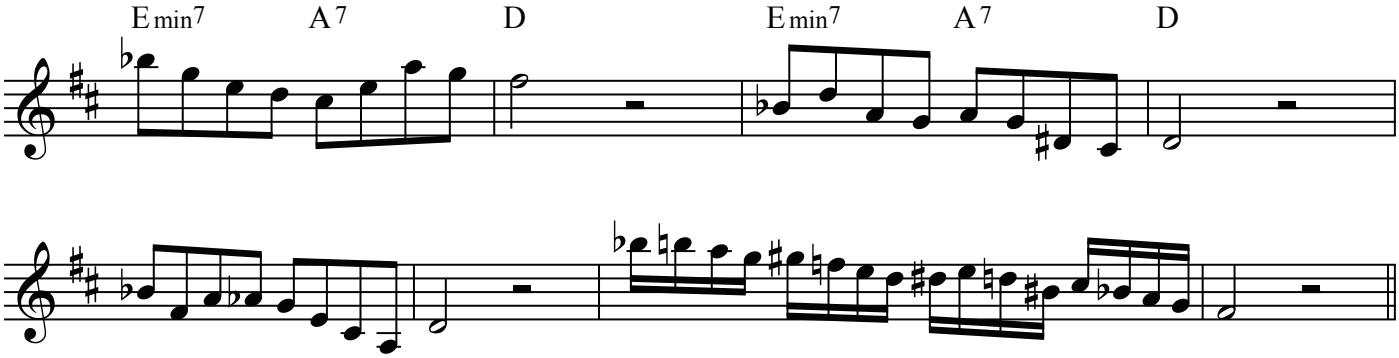
Root Position:

3rd Position:



4th Position:

♭5 Position:



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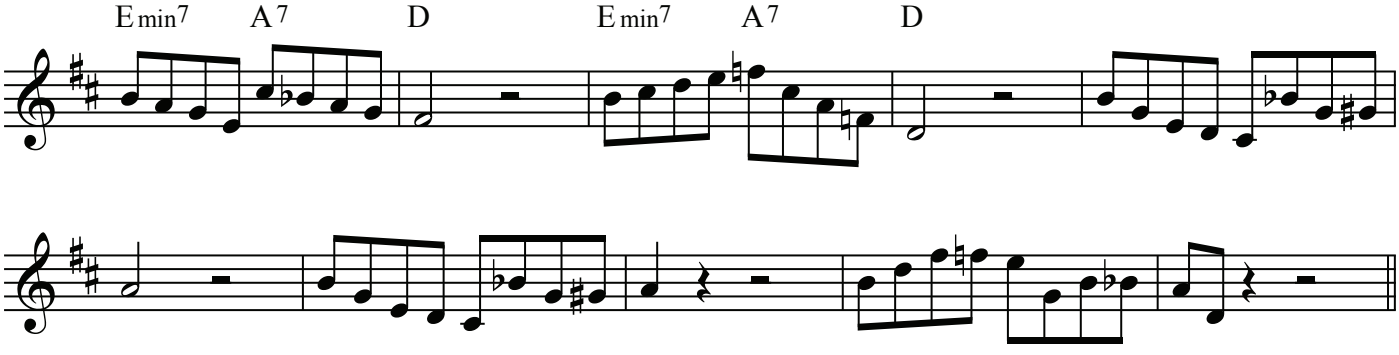
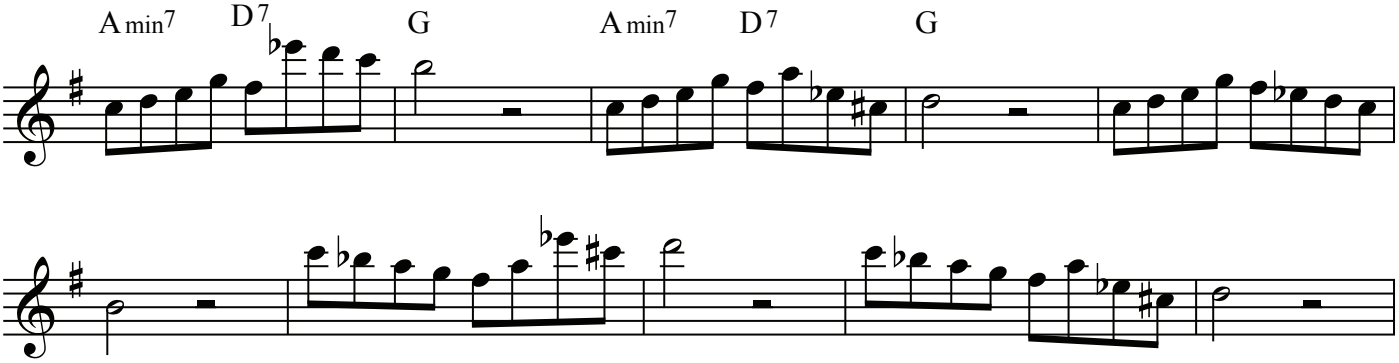


7th Position:

2-Beat Quick Changes ii-V^7-I

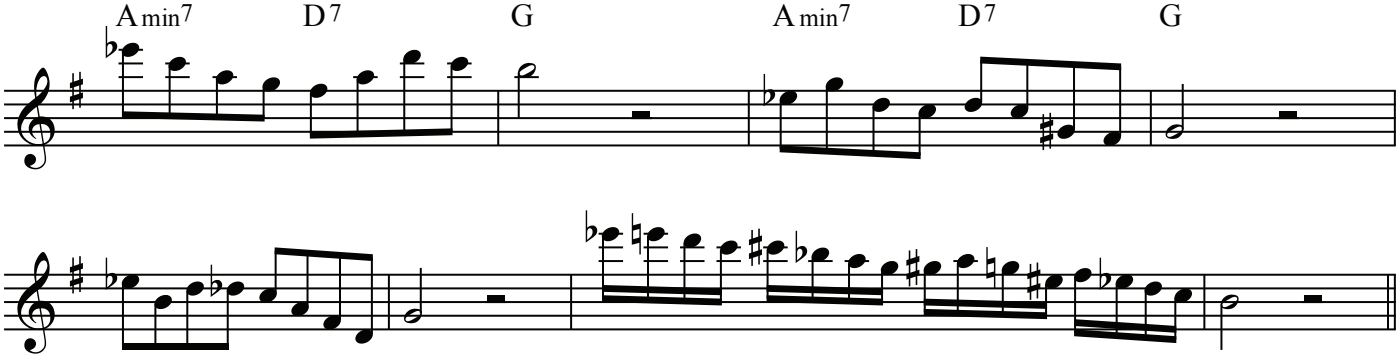
Root Position:

3rd Position:



4th Position:

♭5 Position:



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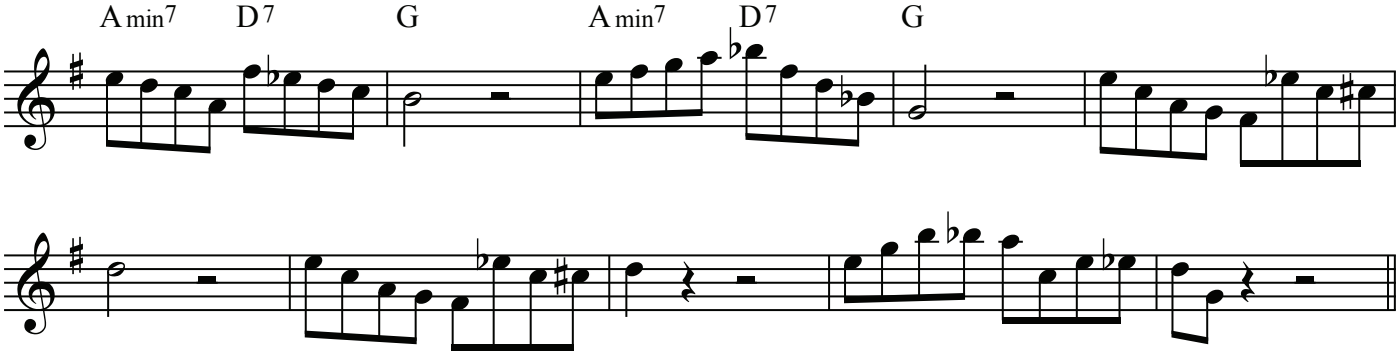


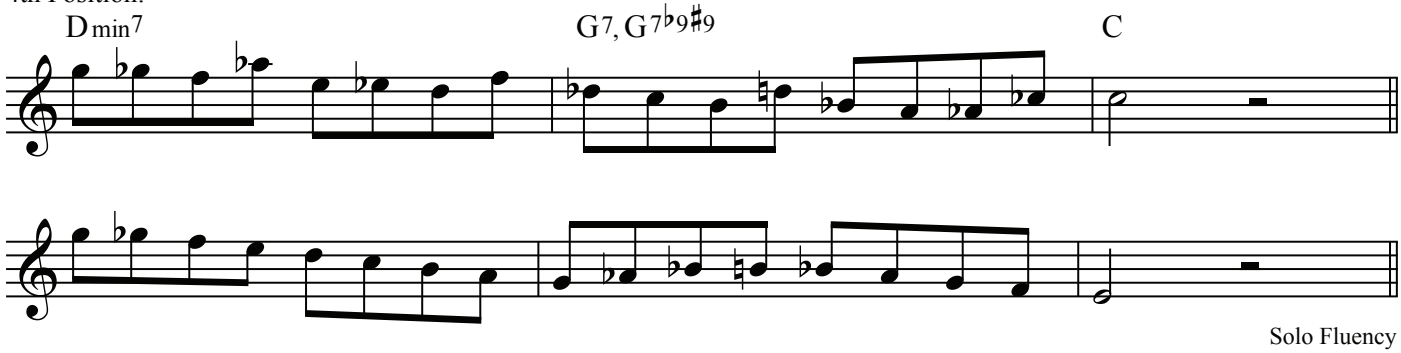
7th Position:

1-Bar Bop Patterns ii-V^7-I

Root Position:

3rd Position:

4th Position:



5th Position:

D min7 G7, G7♭9♯9 C

Root Position:

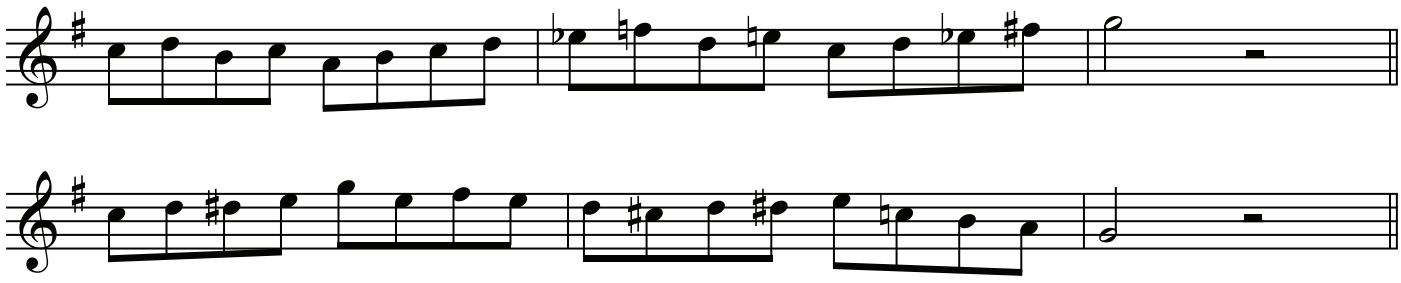
A min7 D7, D7♭9♯9 G

Key of G:

Solo Fluency

3rd Position:

A min^7 D^7, D$^{7\flat9\sharp9}$ G



4th Position:

A min7 D7, D7♭9♯9 G

5th Position:

Root Position:

1-Bar Bop Patterns ii-V^7-I

3rd Position:

4th Position:

5th Position:

1-Bar Bop Patterns ii-V^7-I

Root Position:

3rd Position:

4th Position:

1-Bar Bop Patterns ii-V^7-I

5th Position:

Root Position:

3rd Position:

4th Position:

5th Position:

Solo Fluency

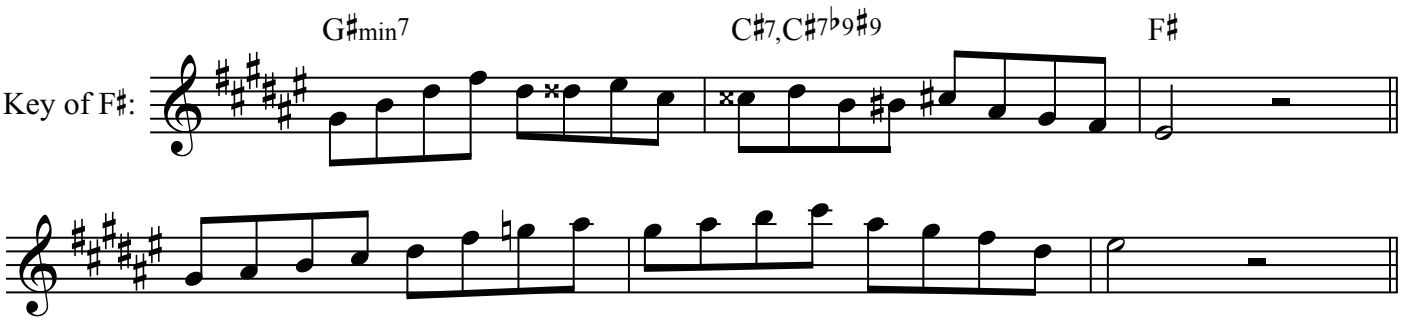
Root Position:

3rd Position:

4th Position:

5th Position:

Root Position:



3rd Position:

4th Position:

5th Position:

Root Position:

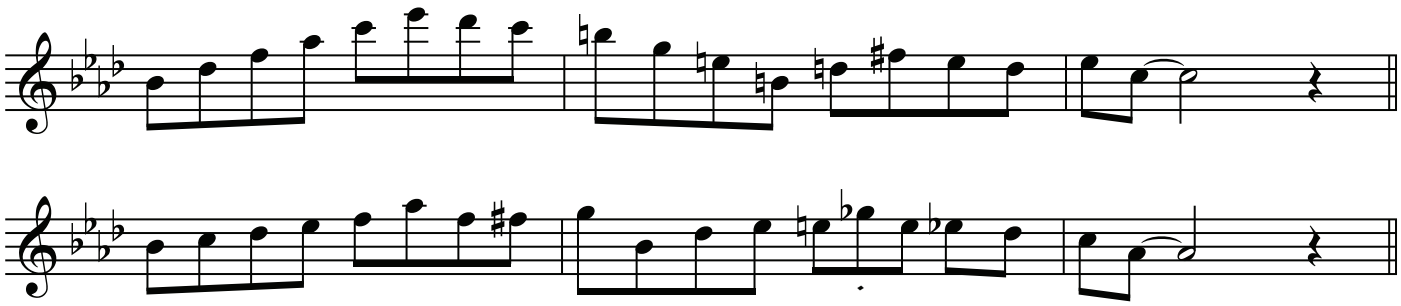
Key of D♭:

3rd Position:

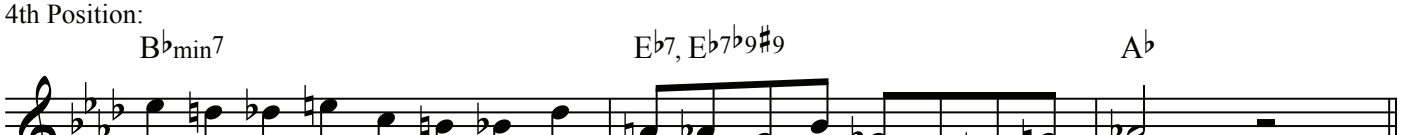
4th Position:

5th Position:

Root Position:



3rd Position:



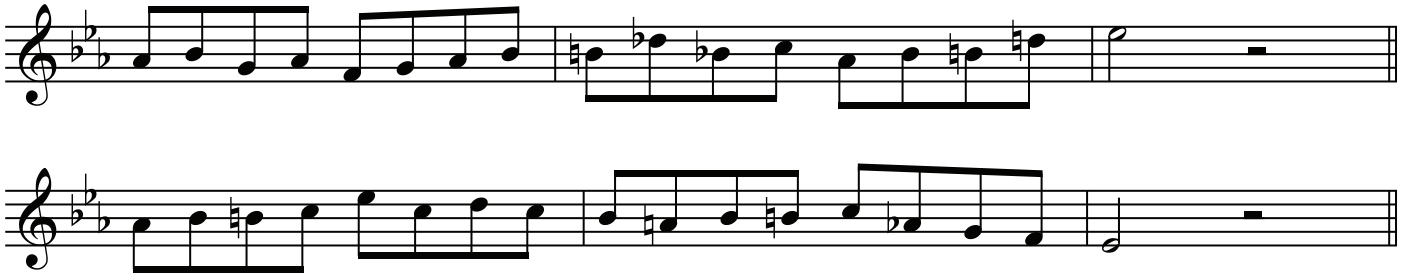
4th Position:

5th Position:

Root Position:

3rd Position:

F min7 B♭7, B♭7♭9♯9 E♭



4th Position:

1-Bar Bop Patterns ii-V^7-I

5th Position:

Root Position:

Key of B♭:

3rd Position:

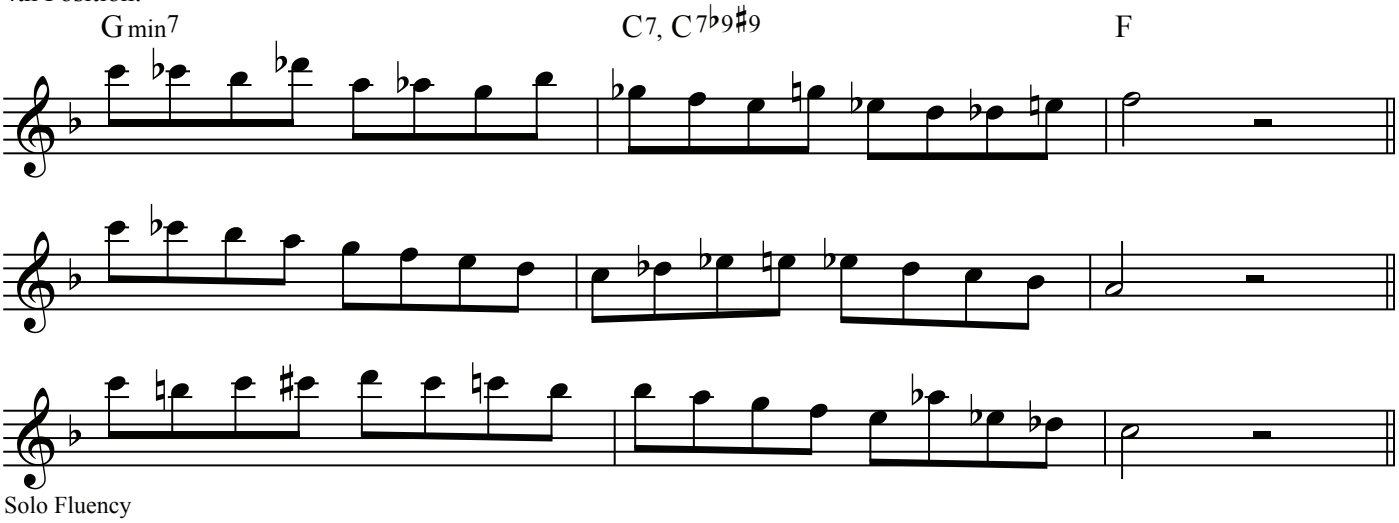
4th Position:

5th Position:

Root Position:

3rd Position:

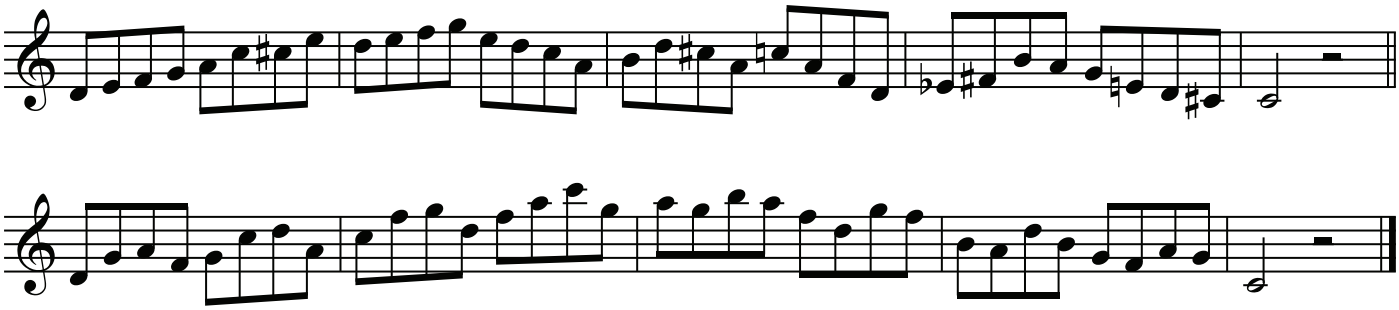
4th Position:



5th Position:

2-Bar Changes ii-V^7-I

Key of C:



Key of F:

Key of B♭:

Key of E♭:

Key of A♭:

B♭min7 E♭7♭9♯9 A♭Maj7

Key of D♭:

Key of F♯:

Key of B:

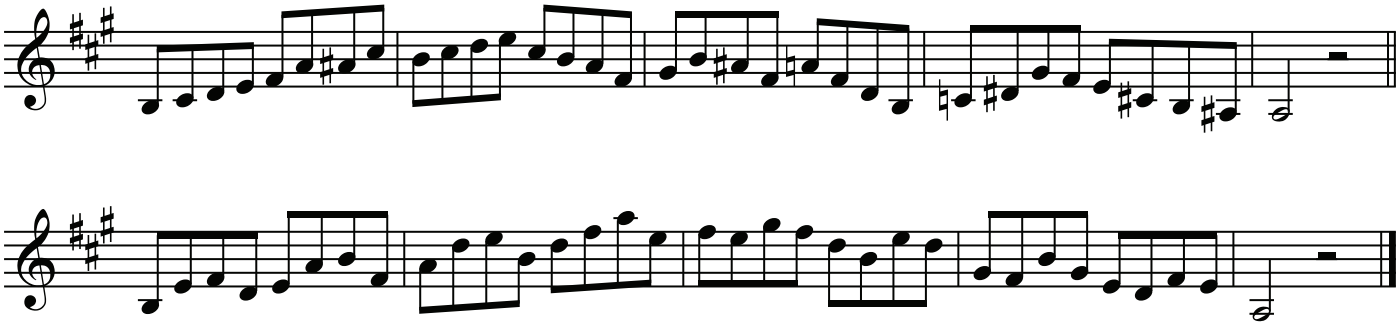
2-Bar Changes ii-V^7-I

Key of E:

F♯min7 B7♭9♯9 EMaj7

2-Bar Changes ii-V^7-I

Key of A:



Key of D:

2-Bar Changes ii-V^7-I

Key of G:

Clifford Licks ii-V^7-I

A♭min7
D♭7♭9
G♭Maj7
D♭min7
G♭7♭9
B Maj7
C♯min7
F♯7♭9
B Maj7
F♯min7
B 7♭9
E Maj7
B min7
E 7♭9
A Maj7
E min7
A 7♭9
D Maj7
A min7
D 7♭9
G Maj7

Ascending and Descending Progressions in Bebop

ii-V^7 Exercises

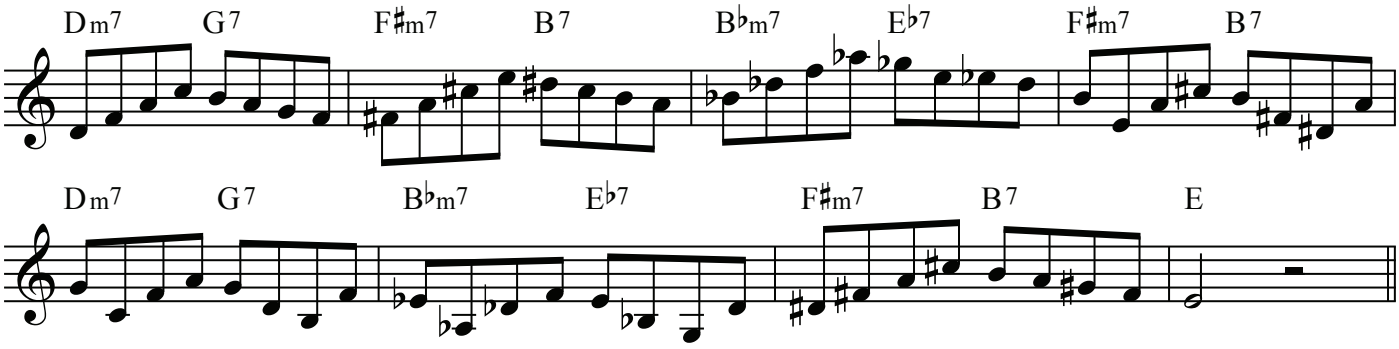
NOTE: TRY TO CREATE YOUR OWN PATTERNS!

Exercise 1:
Half steps ascending and descending:

Exercise 2:
Whole steps ascending and descending:

Exercise 3:
Minor thirds ascending and descending:

Exercise 4:
Major thirds ascending and descending:



Exercise 5:
Perfect fourths ascending and descending:

Exercise 6:
Half step ascending and descending:

Descending Half Step Lick

Lick is Transposed to all keys

G♯m7 G7 F♯m7 F7 F♯Maj7
C♯m7 C7 Bm7 A♯7 BMaj7
F♯m7 F7 Em7 D♯7 EMaj7
Bm7 A♯7 Am7 G♯7 AMaj7
Em7 D♯7 Dm7 C♯7 DMaj7
Am7 G♯7 Gm7 F♯7 GMaj7
Dm7 C♯7 Cm7 B7 CMaj7

Chapter 4

Diminished Chords

Introduction to Diminished

Dominant 7th ♭9

REVIEW: The Dominant 7 Mixolydian is the 5th degree of the Major Scale

F Major Scale:

C Dominant 7 (Mixolydian):

G7

C7

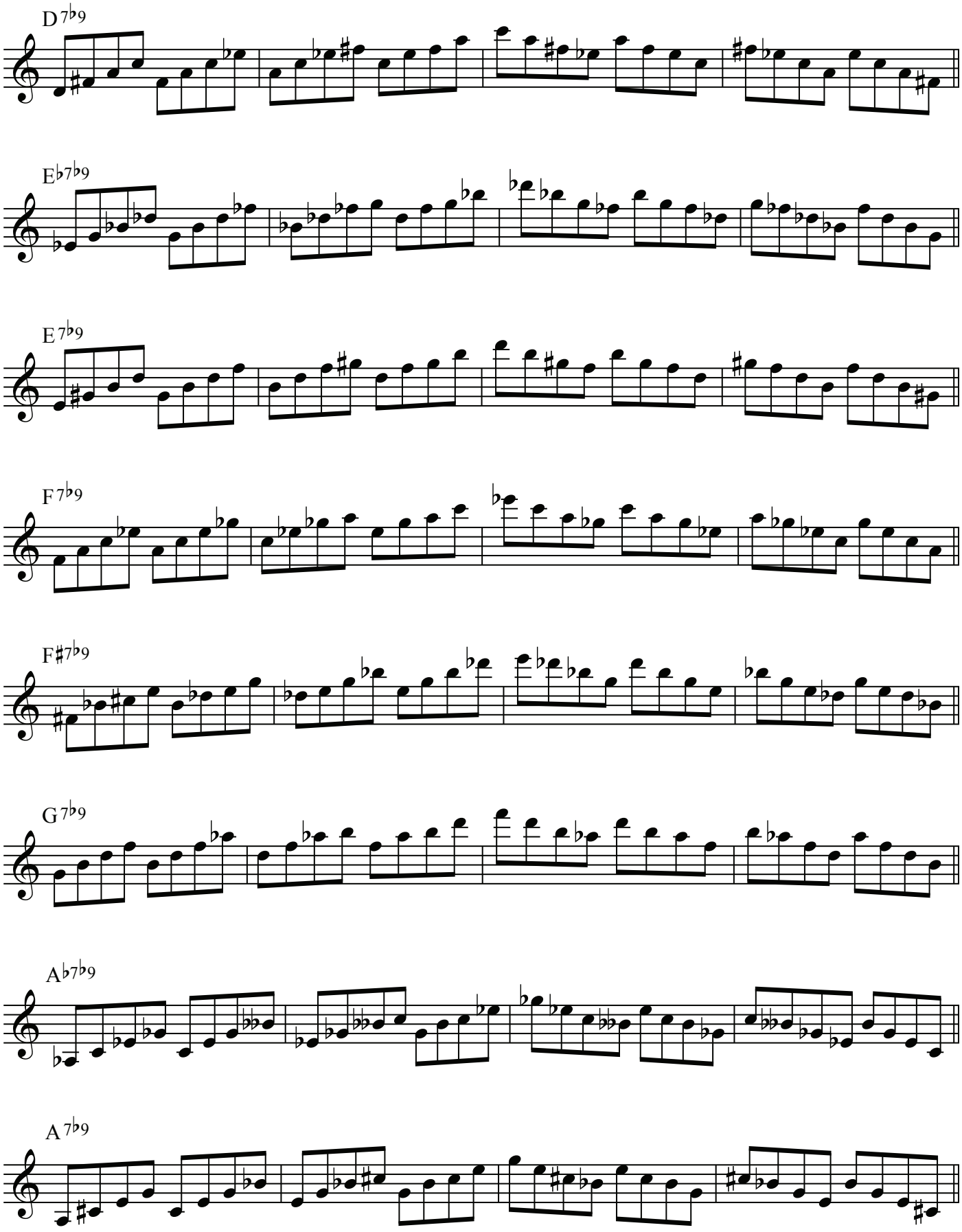
F7

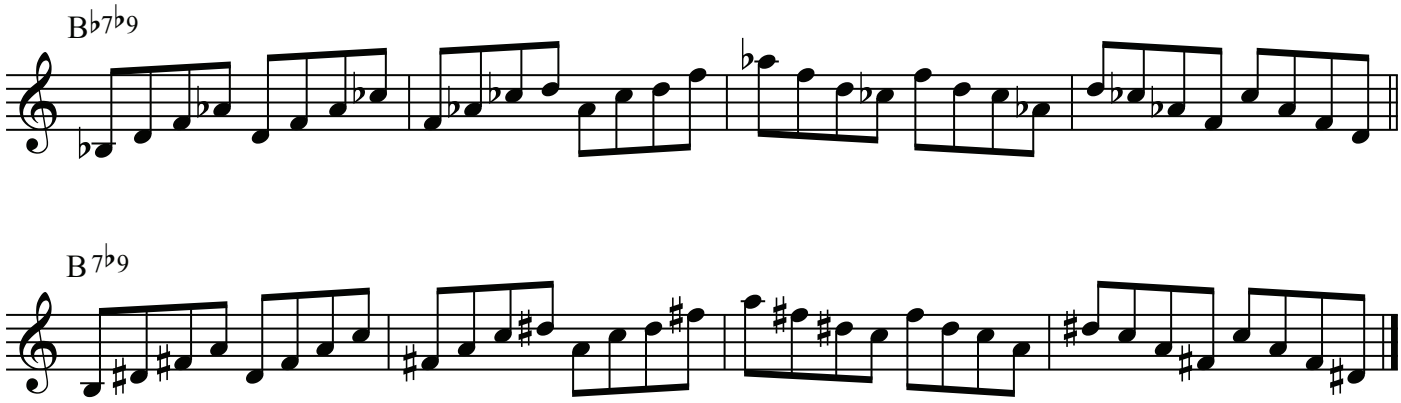
B♭7

E♭7

A♭7

Dominant 7♭9 Triads:


D 7♭9
E♭7♭9
E 7♭9
F 7♭9
F♯7♭9
G 7♭9
A♭7♭9
A 7♭9



Dominant 7♭9 Half-Step Motion:

Minor7 to Dominant 7♭9:

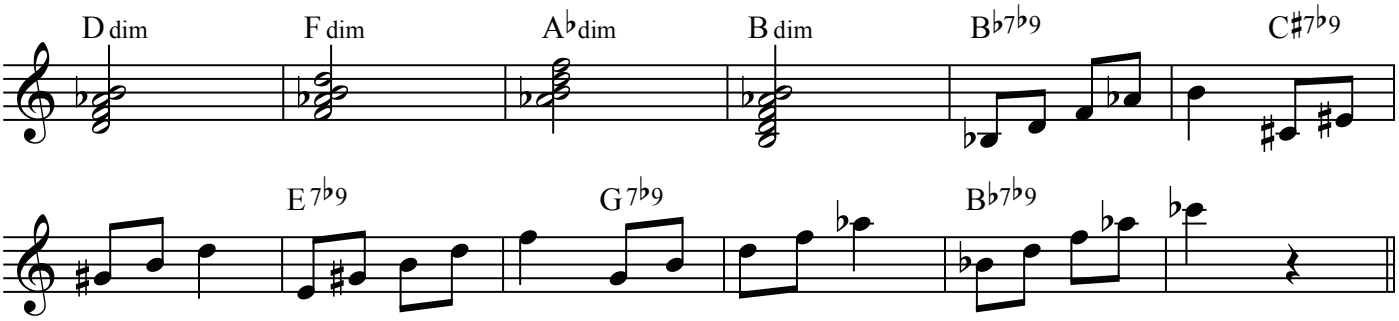
The Diminished Seventh

Half-step Whole-step Diminished

Note: Use this scale with a V7 chord with an altered 9th

Creating a V7♭9 from the Diminished Chord

Note: Add a tone a Major 3rd Below.



V7♭9 and their Four Possible Roots

Note: A V7♭9 is made of a diminished triad built on a Root note a Major 3rd below.

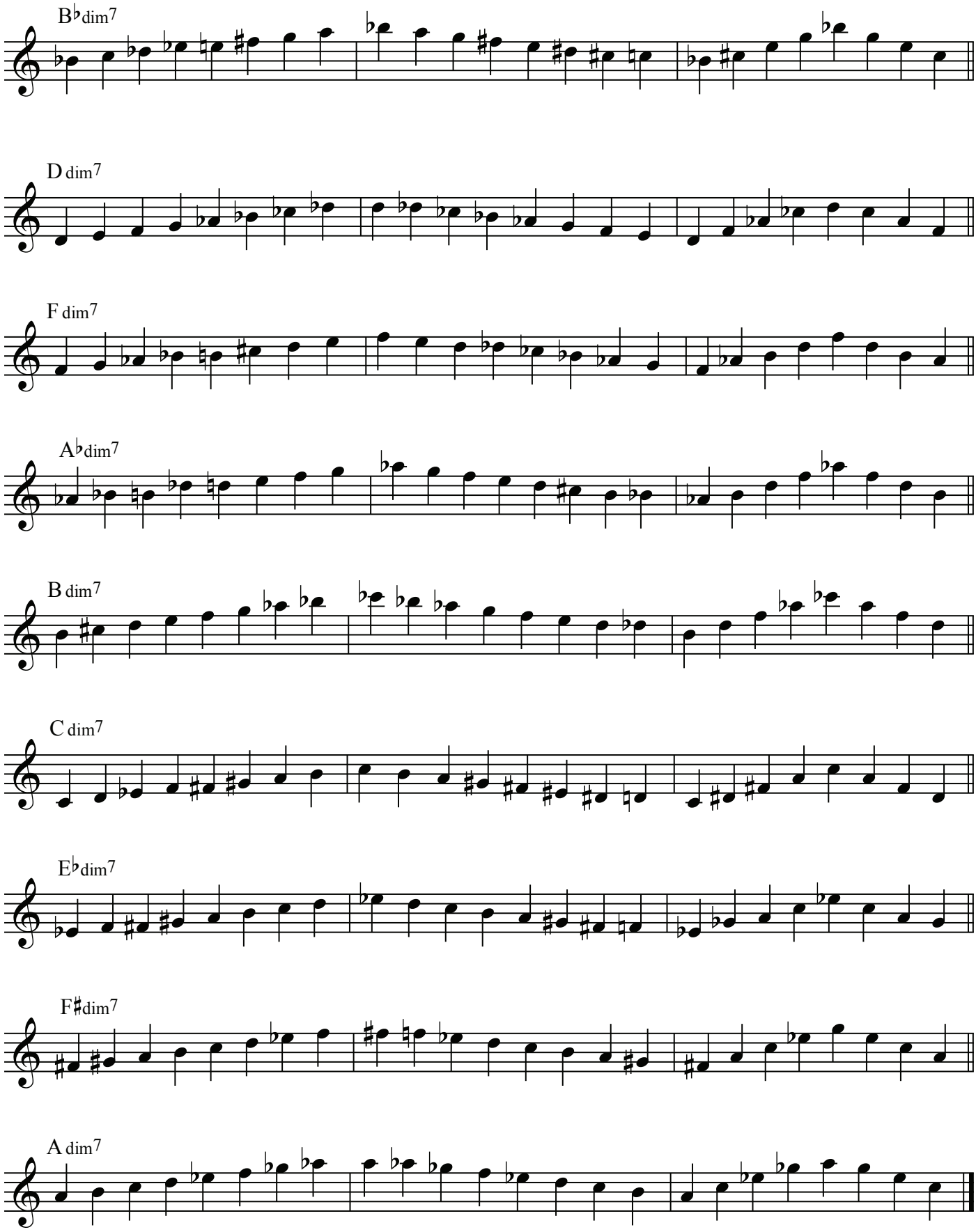
Chord of the Dominant 7

Substitute Diminished

(located minor 3rd below 3rd,5th,7th of V7)

Substitutes for a V7 NOTE: Play the Dim located a Minor 3rd below any note in the triad

Whole Step, Half-Step Diminshed Scale - The Diminished 7th Chord


B♭dim7
D dim7
F dim7
A♭dim7
B dim7
C dim7
E♭dim7
F♯dim7
A dim7

Ascending Whole-step Half-step to Descending Half-step Whole-step:

Ascending Whole-step Half-step can be used as: dim7, m7♭5,or min7-II chord.

Descending Whole-step Half-step can be used as: V7♭9, V7♯9, or V7♭9♯9

Related Diminished Triad Study

NOTE: Each V7 triad has only one note different from the diminished7!

STUDY: Play the diminished chord (bar 1) then link
any V7 triad in bars 2,3,4 & 5 and resolve it!!
Note the relationshipof the notes!!!

Related Diminished Triad Study

Patterns for Diminished Sevenths

Pattern 1:

Pattern 2:

Pattern 3:

A♭7♭9
C7♭9
E♭7♭9
F♯7♭9
A7♭9

Pattern 4:

B7♭9
D7♭9
F7♭9
G♯7♭9
C7♭9
D♯7♭9
F♯7♭9
A7♭9
C♯7♭9
E7♭9
G7♭9
B♭7♭9
D7♭9
F7♭9
A♭7♭9
B7♭9
E♭7♭9
F♯7♭9
A7♭9
C7♭9

E 7♭9
G 7♭9
B 7♭9
D♭7♭9
F 7♭9
A♭7♭9
B 7♭9
D 7♭9
F♯7♭9
A 7♭9
C 7♭9
E♭7♭9
G 7♭9
B♭7♭9
D♭7♭9
E 7♭9
A♭7♭9
B 7♭9
D 7♭9
F 7♭9
A 7♭9
C 7♭9
E♭7♭9
F♯7♭9
B♭7♭9
D♭7♭9
E 7♭9
G 7♭9

Pattern 5:

D 7♭9
B 7♭9
G♯7♭9
F 7♭9
C♯7♭9
B♭7♭9
G 7♭9
E 7♭9

C7♭9 A7♭9 F♯7♭9 E♭7♭9
B7♭9 G♯7♭9 F7♭9 D7♭9
B♭7♭9 G7♭9 E7♭9 C♯7♭9
A7♭9 F♯7♭9 E♭7♭9 C7♭9
A♭7♭9 F♯7♭9 D7♭9 B7♭9
G7♭9 E7♭9 D♭7♭9 B♭7♭9
F♯7♭9 E♭7♭9 C7♭9 A7♭9
F7♭9 D7♭9 B7♭9 G♯7♭9
E7♭9 C♯7♭9 B♭7♭9 G7♭9
E♭7♭9 C7♭9 A7♭9 F♯7♭9

Pattern 6:

Pattern 7:

F♯dim (F♯7)
B dim (B7)
E dim (E7)
A dim (A7)
D dim (D7)
G dim (G7)

Pattern 8:

C7
B♭7
A♭7
F♯7
E7
D7
C♯7

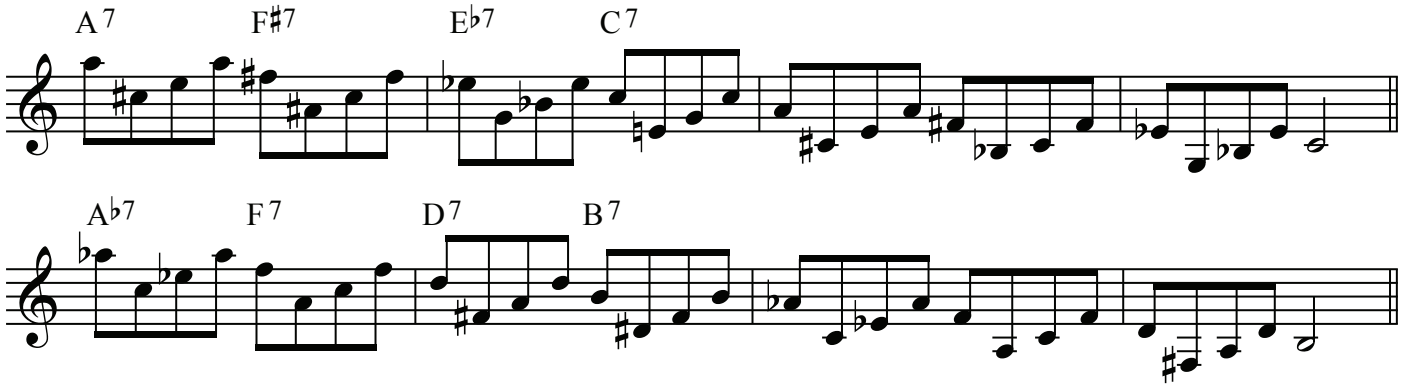
B7
A7
G7
F7
E♭7

Pattern 9:

C7♭9
E♭7♭9
F♯7♭9
A7♭9
C♯7♭9
E7♭9
G7♭9
B♭7♭9
D7♭9
F7♭9
A♭7♭9
B7♭9
E♭7♭9
G♭7♭9
A7♭9
C7♭9
E7♭9
G7♭9
B♭7♭9
D♭7♭9

Pattern 10:

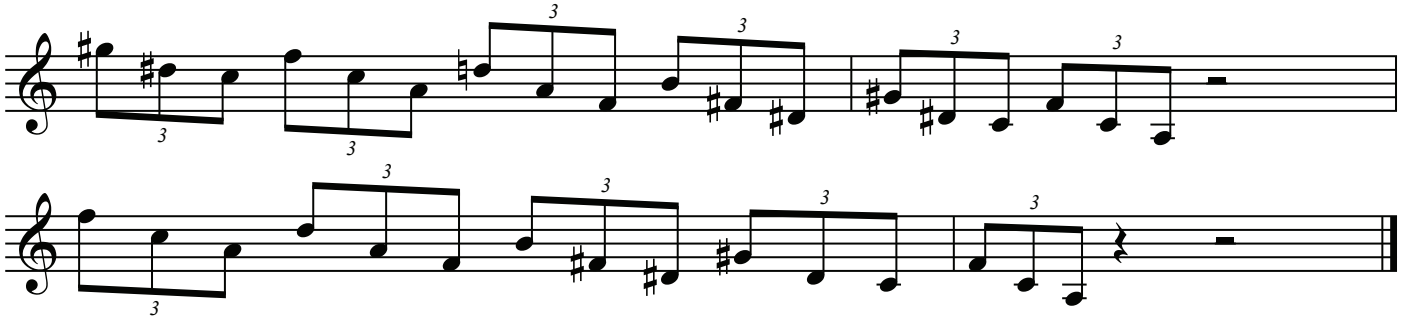
NOTE: This Diminished pattern is made of MAJOR triads!



G7 E7 C♯7 B♭7
F♯7 E♭7 C7 A7
F7 D7 B7 A♭7
E7 C♯7 B♭7 G7
E♭7 C7 A7 F♯7
D7 B7 A♭7 F7
D♭7 B♭7 G7 E7
C7 A7 F♯7 E♭7
B7 G♯7 F7 D7
B♭7 G7 E7 C♯7

Pattern 11:

NOTE: This diminished pattern is made of the Half-step Whole-step! Dominant Family!



Pattern 12:

Pattern 13:

Pattern 14:

Pattern 15:

F♯7
A7
C7
E♭7
G7
B♭7
C♯7
E7
G♯7
B7
D7
F7
A7
C7
E♭7
F♯7
B♭7
C♯7
E7
G7
B7
D7
F7
A♭7

Chapter 5

Half Diminished (Minor 7b5)

The Minor 7♭5 Locrian Scale

Note: The half diminished scale or min7♭5 is found by starting on the 7th degree of the major scale 1/2 step above

Bmin7♭5 (The B locrian is the C scale starting on the 7th degree)

Emin7♭5

Amin7♭5

Dmin7♭5

Gmin7♭5

Cmin7♭5

Fmin7♭5

A♯/B♭min7♭5

D♯/E♭min7♭5

G♯/A♭min7♭5
C♯/D♭min7♭5
F♯min7♭5

By Key:

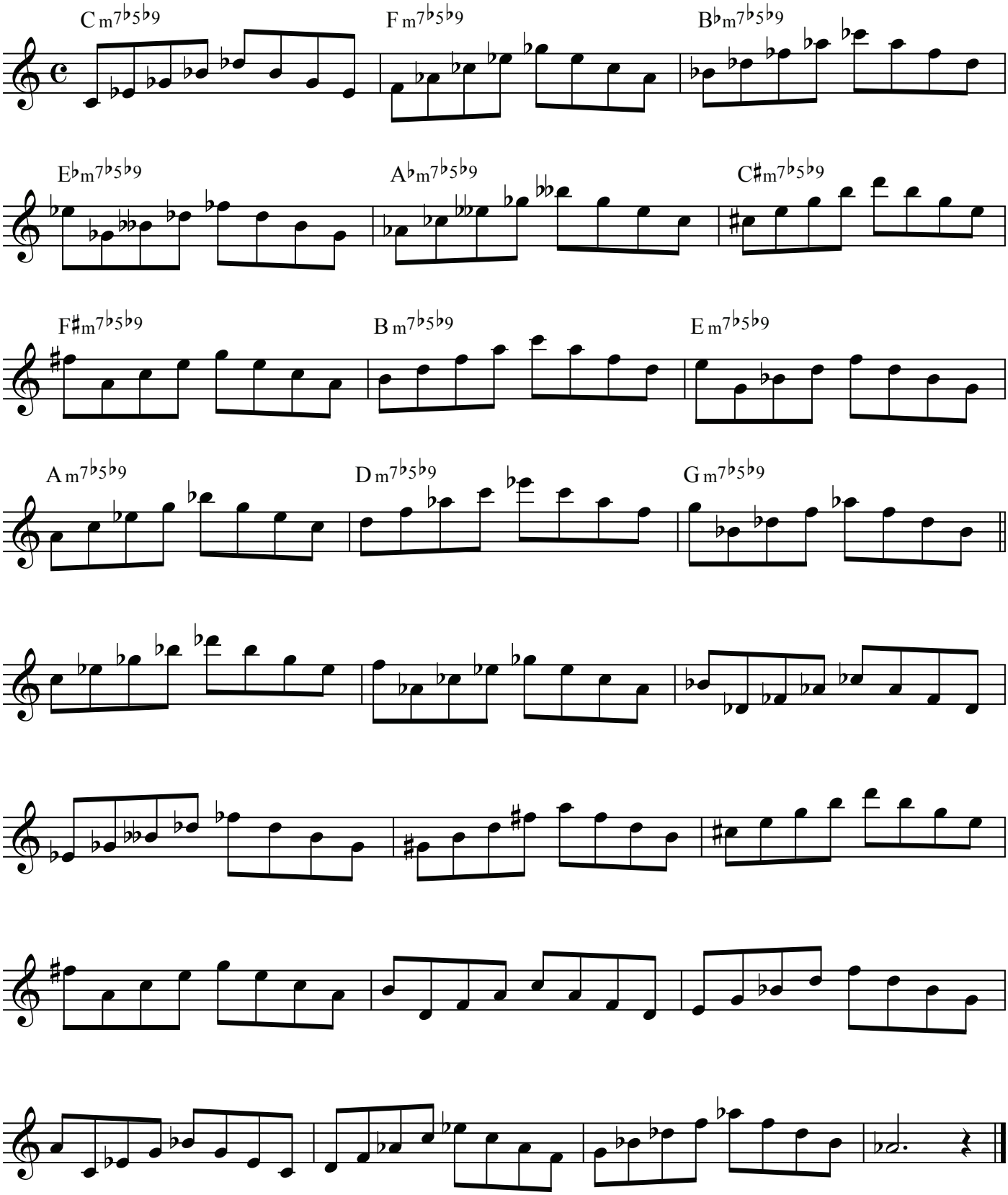
B m7♭5
E m7♭5
A m7♭5
D m7♭5
G m7♭5
C m7♭5
F m7♭5
A♯m7♭5
D♯m7♭5
G♯m7♭5
C♯m7♭5
F♯m7♭5

Minor 7♭5 Around the Horn

Study #1: Minor Sevenths - flat five

NOTE: The first note of every bar is the Root: Cm7♭5 etc.

Study #2 Minor Sevenths - flat five - flat 9
NOTE: The first note of every bar is the Root: Cm7♭5♭9 etc.

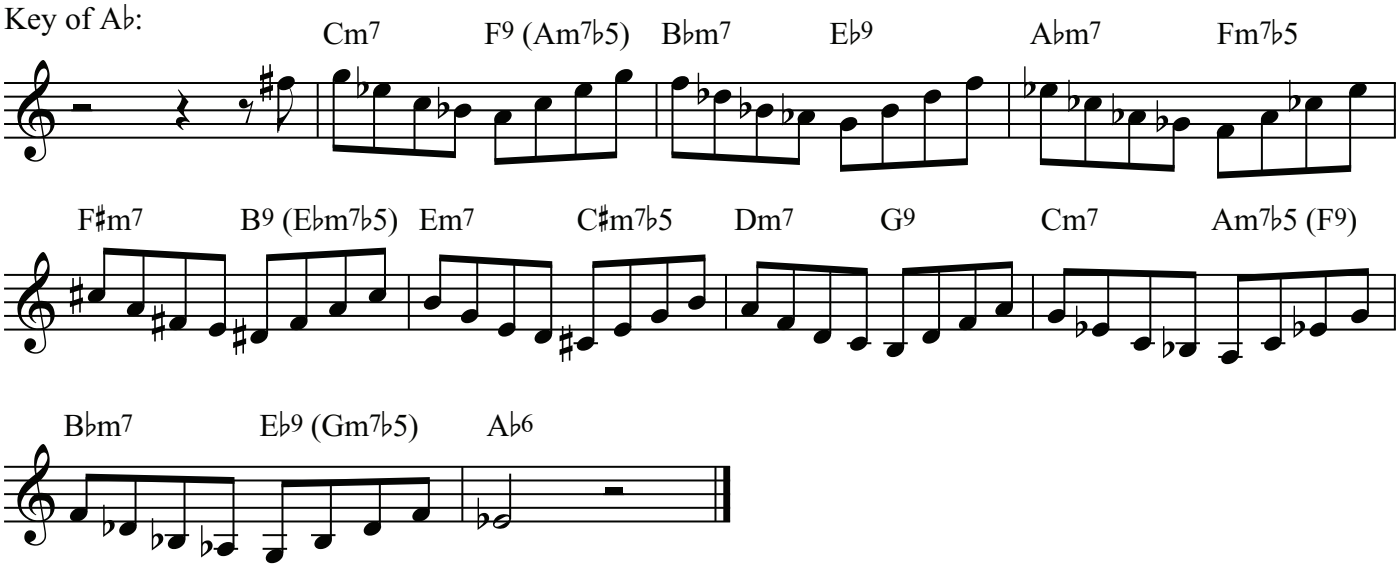


Locrian's Relation to the Dominant 7

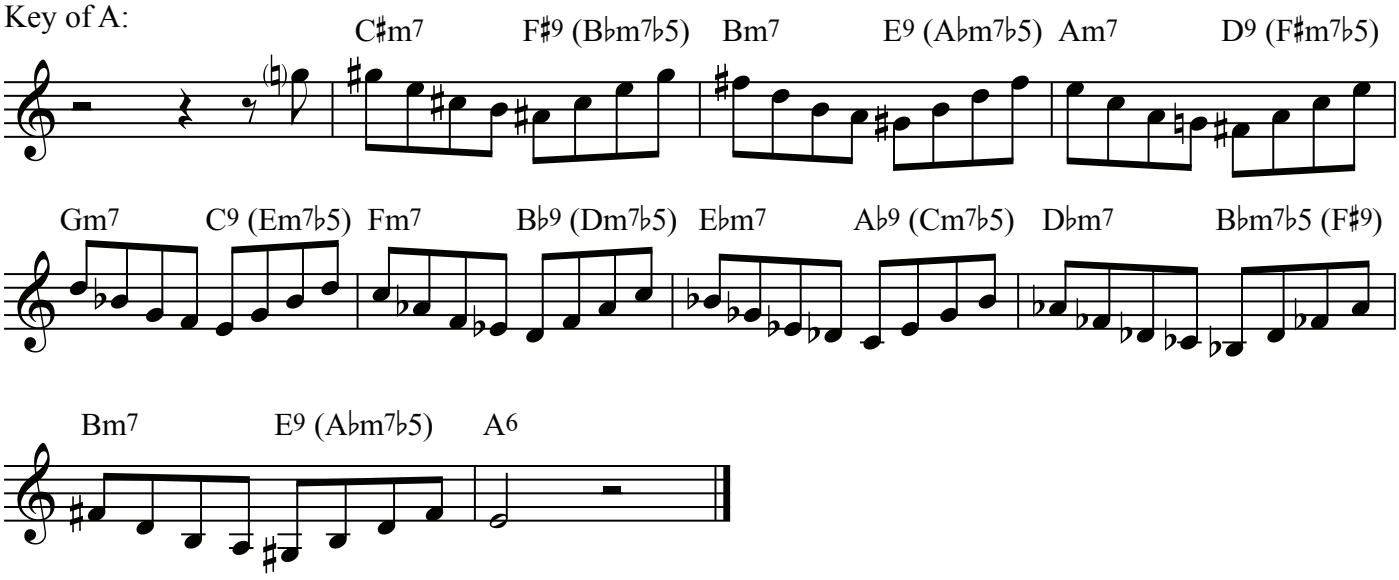
III of the V7

Note: The V9 chord is the same as the m7♭5

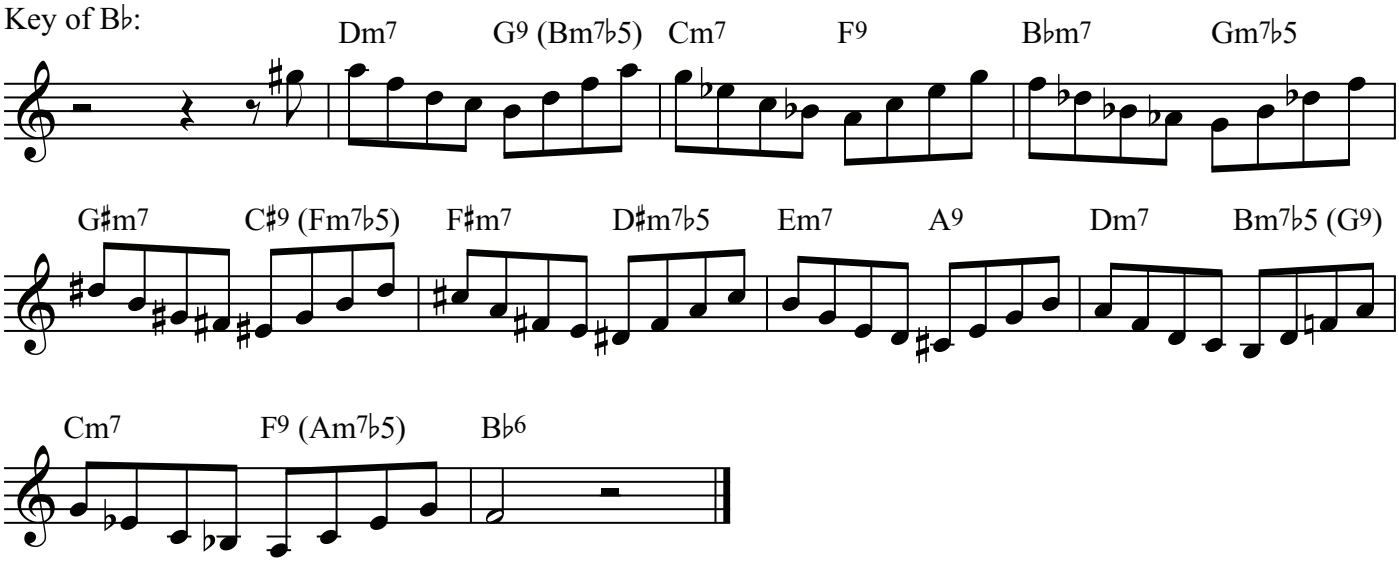
Key of A♭:



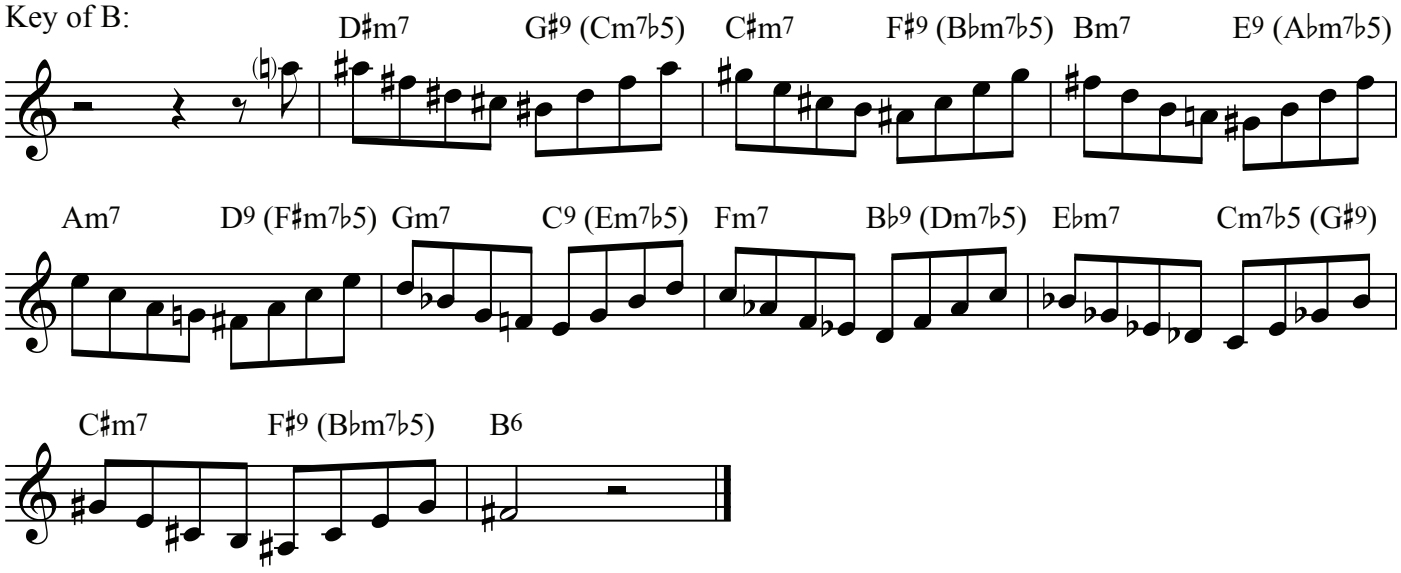
Key of A:



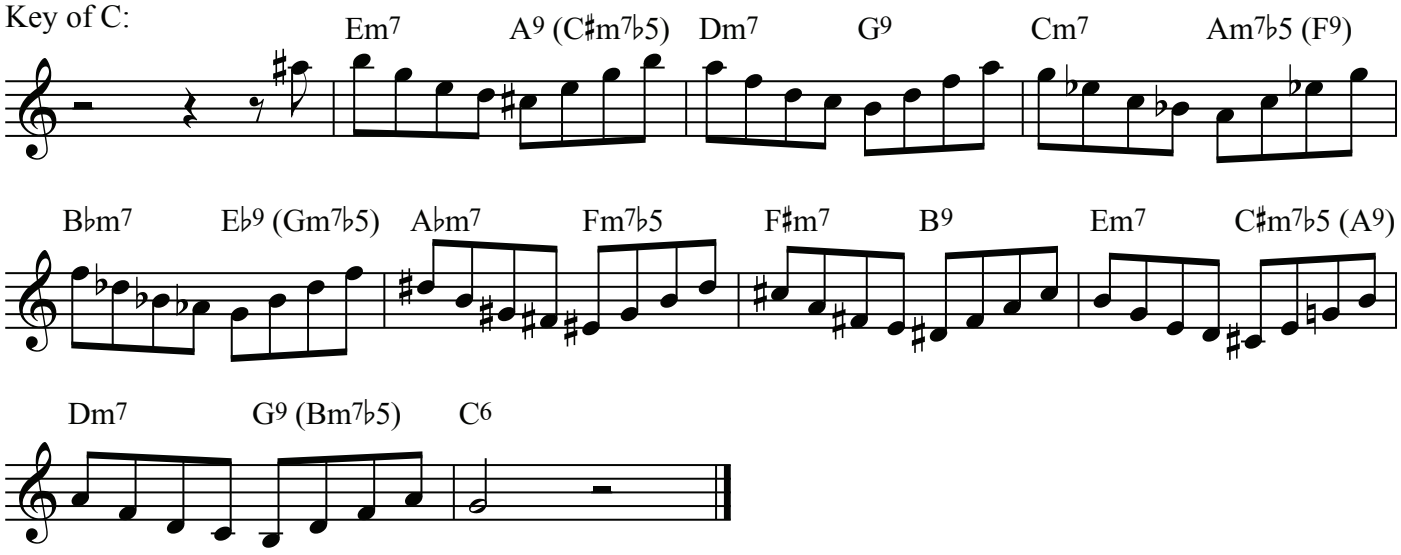
Key of B♭:



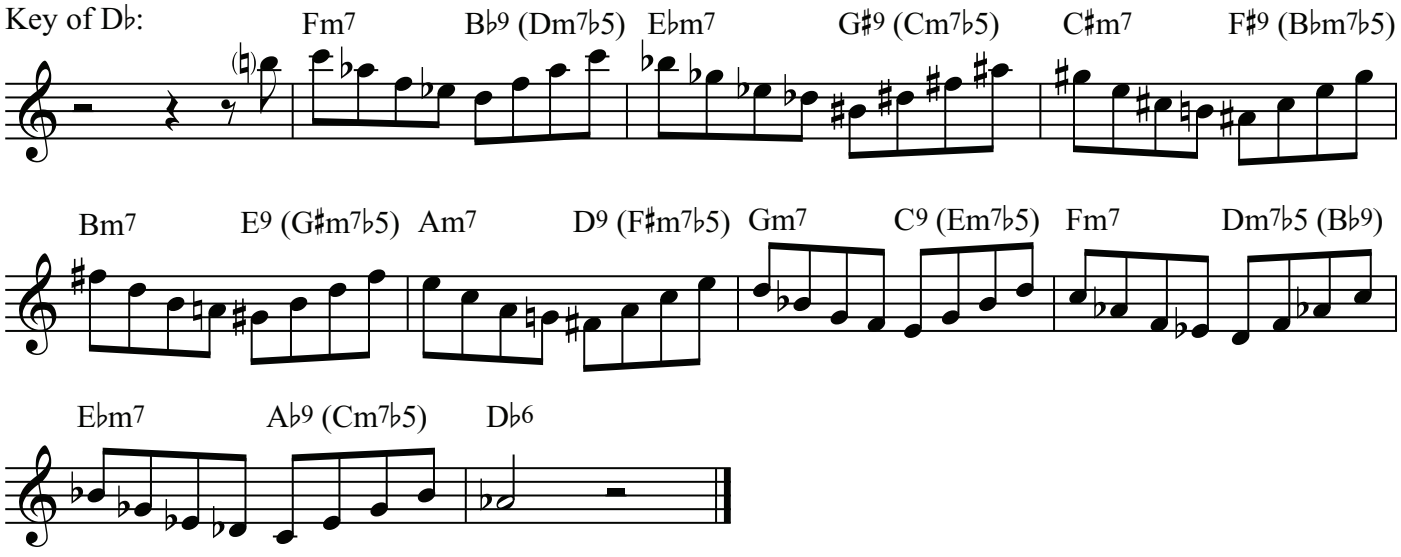
Key of B:



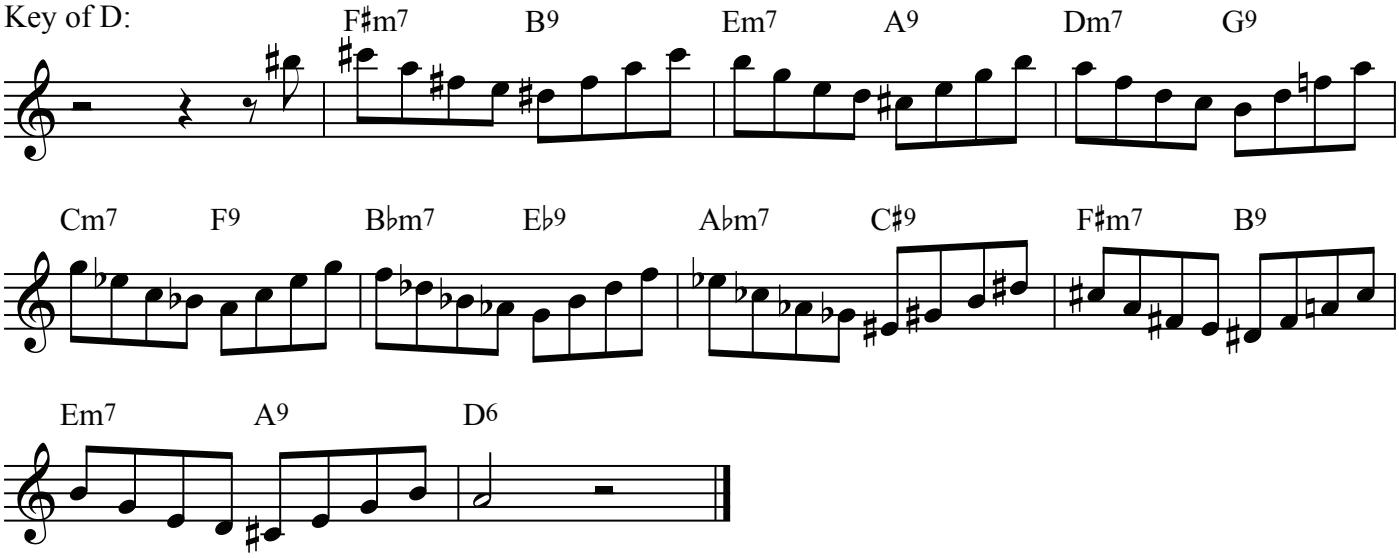
Key of C:



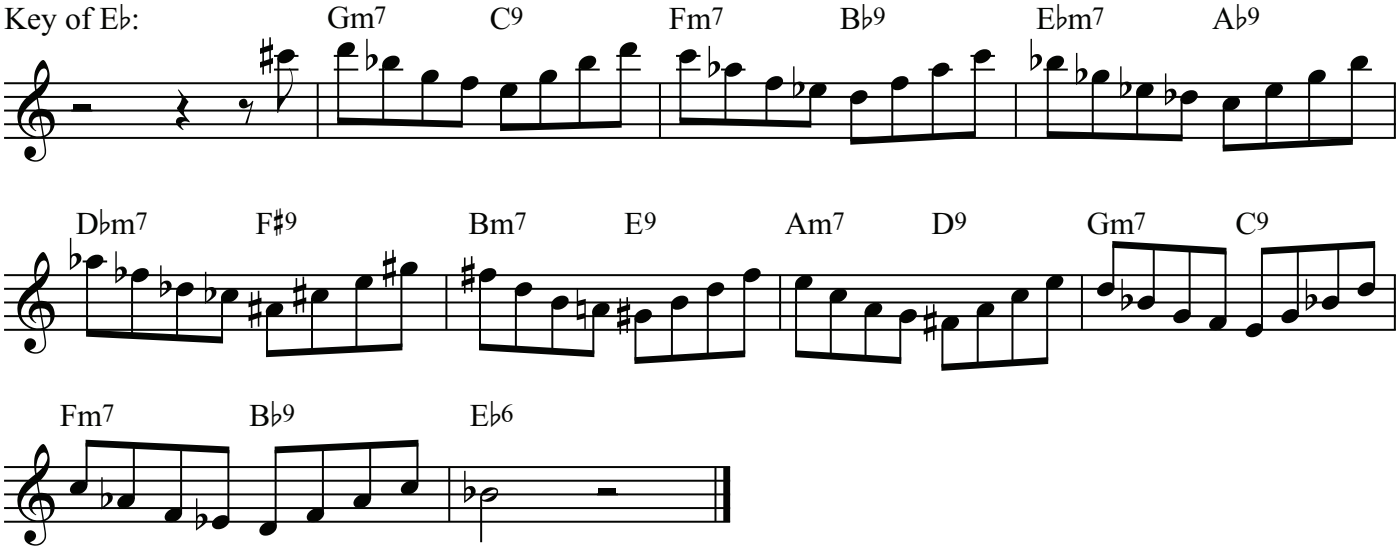
Key of D♭:



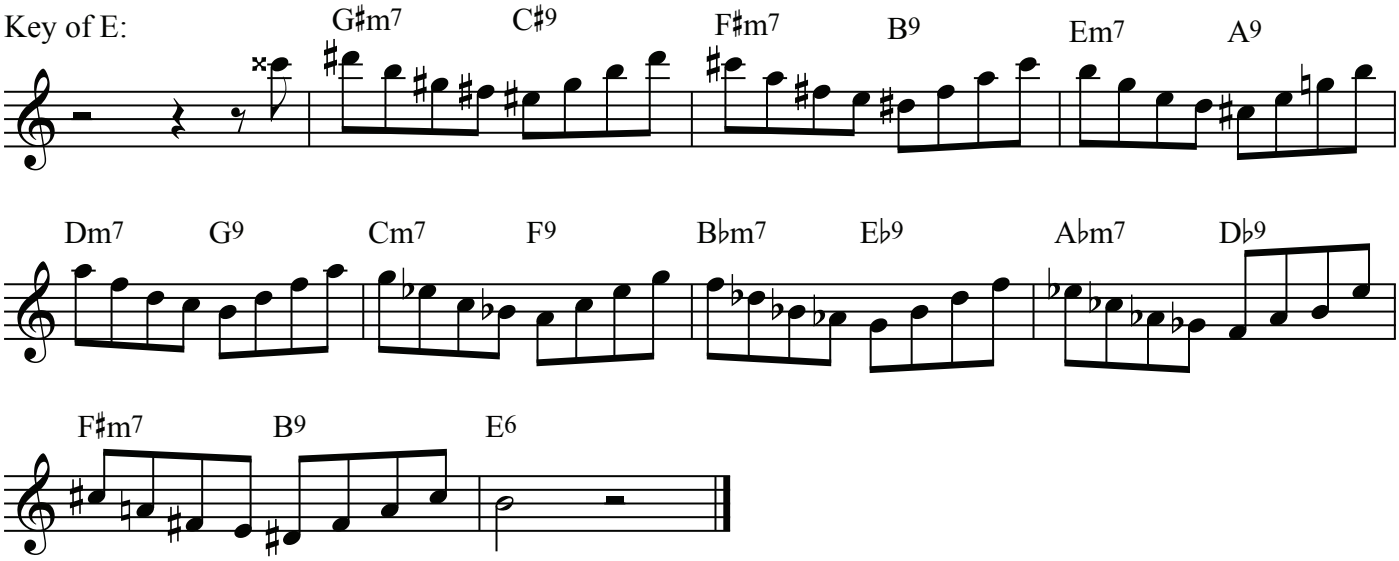
Key of D:



Key of E♭:



Key of E:



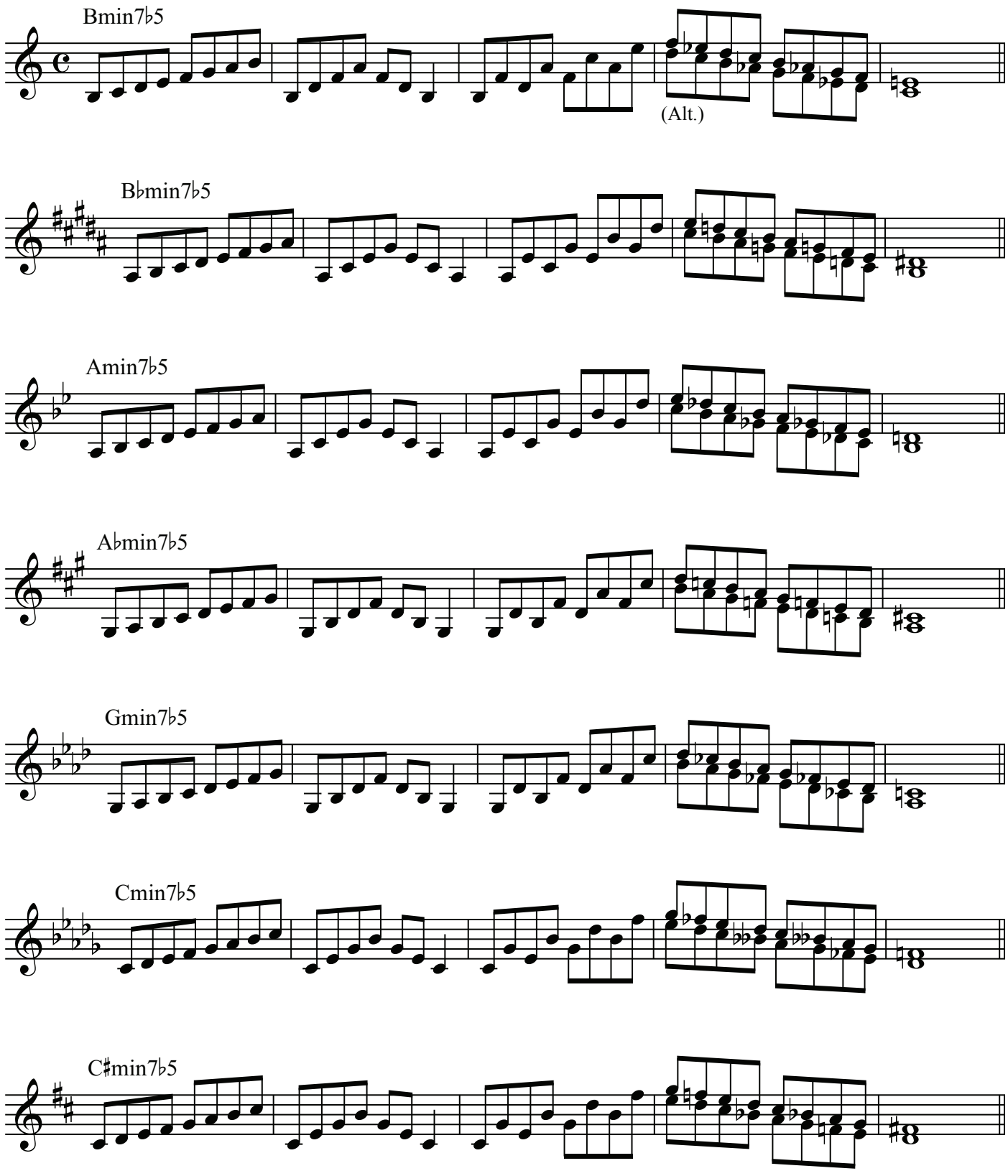
Minor 7♭5 to V7

Study #1

D♯m7♭5
B7
E
G♯m7♭5
E7
A
C♯m7♭5
A7
D
F♯m7♭5
D7
G
Gm7♭5
D♯7
G♯
Cm7♭5
G♯7
C♯
Fm7♭5
C♯7
F♯
B♭m7♭5
G♭7
C♭

Minor 7♭5 to Harmonic Minor

Study #2



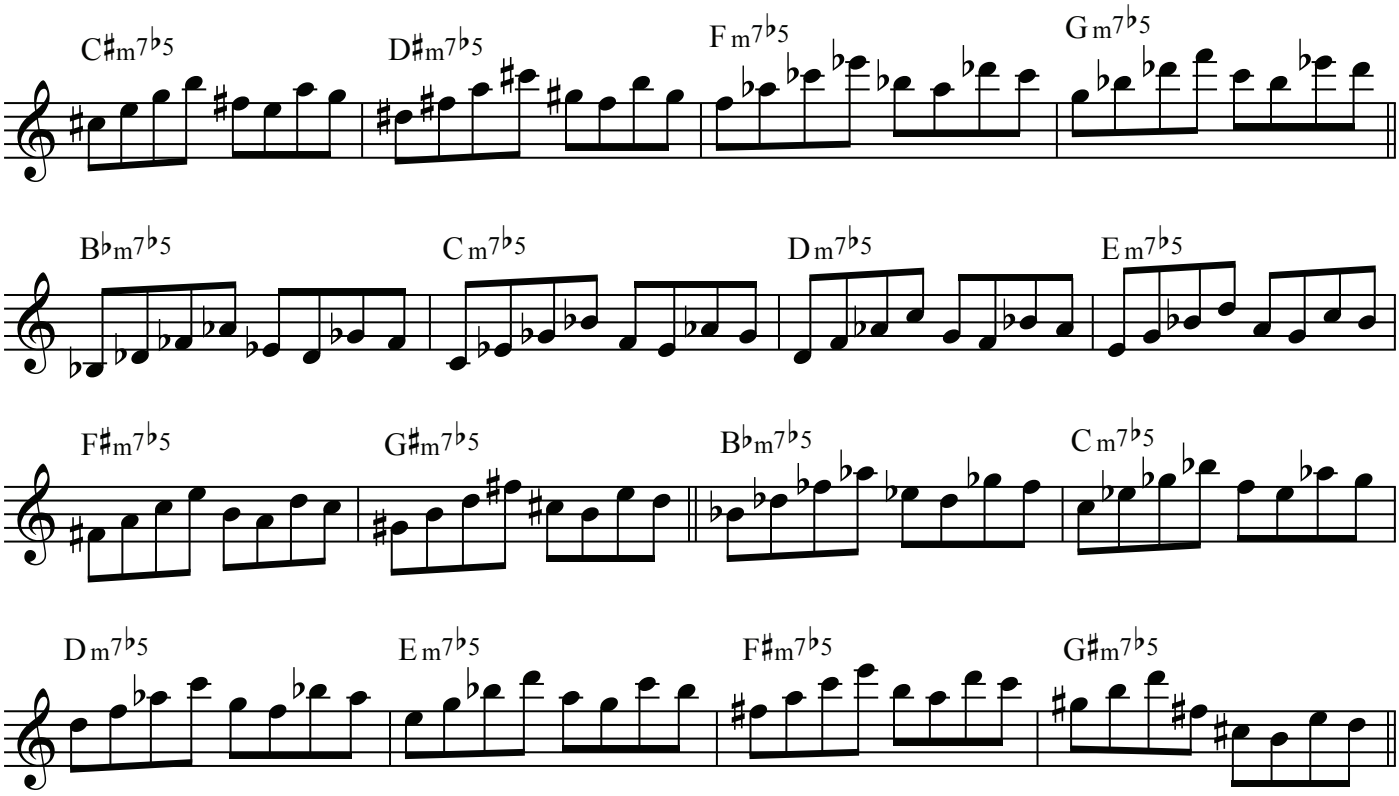
Dmin7♭5
E♭min7♭5
Emin7♭5
Fmin7♭5
F♯min7♭5
Gmin7♭5

Minor 7♭5

Study #3

Chromatic Order

Whole Tone


C♯m7♭5
D♯m7♭5
F m7♭5
G m7♭5
B♭m7♭5
C m7♭5
D m7♭5
E m7♭5
F♯m7♭5
G♯m7♭5
B♭m7♭5
C m7♭5
D m7♭5
E m7♭5
F♯m7♭5
G♯m7♭5

Minor 3rd

A♯m7♭5
C♯m7♭5
E m7♭5
G m7♭5
B♭m7♭5
D♭m7♭5
E m7♭5
G m7♭5
B m7♭5
D m7♭5
F m7♭5
A♭m7♭5
B m7♭5
D m7♭5
E♯m7♭5
G♯m7♭5

Minor 7♭5 Descending to Major 7

Study #4

Descending the Minor 7♭5

Minor 7♭5 to Diminished

Study #5

A♭m7♭5 G dim G7 E dim G7 D♭dim G7 B♭dim B
Gm7♭5 F♯dim F♯7 D♯dim F♯7 C dim F♯7 A dim B♭
F♯m7♭5 F dim F7 D dim F7 B dim F7 G♯dim A
Fm7♭5 E dim E7 C♯dim E7 B♭dim E7 G dim A♭
Em7♭5 E♭dim E♭7 C dim E♭7 A dim E♭7 F♯dim G
E♭m7♭5 D dim D7 B dim D7 A♭dim D7 F dim F♯

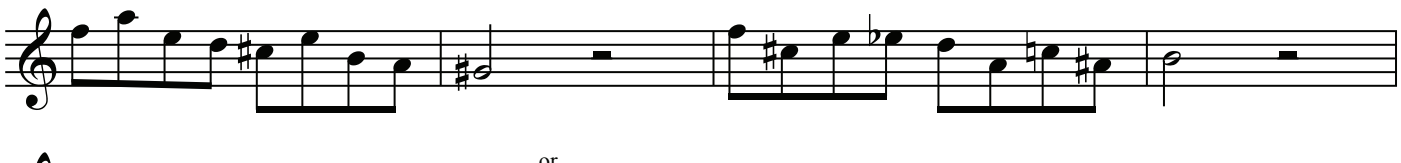
Patterns on the Minor 7♭5

Deriving Patterns on the m7♭5 from the KEY Center

2nd Position

3rd Position

5th Position

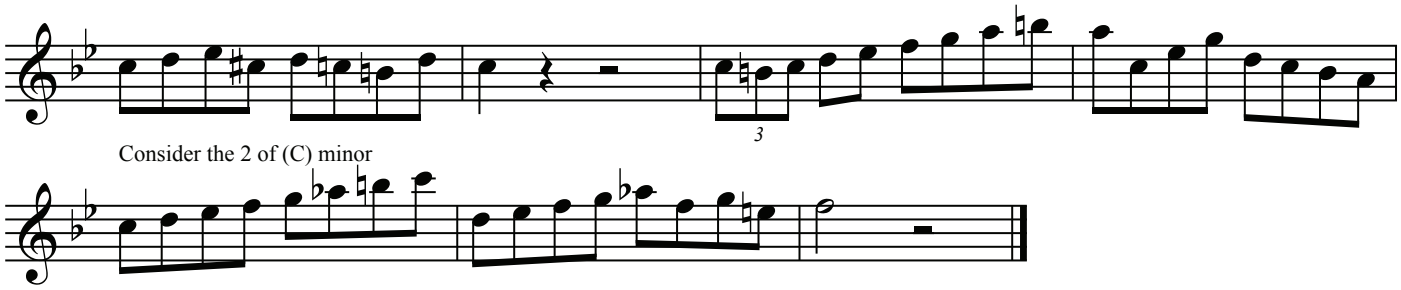


+7 Position

C7 Bebop
Em7♭5
F Major Bebop
Em7♭5 Root Position
2nd Position
Em7♭5
A7♭9
Dmin
Em7♭5
A7
3rd Position
3
Consider the 2 of (G) minor
5th Position
or
+7 Position

2nd Position

3rd Position



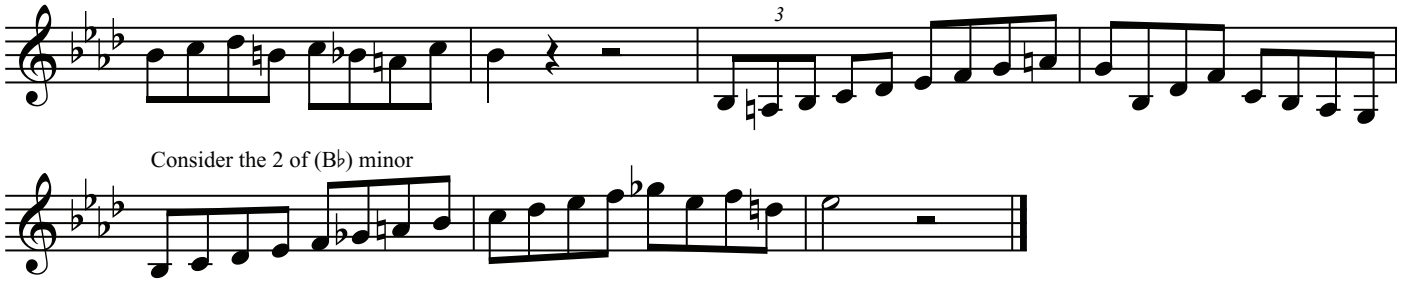
5th Position

+7 Position

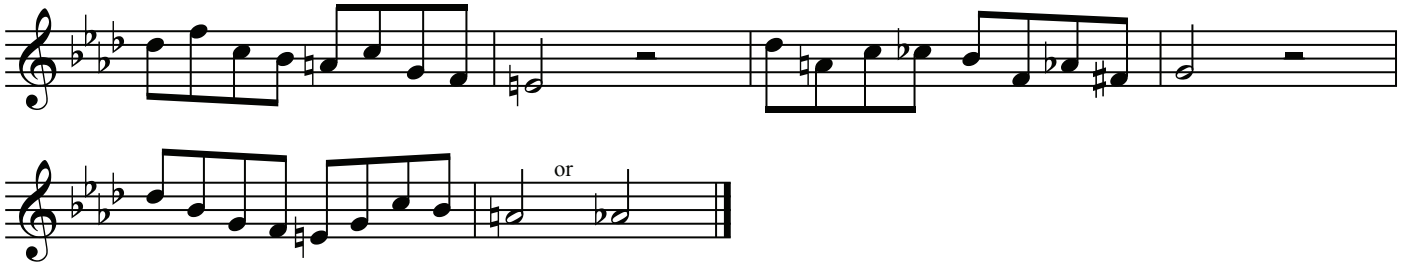
B♭7 Bebop
D m7♭5
E♭ Major Bebop
D m7♭5 Root Position
2nd Position
D m7♭5
G 7♭9
C min
D m7♭5
G 7
3rd Position
3
Consider the 2 of (F) minor
5th Position
or
+7 Position

2nd Position

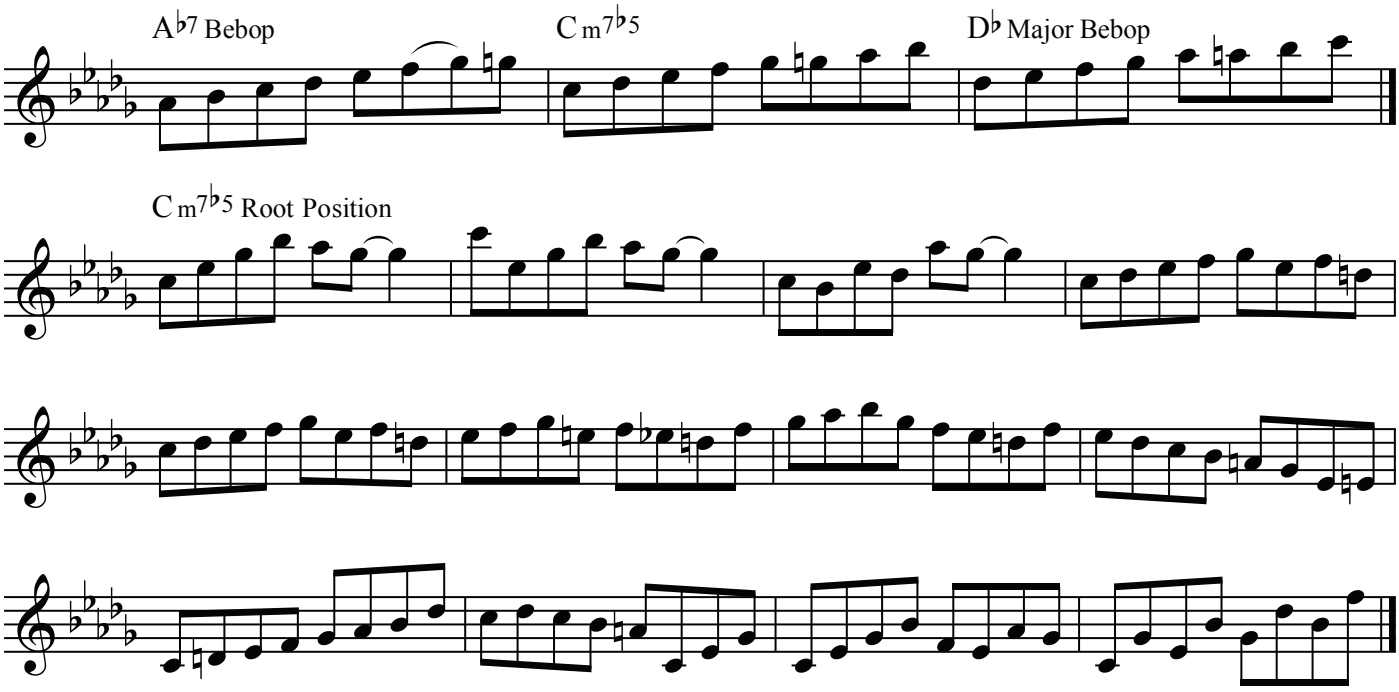
3rd Position



5th Position

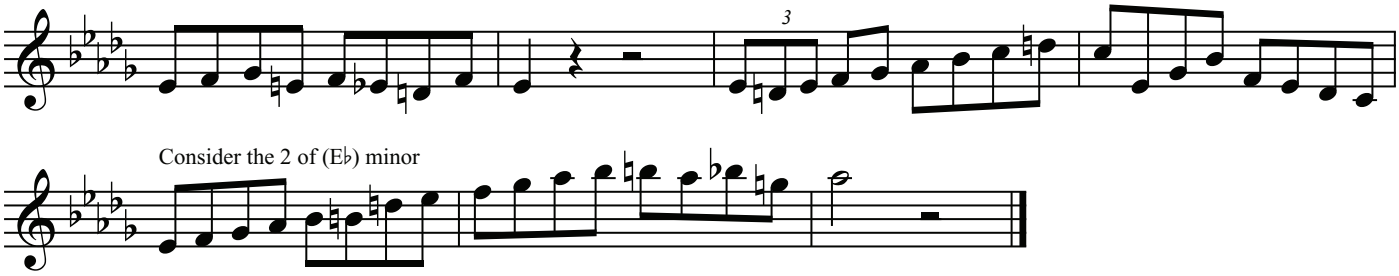


+7 Position

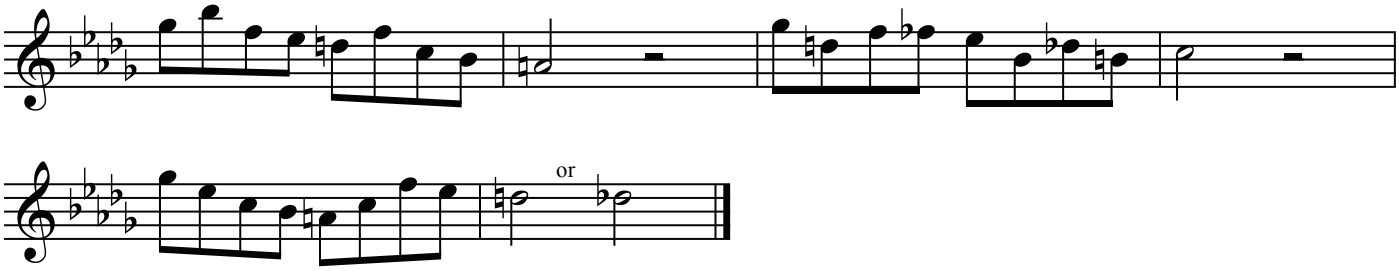


2nd Position

3rd Position



5th Position

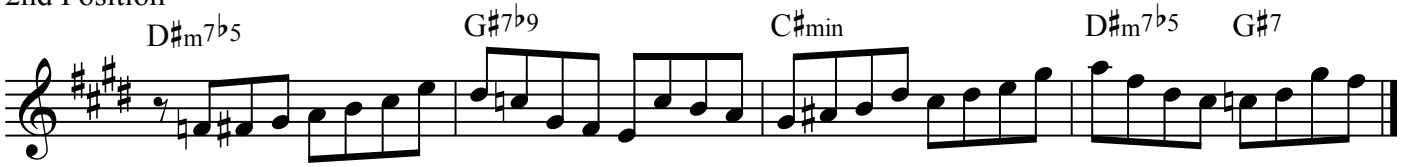


+7 Position

C♯7 Bebop
E♯m7♭5
F♯ Major Bebop
E♯m7♭5 Root Position(E♯m7♭5)
2nd Position
E♯m7♭5
A♯7♭9
D♯min
E♯m7♭5
A♯7
3rd Position
3
Consider the 2 of (G♯/A♭) minor
5th Position
or
+7 Position

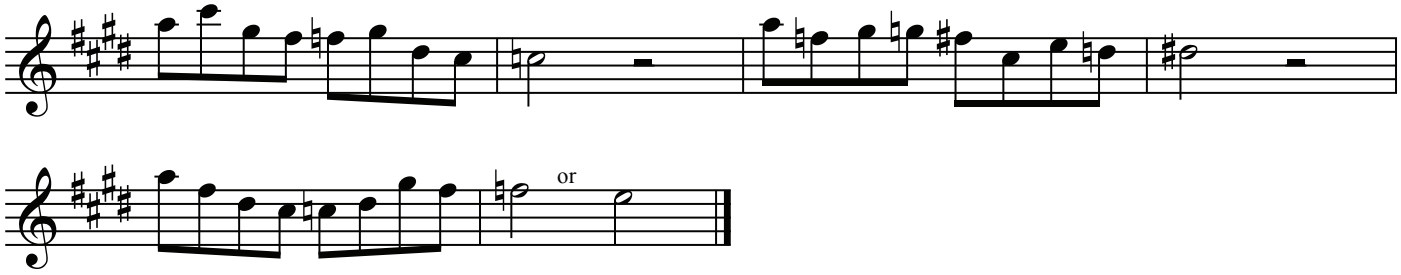
F♯7 Bebop
A♯m7♭5
B Major Bebop
A♯m7♭5 Root Position
2nd Position
A♯m7♭5
D♯7♭9
G♯min
A♯m7♭5
D♯7
3rd Position
3
Consider the 2 of (C♯) minor
5th Position
or
+7 Position

2nd Position



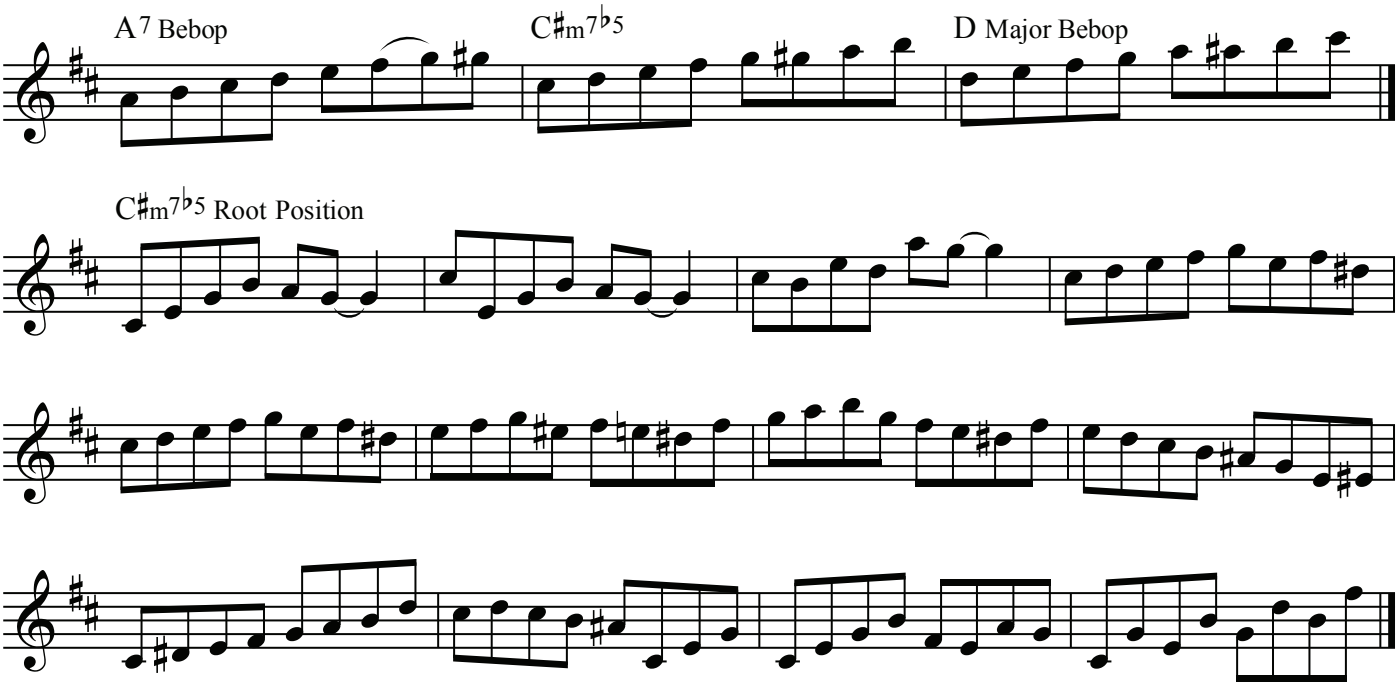
3rd Position

5th Position



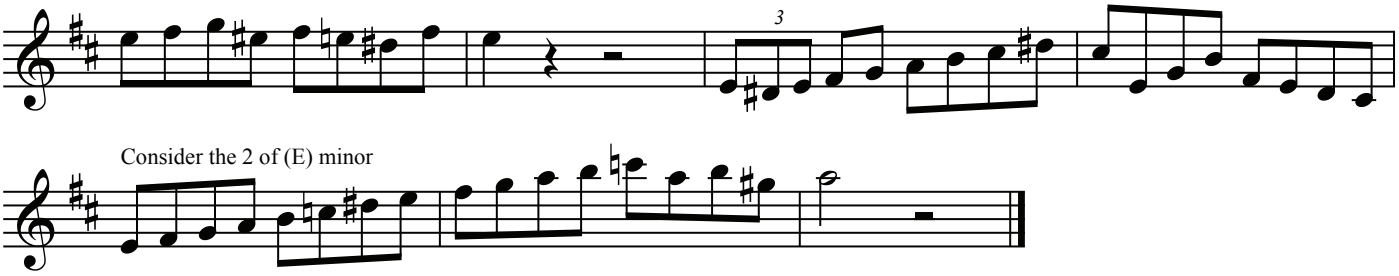
+7 Position

E7 Bebop
G♯m7♭5
A Major Bebop
G♯m7♭5 Root Position
2nd Position
G♯m7♭5
C♯7♭9
F♯min
G♯m7♭5
C♯7
3rd Position
3
Consider the 2 of (B) minor
5th Position
or
+7 Position

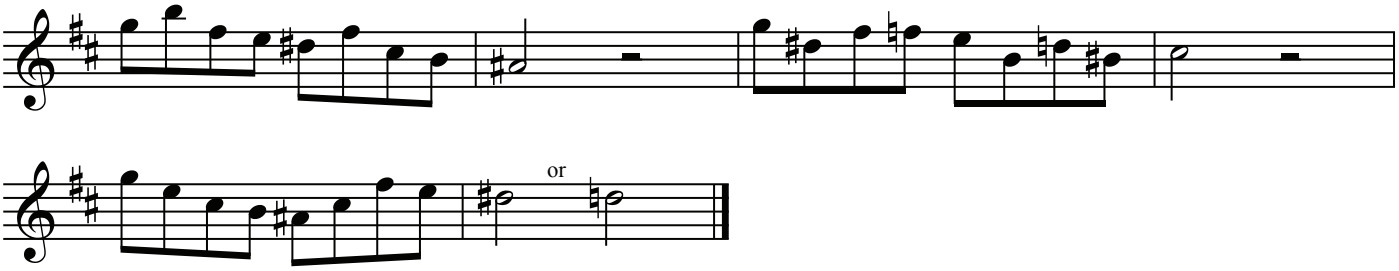


2nd Position

3rd Position



5th Position



+7 Position

D7 Bebop
F♯m7♭5
G Major Bebop
F♯m7♭5 Root Position
2nd Position
F♯m7♭5
B 7♭9
E min
F♯m7♭5
B 7
3rd Position
3
Consider the 2 of (A) minor
5th Position
or
+7 Position

2 Beat Minor 7♭5 Turnaround

Key of C:

F♯m7♭5 B7+9 E min A7+9 D min G7♭9 C
F♯m7♭5 B7+9 E min A7+9 D min G7♭9 C
F♯m7♭5 B7+9 E min A7+9 D min G7♭9 C
F♯m7♭5 B7+9 E min A7+9 D min G7♭9 C
F♯m7♭5 B7+9 E min A7+9 D min G7♭9 C
F♯m7♭5 B7+9 E min A7+9 D min G7♭9 C
F♯m7♭5 B7+9 E min A7+9 D min G7♭9 C
F♯m7♭5 B7+9 E min A7+9 D min G7♭9 C

2 Beat Minor 7♭5 Turnaround

Key of G:

C♯m7♭5 F♯7+9 B min E 7+9 A min D 7♭9 G
C♯m7♭5 F♯7+9 B min E 7+9 A min D 7♭9 G
C♯m7♭5 F♯7+9 B min E 7+9 A min D 7♭9 G
C♯m7♭5 F♯7+9 B min E 7+9 A min D 7♭9 G
C♯m7♭5 F♯7+9 B min E 7+9 A min D 7♭9 G
C♯m7♭5 F♯7+9 B min E 7+9 A min D 7♭9 G
C♯m7♭5 F♯7+9 B min E 7+9 A min D 7♭9 G
C♯m7♭5 F♯7+9 B min E 7+9 A min D 7♭9 G

2 Beat Minor 7♭5 Turnaround

Key of D:

G♯m7♭5 C♯7+9 F♯min B 7+9 E min A 7♭9 D
G♯m7♭5 C♯7+9 F♯min B 7+9 E min A 7♭9 D
G♯m7♭5 C♯7+9 F♯min B 7+9 E min A 7♭9 D
G♯m7♭5 C♯7+9 F♯min B 7+9 E min A 7♭9 D
G♯m7♭5 C♯7+9 F♯min B 7+9 E min A 7♭9 D
G♯m7♭5 C♯7+9 F♯min B 7+9 E min A 7♭9 D
G♯m7♭5 C♯7+9 F♯min B 7+9 E min A 7♭9 D
G♯m7♭5 C♯7+9 F♯min B 7+9 E min A 7♭9 D

2 Beat Minor 7♭5 Turnaround

Key of A:

D♯m7♭5 G♯7+9 C♯min F♯7+9 B min E 7♭9 A
D♯m7♭5 G♯7+9 C♯min F♯7+9 B min E 7♭9 A
D♯m7♭5 G♯7+9 C♯min F♯7+9 B min E 7♭9 A
D♯m7♭5 G♯7+9 C♯min F♯7+9 B min E 7♭9 A
D♯m7♭5 G♯7+9 C♯min F♯7+9 B min E 7♭9 A
D♯m7♭5 G♯7+9 C♯min F♯7+9 B min E 7♭9 A
D♯m7♭5 G♯7+9 C♯min F♯7+9 B min E 7♭9 A
D♯m7♭5 G♯7+9 C♯min F♯7+9 B min E 7♭9 A

2 Beat Minor 7♭5 Turnaround

Key of E:

A♯m7♭5 D♯7+9 G♯min C♯7+9 F♯min B 7♭9 E
A♯m7♭5 D♯7+9 G♯min C♯7+9 F♯min B 7♭9 E
A♯m7♭5 D♯7+9 G♯min C♯7+9 F♯min B 7♭9 E
A♯m7♭5 D♯7+9 G♯min C♯7+9 F♯min B 7♭9 E
A♯m7♭5 D♯7+9 G♯min C♯7+9 F♯min B 7♭9 E
A♯m7♭5 D♯7+9 G♯min C♯7+9 F♯min B 7♭9 E
A♯m7♭5 D♯7+9 G♯min C♯7+9 F♯min B 7♭9 E
A♯m7♭5 D♯7+9 G♯min C♯7+9 F♯min B 7♭9 E

2 Beat Minor 7♭5 Turnaround

Key of B:

E♯m7♭5 A♯7+9 D♯min G♯7+9 C♯min F♯7♭9 B
E♯m7♭5 A♯7+9 D♯min G♯7+9 C♯min F♯7♭9 B
E♯m7♭5 A♯7+9 D♯min G♯7+9 C♯min F♯7♭9 B
E♯m7♭5 A♯7+9 D♯min G♯7+9 C♯min F♯7♭9 B
E♯m7♭5 A♯7+9 D♯min G♯7+9 C♯min F♯7♭9 B
E♯m7♭5 A♯7+9 D♯min G♯7+9 C♯min F♯7♭9 B
E♯m7♭5 A♯7+9 D♯min G♯7+9 C♯min F♯7♭9 B
E♯m7♭5 A♯7+9 D♯min G♯7+9 C♯min F♯7♭9 B

2 Beat Minor 7♭5 Turnaround

Key of F♯:

B♯m7♭5 E♯7+9 A♯min D♯7+9 G♯min C♯7♭9 F♯
B♯m7♭5 E♯7+9 A♯min D♯7+9 G♯min C♯7♭9 F♯
B♯m7♭5 E♯7+9 A♯min D♯7+9 G♯min C♯7♭9 F♯
B♯m7♭5 E♯7+9 A♯min D♯7+9 G♯min C♯7♭9 F♯
B♯m7♭5 E♯7+9 A♯min D♯7+9 G♯min C♯7♭9 F♯
B♯m7♭5 E♯7+9 A♯min D♯7+9 G♯min C♯7♭9 F♯
B♯m7♭5 E♯7+9 A♯min D♯7+9 G♯min C♯7♭9 F♯
B♯m7♭5 E♯7+9 A♯min D♯7+9 G♯min C♯7♭9 F♯

2 Beat Minor 7♭5 Turnaround

Key of D♭:

G m7♭5 C 7+9 F min B♭7+9 E♭min A♭7♭9 D♭
G m7♭5 C 7+9 F min B♭7+9 E♭min A♭7♭9 D♭
G m7♭5 C 7+9 F min B♭7+9 E♭min A♭7♭9 D♭
G m7♭5 C 7+9 F min B♭7+9 E♭min A♭7♭9 D♭
G m7♭5 C 7+9 F min B♭7+9 E♭min A♭7♭9 D♭
G m7♭5 C 7+9 F min B♭7+9 E♭min A♭7♭9 D♭
G m7♭5 C 7+9 F min B♭7+9 E♭min A♭7♭9 D♭
G m7♭5 C 7+9 F min B♭7+9 E♭min A♭7♭9 D♭

2 Beat Minor 7♭5 Turnaround

Key of A♭:

D m7♭5 G 7+9 C min F 7+9 B♭min E♭7♭9 A♭
D m7♭5 G 7+9 C min F 7+9 B♭min E♭7♭9 A♭
D m7♭5 G 7+9 C min F 7+9 B♭min E♭7♭9 A♭
D m7♭5 G 7+9 C min F 7+9 B♭min E♭7♭9 A♭
D m7♭5 G 7+9 C min F 7+9 B♭min E♭7♭9 A♭
D m7♭5 G 7+9 C min F 7+9 B♭min E♭7♭9 A♭
D m7♭5 G 7+9 C min F 7+9 B♭min E♭7♭9 A♭
D m7♭5 G 7+9 C min F 7+9 B♭min E♭7♭9 A♭

2 Beat Minor 7♭5 Turnaround

Key of E♭:

A m7♭5 D 7+9 G min C 7+9 F min B♭7♭9 E♭
A m7♭5 D 7+9 G min C 7+9 F min B♭7♭9 E♭
A m7♭5 D 7+9 G min C 7+9 F min B♭7♭9 E♭
A m7♭5 D 7+9 G min C 7+9 F min B♭7♭9 E♭
A m7♭5 D 7+9 G min C 7+9 F min B♭7♭9 E♭
A m7♭5 D 7+9 G min C 7+9 F min B♭7♭9 E♭
A m7♭5 D 7+9 G min C 7+9 F min B♭7♭9 E♭
A m7♭5 D 7+9 G min C 7+9 F min B♭7♭9 E♭

2 Beat Minor 7♭5 Turnaround

Key of B♭:

E m7♭5 A 7+9 D min G 7+9 C min F 7♭9 B♭
E m7♭5 A 7+9 D min G 7+9 C min F 7♭9 B♭
E m7♭5 A 7+9 D min G 7+9 C min F 7♭9 B♭
E m7♭5 A 7+9 D min G 7+9 C min F 7♭9 B♭
E m7♭5 A 7+9 D min G 7+9 C min F 7♭9 B♭
E m7♭5 A 7+9 D min G 7+9 C min F 7♭9 B♭
E m7♭5 A 7+9 D min G 7+9 C min F 7♭9 B♭
E m7♭5 A 7+9 D min G 7+9 C min F 7♭9 B♭

2 Beat Minor 7♭5 Turnaround

Key of F:

B m7♭5
E 7+9
A min
D 7+9
G min
C 7♭9
F

1 Bar Minor 7♭5 Progression

1 Bar each

Key of C:

2-Bar Descending Step Exercise:

1 Bar Minor 7♭5 Progression

Key of F:

2-Bar Descending Step Exercise:

1 Bar Minor 7♭5 Progression

Key of B♭:

2-Bar Descending Step Exercise:

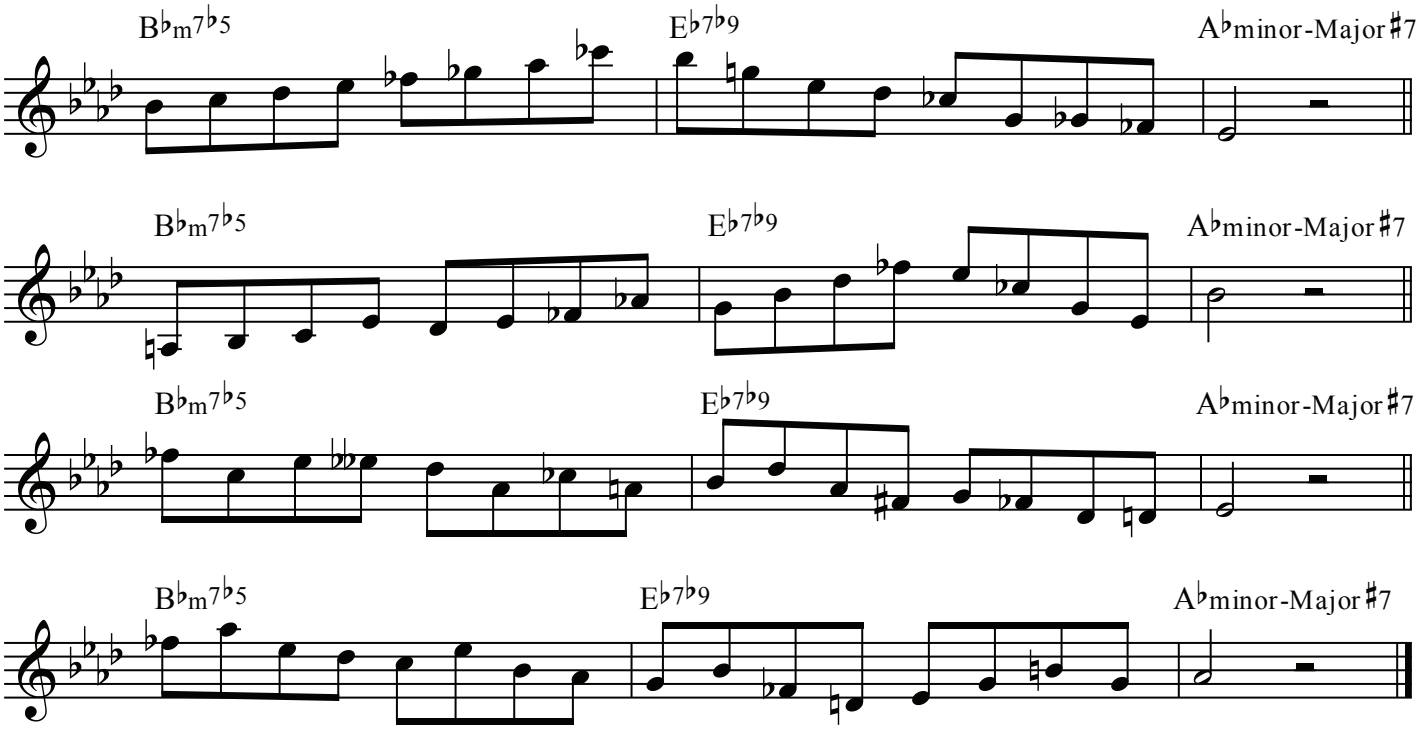
1 Bar Minor 7♭5 Progression

Key of E♭:

2-Bar Descending Step Exercise:

1 Bar Minor 7♭5 Progression

Key of A♭:



2-Bar Descending Step Exercise:

1 Bar Minor 7♭5 Progression

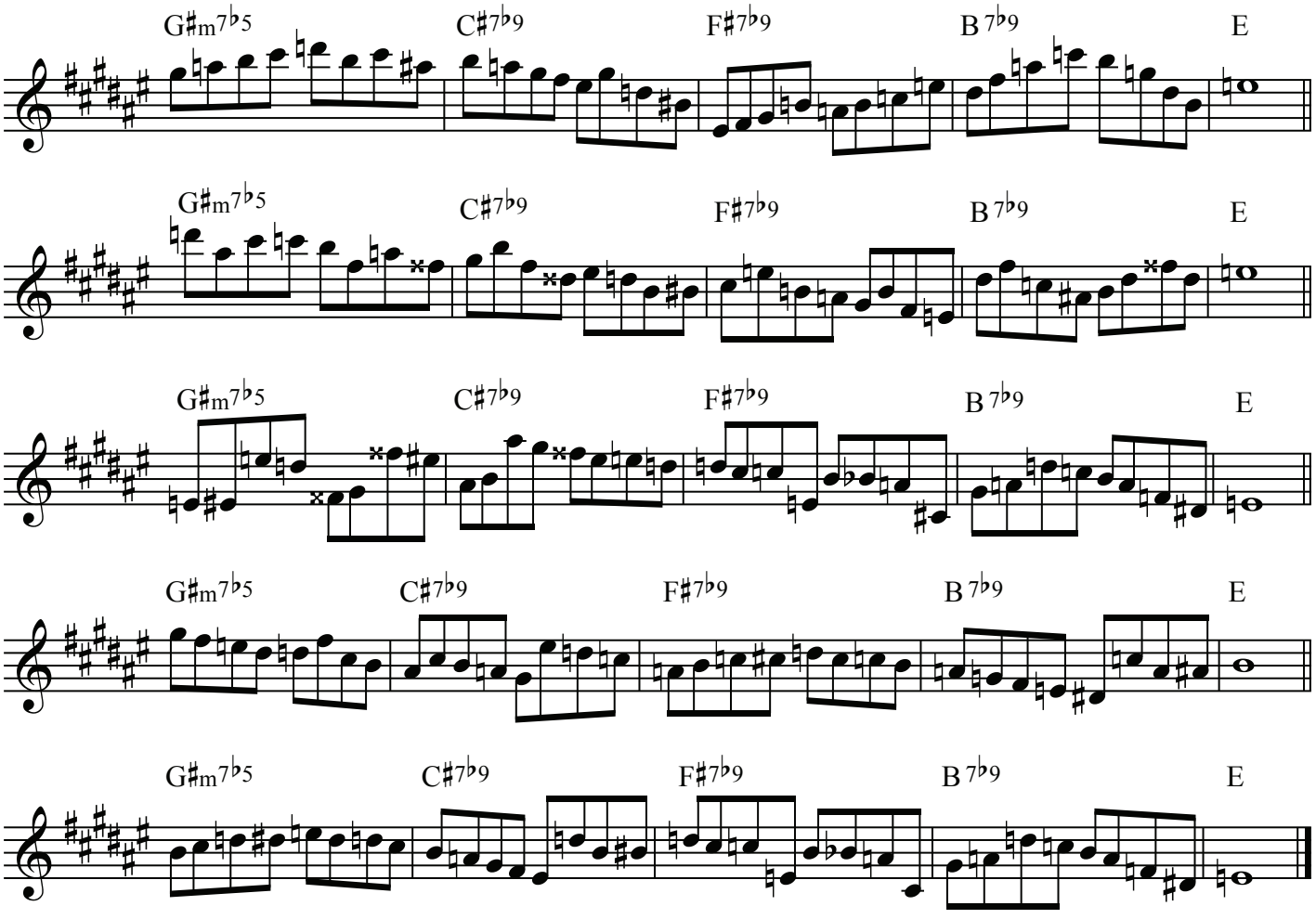
Key of D♭:

2-Bar Descending Step Exercise:

1 Bar Minor 7♭5 Progression

Key of F♯:

2-Bar Descending Step Exercise:



1 Bar Minor 7♭5 Progression

Key of B:

2-Bar Descending Step Exercise:

1 Bar Minor 7♭5 Progression

Key of E:

2-Bar Descending Step Exercise:

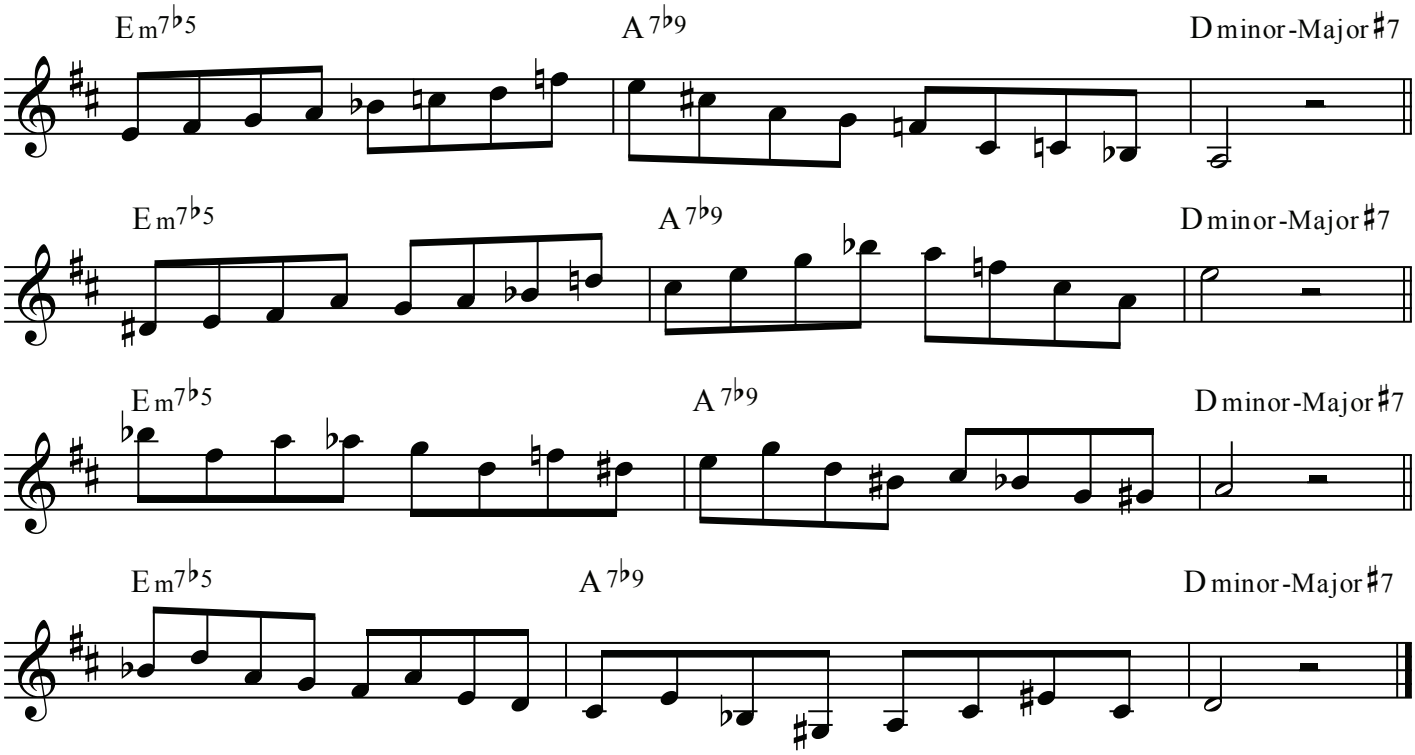
1 Bar Minor 7♭5 Progression

Key of A:

2-Bar Descending Step Exercise:

1 Bar Minor 7♭5 Progression

Key of D:



2-Bar Descending Step Exercise:

1 Bar Minor 7♭5 Progression

Key of G:

2-Bar Descending Step Exercise: