~ Solo Fluency ~

The Language of Modern Jazz Improvisation for Trumpet

Volume 2

by

Philip Tauber

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Carson City, Nevada

Music

According to musicologist Jean-Jacques Nattiez, "the border between music and noise is always culturally defined—which implies that, even within a single society, this border does not always pass through the same place; in short, there is rarely a consensus.… By all accounts there is no single and intercultural universal concept defining what music might be, except that it is 'sound through time'."

Nattiez 1990: 47-8, 55

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Chapter 6

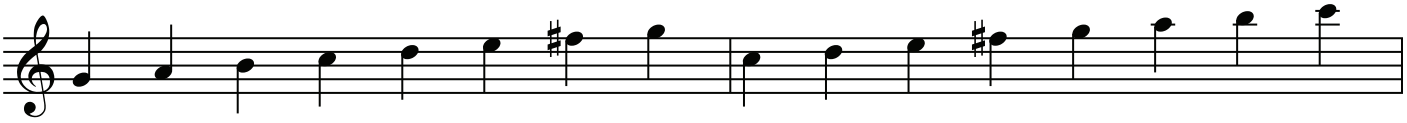
Alternate Dominant Family

Review: Lydian Scales

THE THREE LYDIAN SCALES are derived from the 4th Mode of the Major Scale or the 3rd and 4th Mode of the Ascending Melodic Minor Scales.

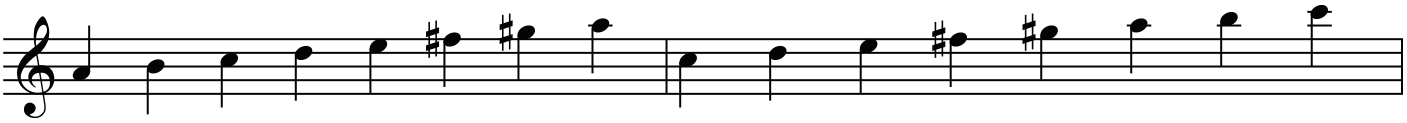
G Major 7

C Lydian (4th Mode of G Major) C Major7♯11 (or ♯4 or ♭5)



A minor melodic

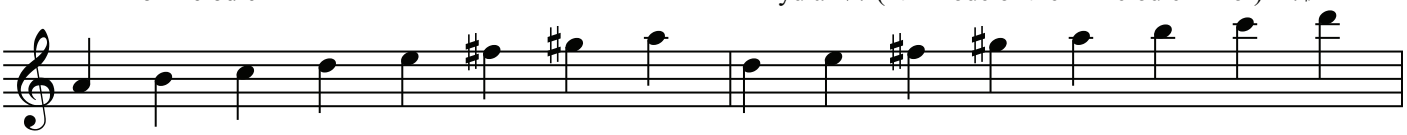
C Lydian Augmented (3rd Mode of A melodic minor) C Major7♯5♯11



NOTE: THE LYDIAN ♭7 is a DOMINANT 7 CHORD with a raised 5th

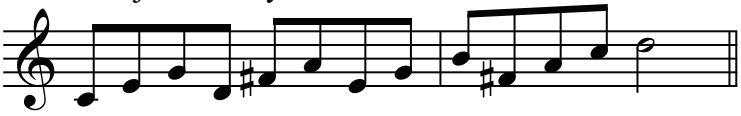
A minor melodic

D Lydian ♭7 (4th Mode of the A melodic minor) D7♯11

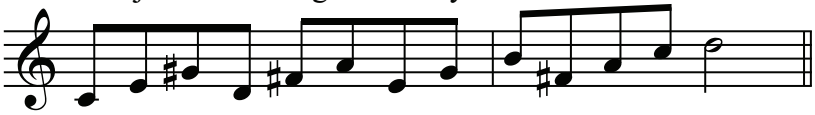


(See Major Chord Section)

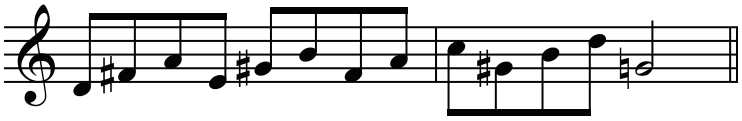
C Major 7♯11 Lydian



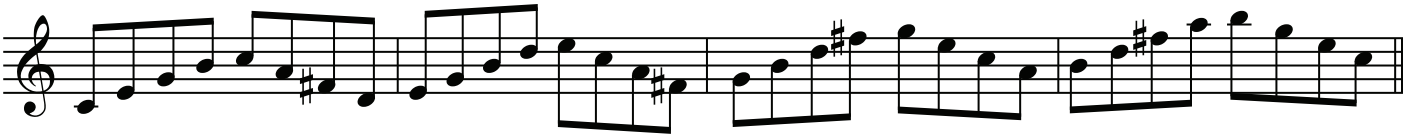
C Major 7♯5♯11 Augmented Lydian



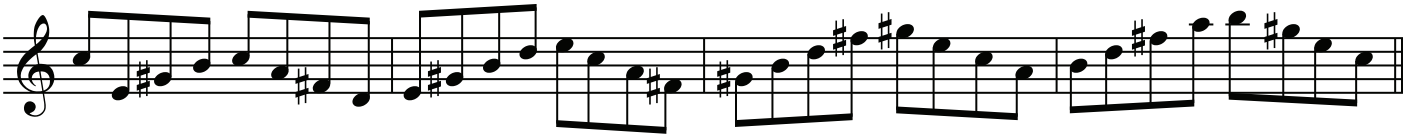
D7♯11 Lydian ♭7



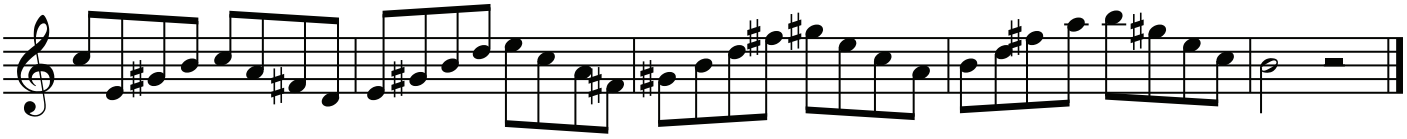
C Major 7♯11 Lydian



C Major 7♯5♯11 Augmented Lydian

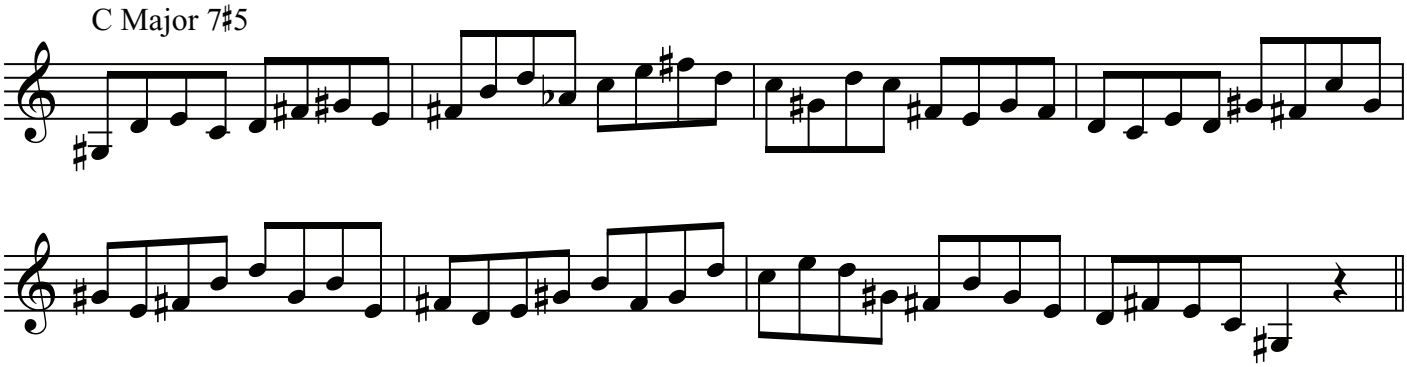


D7♯11 Lydian ♭7 - Starting on the 7th!

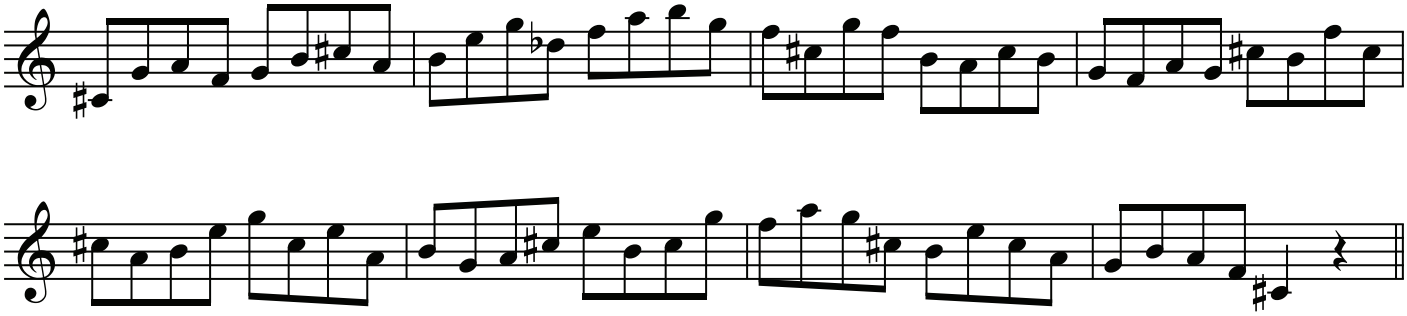


Working in the Lydian Augmented Mode

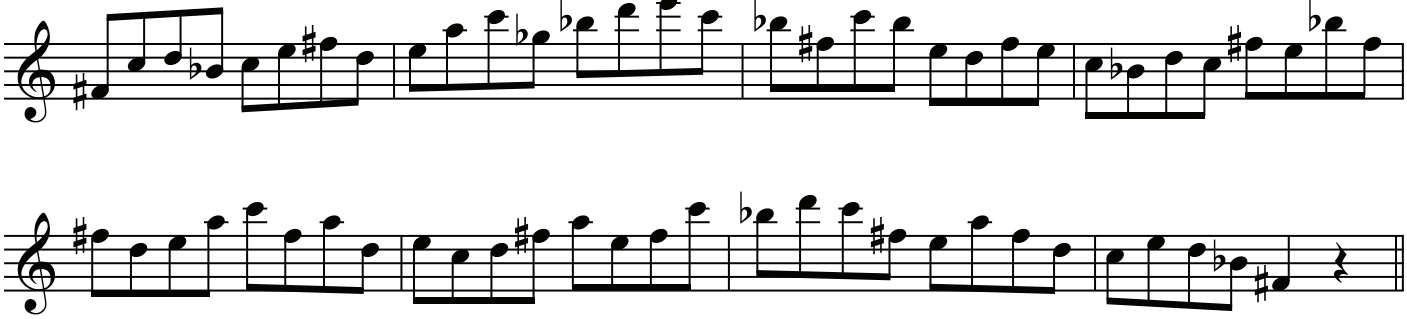
C Major 7♯5



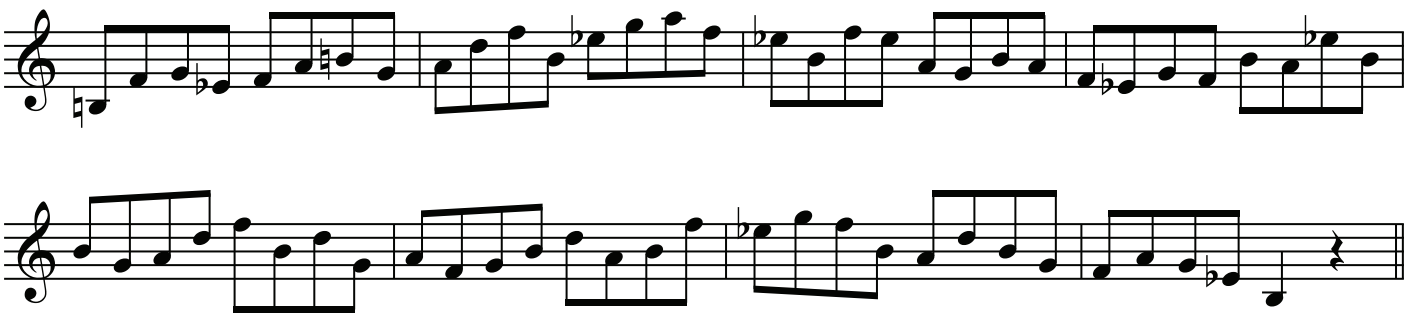
F Major 7♯5



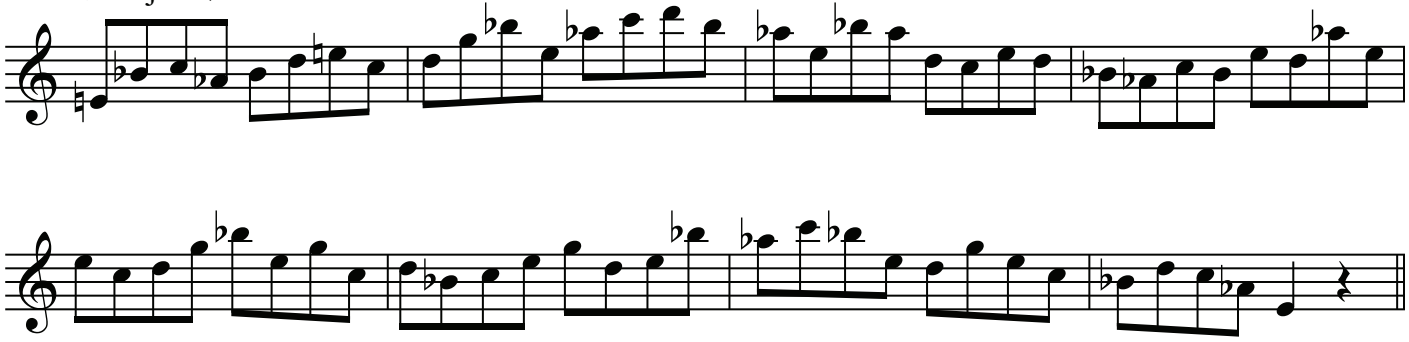
B♭ Major 7♯5



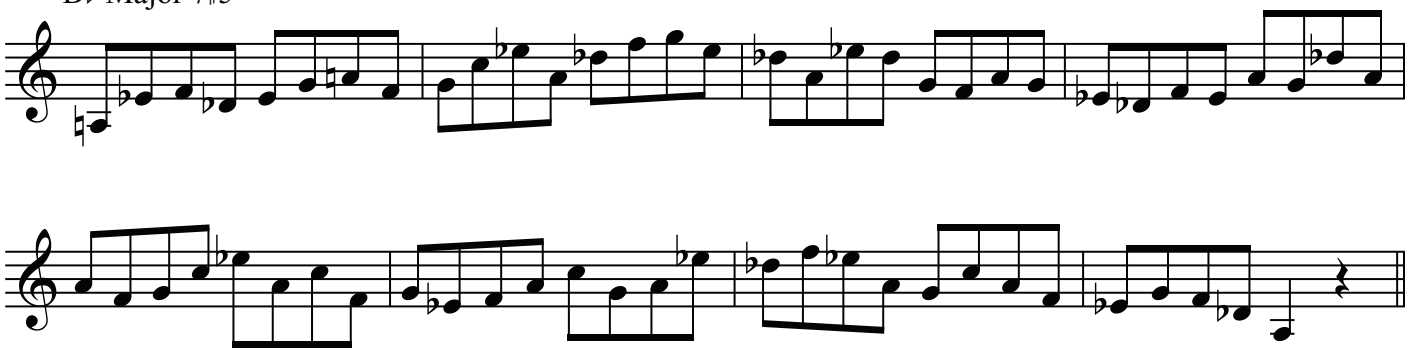
E♭ Major 7♯5



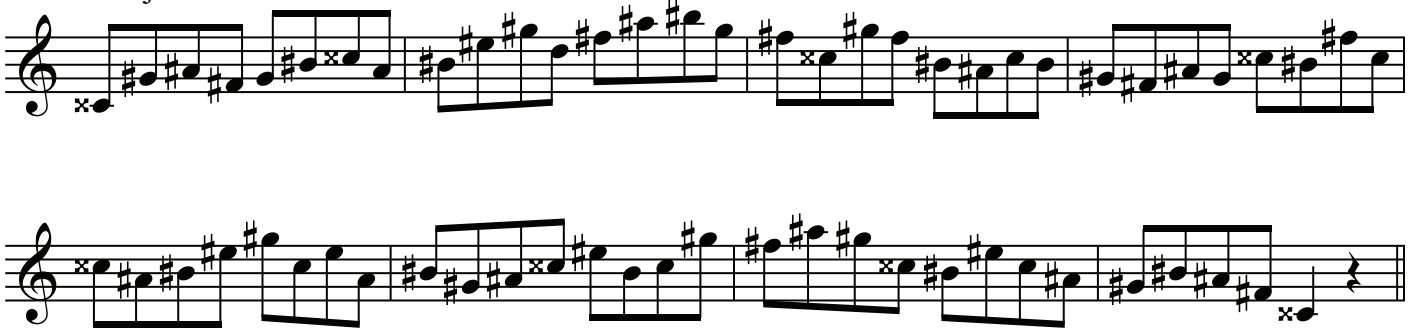
A♭ Major 7♯5



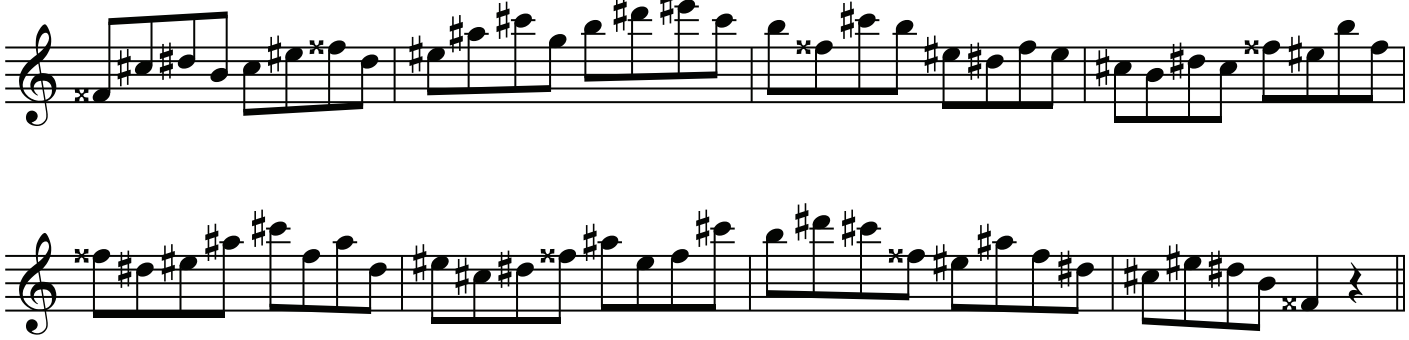
D♭ Major 7♯5



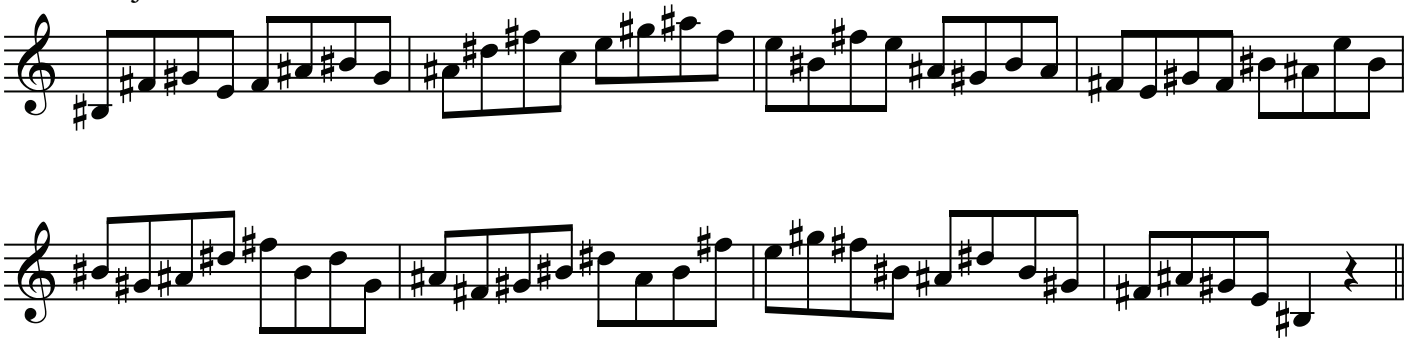
F♯ Major 7♯5



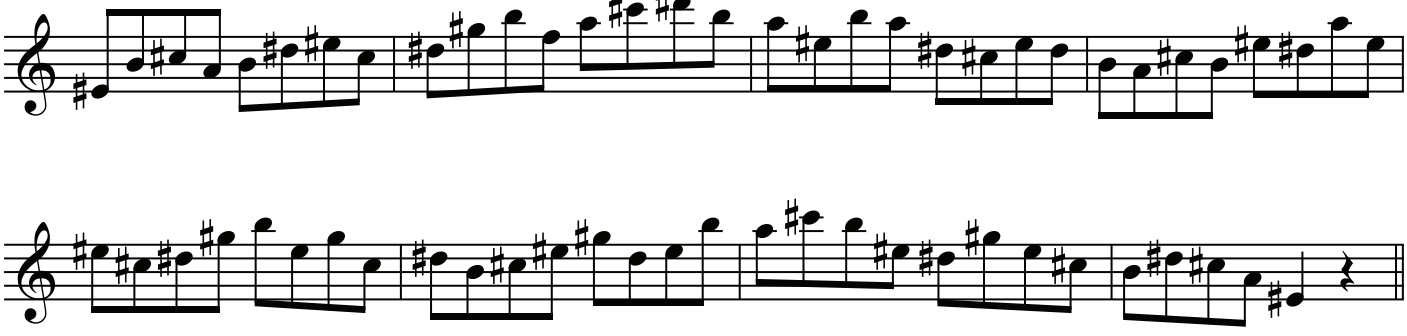
B Major 7♯5



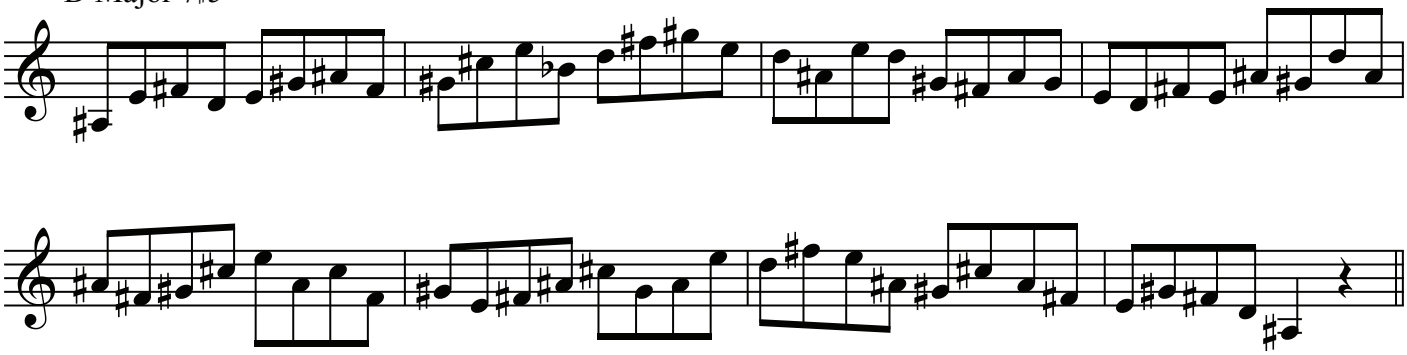
E Major 7♯5



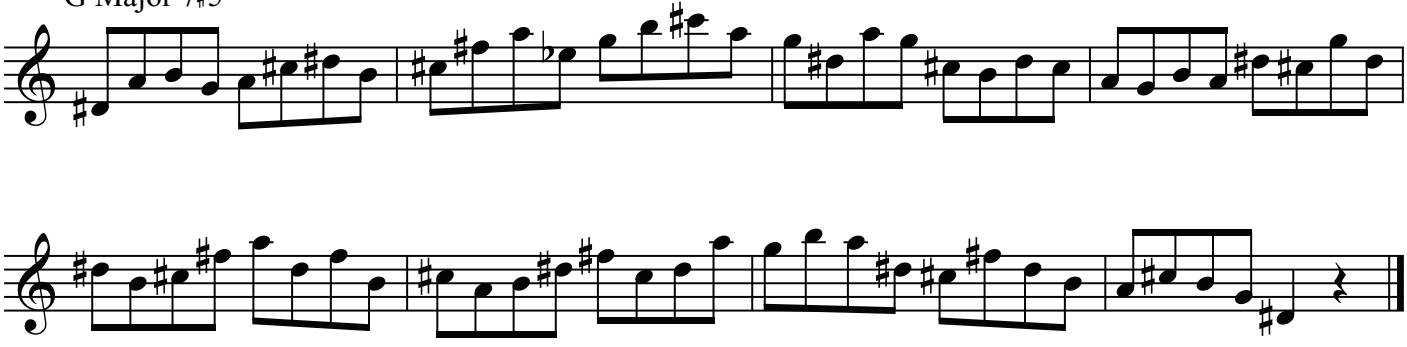
A Major 7♯5



D Major 7♯5



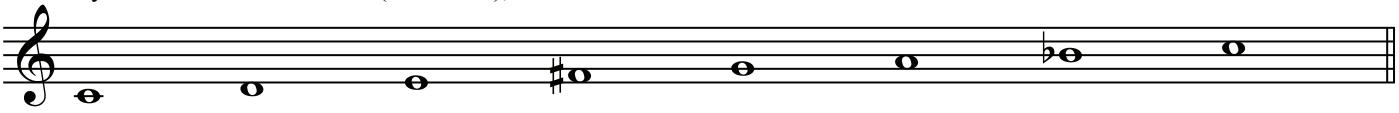
G Major 7♯5



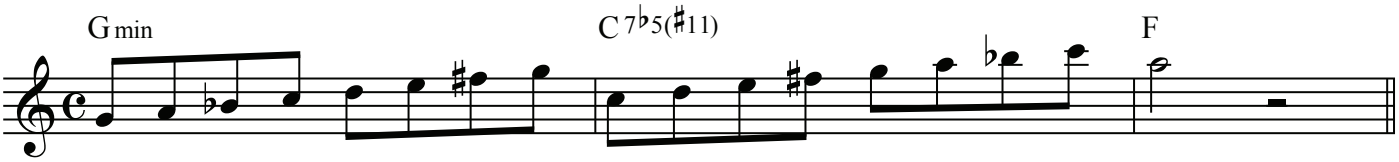
Lydian ♭7: Altered Dominant Family

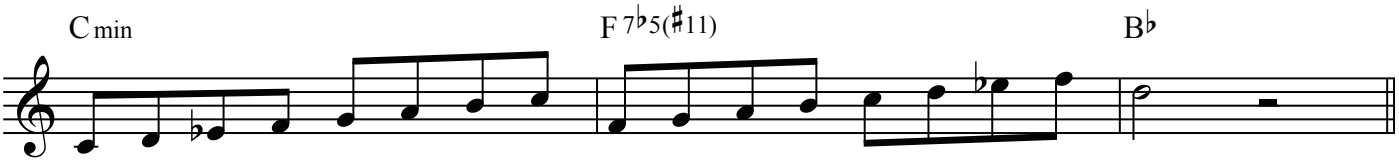
Lydian ♭7: A Dominant 7th, ♭5 or ♯11

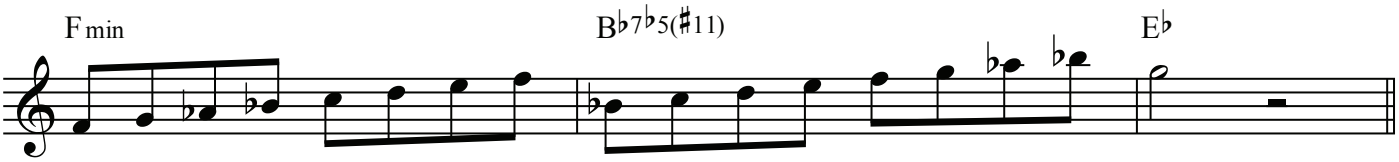
C Lydian ♭7: It has a FLAT 5 (raised 4th), is a dominant 7 scale and is the 4th mode of the G minor melodic.

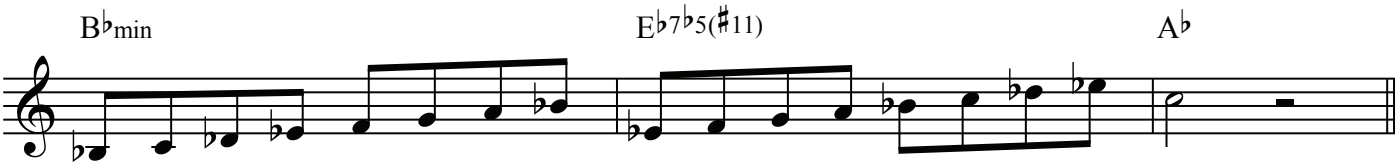


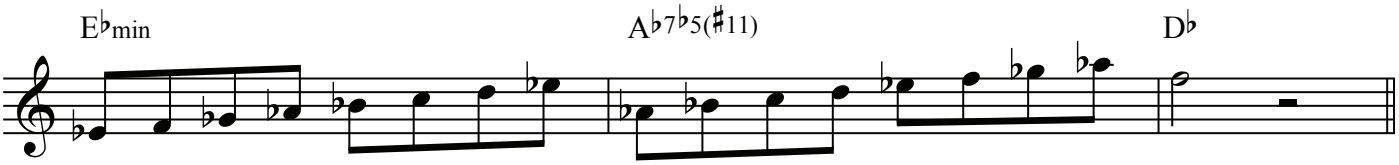
THINK QUICK! Any ♭5♯11 Chord uses the minor melodic scale located a P5 above!

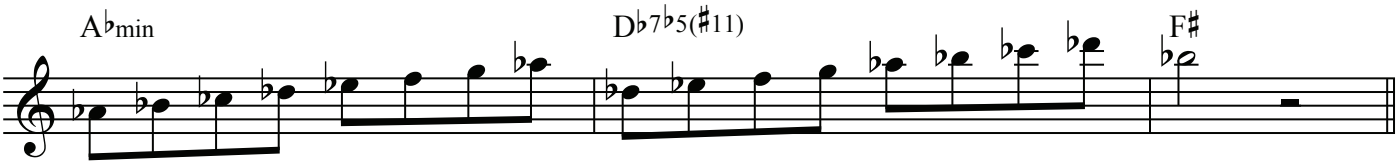


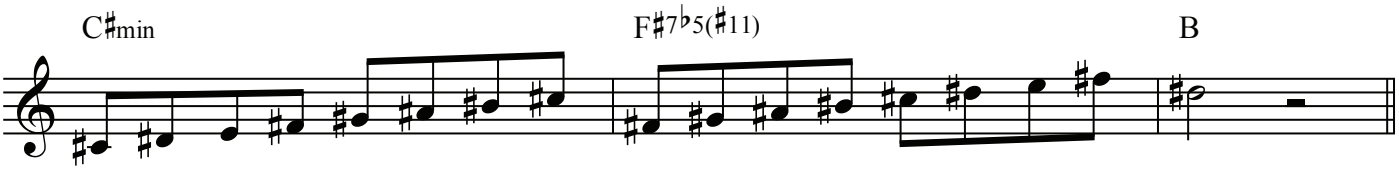


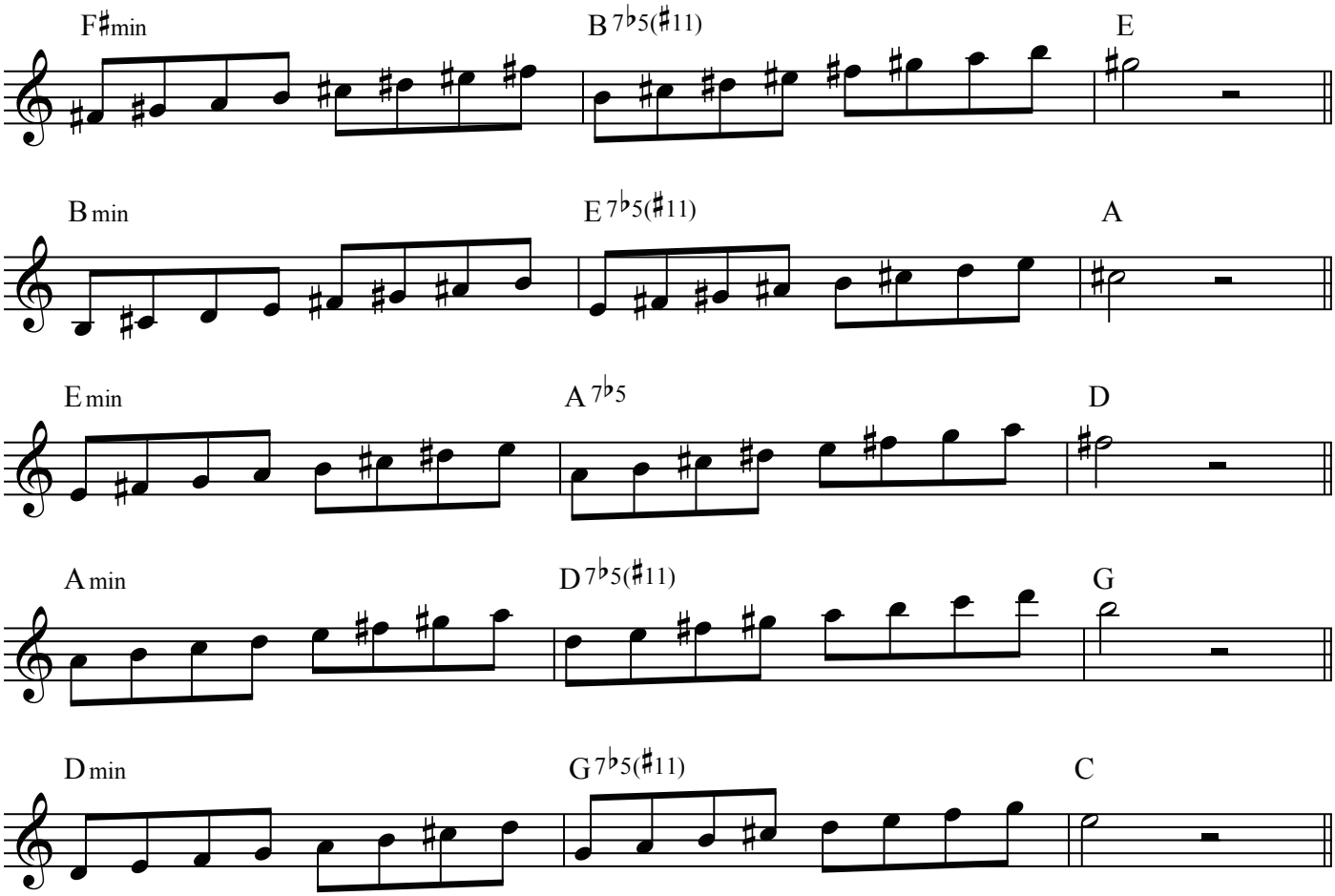




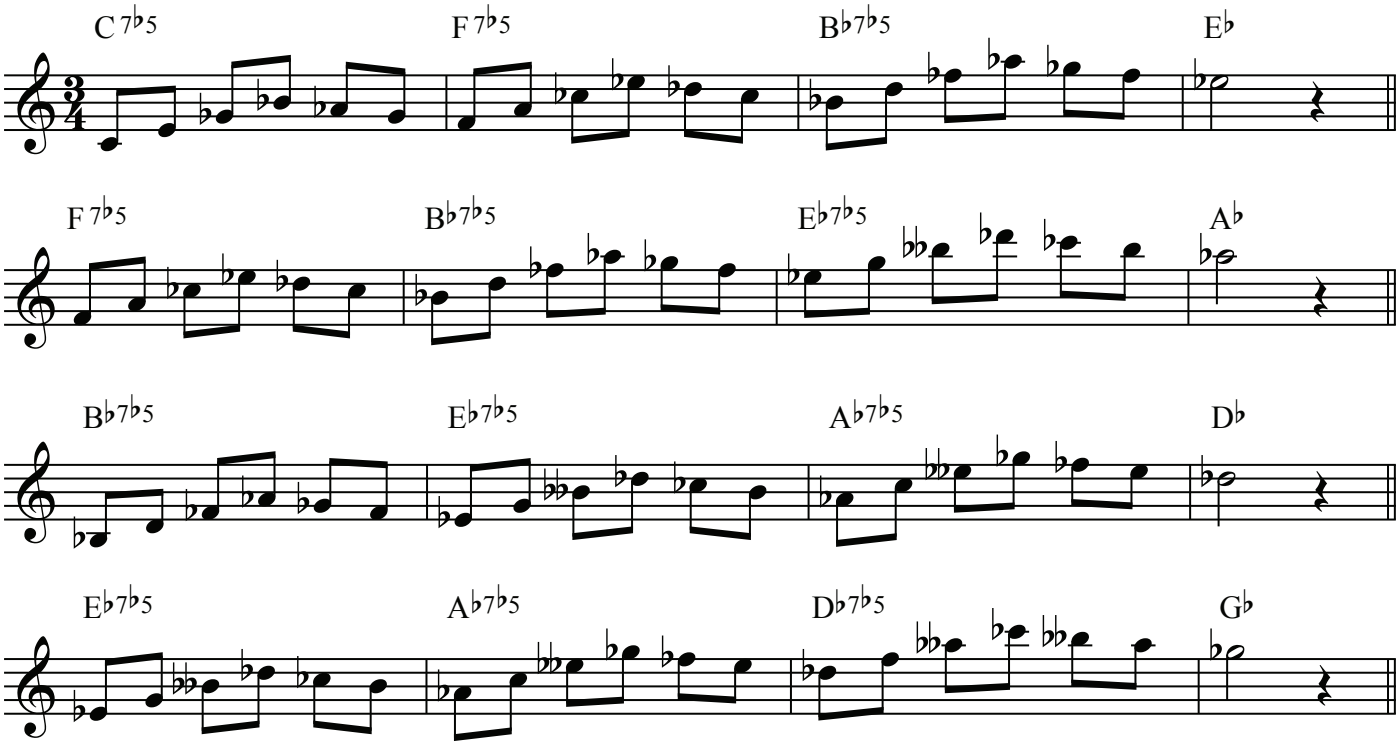


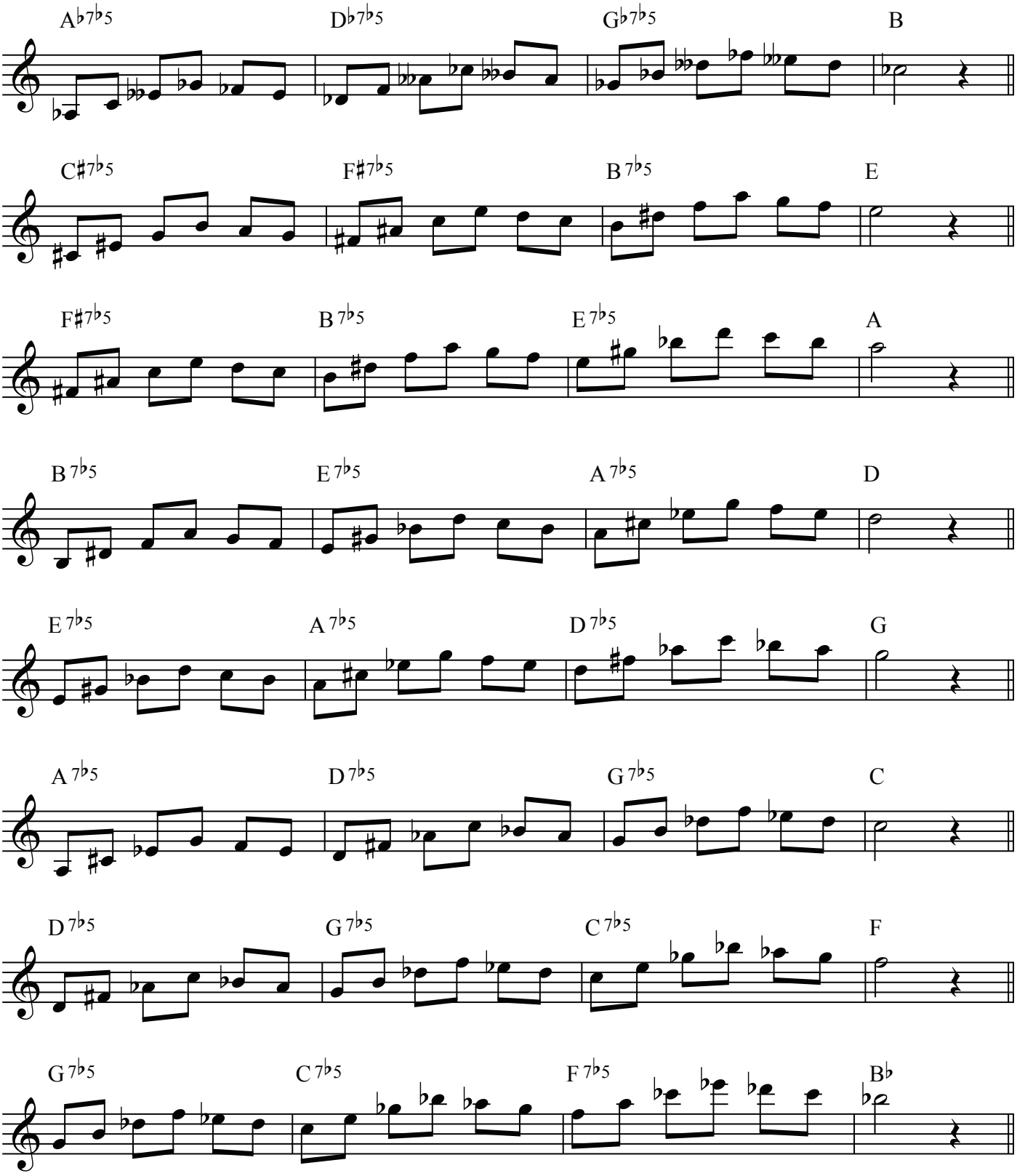






Patterns on Dominant 7♭5:

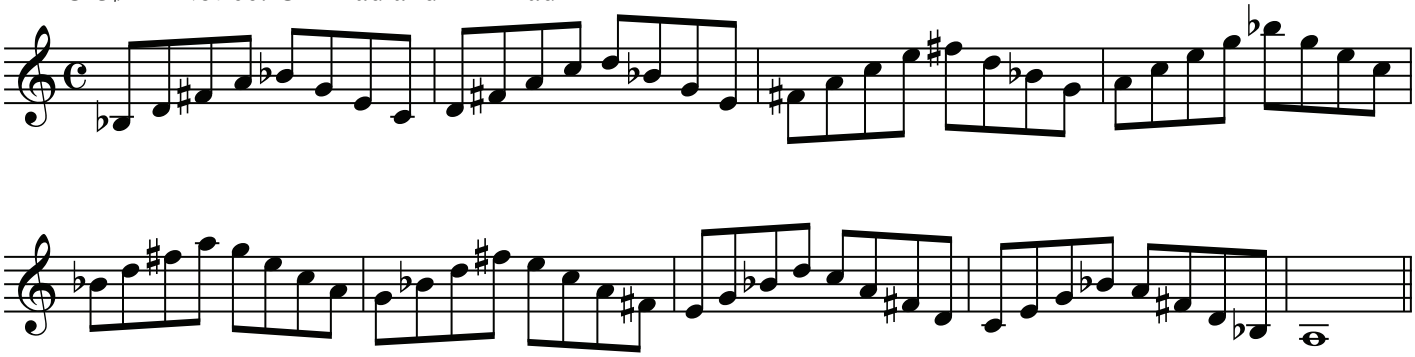



A♭7♭5
D♭7♭5
G♭7♭5
B
C♯7♭5
F♯7♭5
B 7♭5
E
F♯7♭5
B 7♭5
E 7♭5
A
B 7♭5
E 7♭5
A 7♭5
D
E 7♭5
A 7♭5
D 7♭5
G
A 7♭5
D 7♭5
G 7♭5
C
D 7♭5
G 7♭5
C 7♭5
F
G 7♭5
C 7♭5
F 7♭5
B♭

Dominant 13♯11

Starting on the ♭7 of the ROOT

C13♯11 - Notice: C^7 Triad and D^7 Triad



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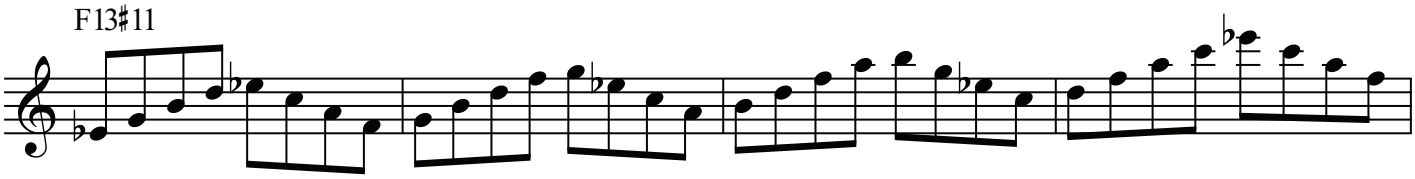
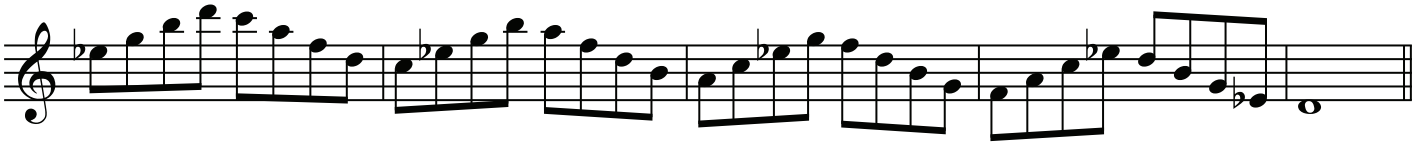
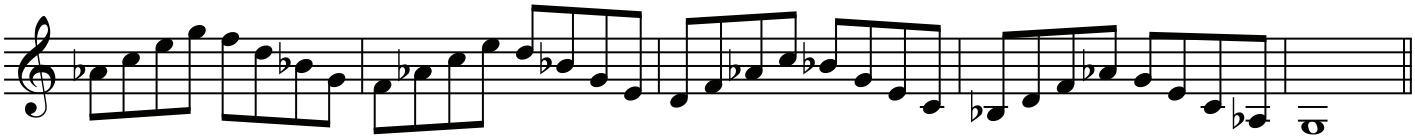
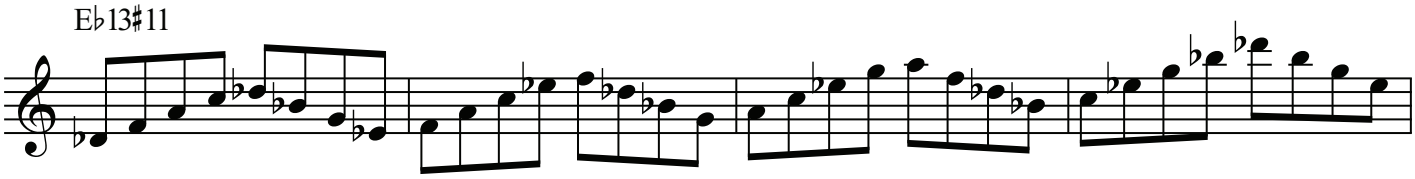


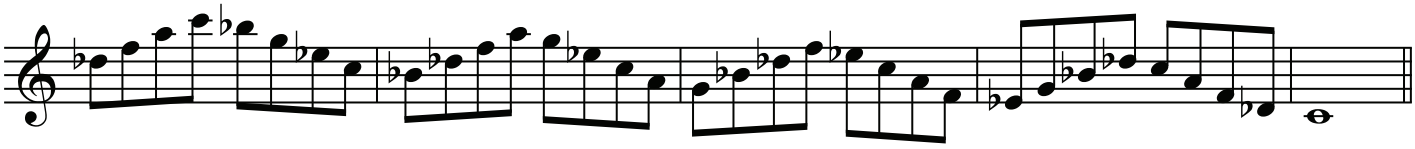


B♭13♯11

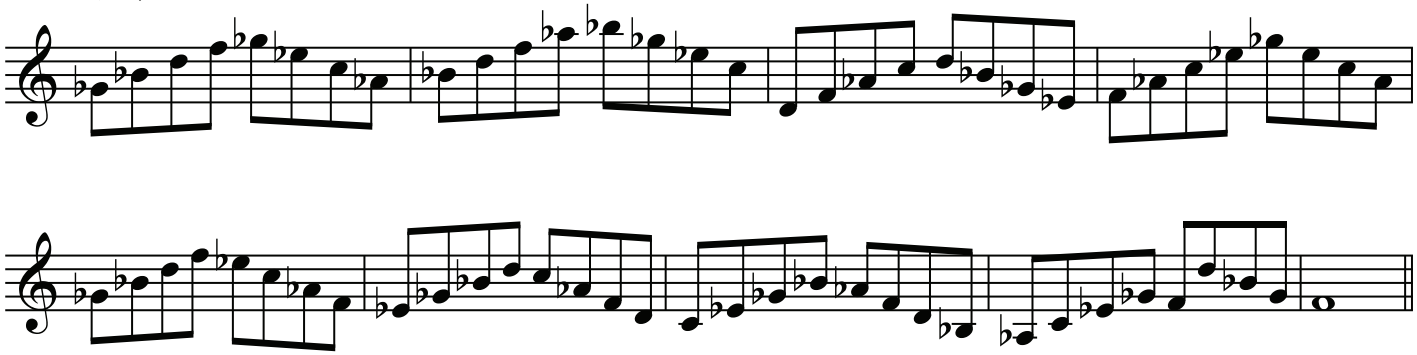


E♭13♯11

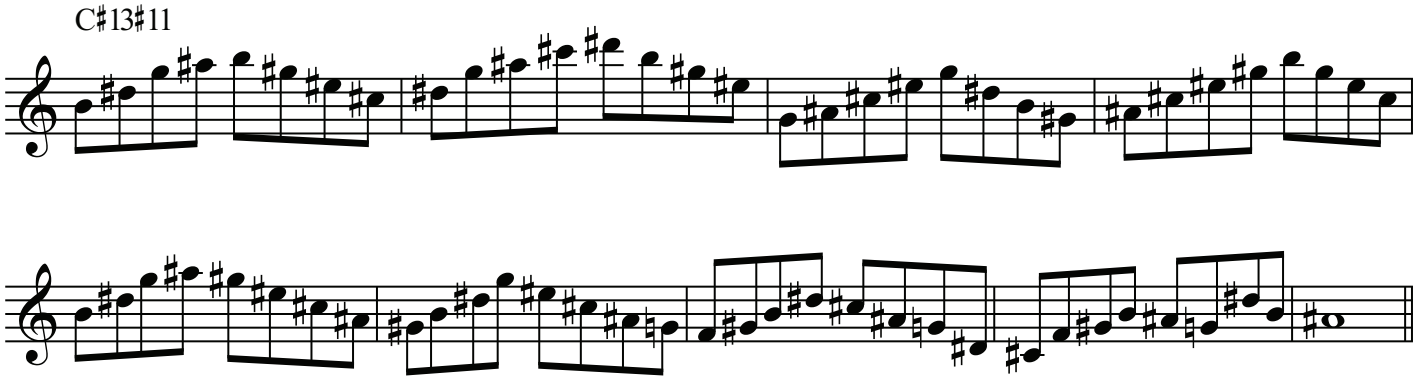




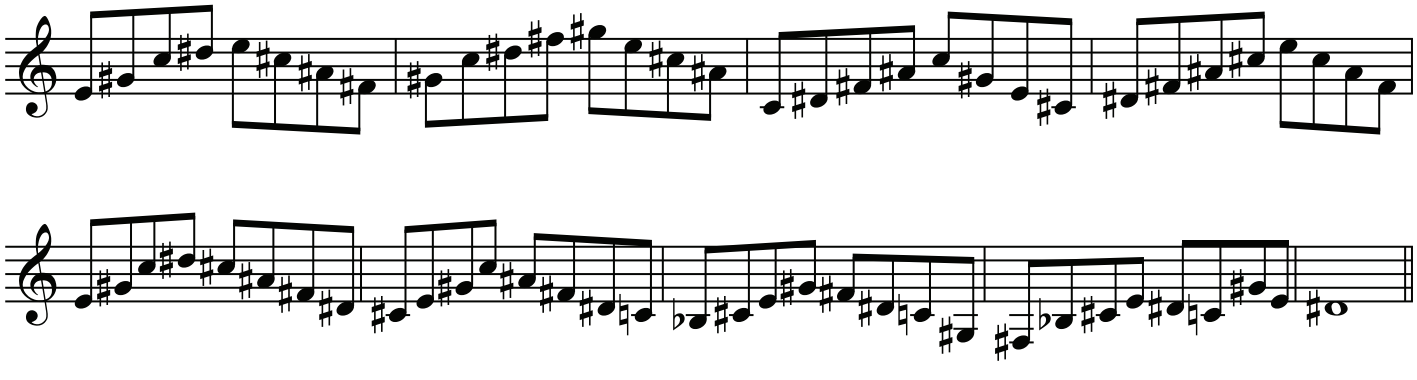
A♭13♯11



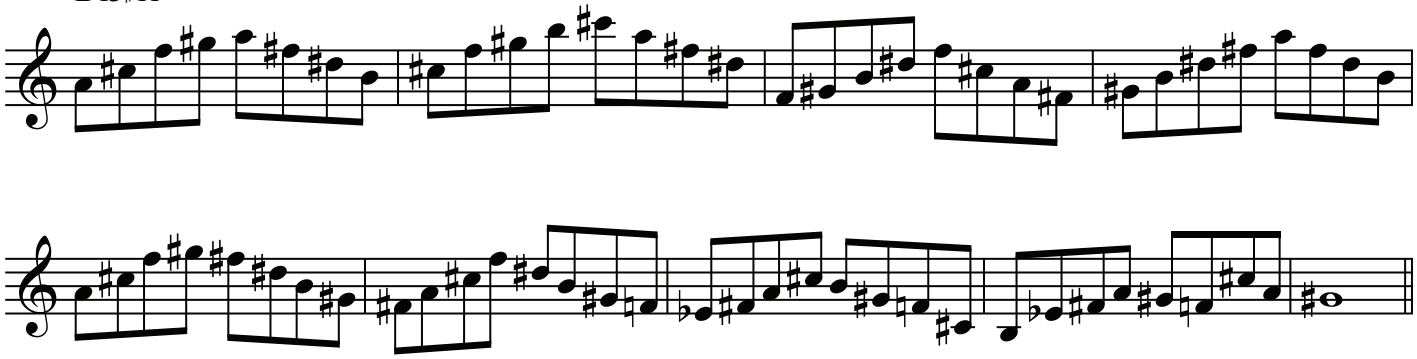
C♯13♯11



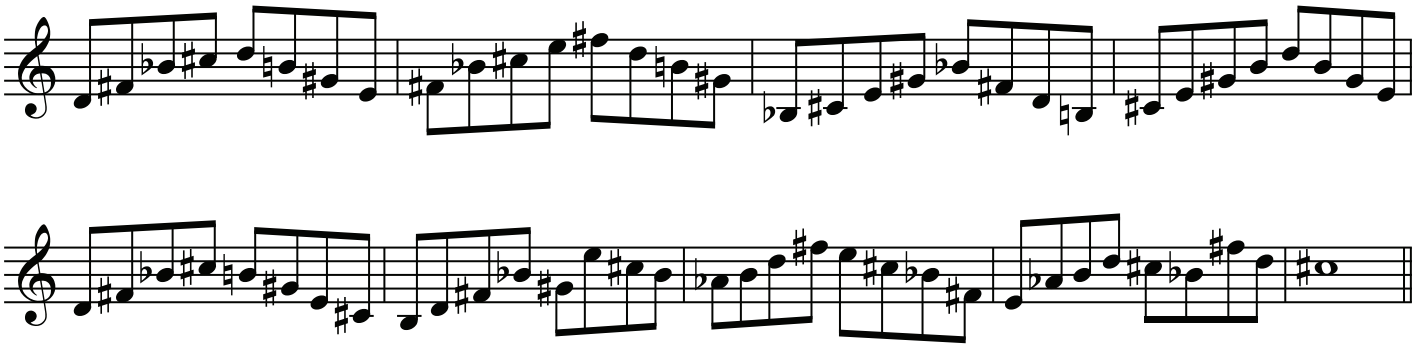
F♯13♯11



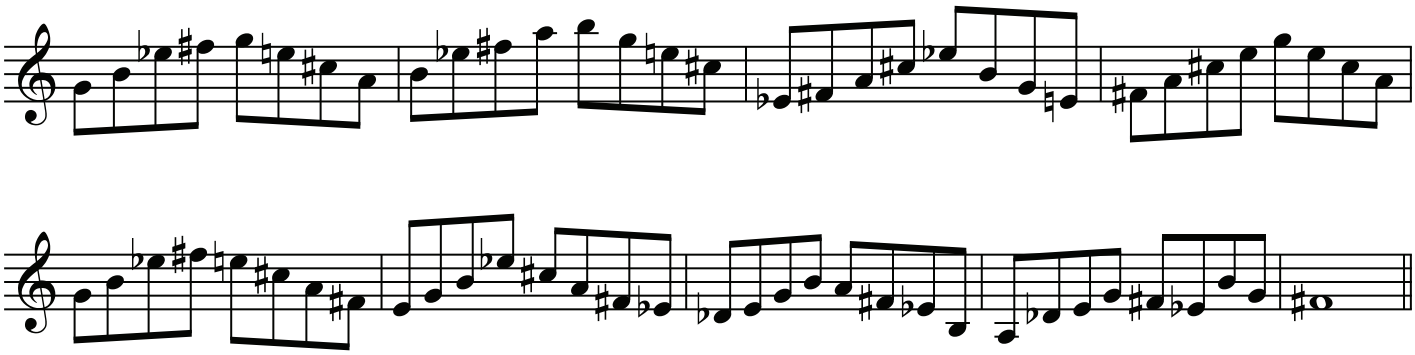
B13♯11



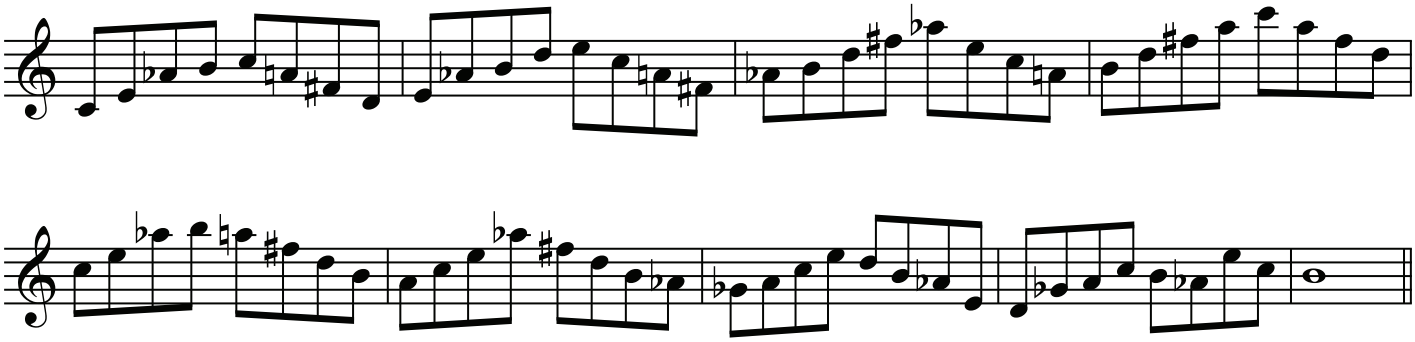
E13♯11



A13♯11



D13♯11



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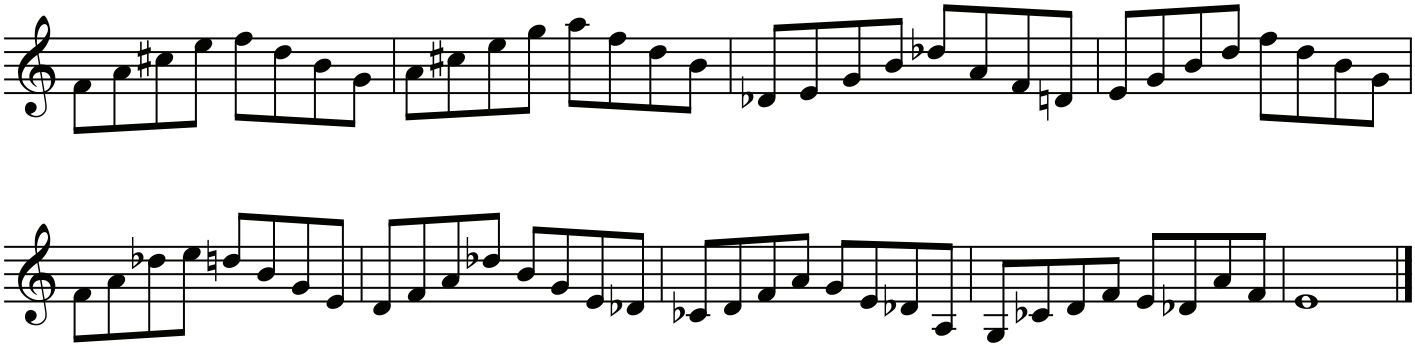
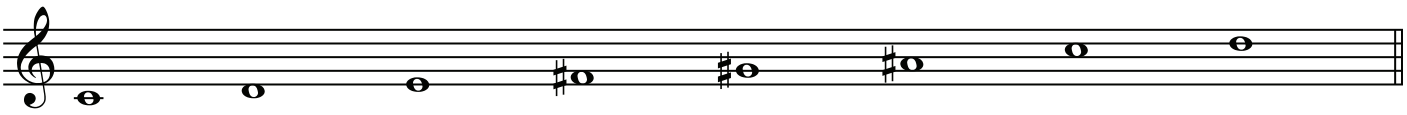


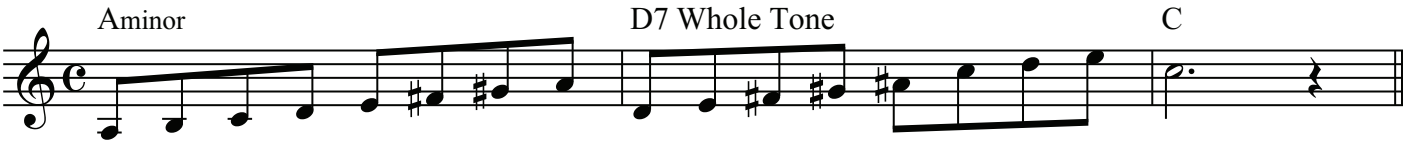
Dominant 7♭5♯5

Whole Tone and Augmented Scales

C Whole Tone: Notice it has a ♯4, ♯5, and ♯6 (raised 4th, 5th, and 6th) and is a dominant 7, 9 scale.

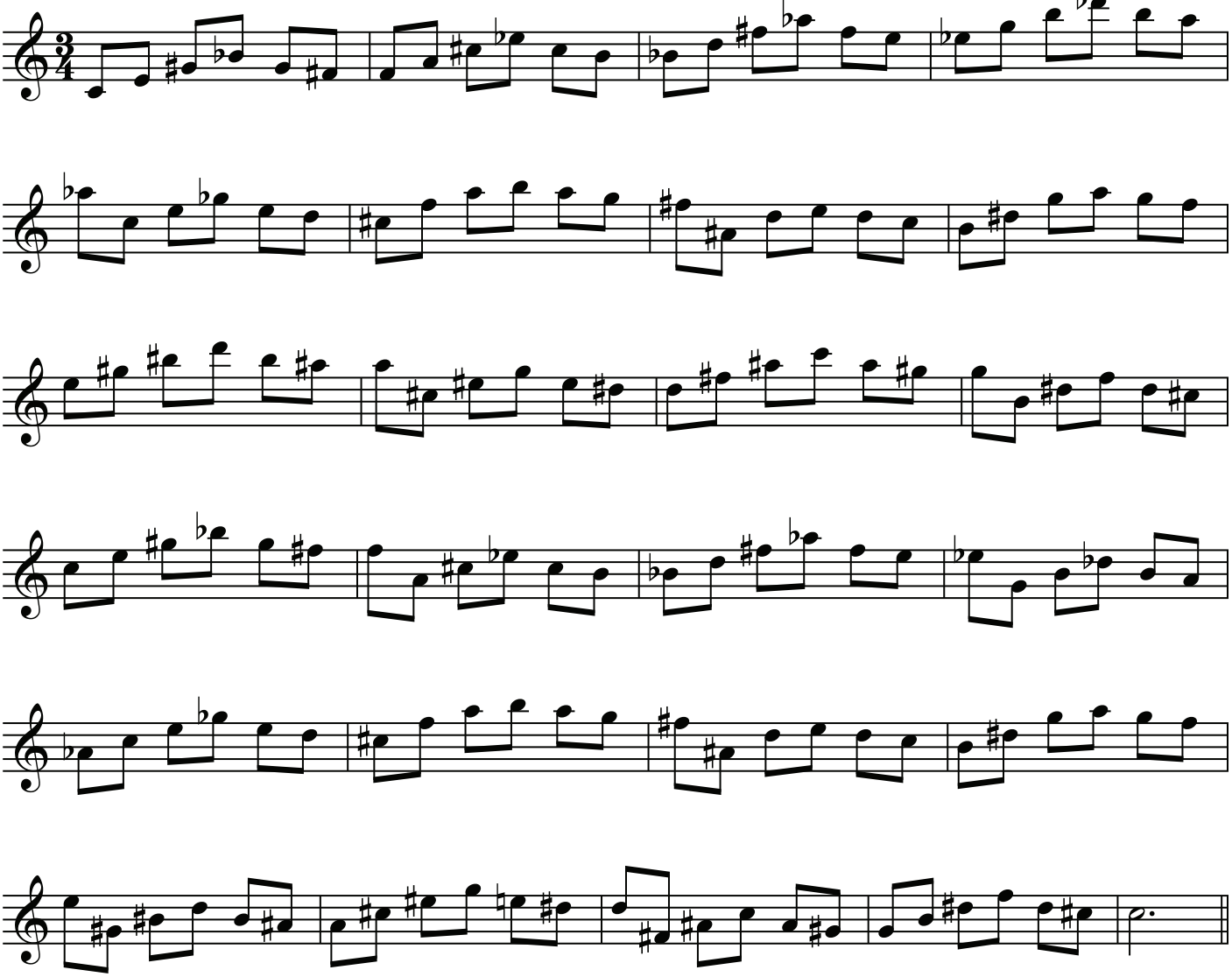


THINK QUICK! Any Dominant ♯5 or ♭5 chord uses the whole tone or Augmented Scales.

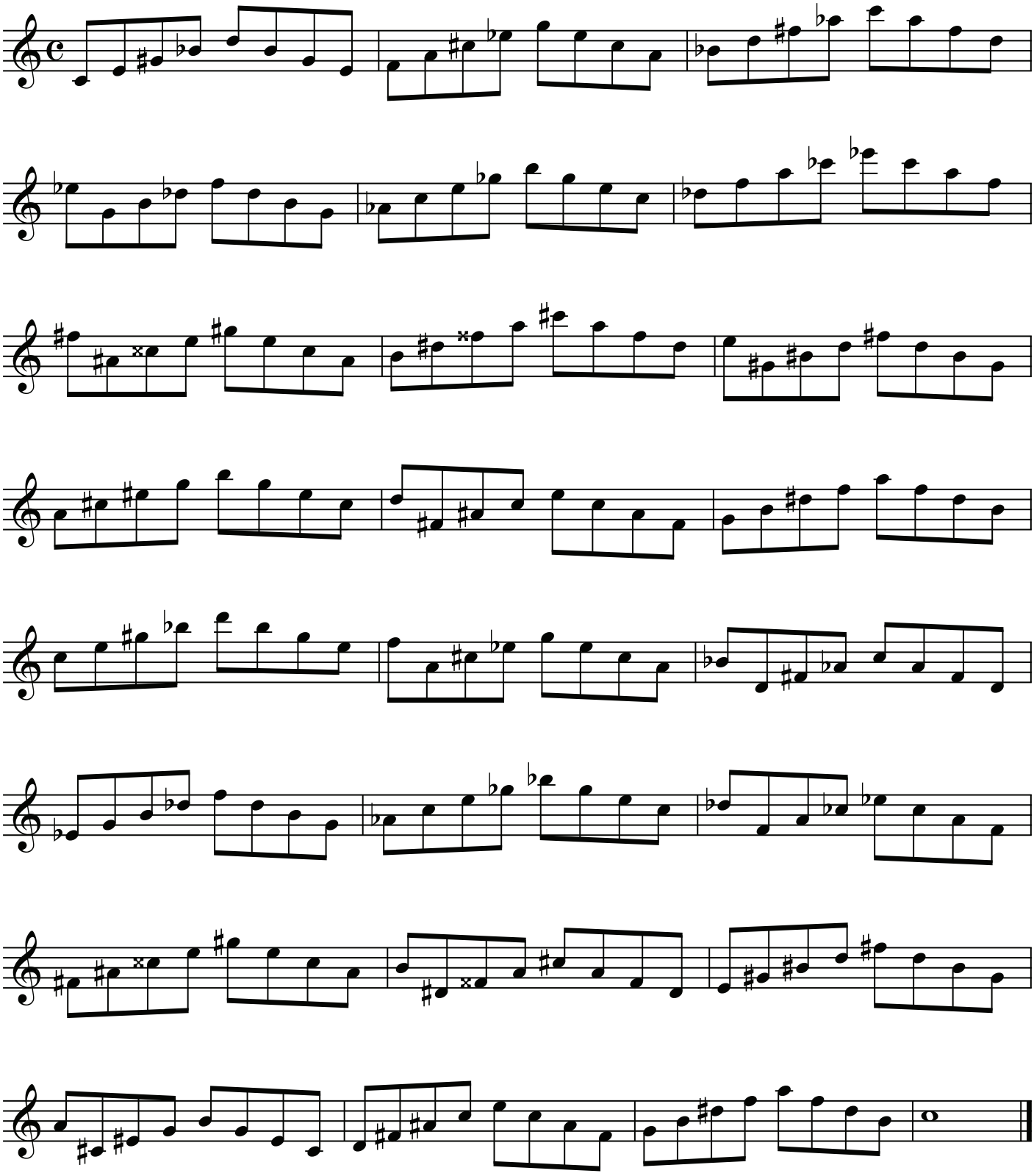


CYCLES on the ♯5♯11

Dominant 7♯5:

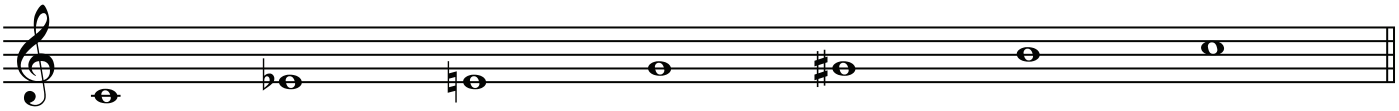


Dominant 9♯5:

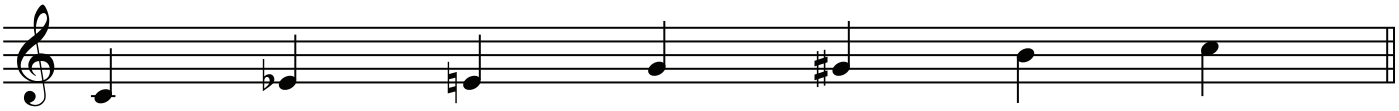


Augmented Scales (Chords with Raised 5th) ♯5

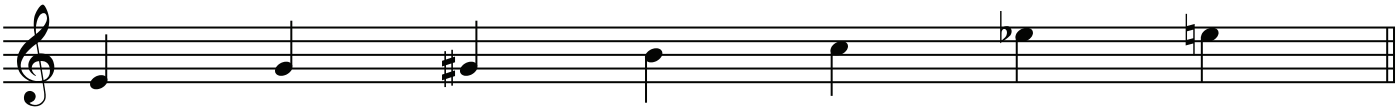
Notice the MAJOR 7 and ♭3! When played in Dominant family, these clash yet add “coolness”.



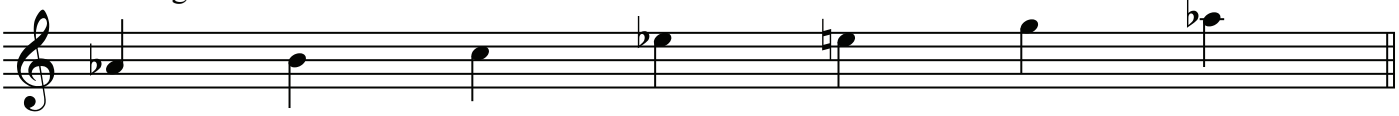
C Augmented



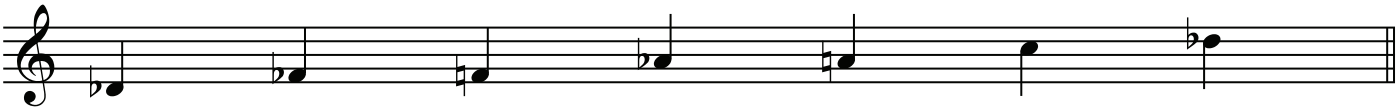
E Augmented



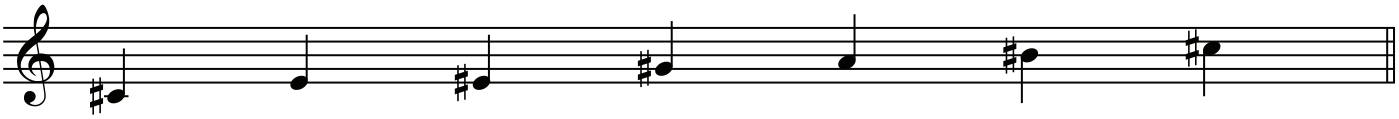
A♭ Augmented



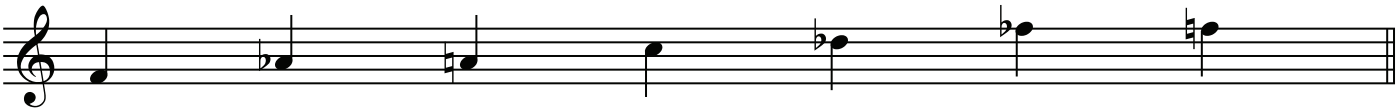
D♭ Augmented



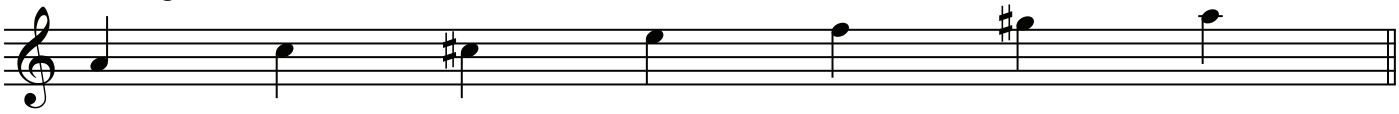
C♯ Augmented



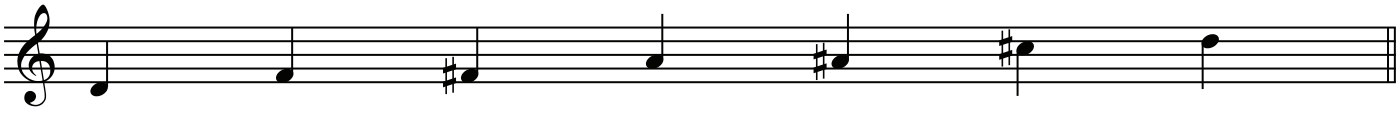
F Augmented



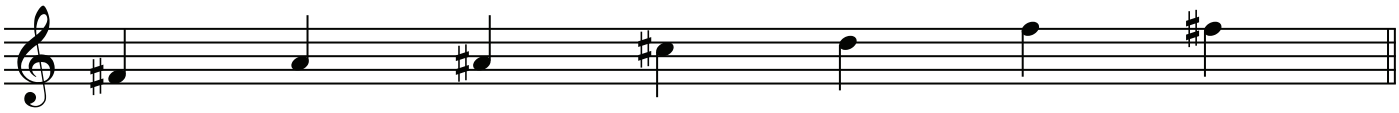
A Augmented



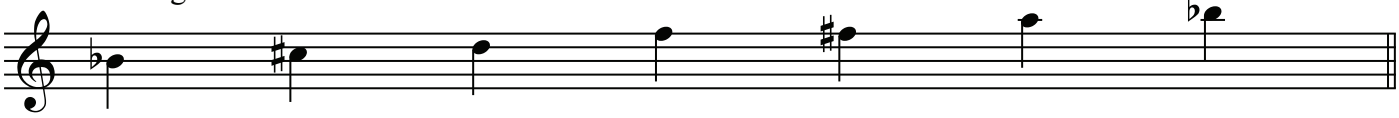
D Augmented



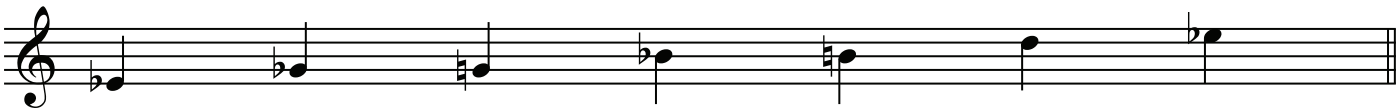
F♯ Augmented



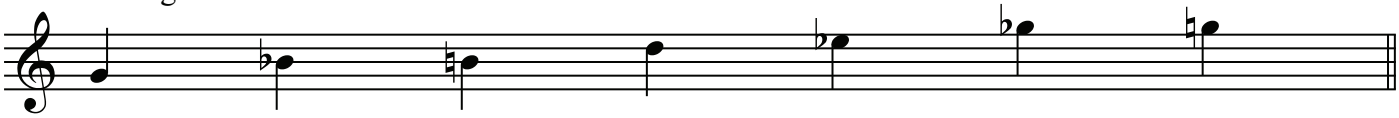
B♭ Augmented



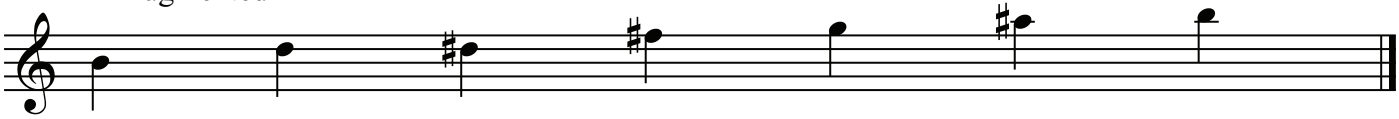
E♭ Augmented



G Augmented

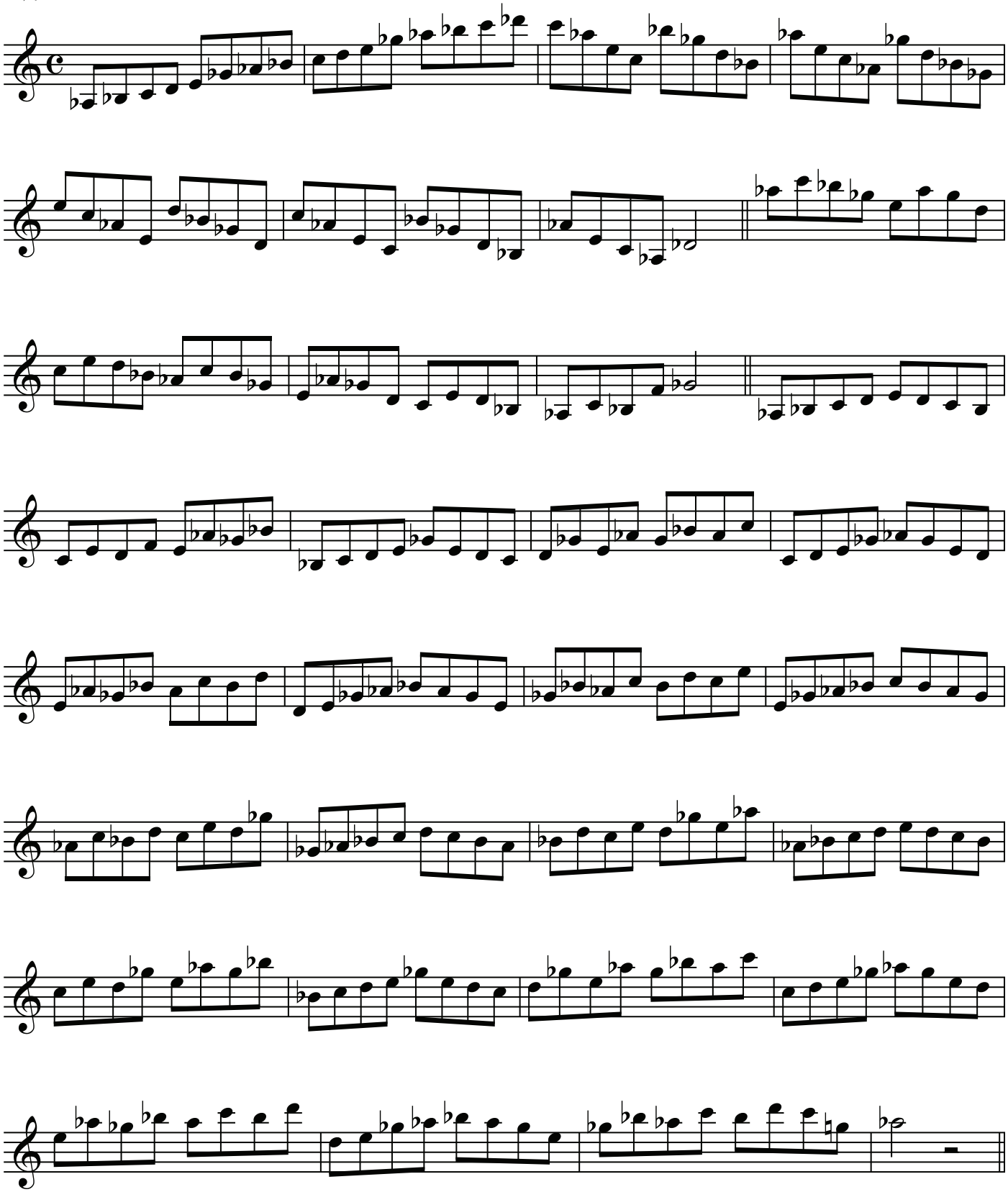


B Augmented

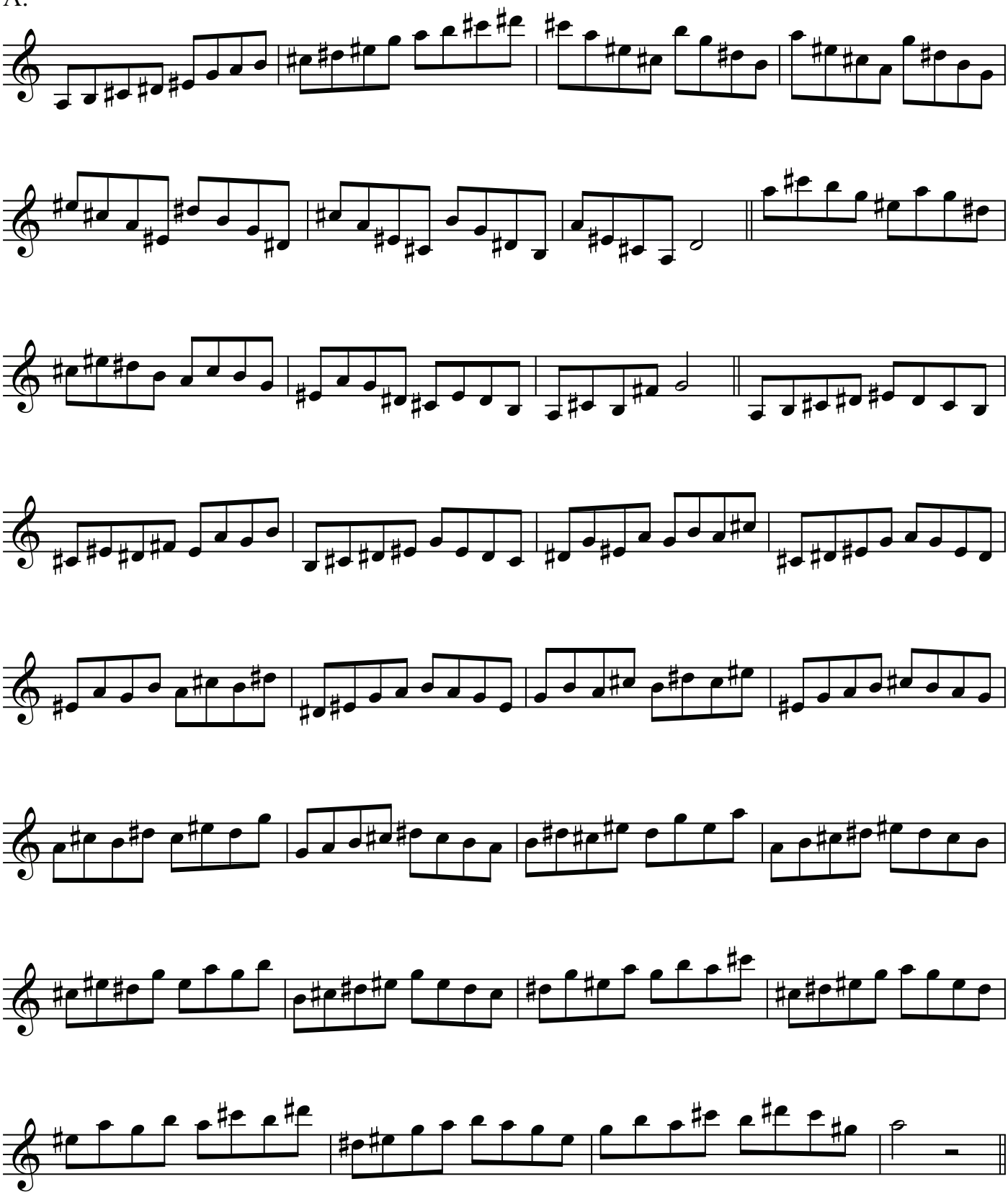


Whole Tone Scales

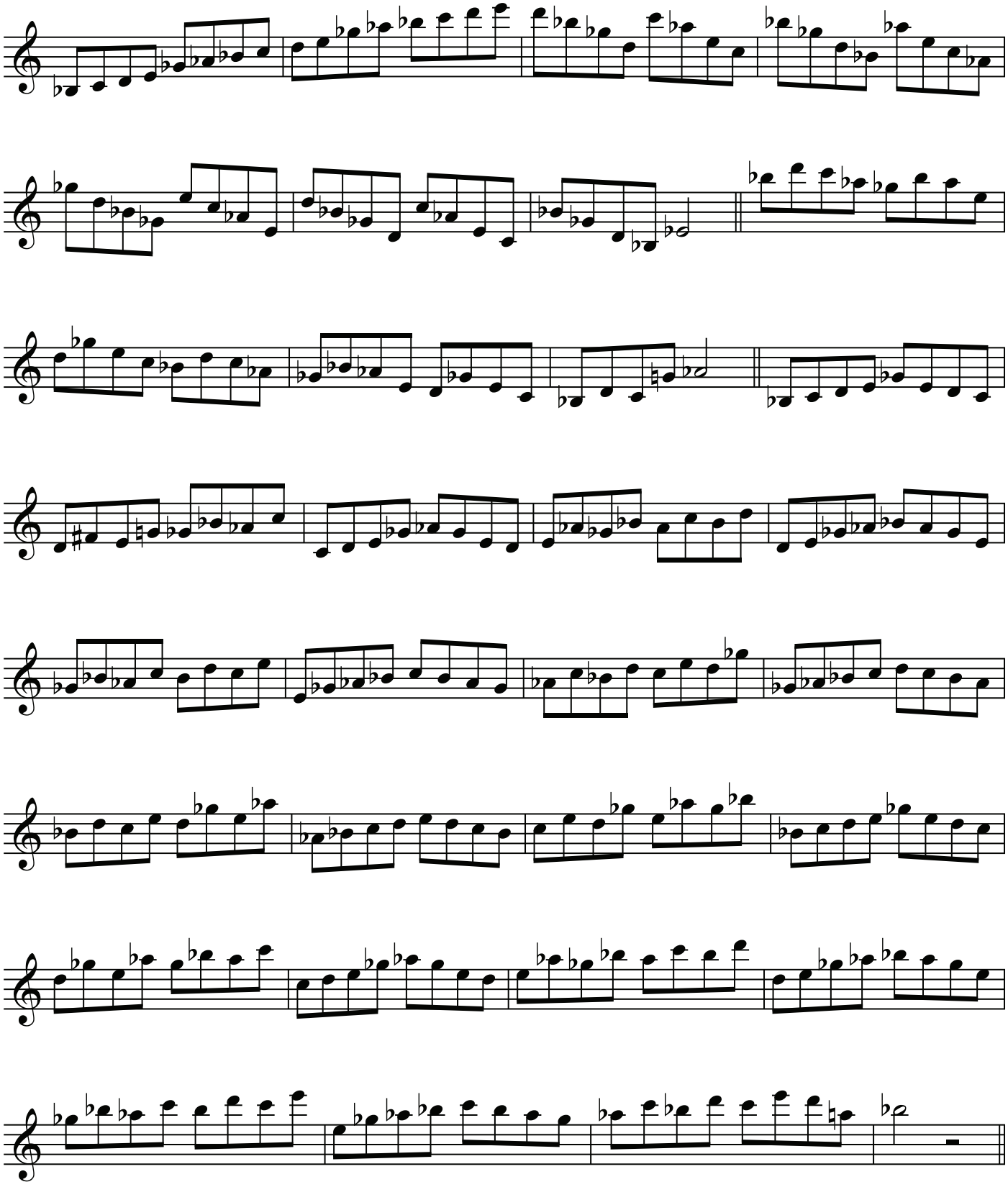
A♭:



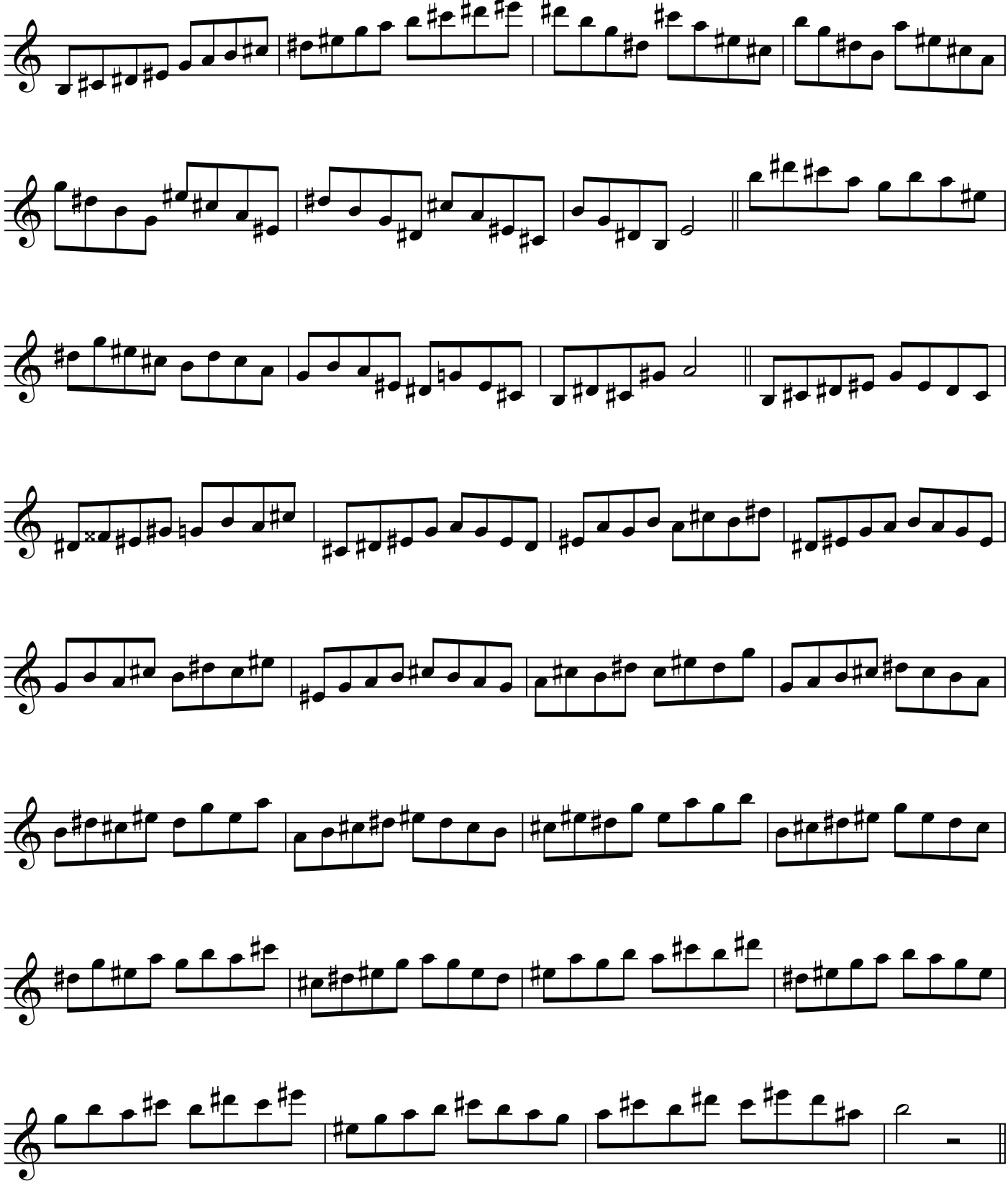
A:



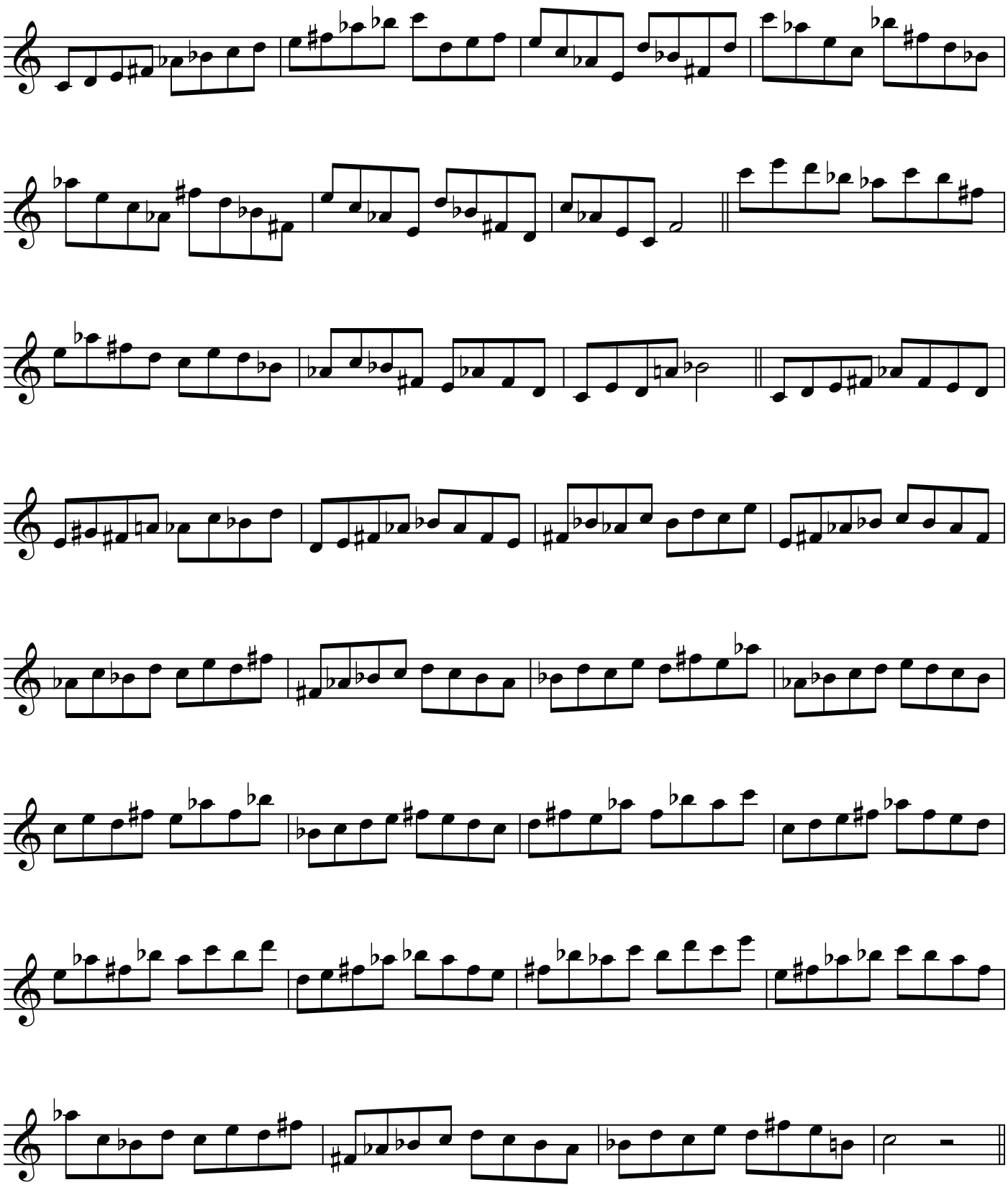
B♭:



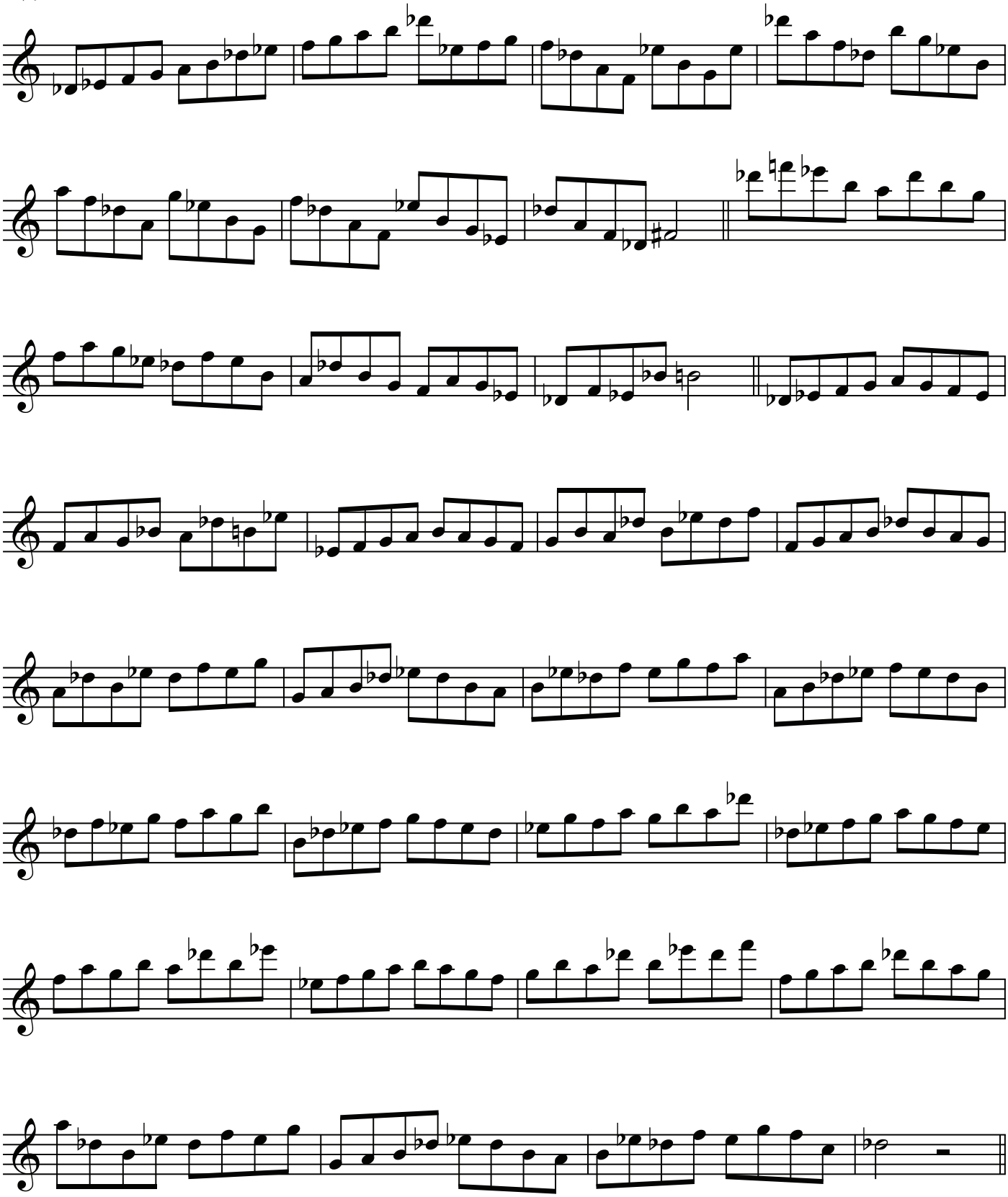
B:



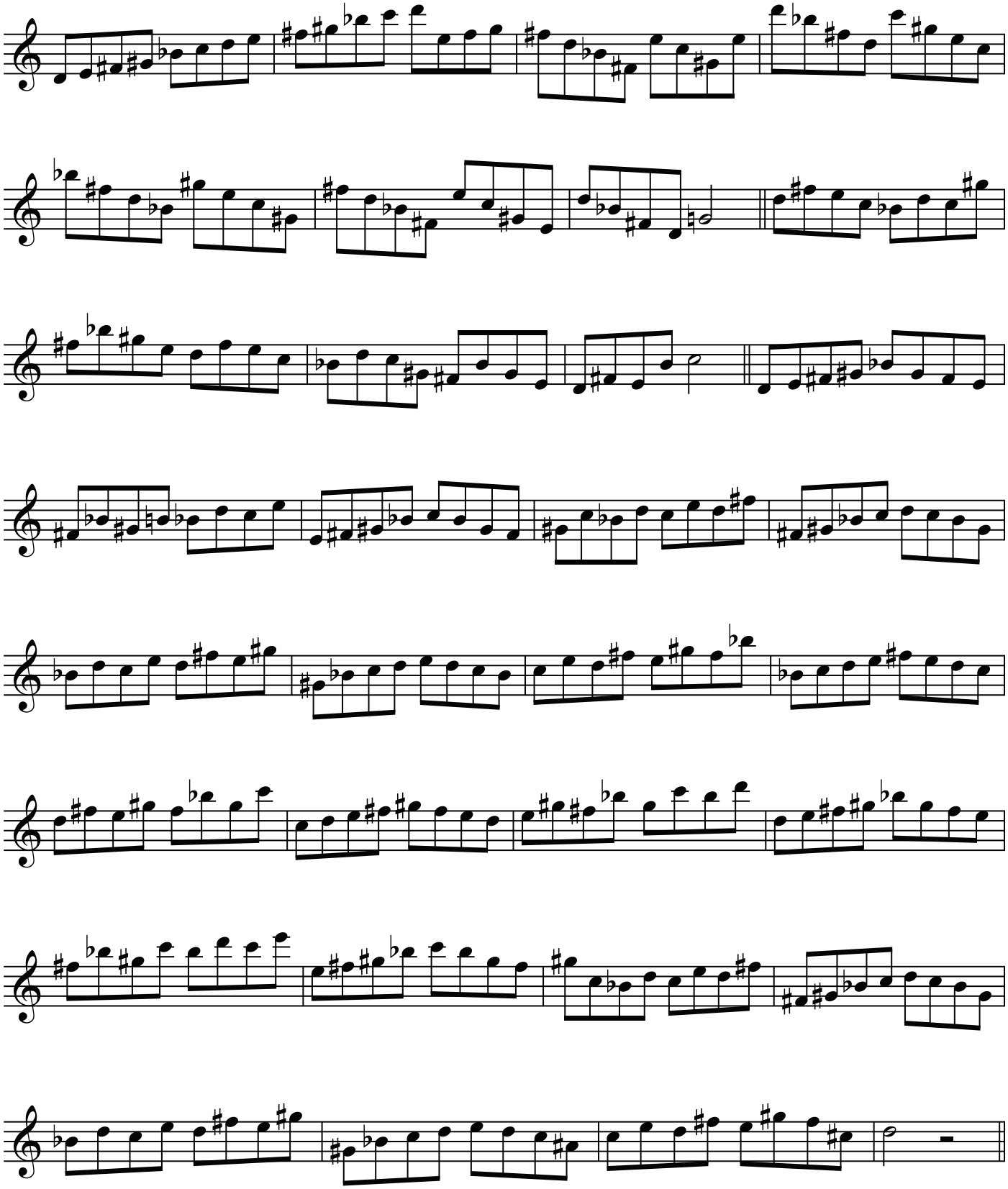
C:



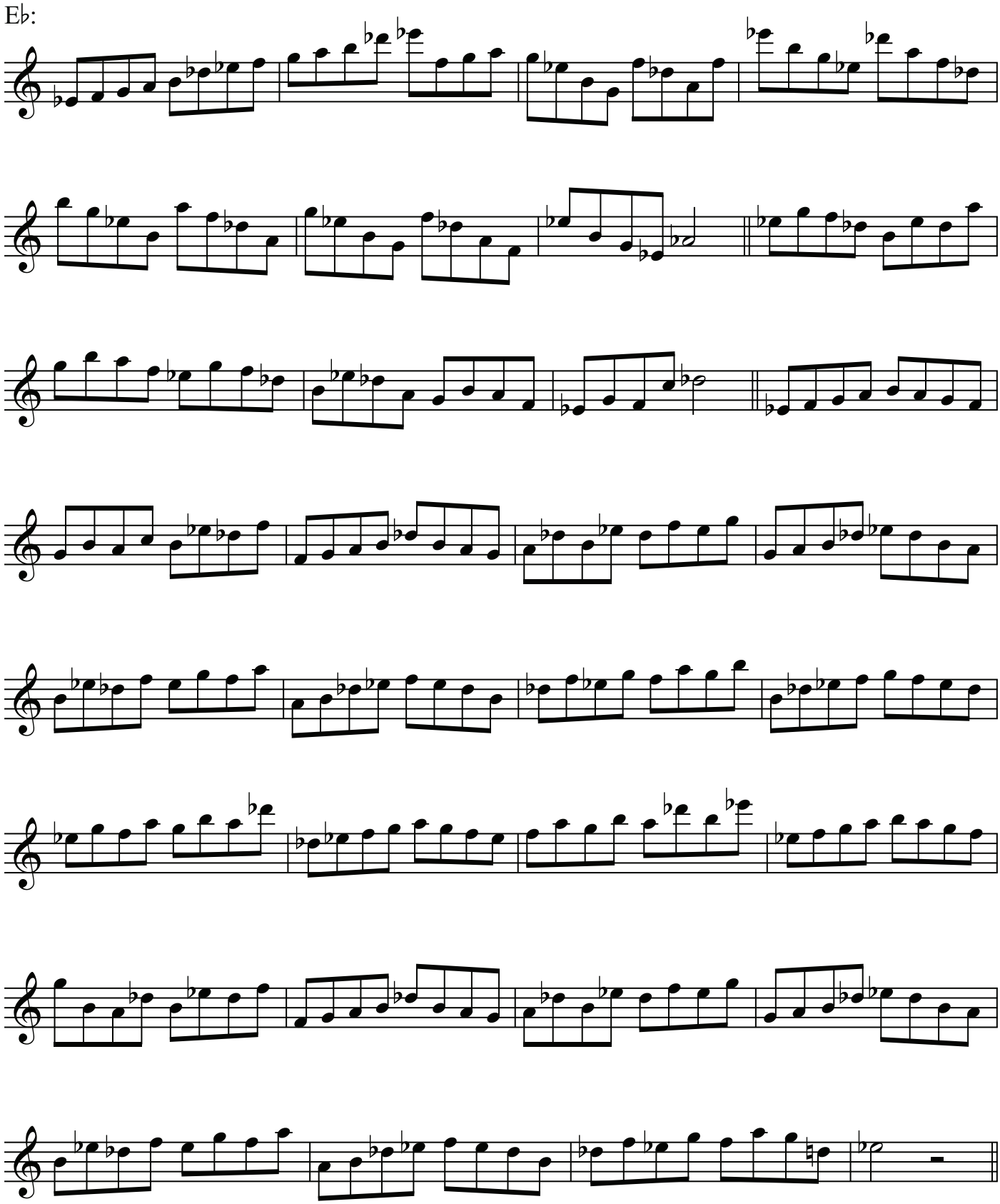
D♭:



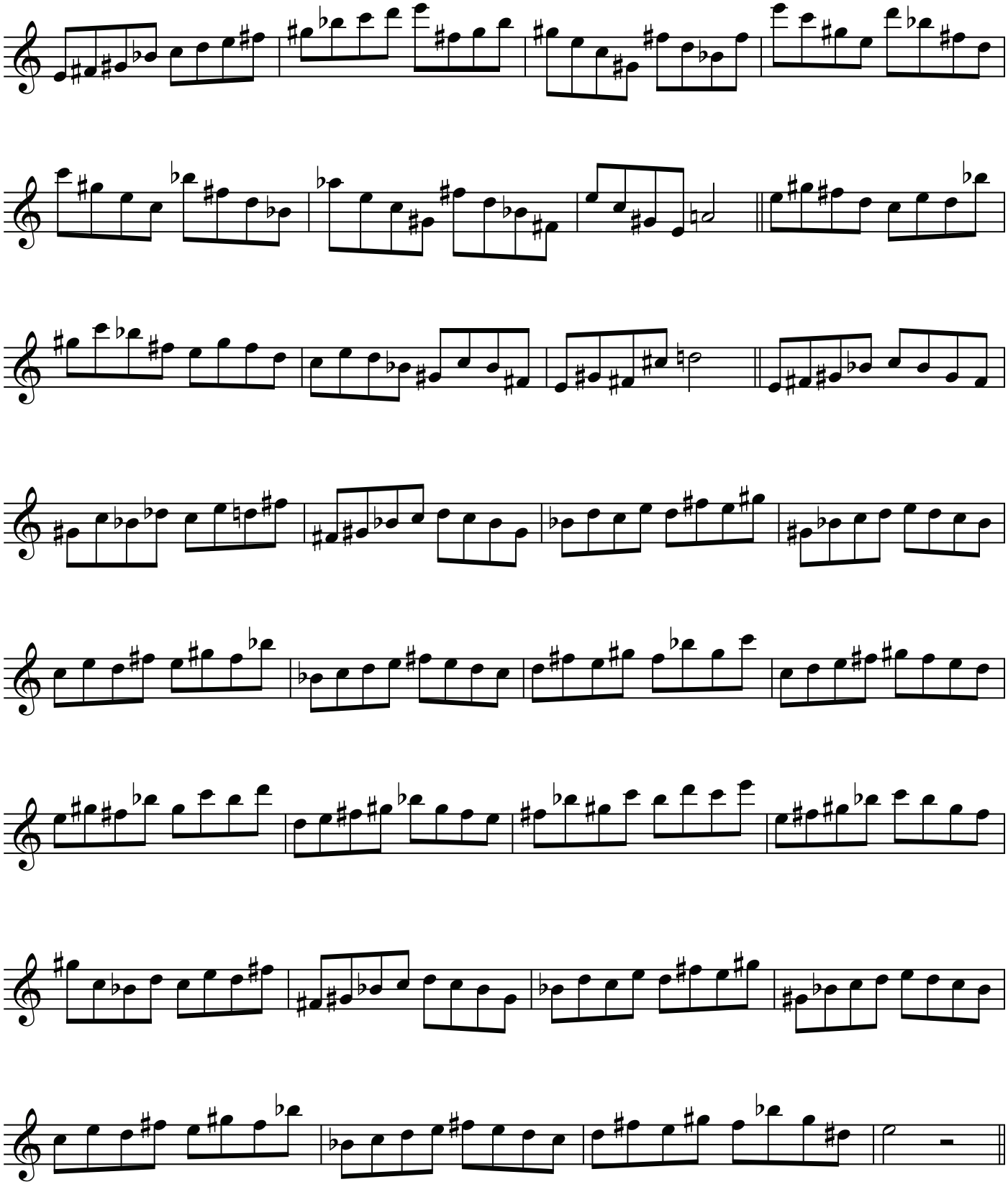
D:



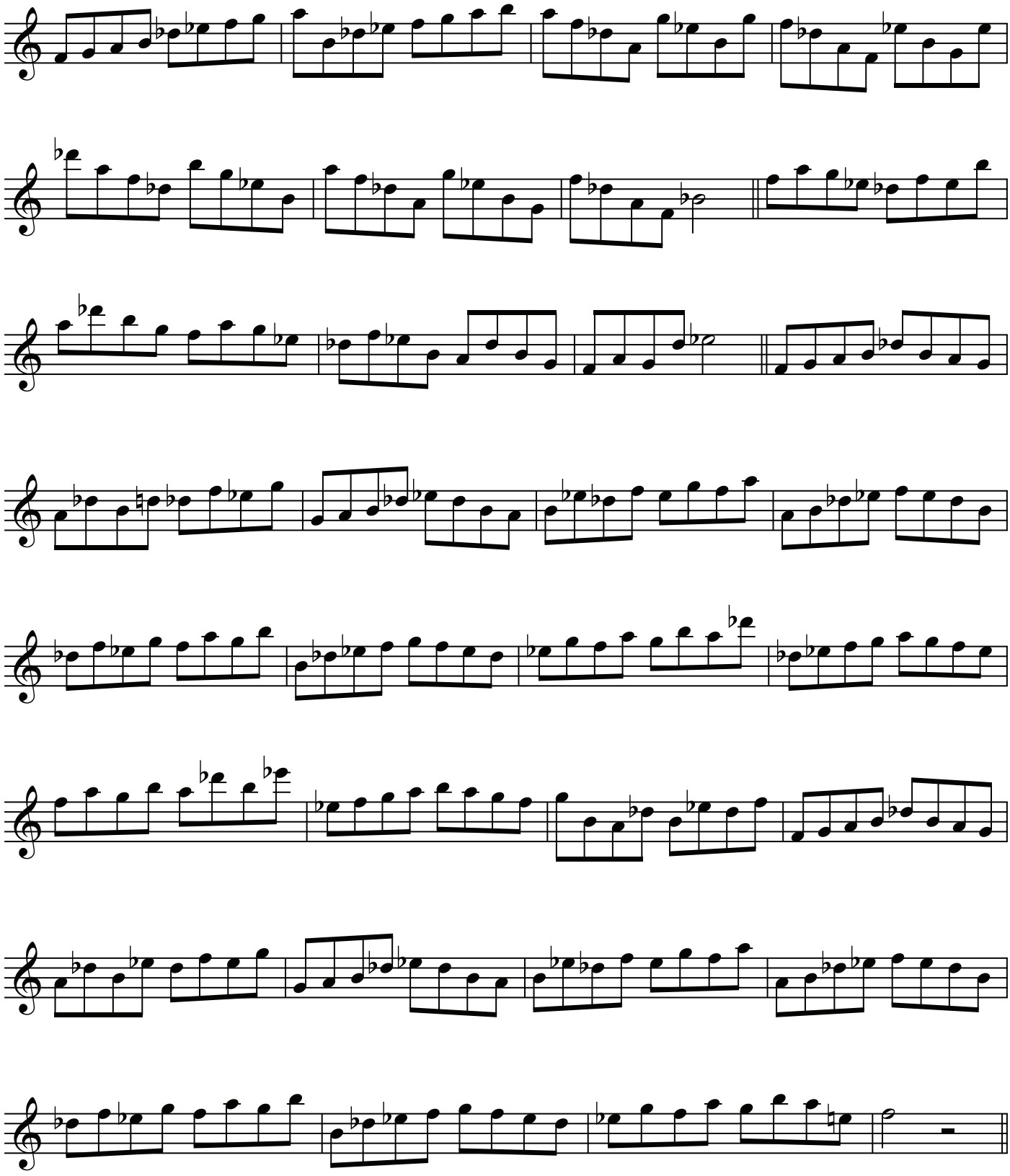
E♭:



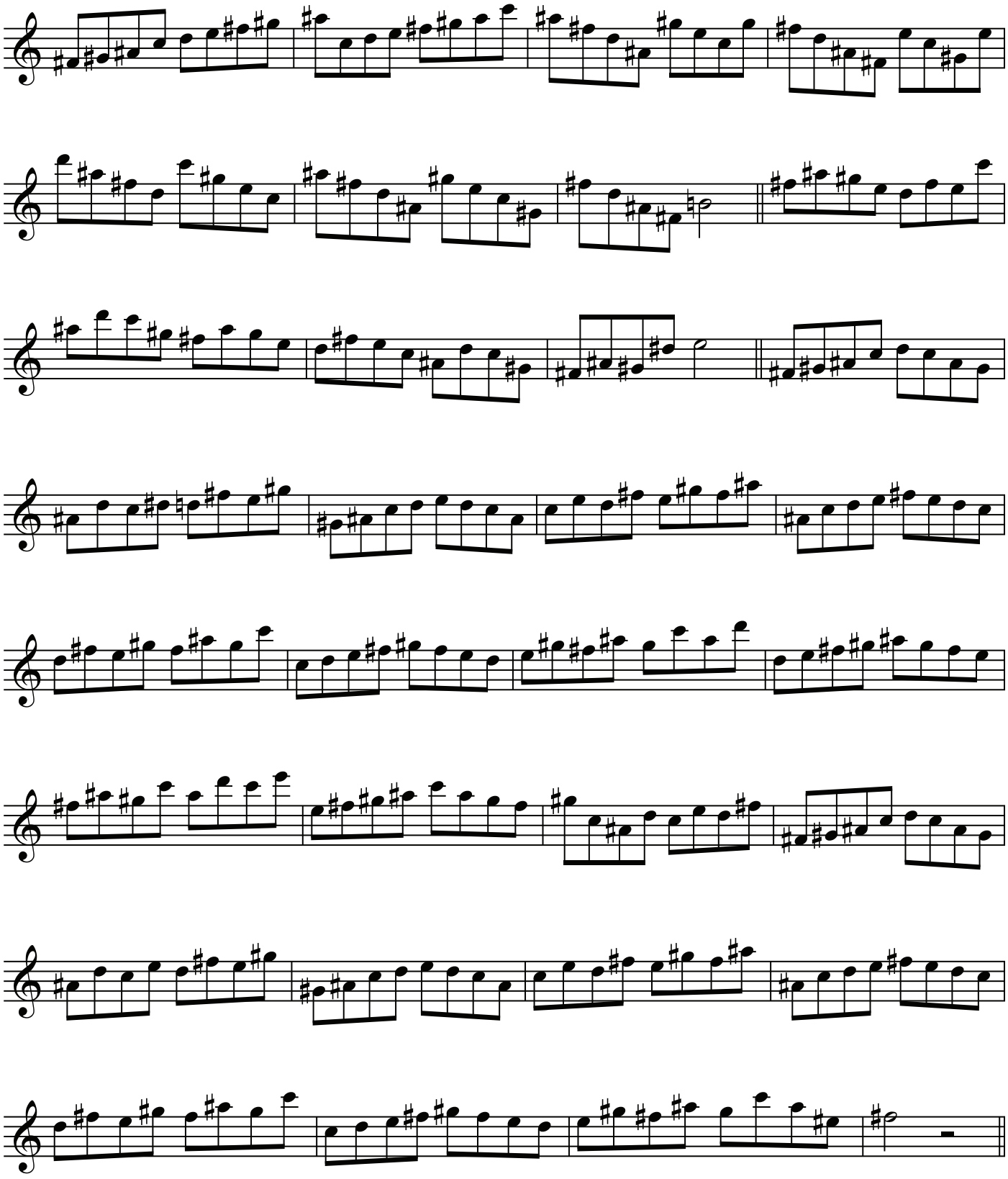
E:



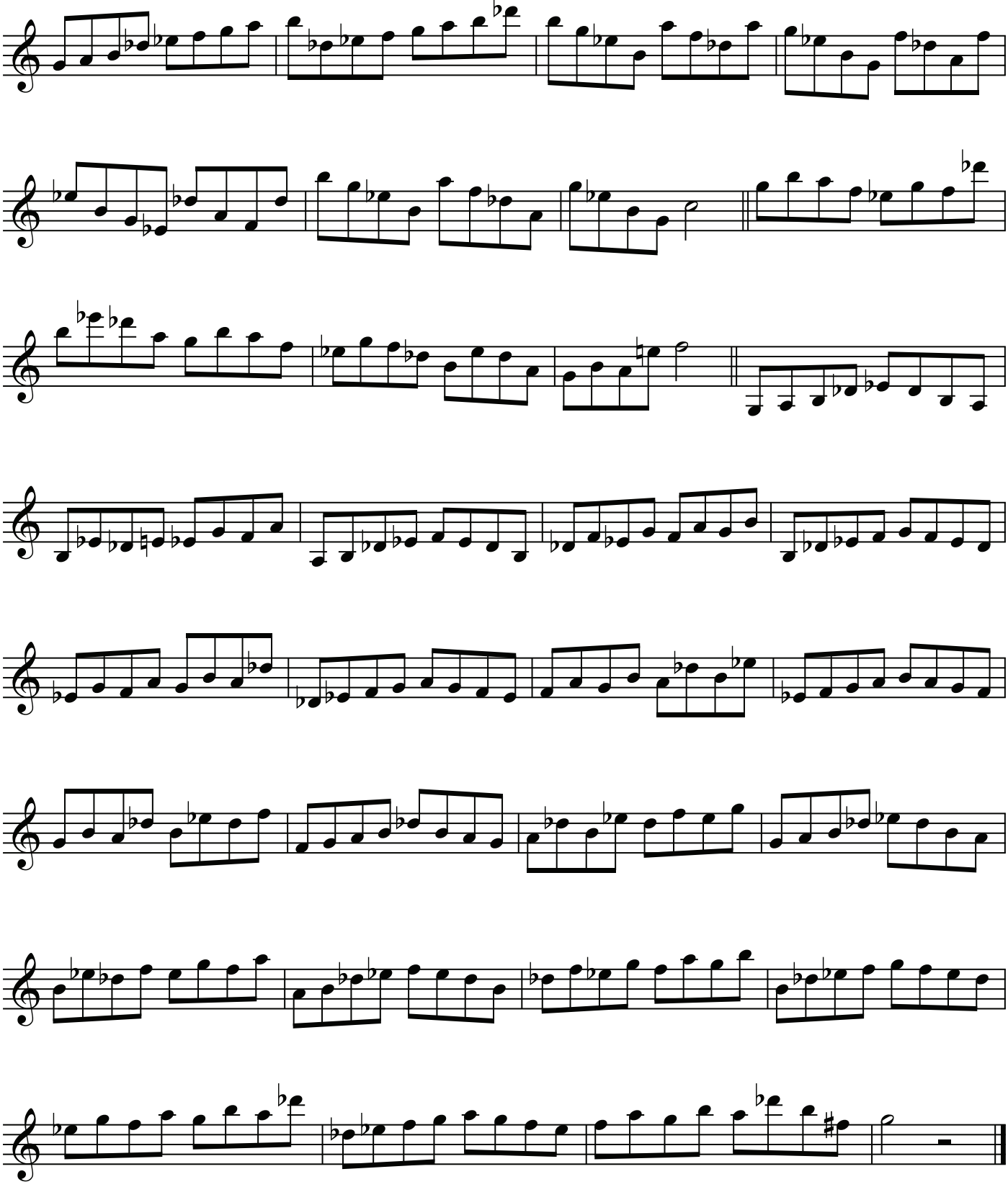
F:



F♯:



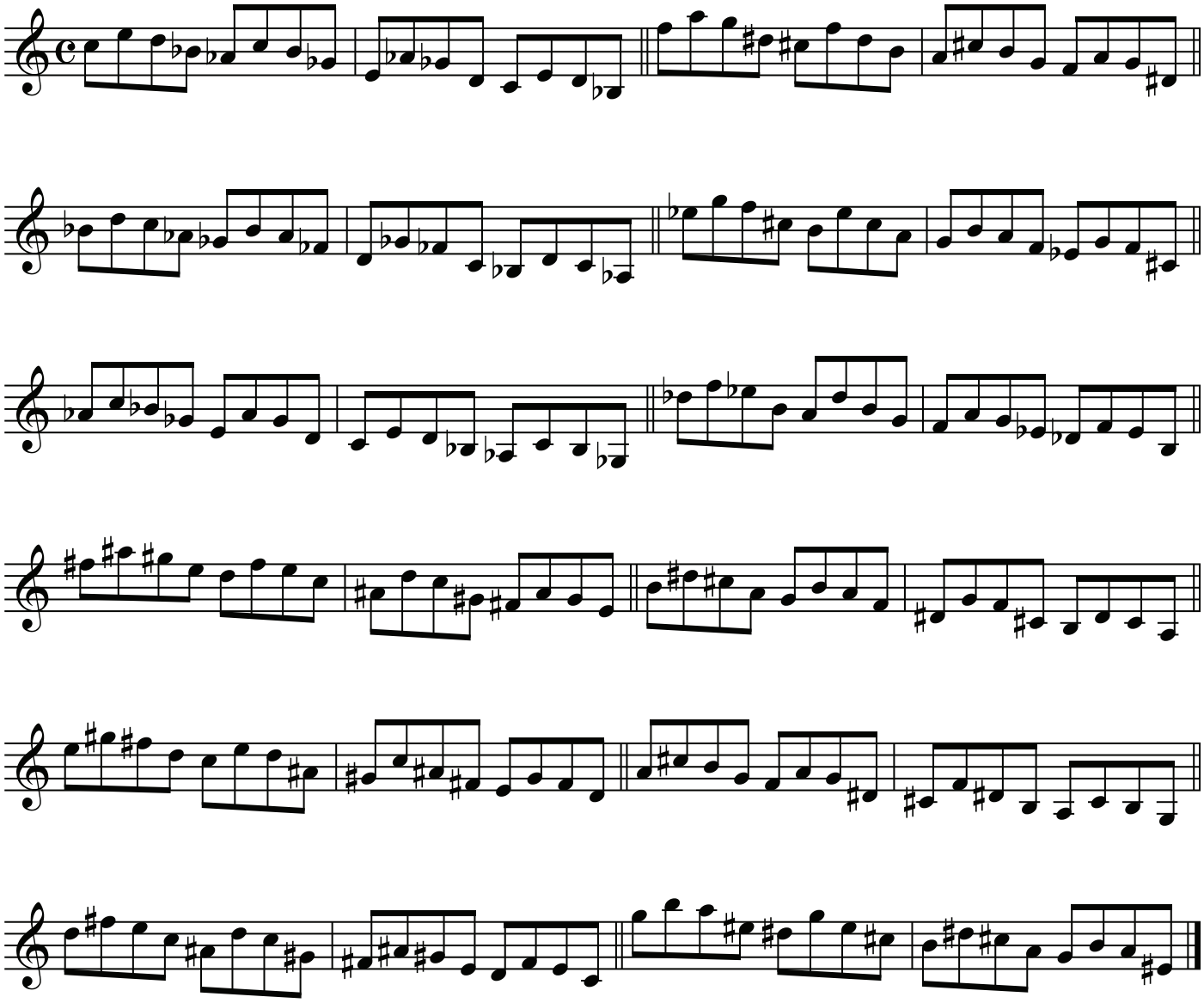
G:



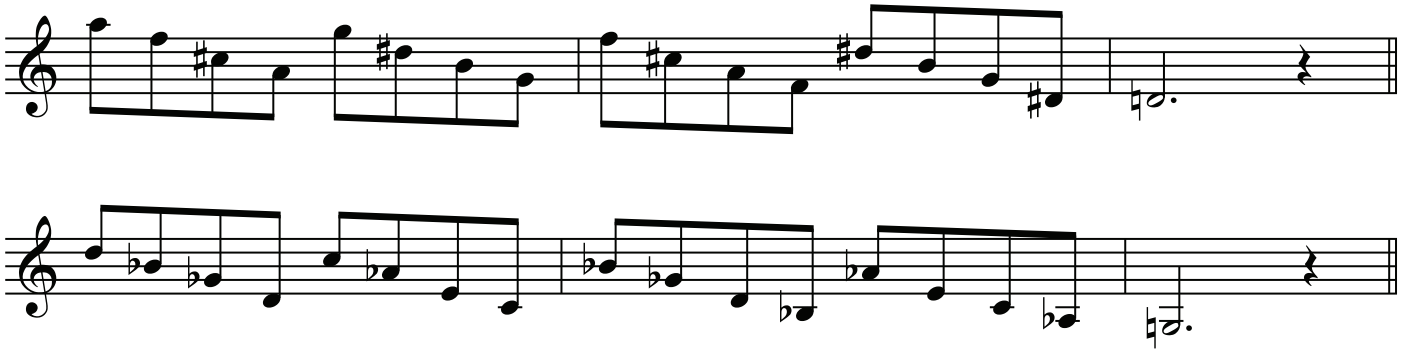
Whole Tone Patterns Around The Circle of 4ths

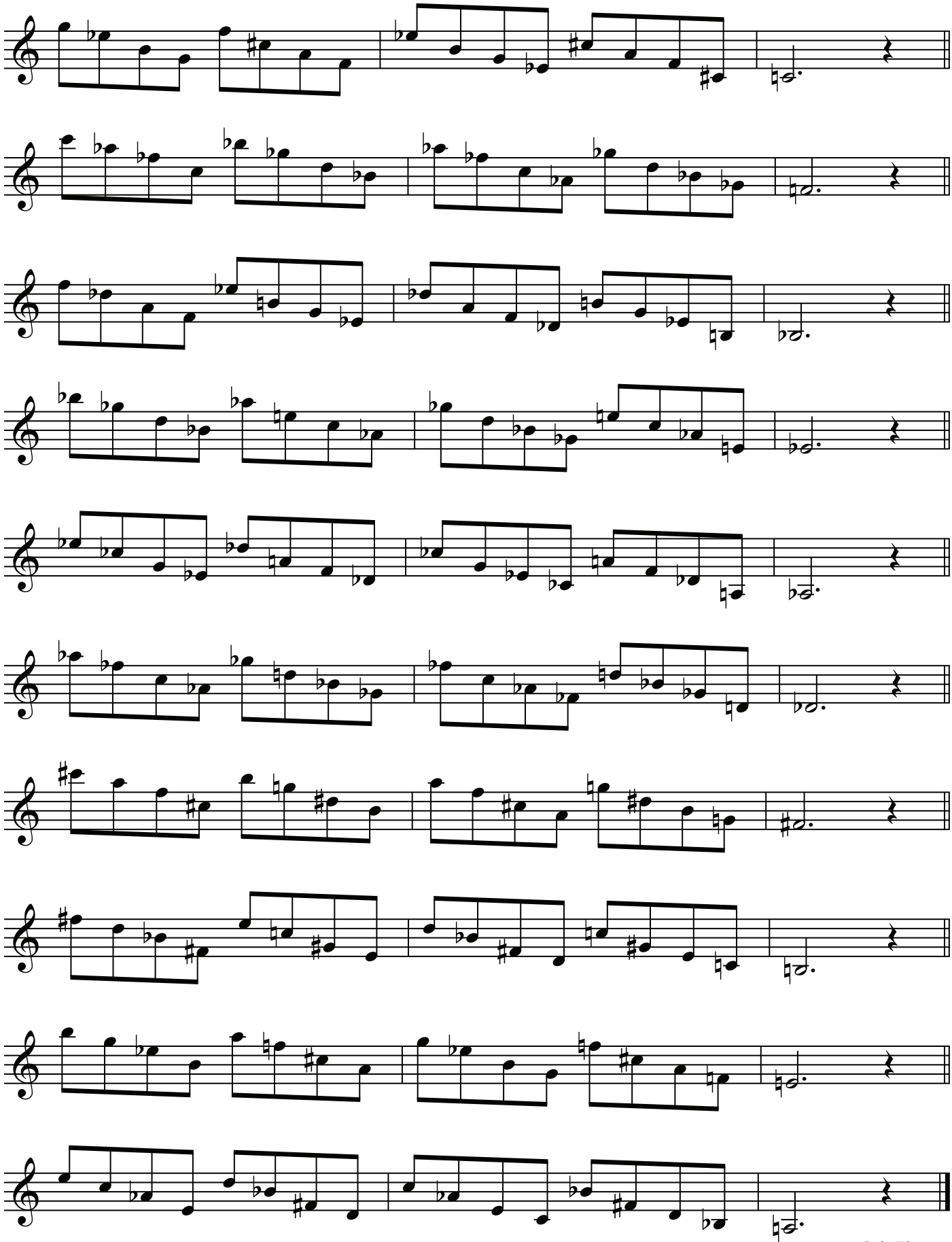
Study #1

Pattern 1

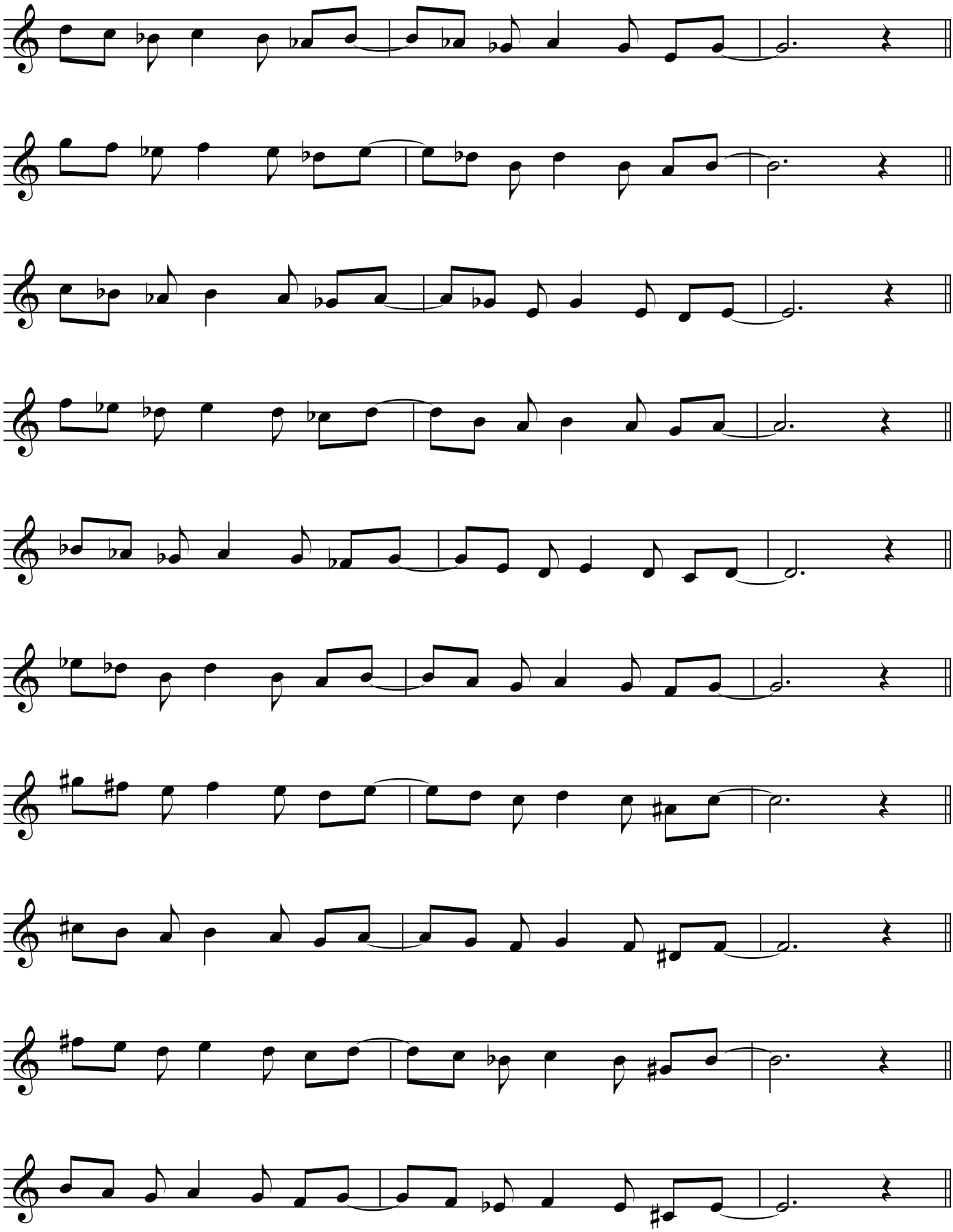


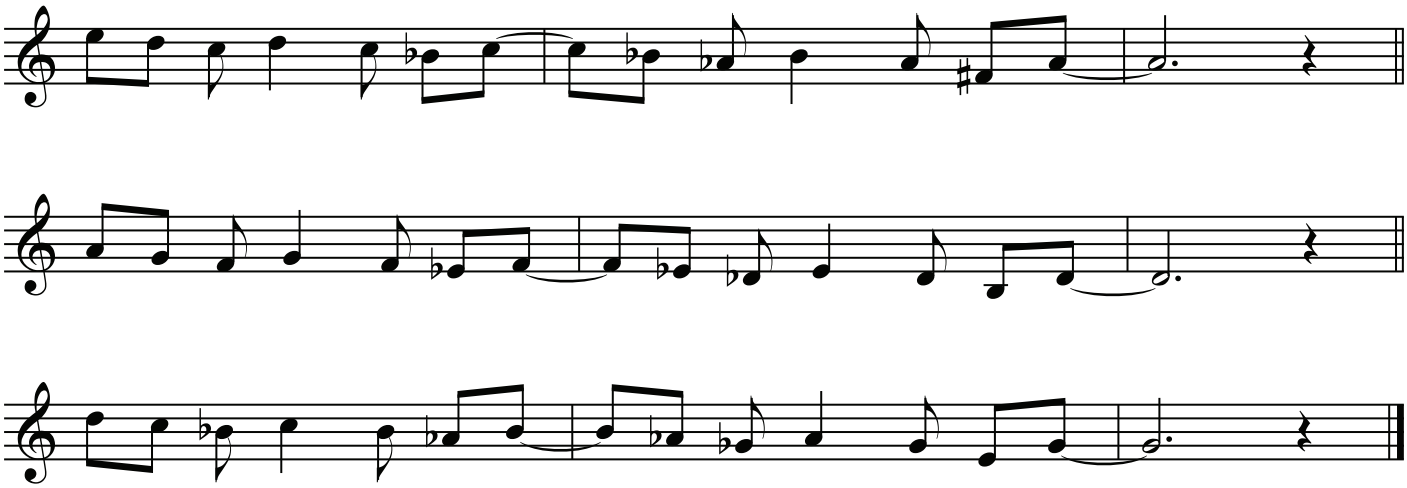
Pattern 2



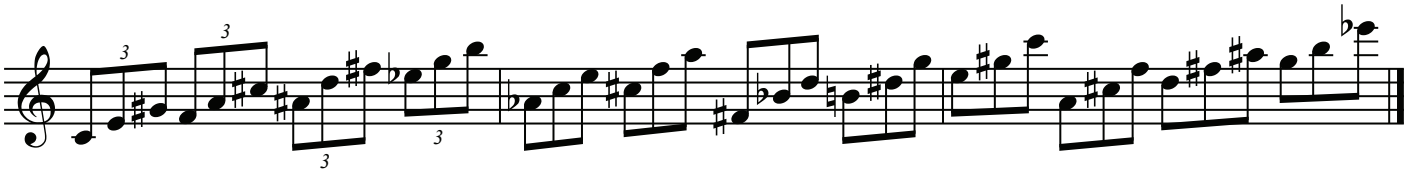


Pattern 3

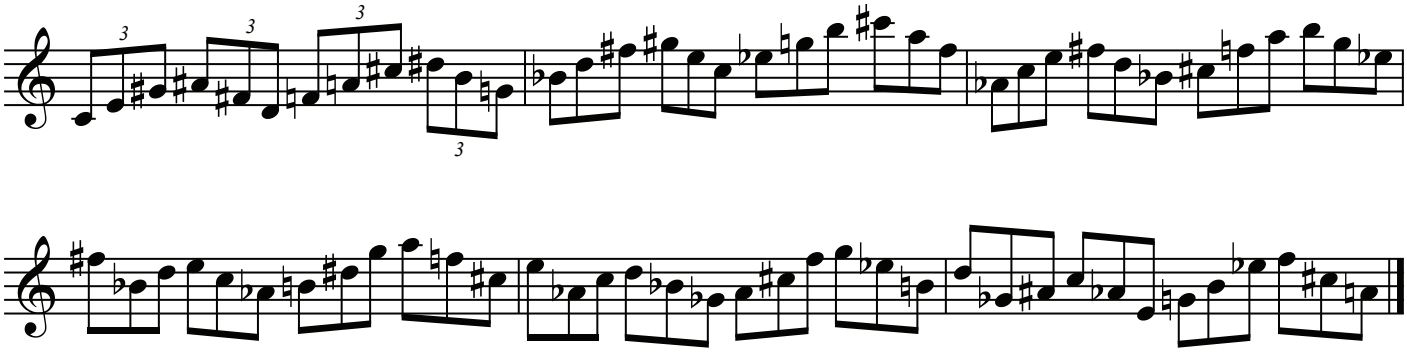




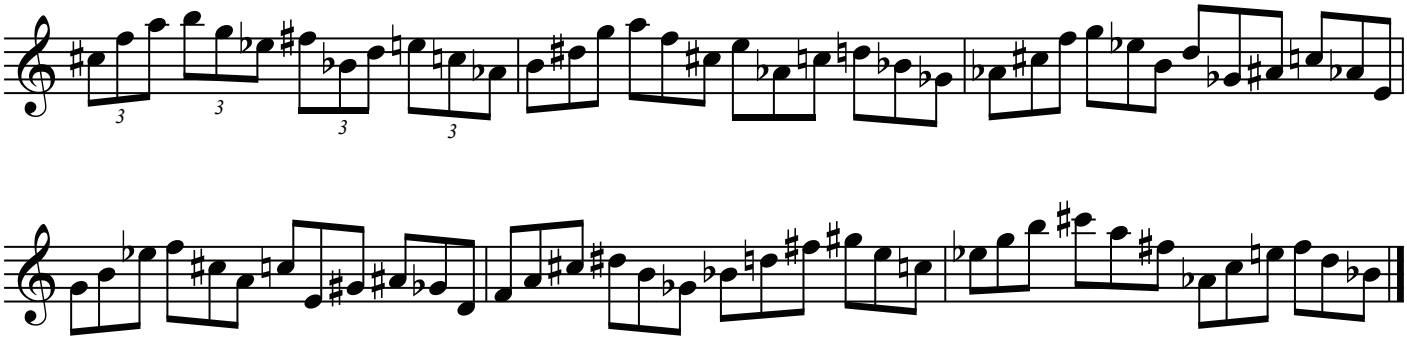
Pattern 4: 1-Beat



Pattern 5: 2-Beats Ascending

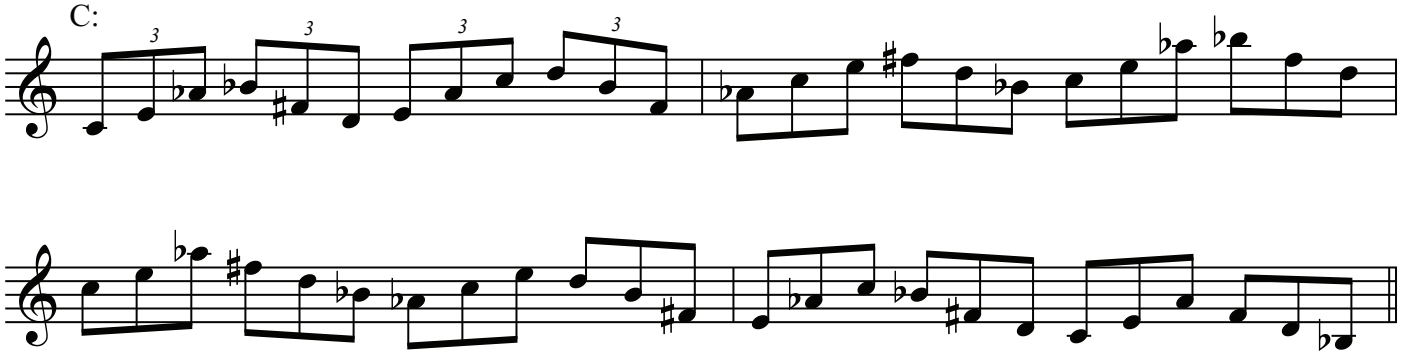


Pattern 6: 2-Beats Descending

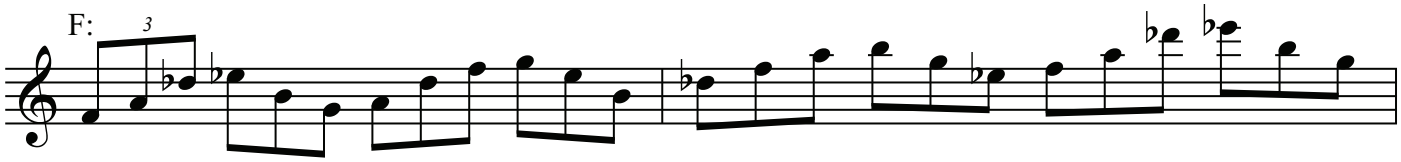


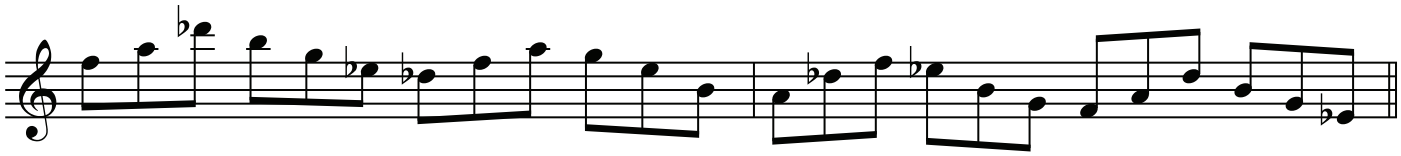
Pattern 7: Whole Tone Ascending and Descending by 1 step

C:

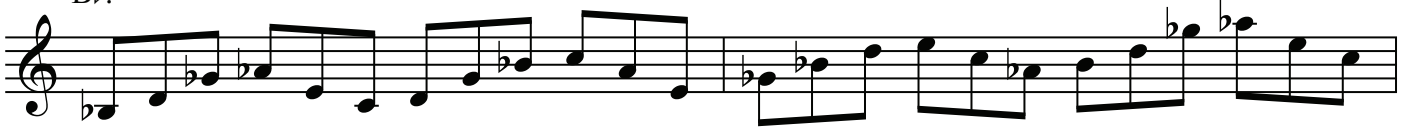


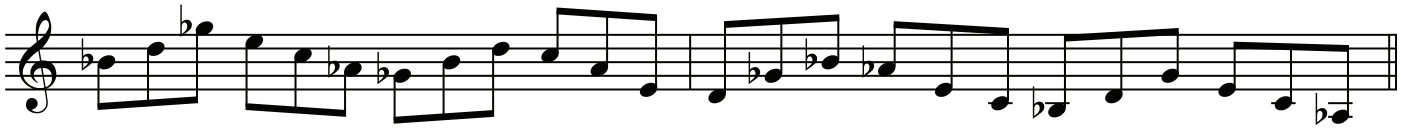
F:



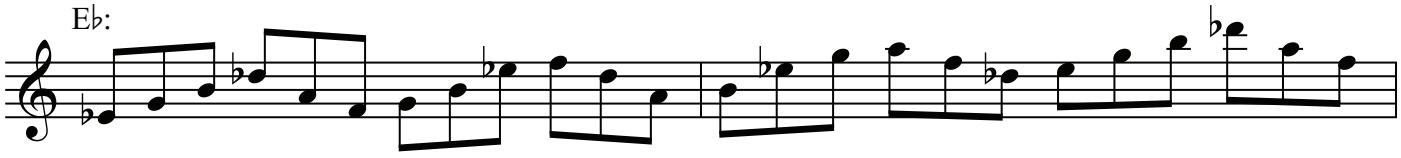


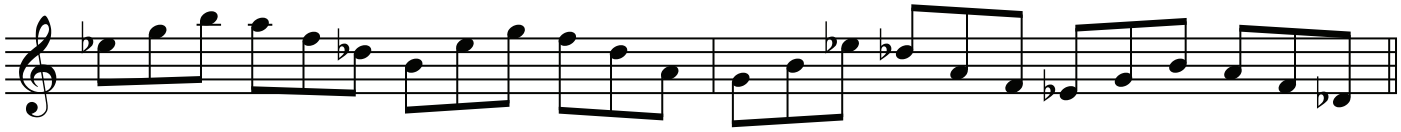
B♭:

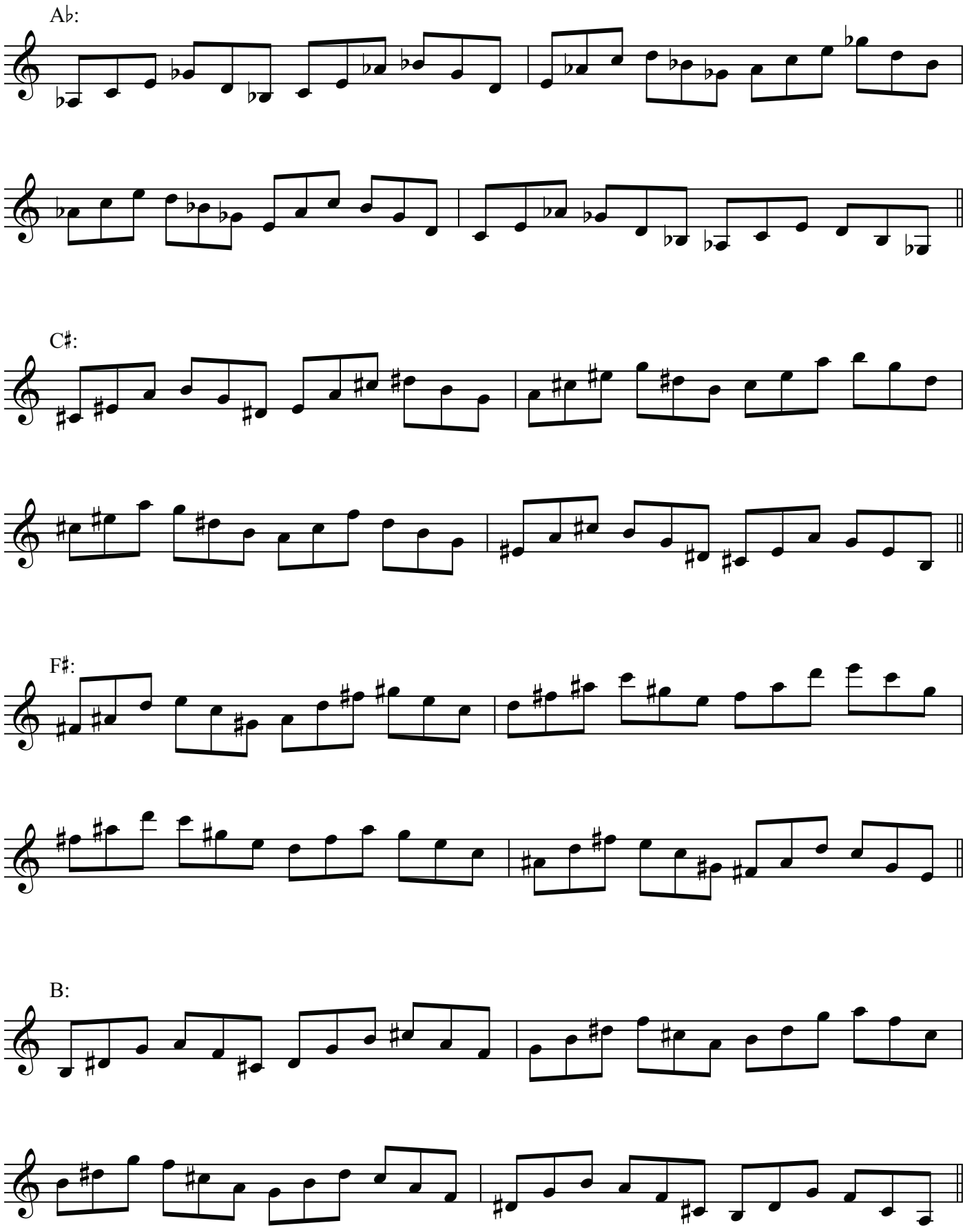




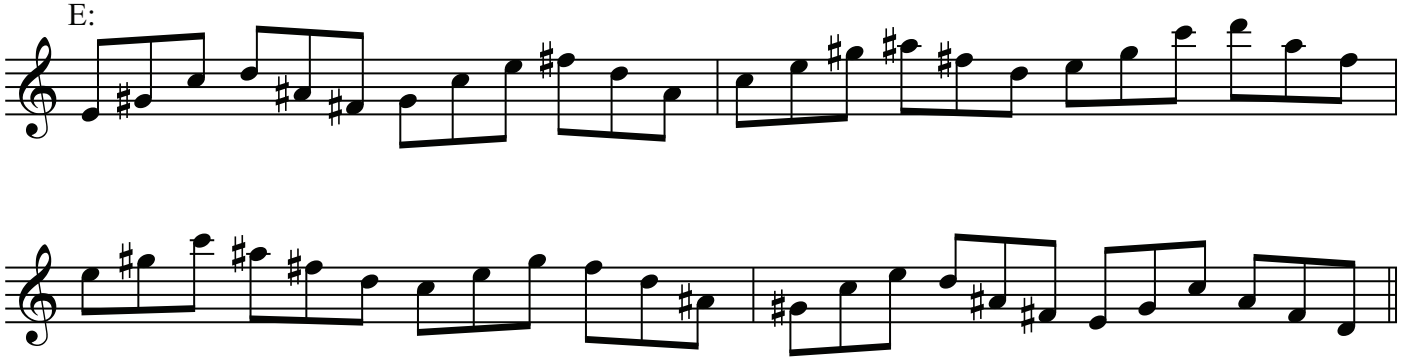
E♭:



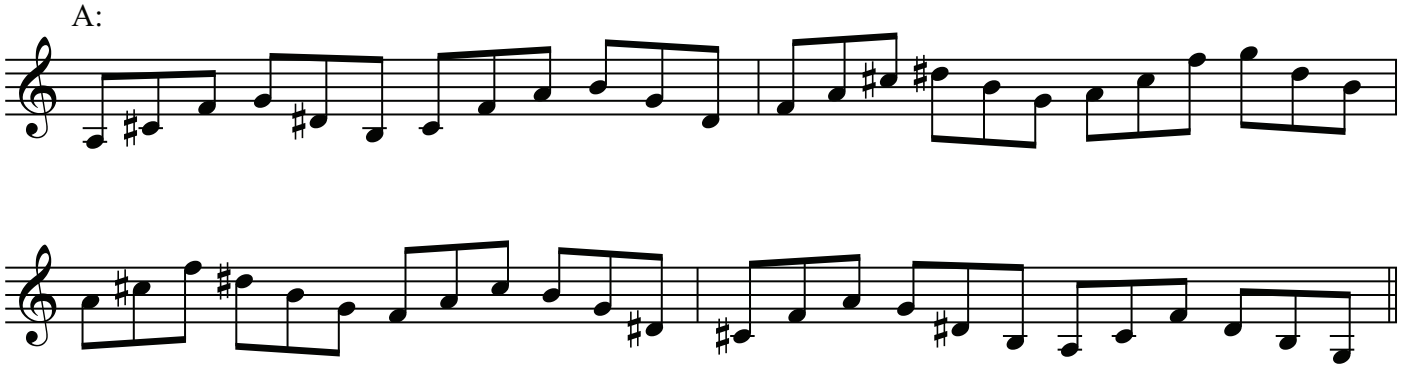



A♭:
C♯:
F♯:
B:

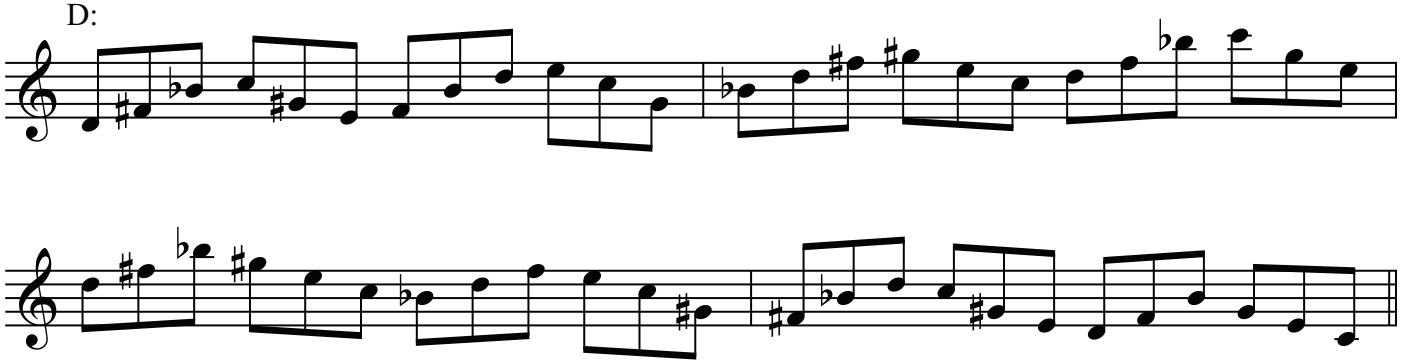
E:



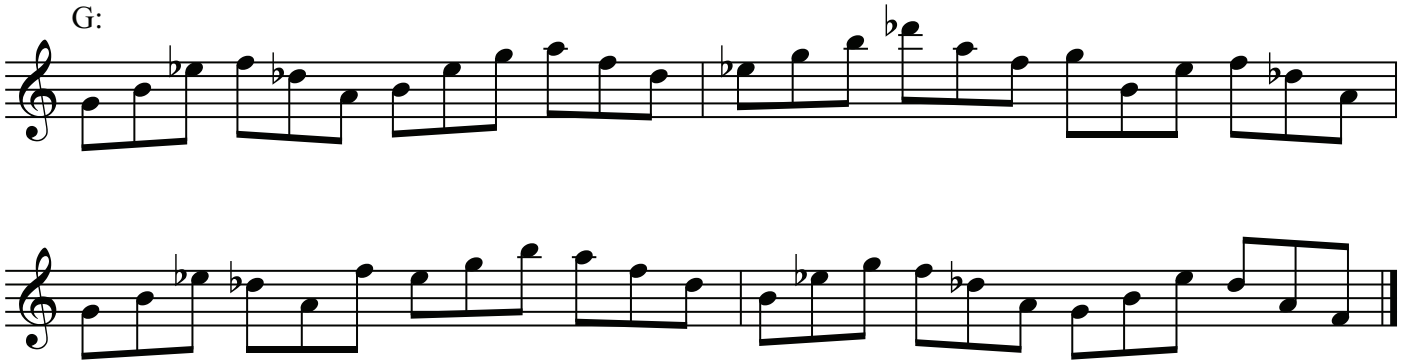
A:



D:



G:



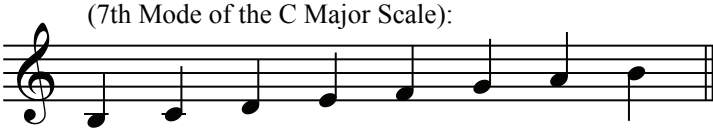
Chapter 7

Alternate Diminished Family

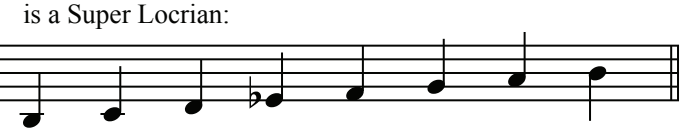
The Super Locrian Altered Dominant

Diminished Whole Tone Scale

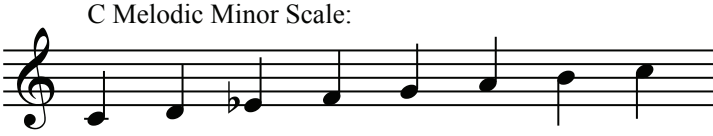
B Locrian
(7th Mode of the C Major Scale):



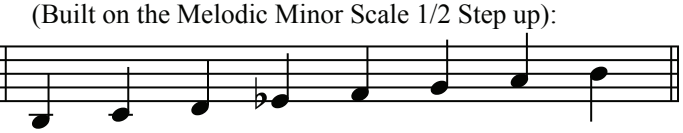
Locrian with a LOWERED 4th
is a Super Locrian:



C Melodic Minor Scale:

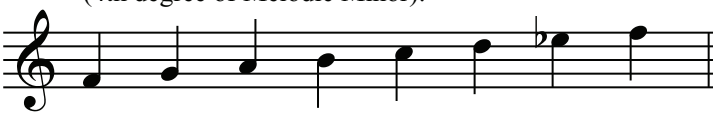


B Super Locrian
(Built on the Melodic Minor Scale 1/2 Step up):

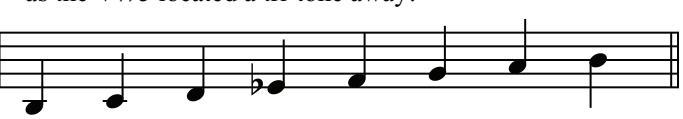


NOTE: The Tri Tone SUB is based on the SUPER LOCRIAN!

F7♭5 - The LYDIAN ♭7 of C Melodic Minor
(4th degree of Melodic Minor):

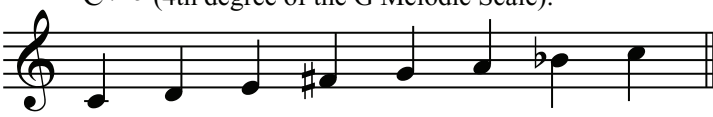


B Super Locrian has the same NOTES
as the V7♭5 located a tri-tone away!

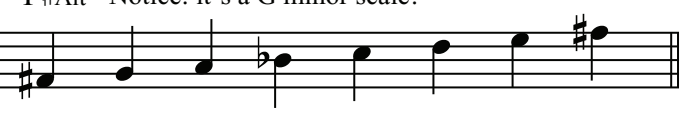


Learning the Diminished Whole Tone Scale

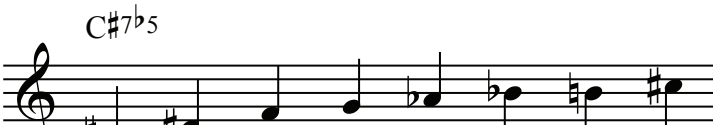
C $^{7\flat5}$ (4th degree of the G Melodic Scale):



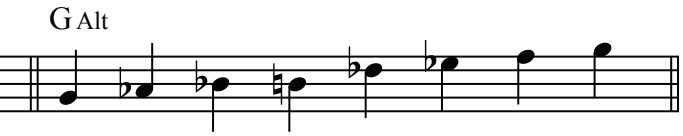
F♯$_{Alt}$ F♯7♭5♭9, ♭5♯9, ♯5♭9, ♯5♯9
Notice: it's a G minor scale!



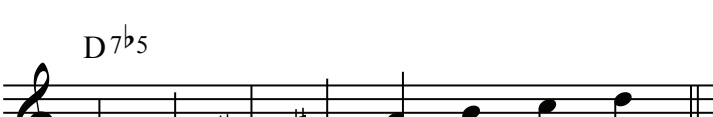
C♯$^{7\flat5}$



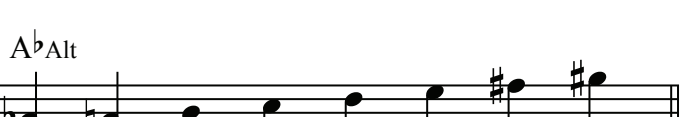
G $_{Alt}$



D $^{7\flat5}$

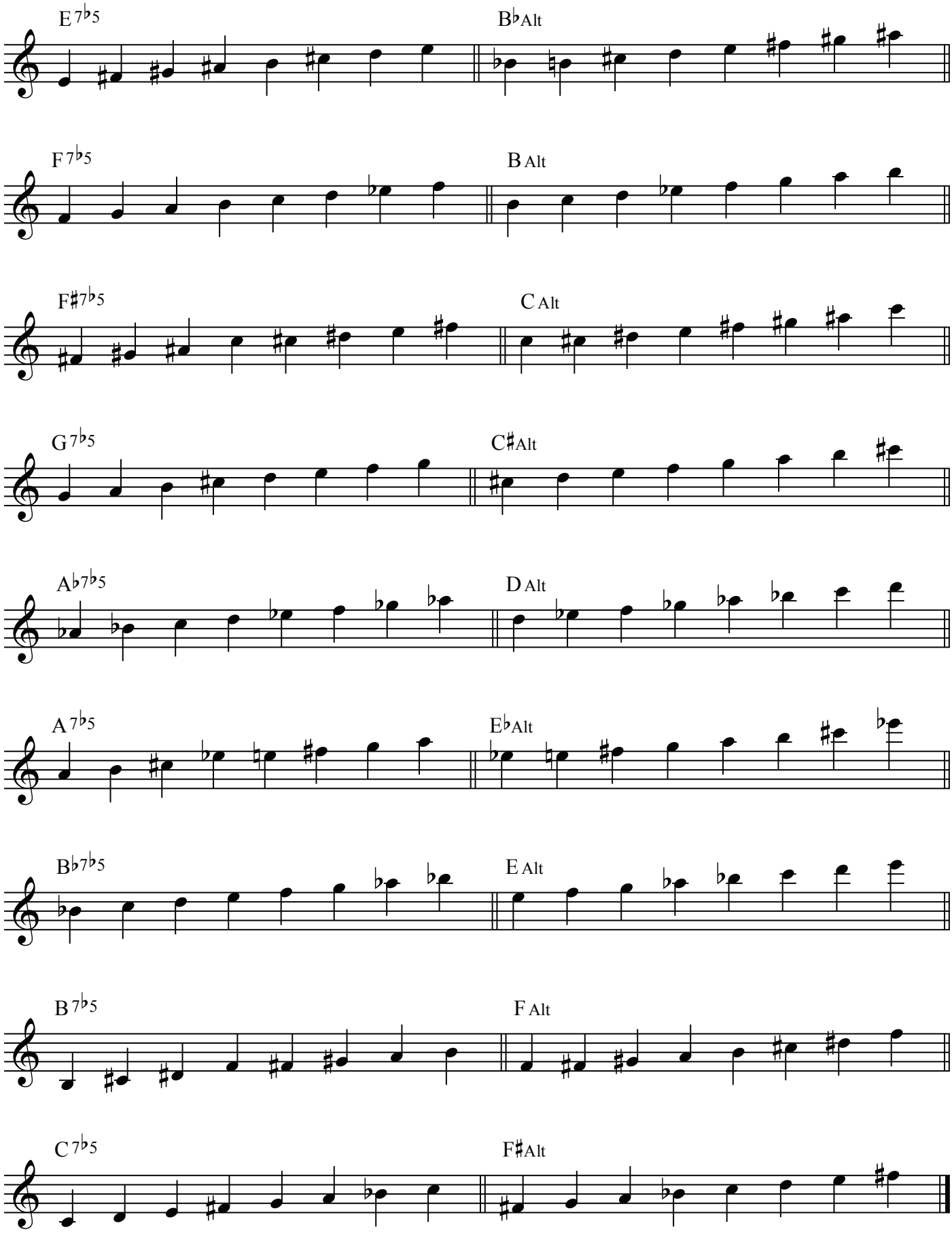


A♭$_{Alt}$



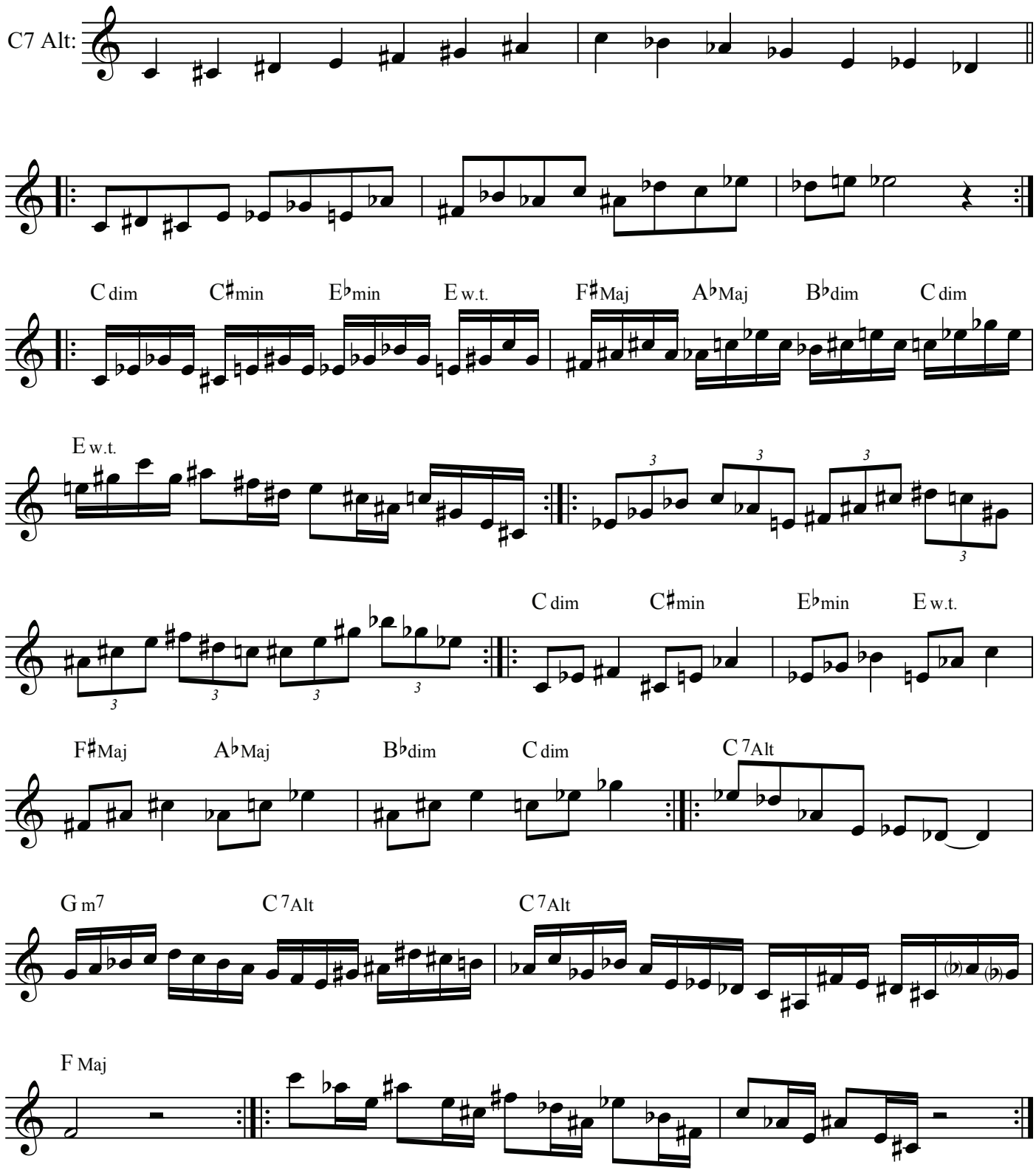
E♭$^{7\flat5}$

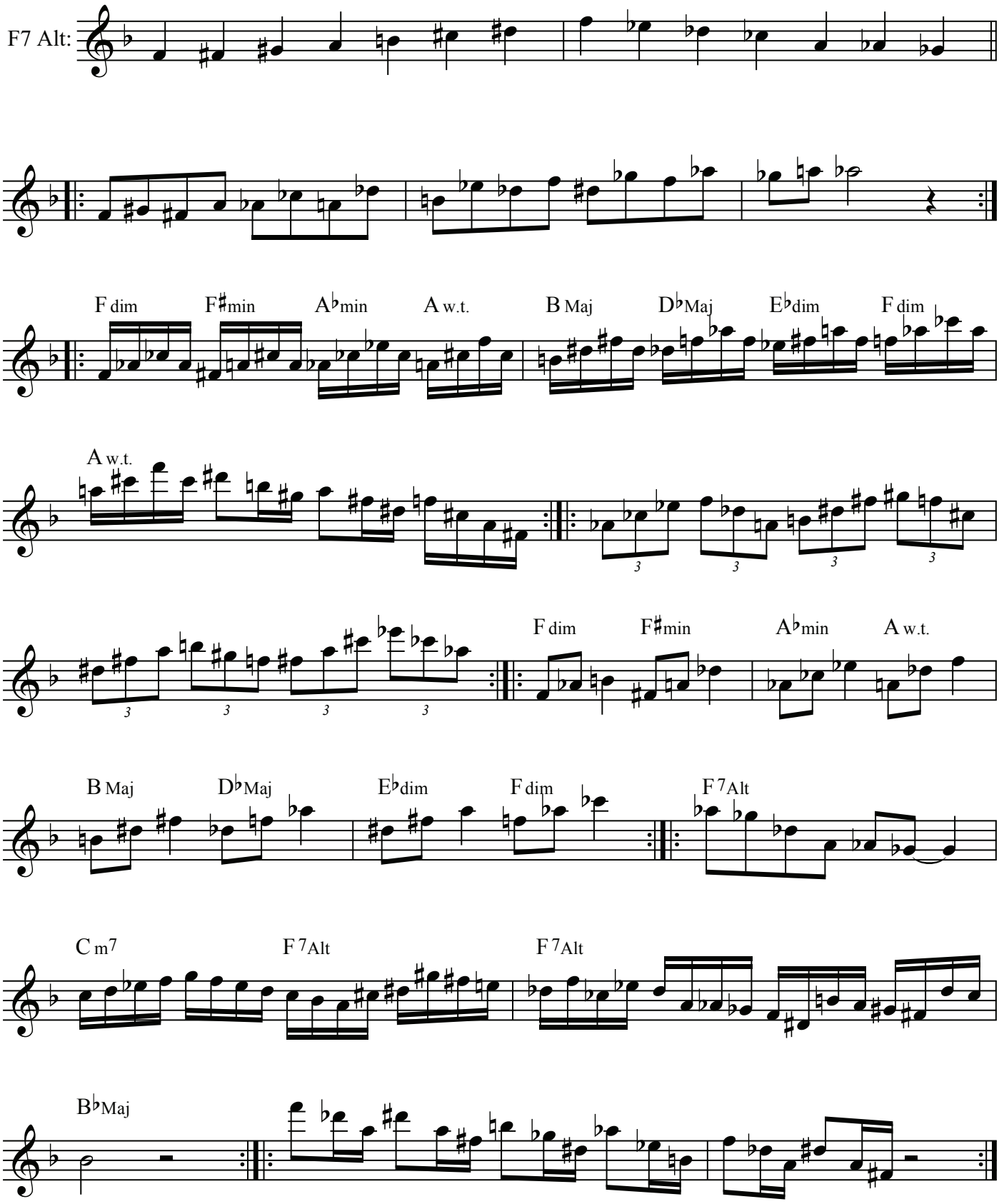
A $_{Alt}$


E 7♭5
B♭Alt
F 7♭5
B Alt
F♯7♭5
C Alt
G 7♭5
C♯Alt
A♭7♭5
D Alt
A 7♭5
E♭Alt
B♭7♭5
E Alt
B 7♭5
F Alt
C 7♭5
F♯Alt

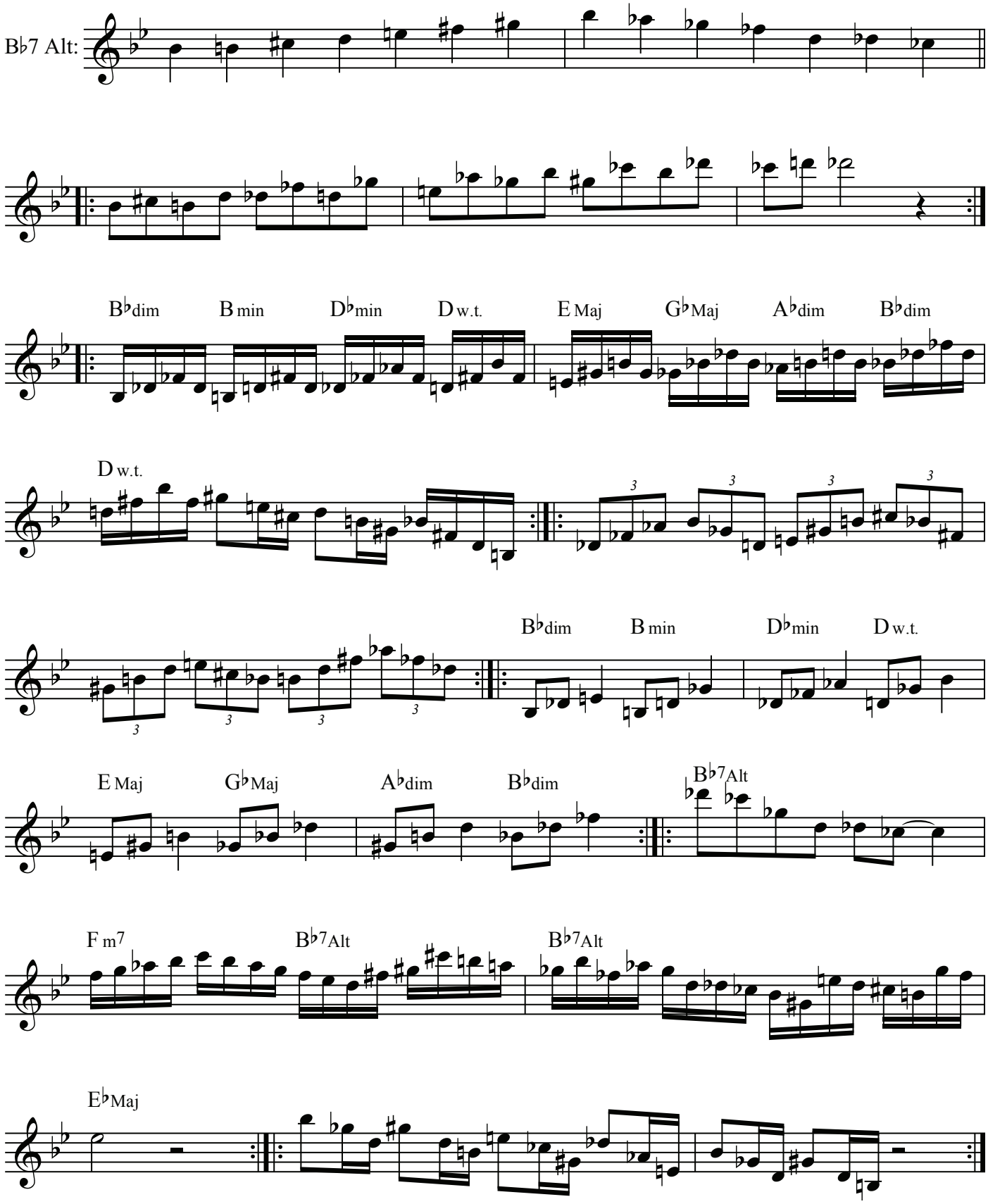
Diminished Whole Tone Study

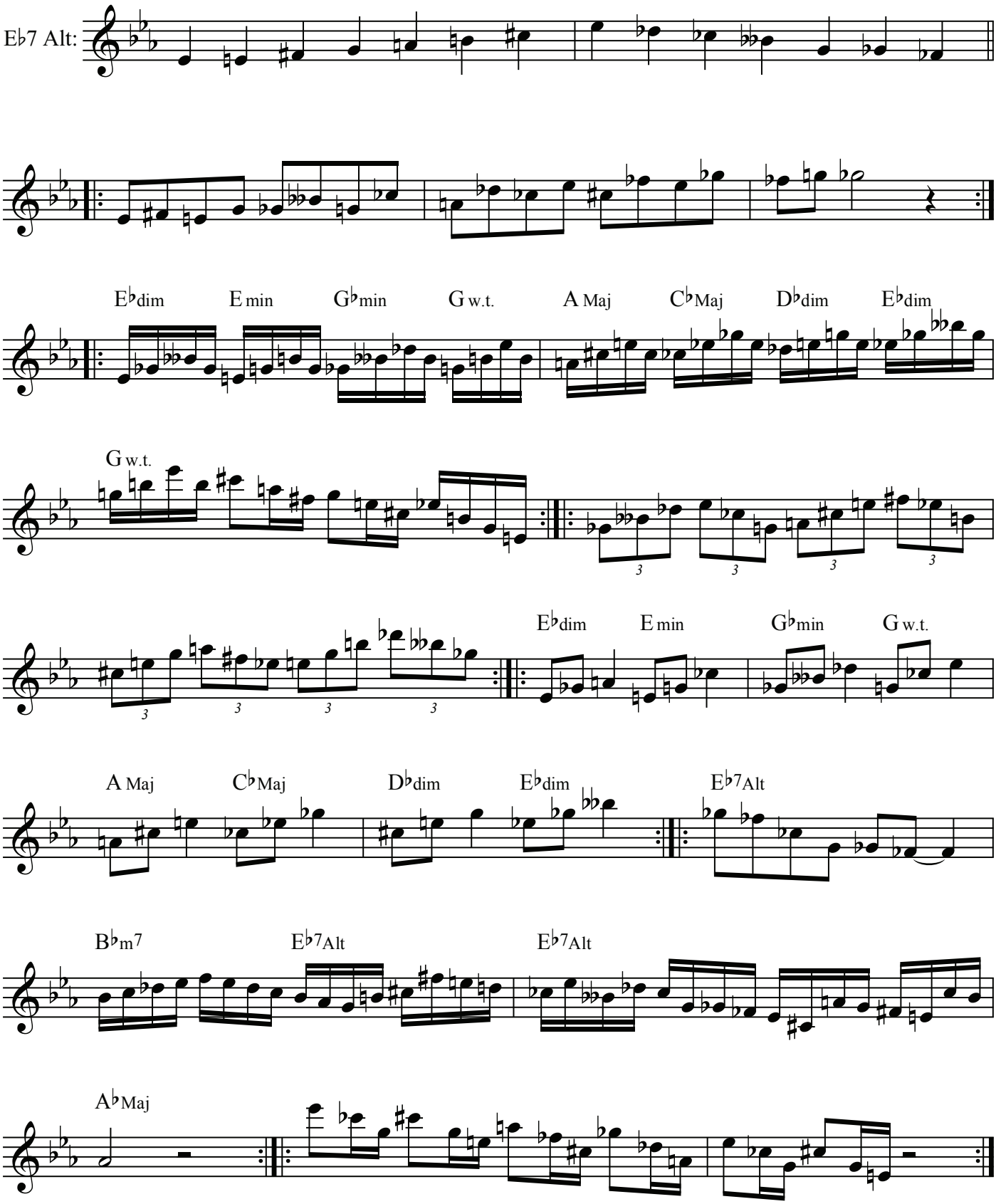
NOTE: The Diminished Whole Tone Scale (The Super Locrian)
has the same notes as the Lydian ♭7 and is useful for the V7,
V7♭9, and MOSTLY for the V7 Alt (altered 5th and 9th).



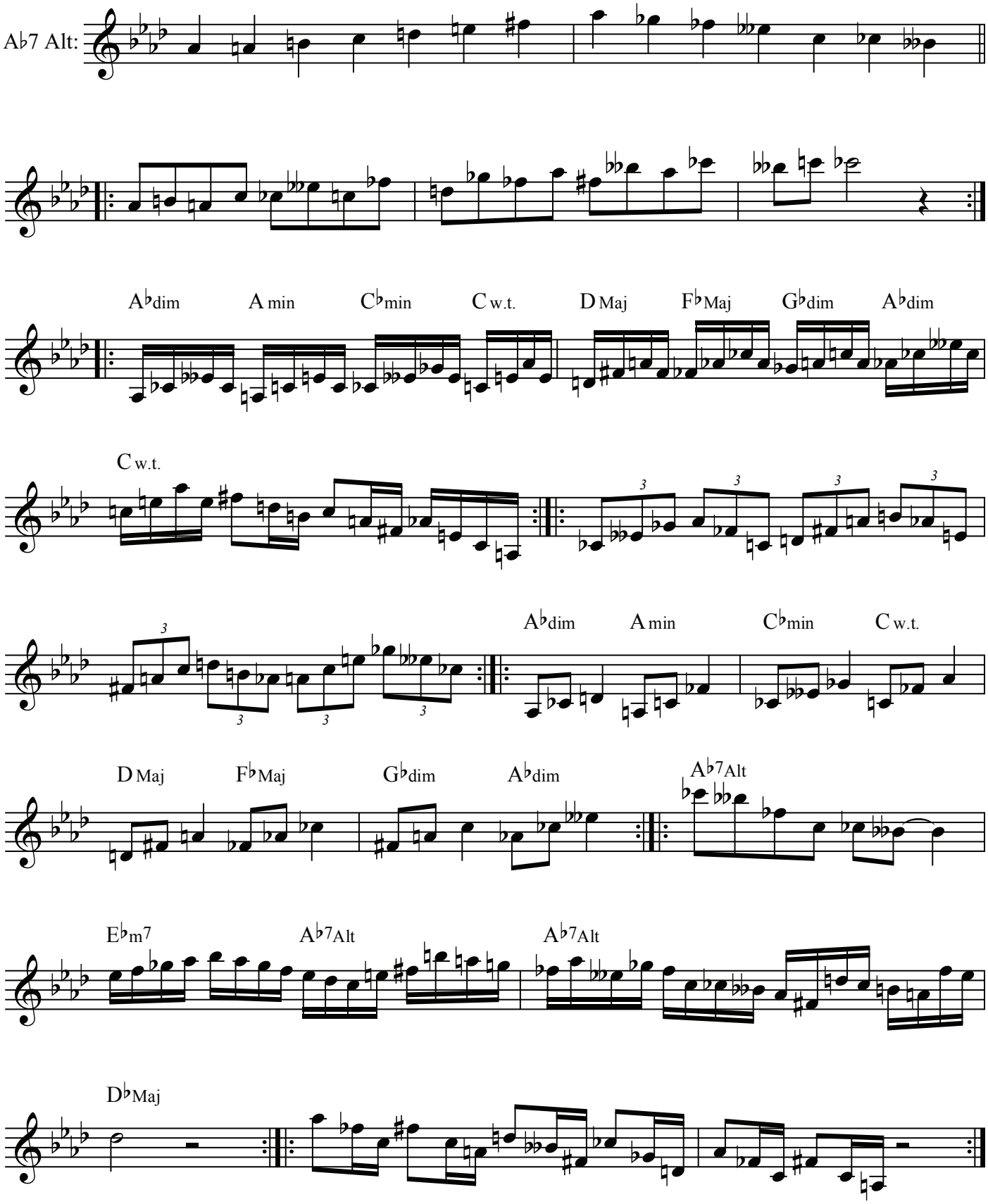

F7 Alt:
F dim
F♯min
A♭min
A w.t.
B Maj
D♭Maj
E♭dim
F dim
A w.t.
F dim
F♯min
A♭min
A w.t.
B Maj
D♭Maj
E♭dim
F dim
F 7Alt
C m7
F 7Alt
F 7Alt
B♭Maj

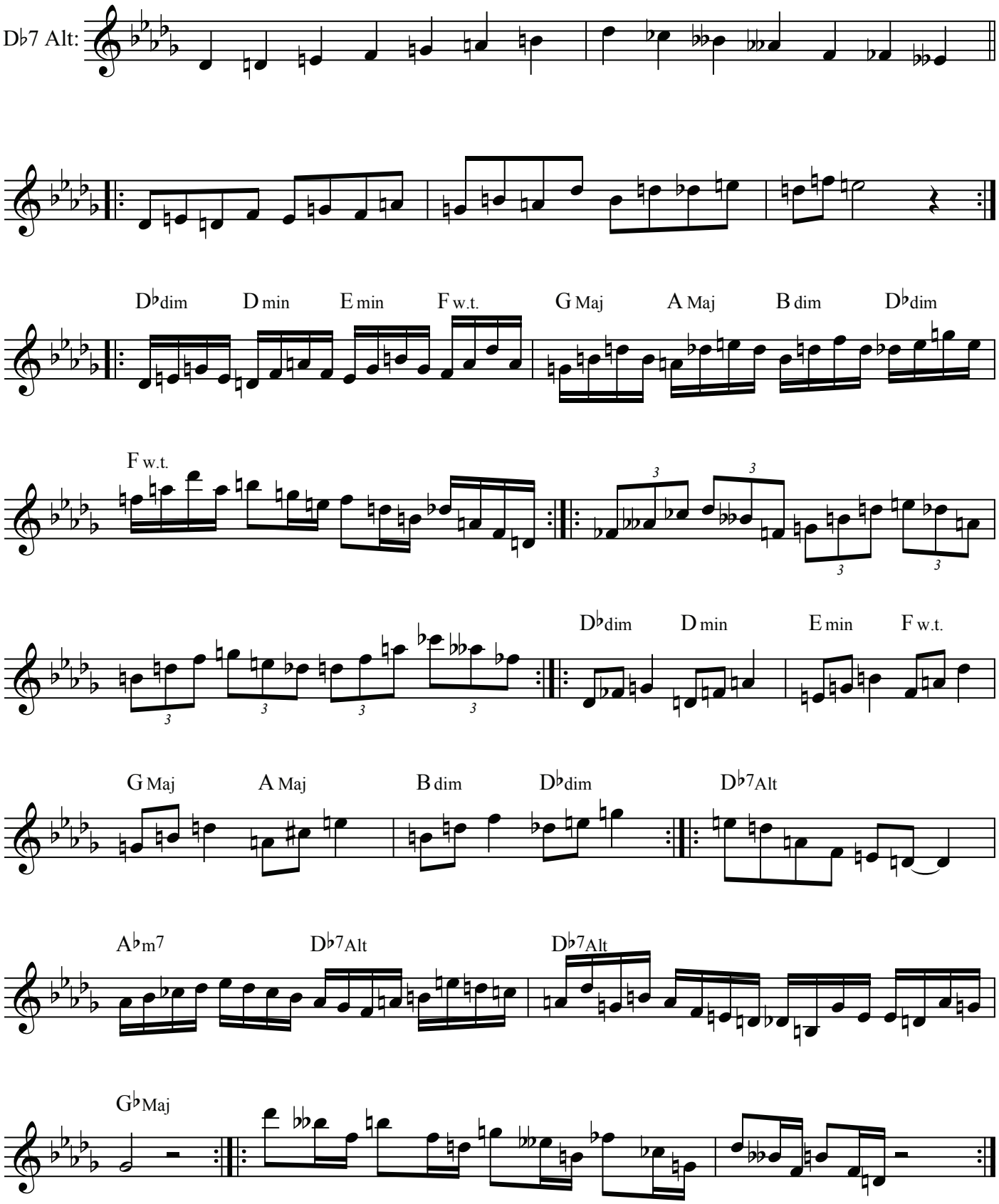
Diminished Whole Tone Study



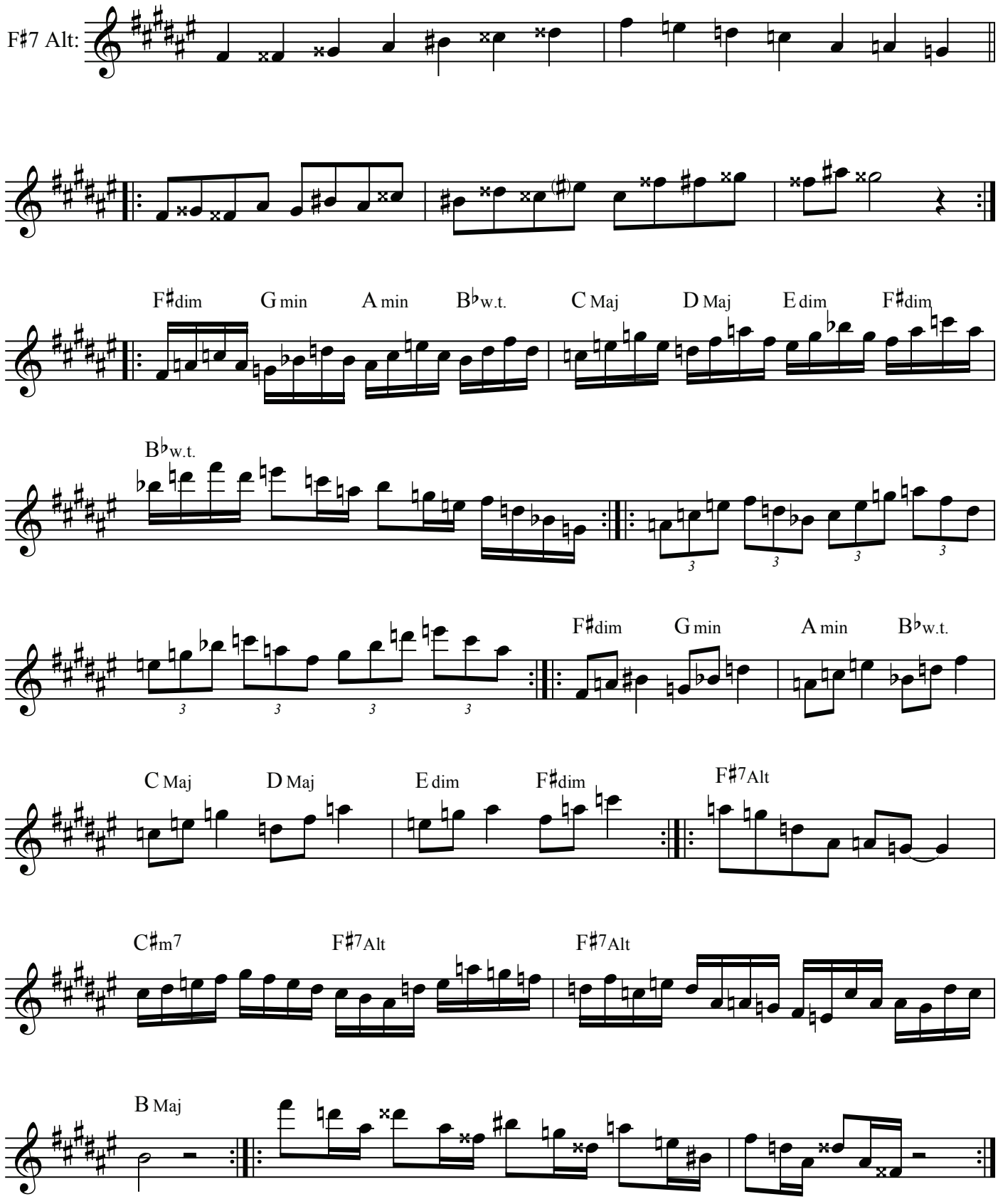

E♭7 Alt:
E♭dim
E min
G♭min
G w.t.
A Maj
C♭Maj
D♭dim
E♭dim
G w.t.
E♭dim
E min
G♭min
G w.t.
A Maj
C♭Maj
D♭dim
E♭dim
E♭7Alt
B♭m7
E♭7Alt
E♭7Alt
A♭Maj

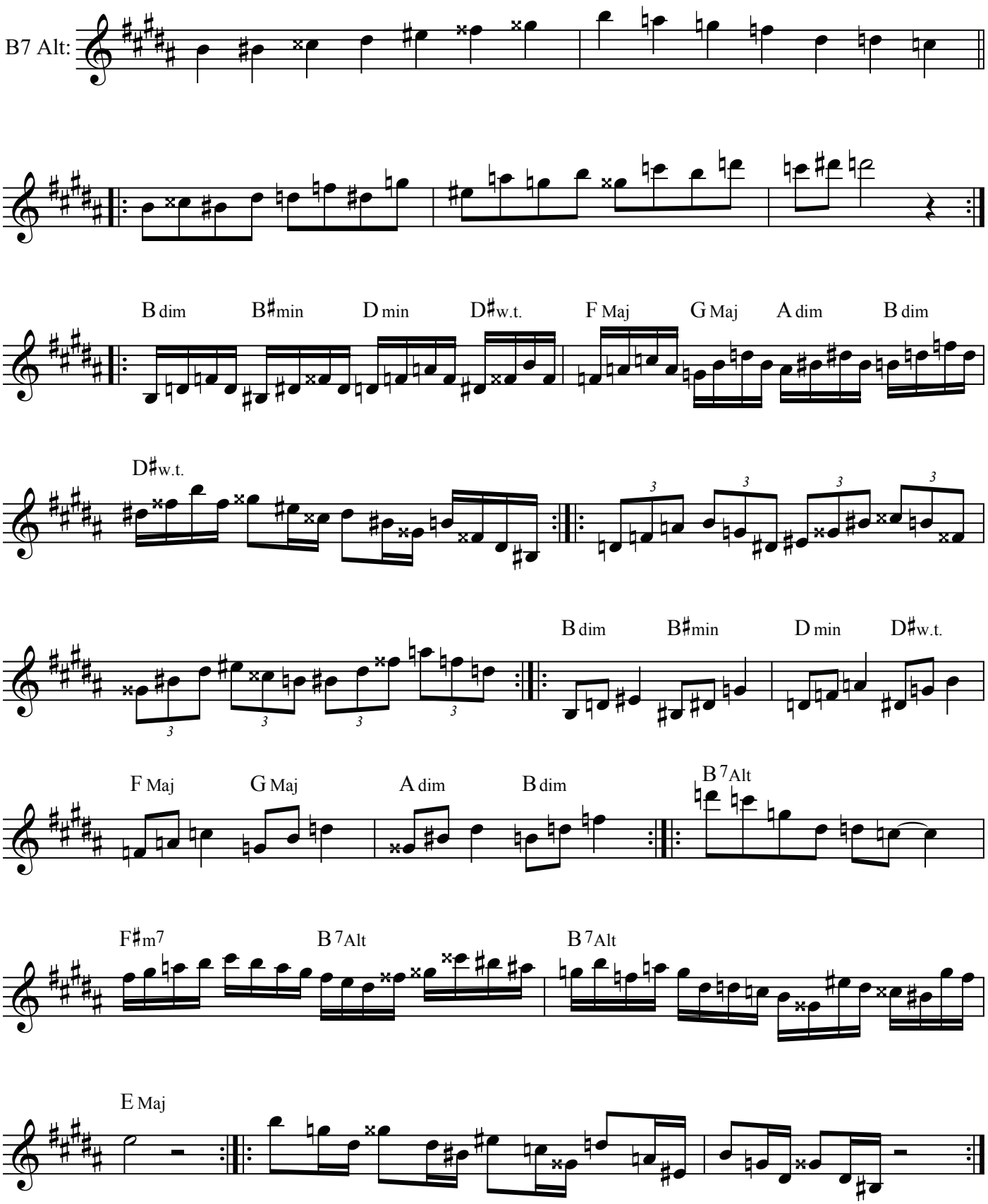
Diminished Whole Tone Study



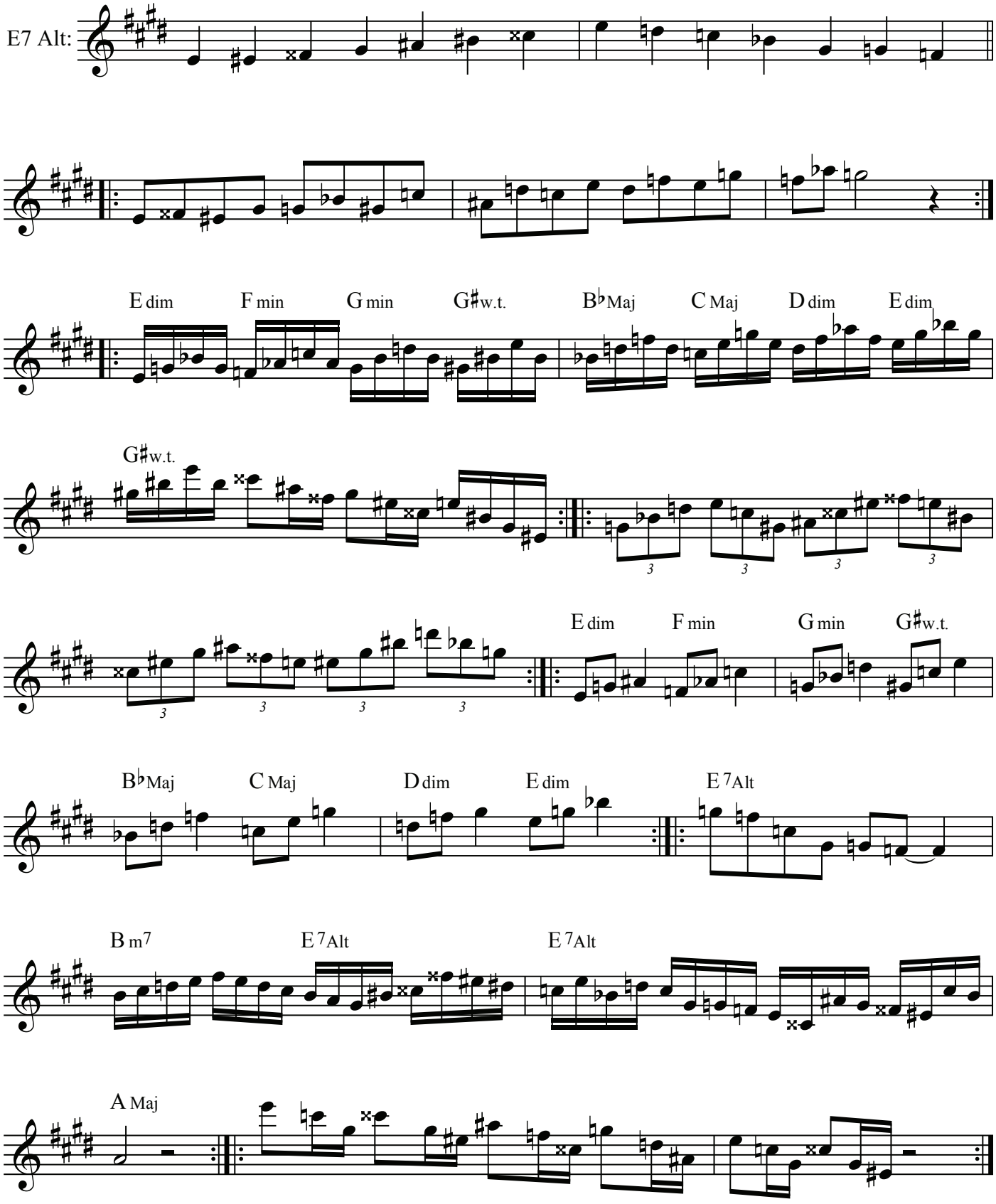

D♭7 Alt:
D♭dim
D min
E min
F w.t.
G Maj
A Maj
B dim
D♭dim
F w.t.
D♭dim
D min
E min
F w.t.
G Maj
A Maj
B dim
D♭dim
D♭7Alt
A♭m7
D♭7Alt
D♭7Alt
G♭Maj

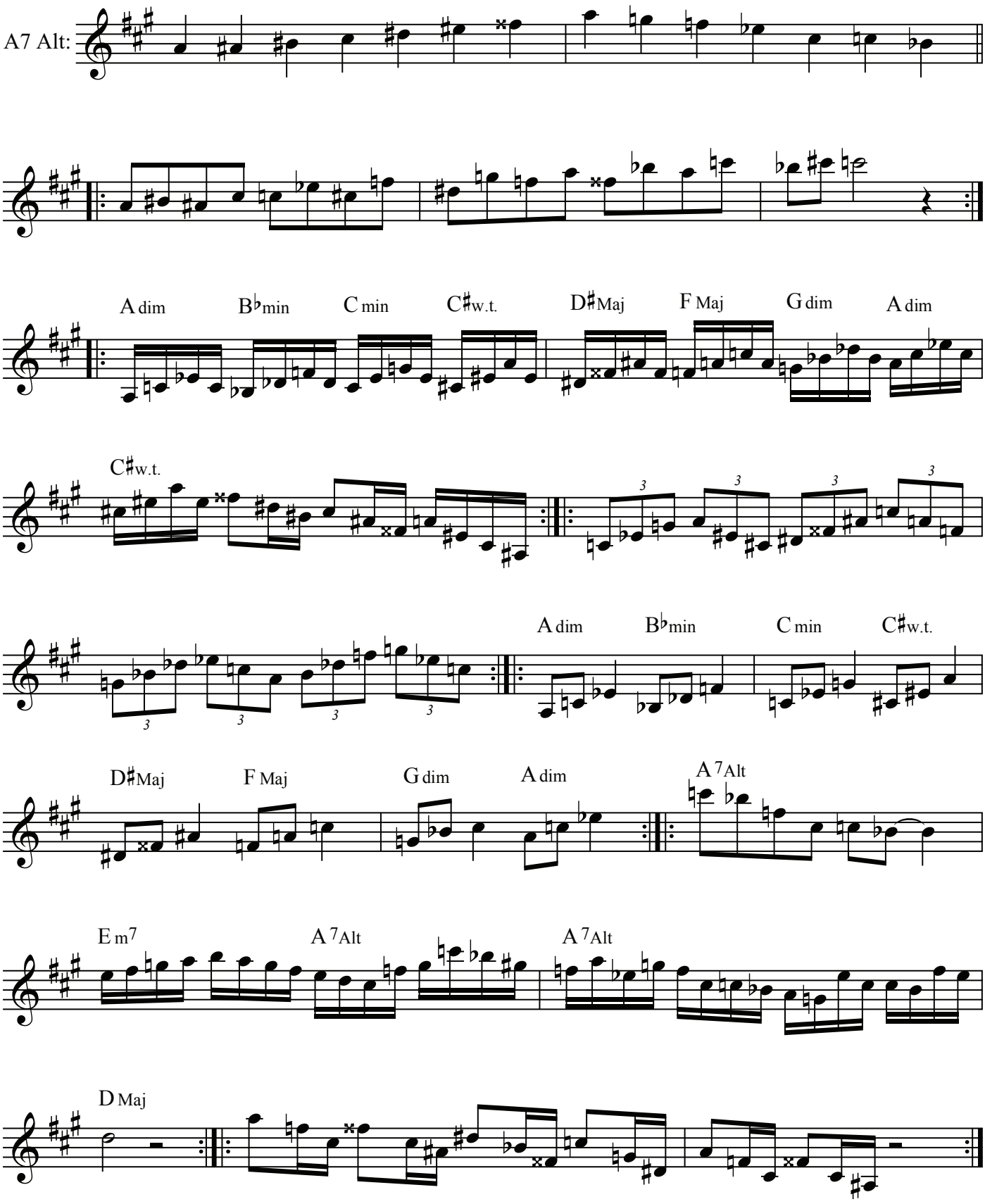
Diminished Whole Tone Study



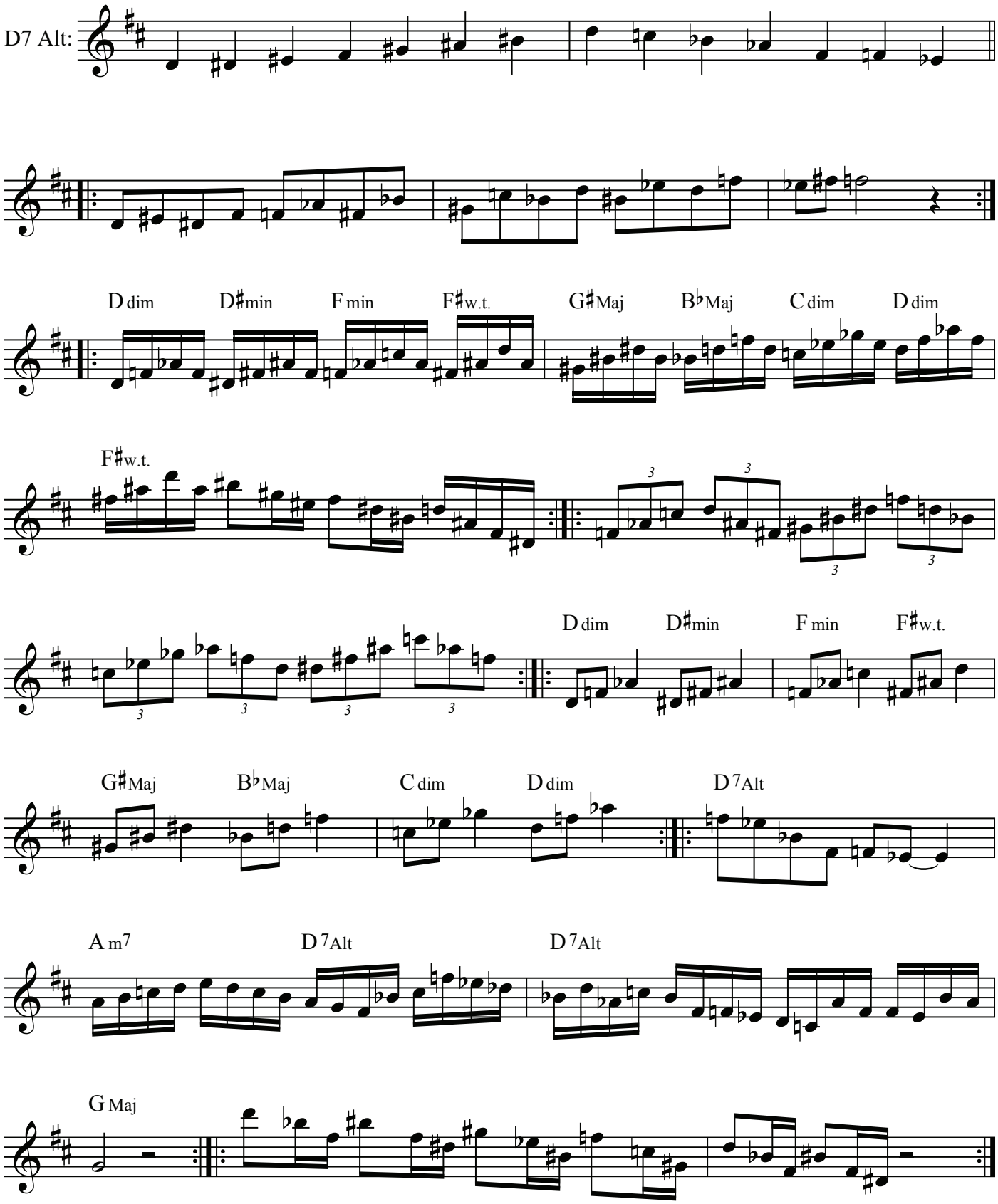

B7 Alt:
B dim
B♯min
D min
D♯w.t.
F Maj
G Maj
A dim
B dim
D♯w.t.
B dim
B♯min
D min
D♯w.t.
F Maj
G Maj
A dim
B dim
B 7Alt
F♯m7
B 7Alt
B 7Alt
E Maj

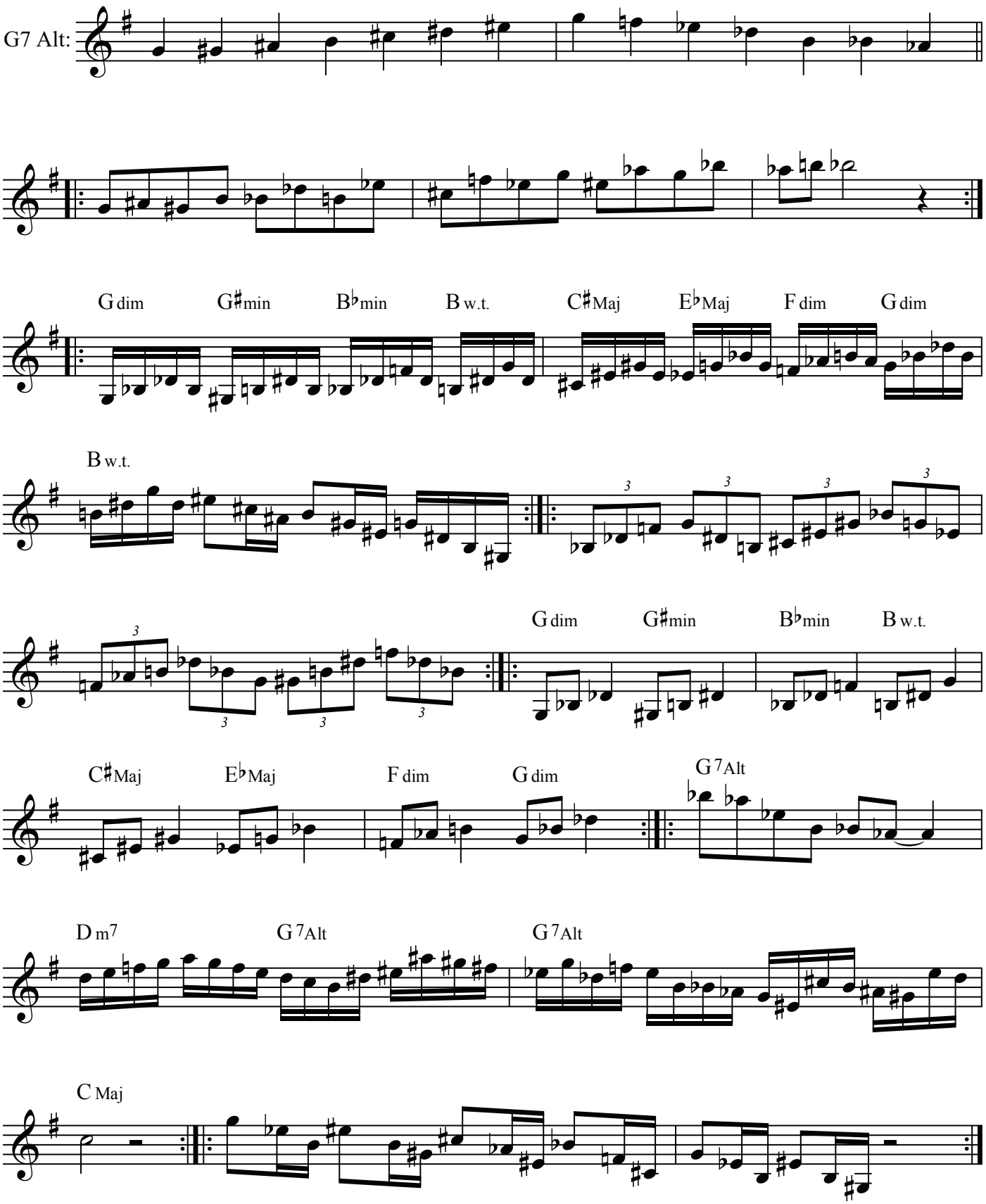
Diminished Whole Tone Study



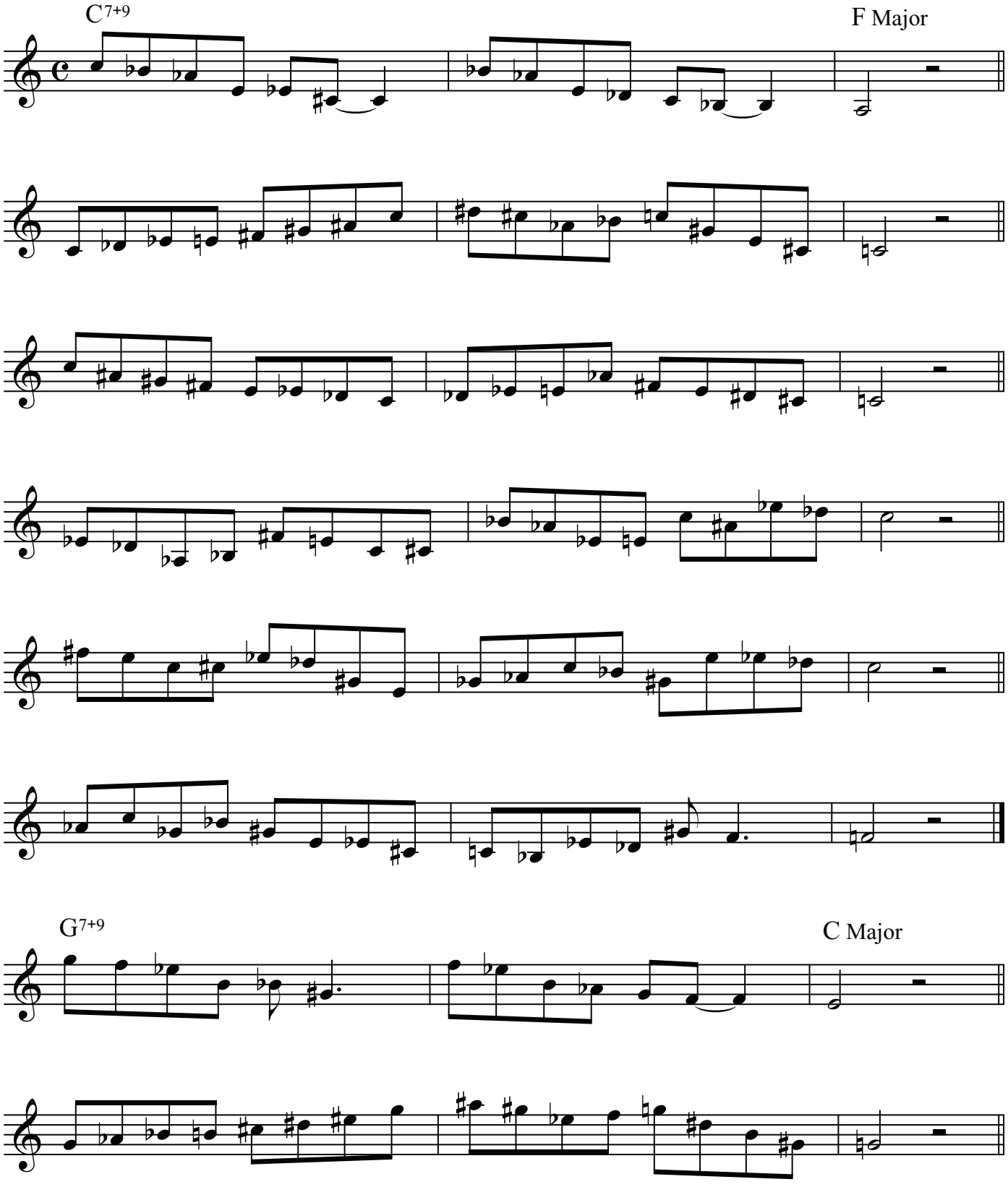

A7 Alt:
A dim
B♭min
C min
C♯w.t.
D♯Maj
F Maj
G dim
A dim
C♯w.t.
A dim
B♭min
C min
C♯w.t.
D♯Maj
F Maj
G dim
A dim
A 7Alt
E m7
A 7Alt
A 7Alt
D Maj

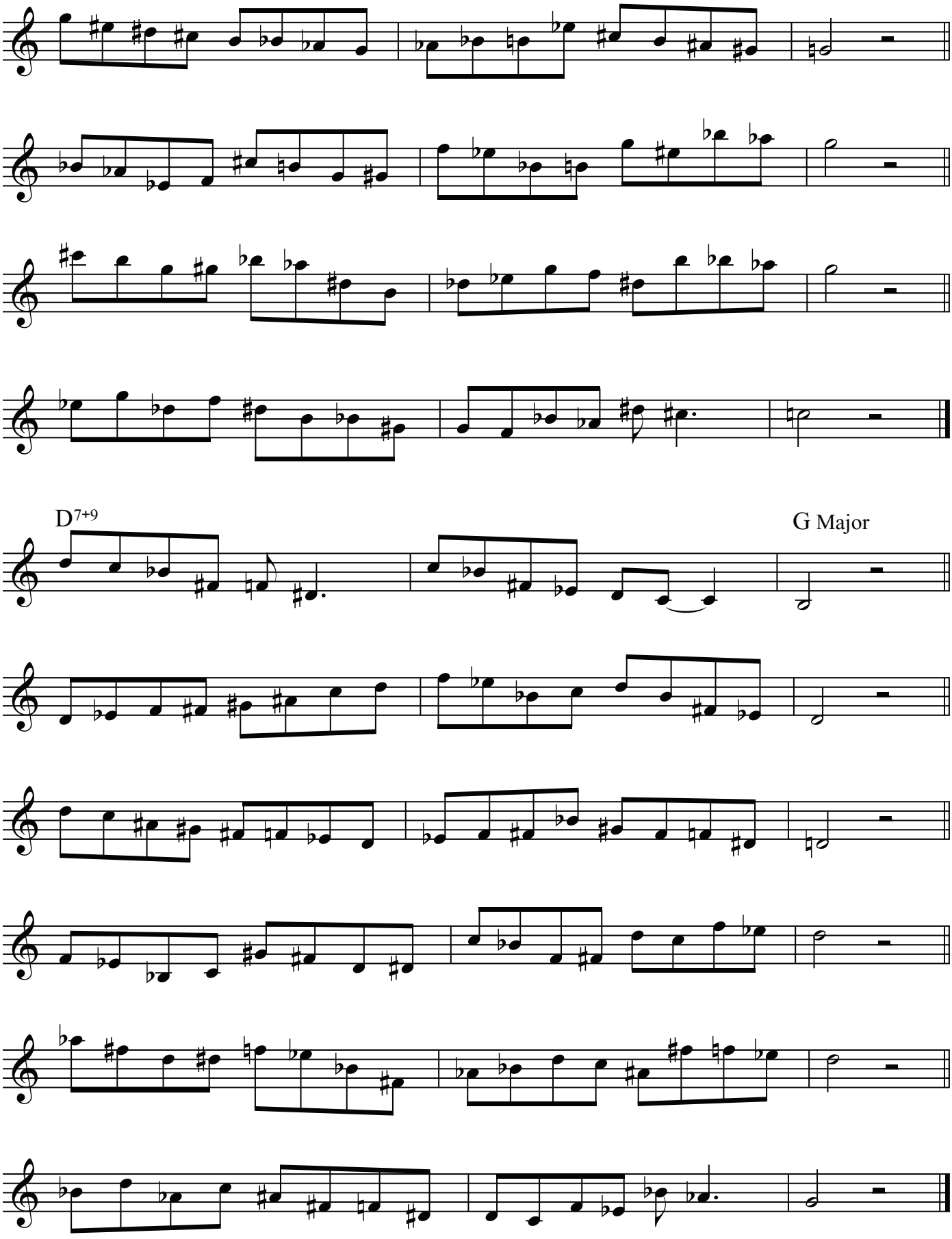
Diminished Whole Tone Study

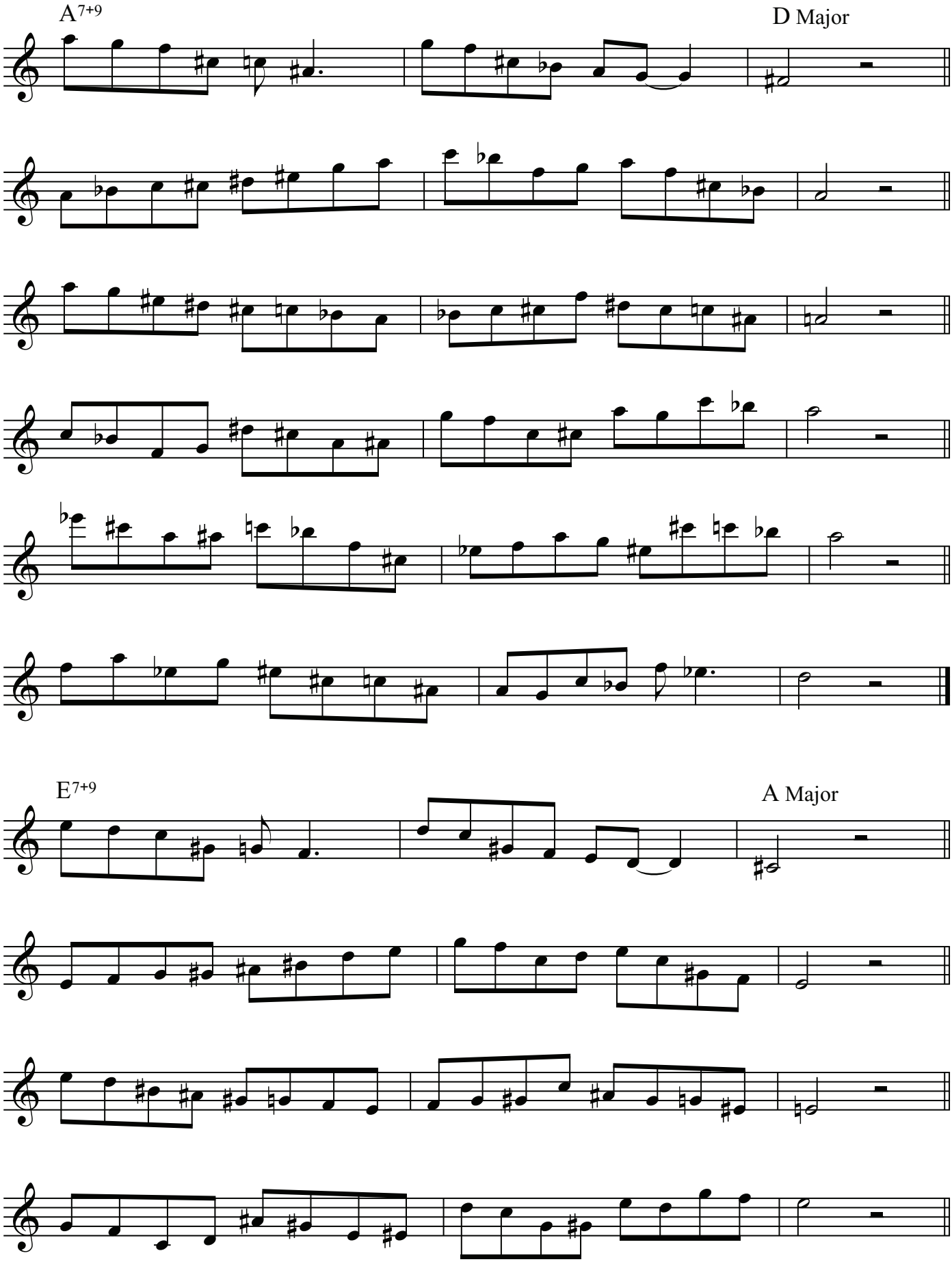


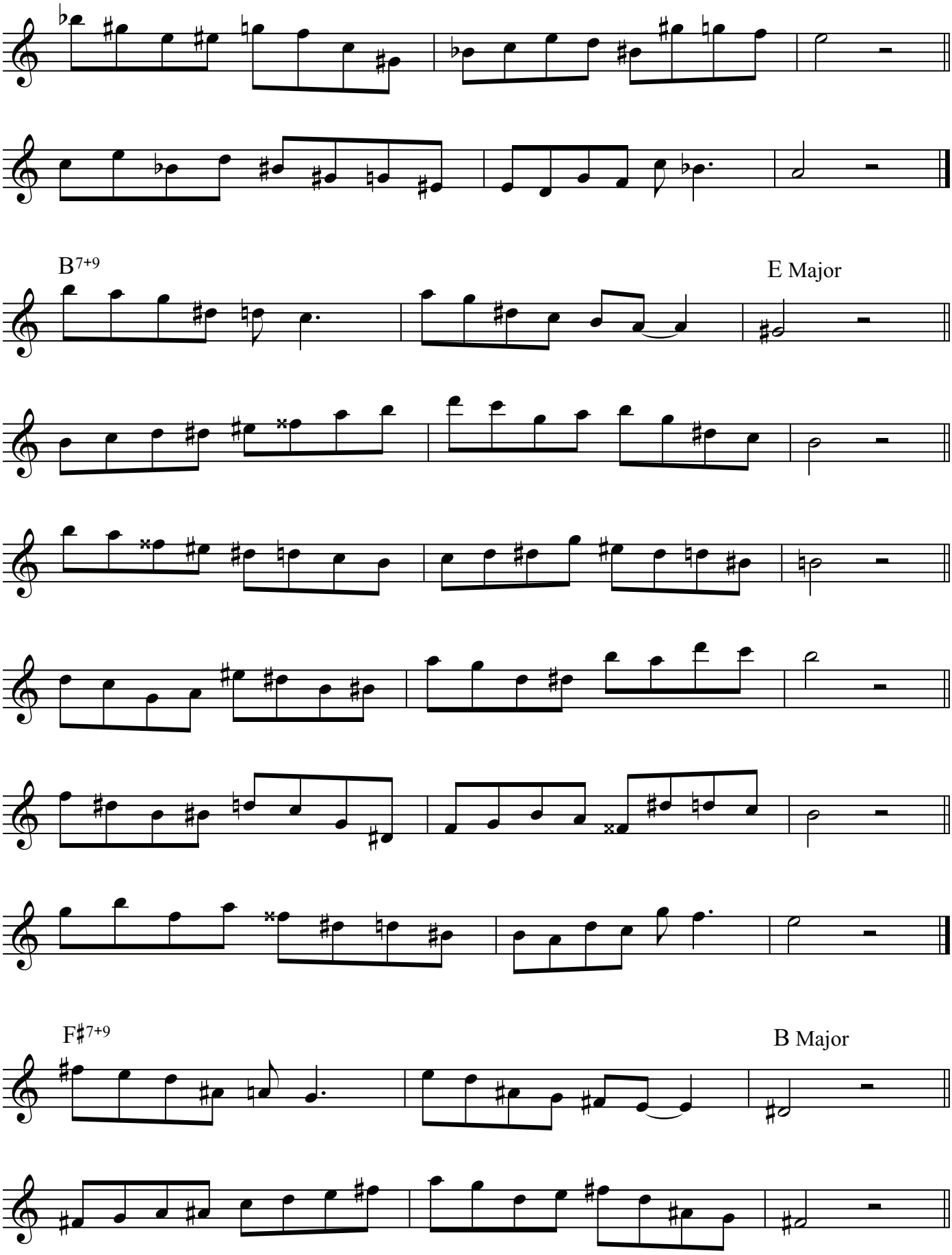

G7 Alt:
G dim
G♯min
B♭min
B w.t.
C♯Maj
E♭Maj
F dim
G dim
B w.t.
G dim
G♯min
B♭min
B w.t.
C♯Maj
E♭Maj
F dim
G dim
G 7Alt
D m7
G 7Alt
G 7Alt
C Maj

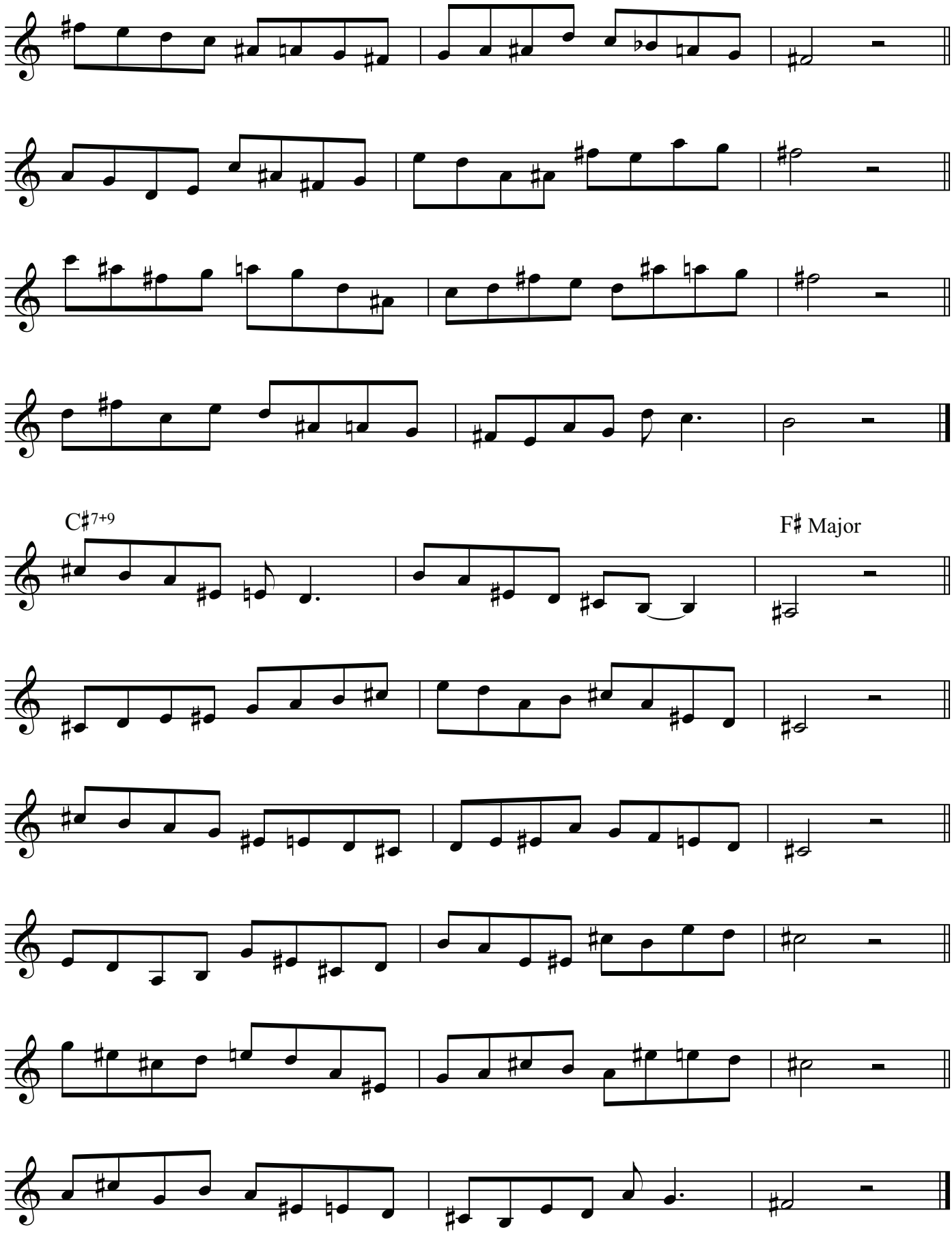
Patterns on the Altered Dominant

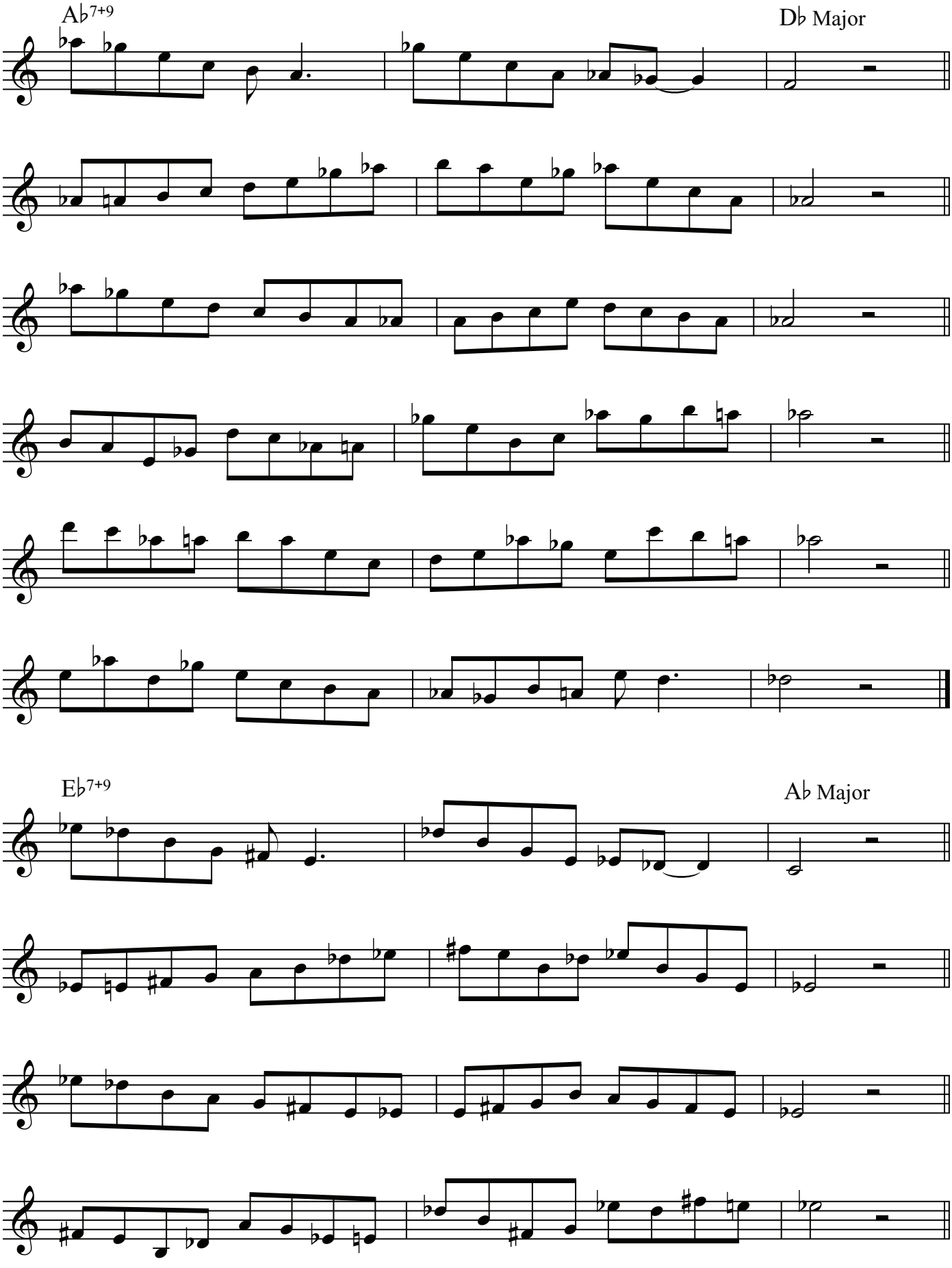


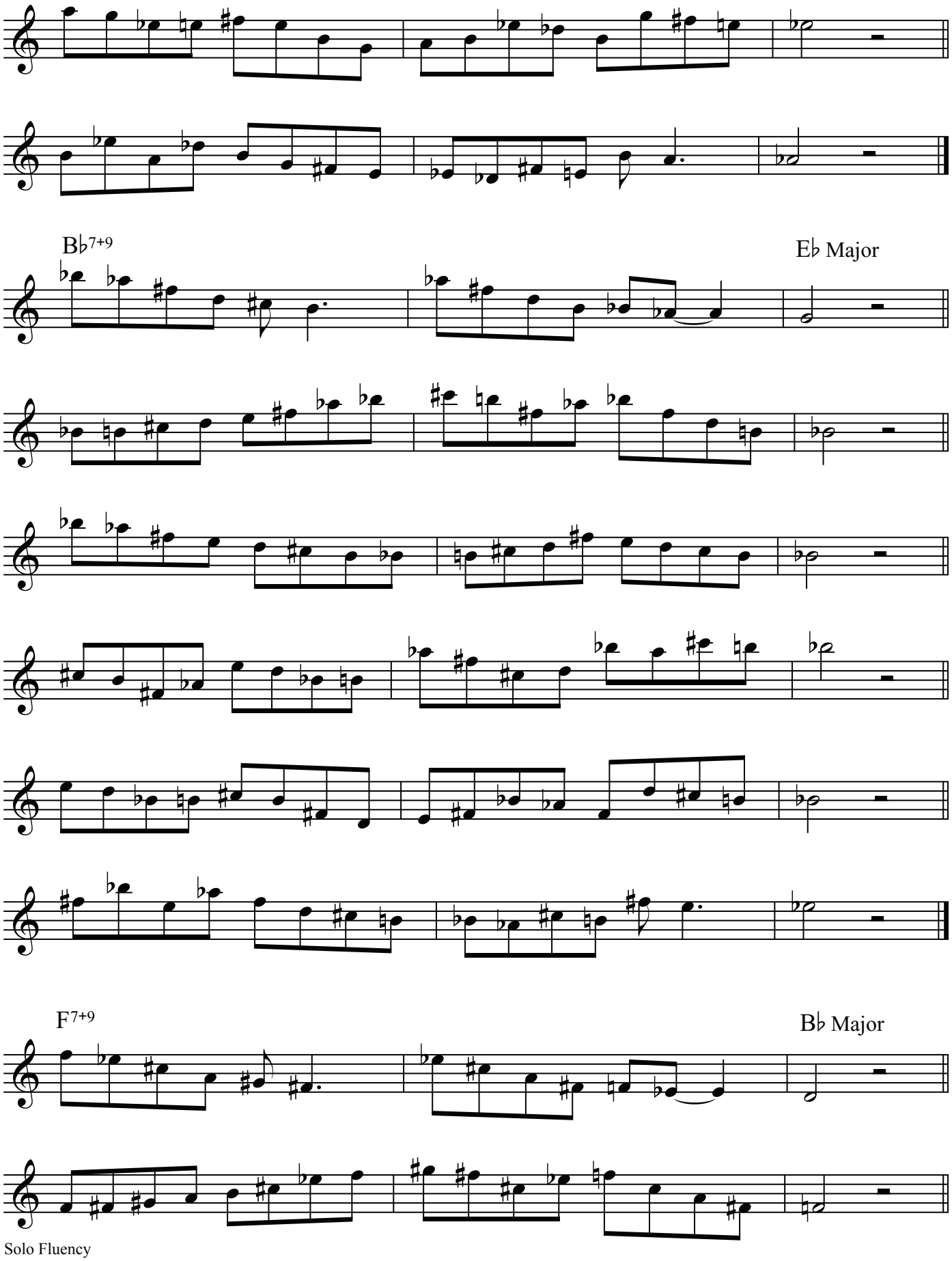

D7+9
G Major

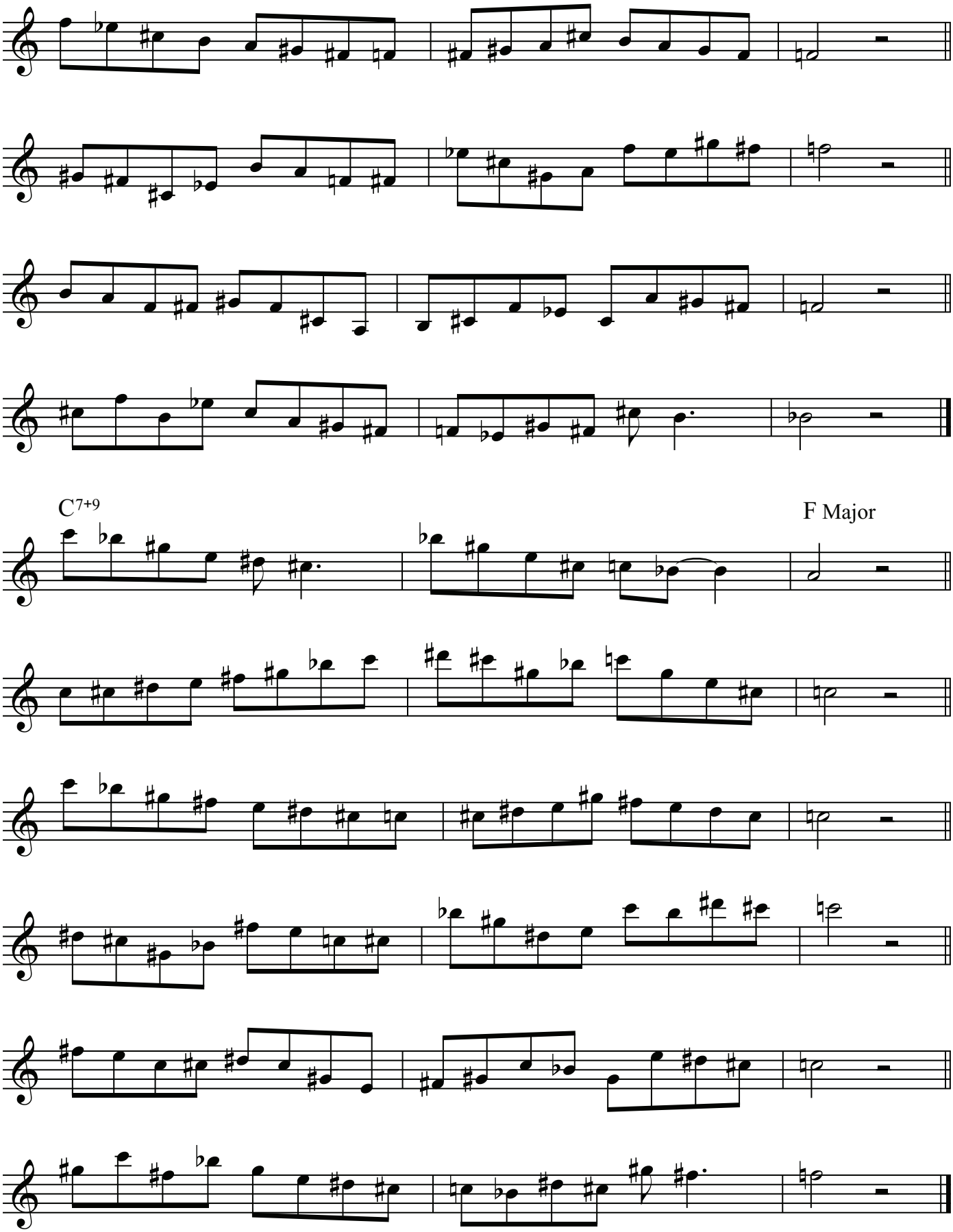

A7+9
D Major
E7+9
A Major


B7+9
E Major
F♯7+9
B Major


C♯7+9
F♯ Major


A♭7+9
D♭ Major
E♭7+9
A♭ Major

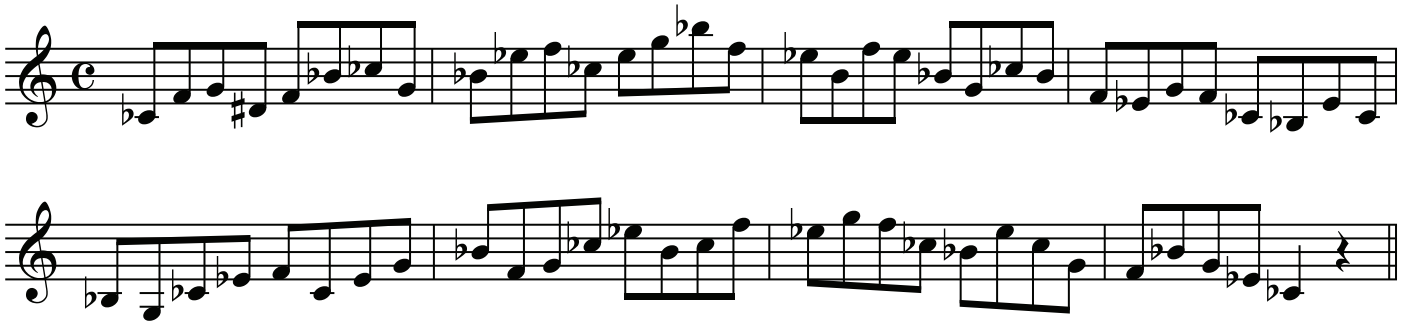

B♭7+9
E♭ Major
F7+9
B♭ Major


C7+9
F Major

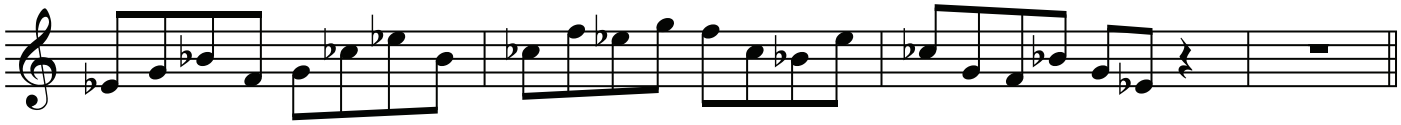
The Altered Pentatonic Substitution

The following Pentatonic patterns may be
used to play over any of the following chords:

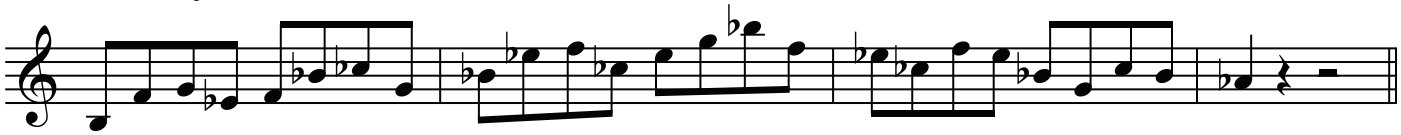
E♭Maj7♭6 PENTATONIC - May also be played as: A♭min/Maj, G7Alt, D♭7♯11, Fmin7Alt, B+7♯5:



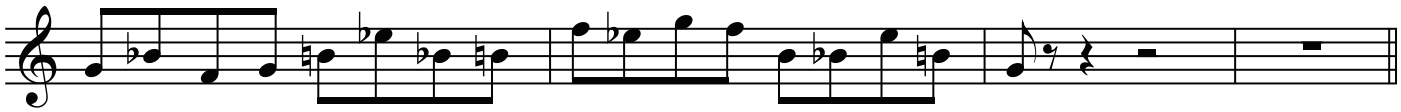
E♭Maj7♭6:



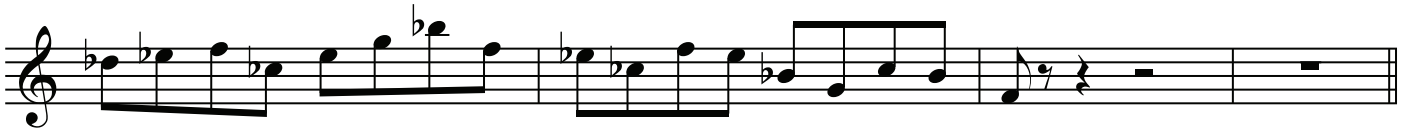
A♭min/Maj:



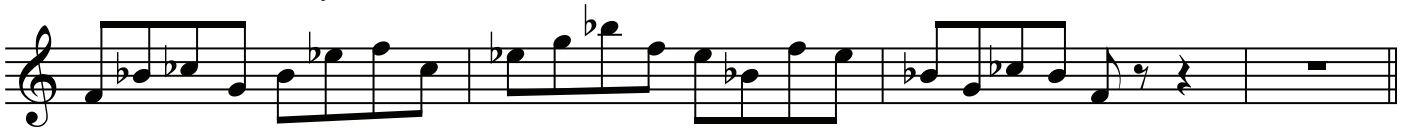
G7Alt:



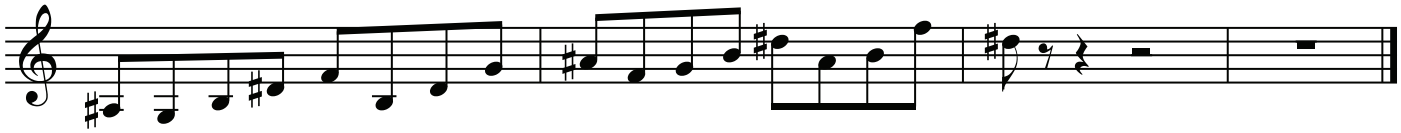
D♭7♯11:



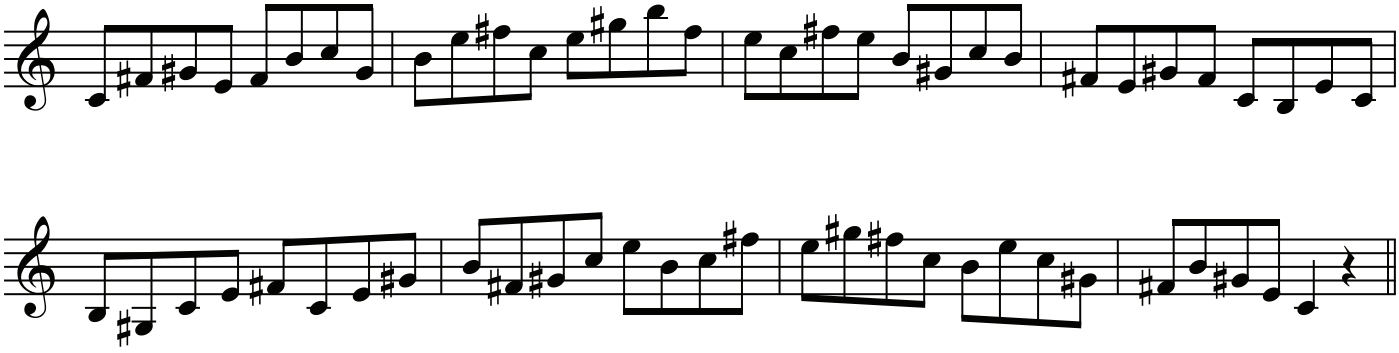
Fmi7♭5♯9 or ♯2 - May also be called Fmin7 Alt:



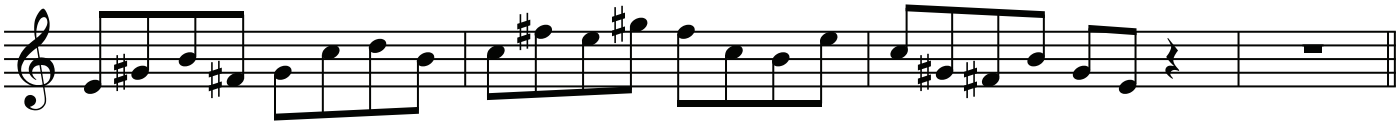
BMaj7♯5:



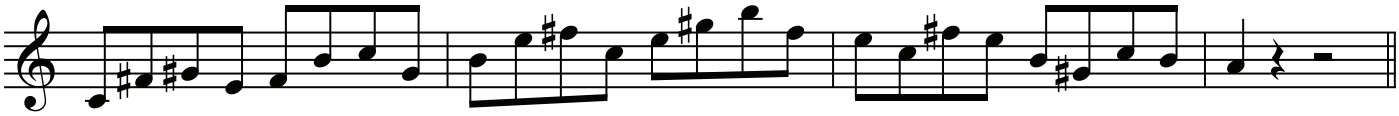
EMaj7♭6 PENTATONIC - May also be played as: Amin/Maj, A♭7Alt, D7♯11, F♯min7Alt, C+7♯5:



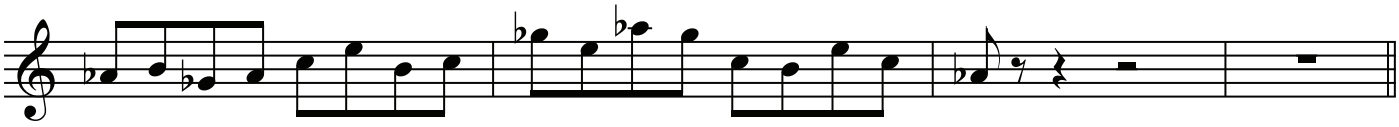
EMaj7♭6:



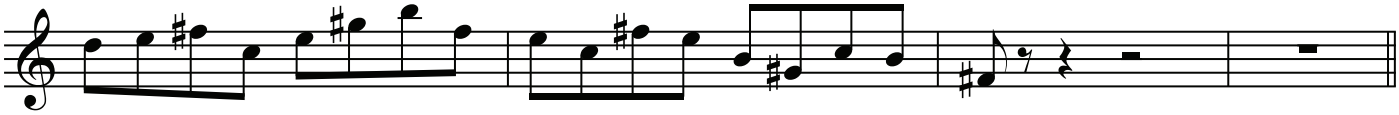
Amin/Maj:



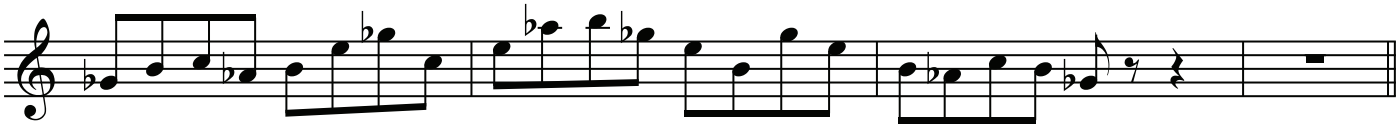
A♭7Alt:



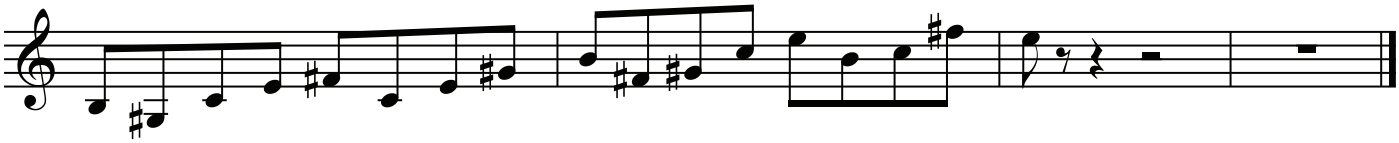
D7♯11:



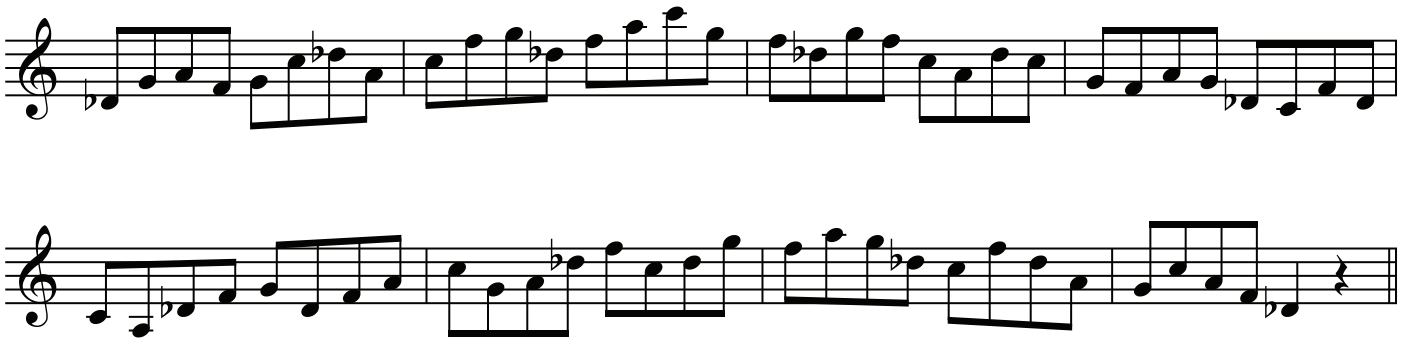
G♭/F♯min7 Alt:



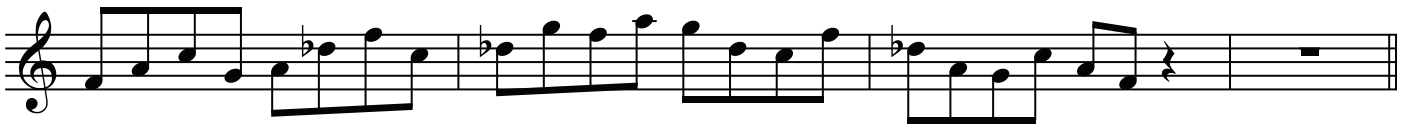
CMaj7♯5:



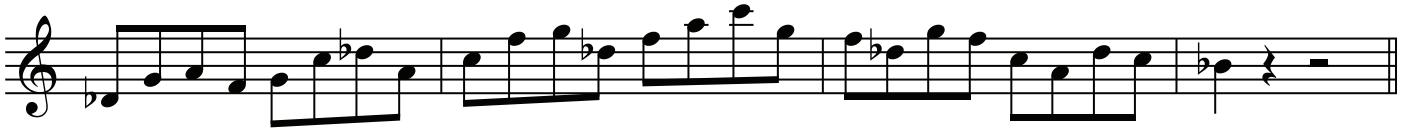
FMaj7♭6 PENTATONIC - May also be played as: B♭min/Maj, A7Alt, E♭7♯11, Gmin7Alt, D♭+7♯5:



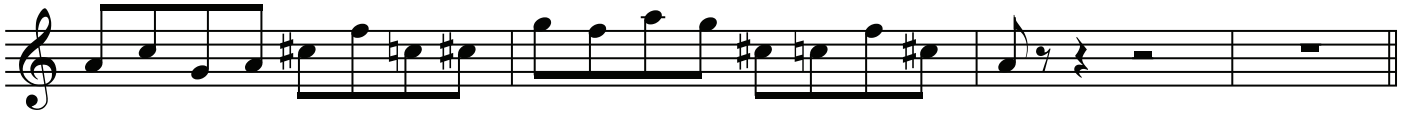
FMaj7♭6:



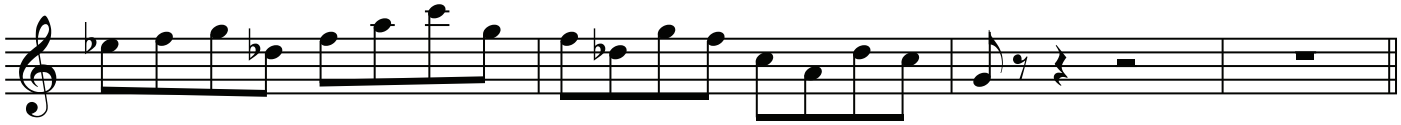
B♭min/Maj:



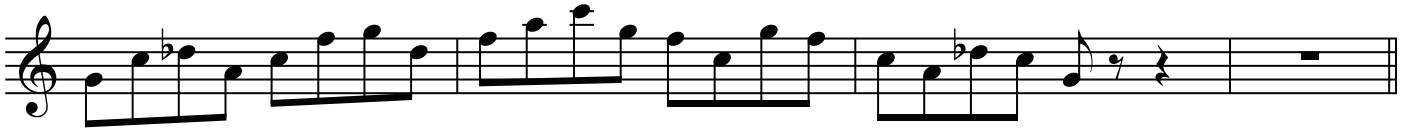
A7Alt:



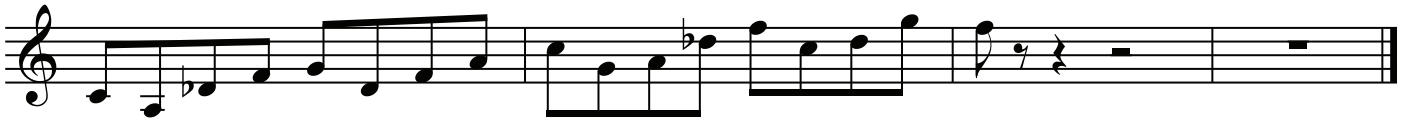
E♭7♯11:



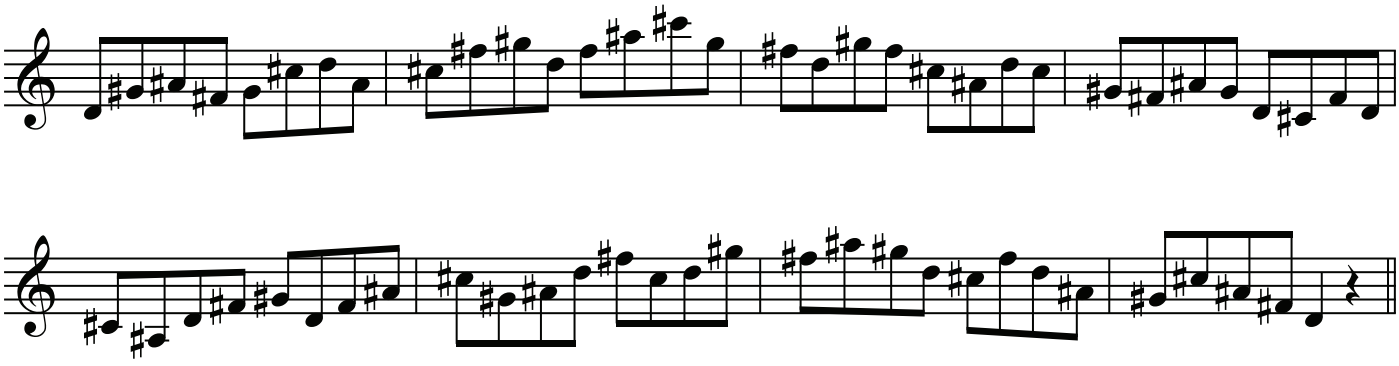
Gmin7 Alt:



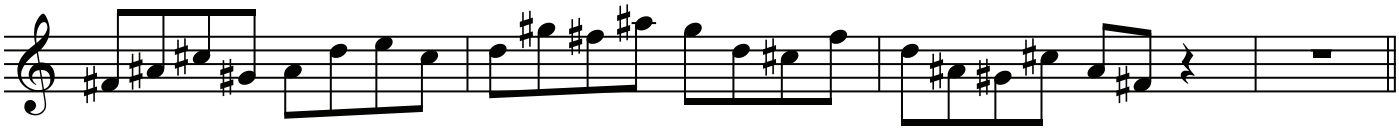
D♭Maj7♯5:



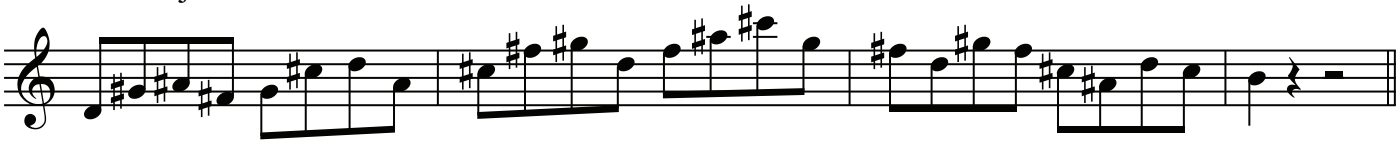
F♯Maj7♭6 PENTATONIC - May also be played as: Bmin/Maj, B♭7Alt, E7♯11, A♭min7Alt, D+7♯5:



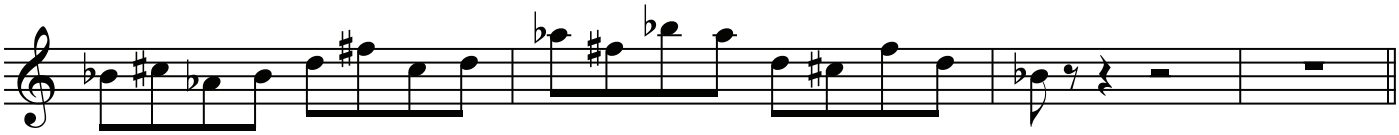
F♯Maj7♭6:



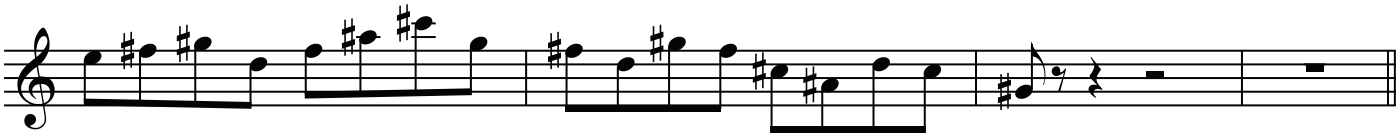
Bmin/Maj:



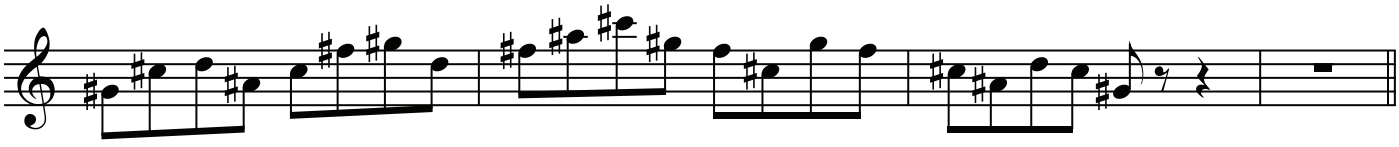
B♭7Alt:



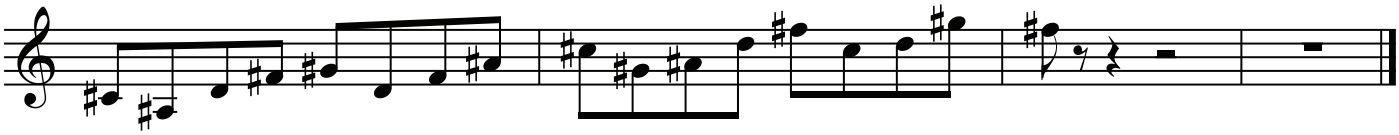
E7♯11:



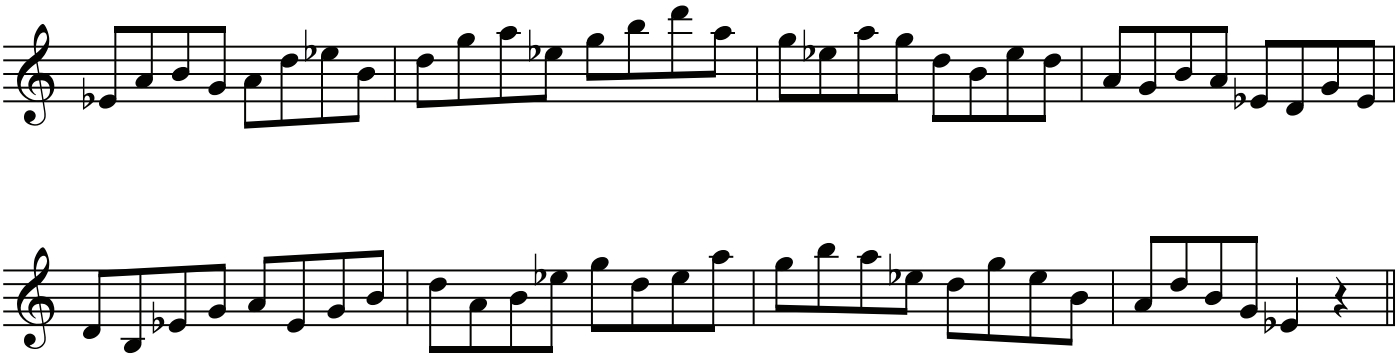
G♯/A♭min7 Alt:



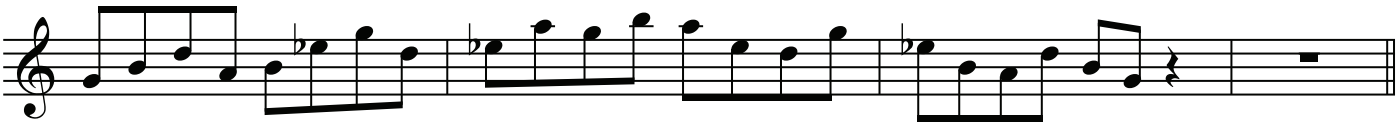
DMaj7♯5:



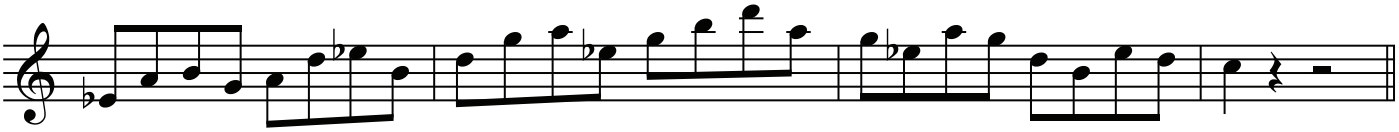
GMaj7♭6 PENTATONIC - May also be played as: Cmin/Maj, B7Alt, F7♯11, Amin7Alt, E♭+7♯5:



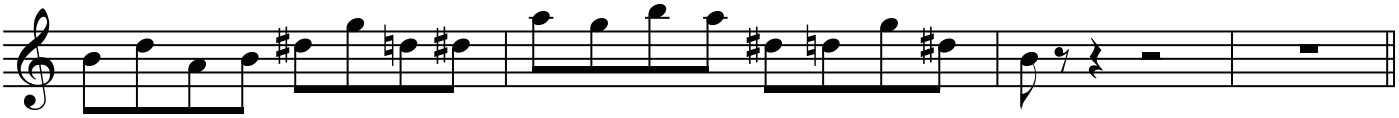
GMaj7♭6:



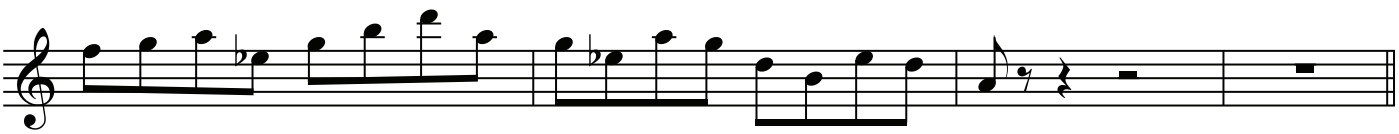
Cmin/Maj:



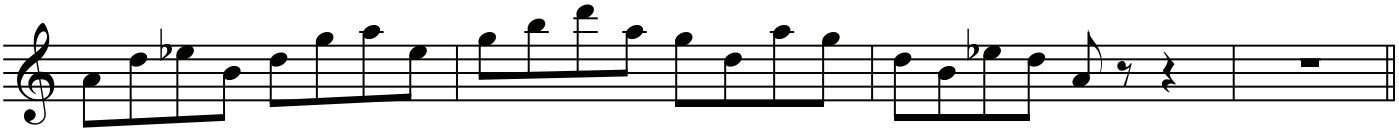
B7Alt:



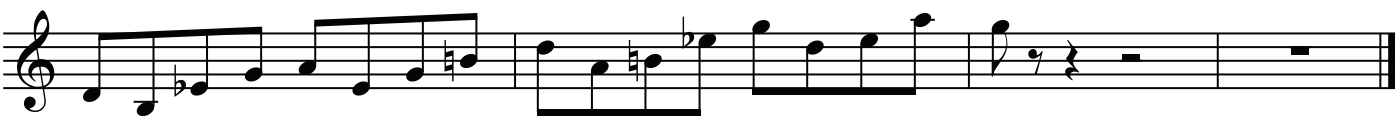
F7♯11:



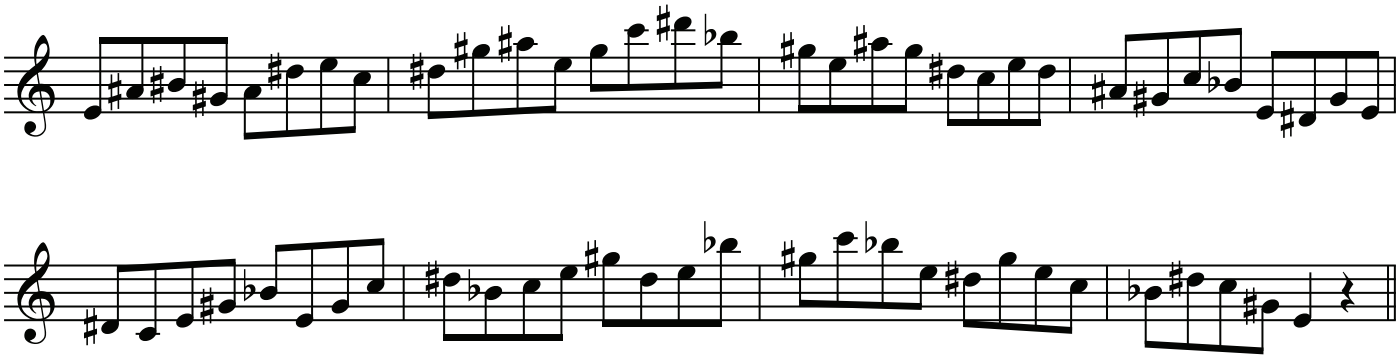
Amin7 Alt:



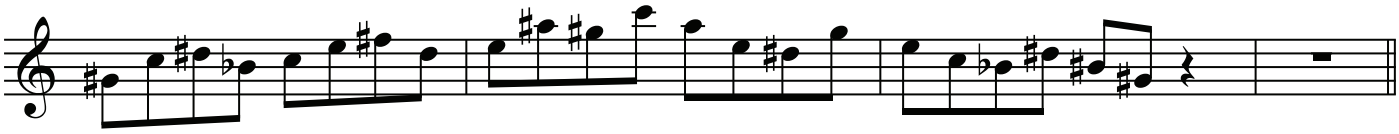
E♭Maj7♯5:



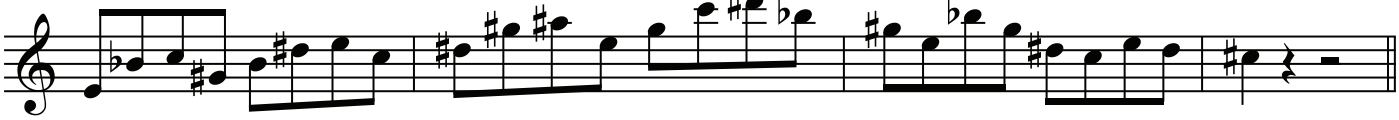
G♯/A♭Maj7♭6 PENTATONIC - May also be played as: C♯min/Maj, C7Alt, F♯7♯11, B♭min7Alt, E+7♯5:



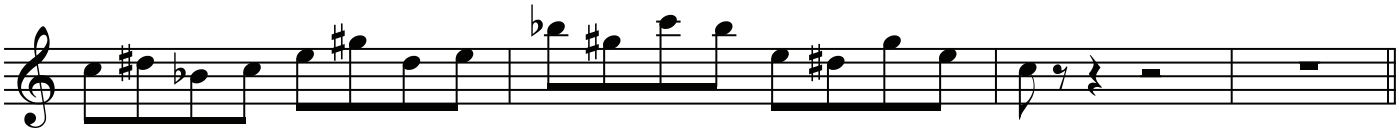
G♯Maj7♭6:



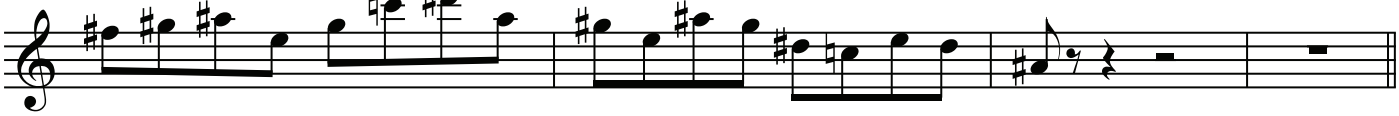
C♯min/Maj:



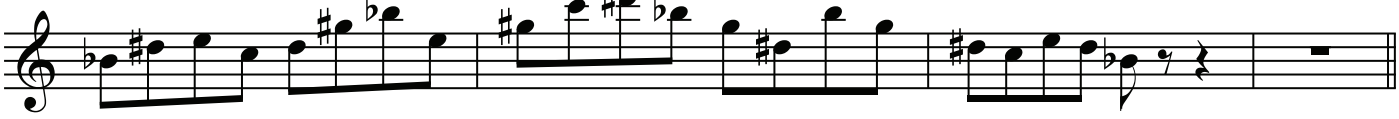
C7Alt:



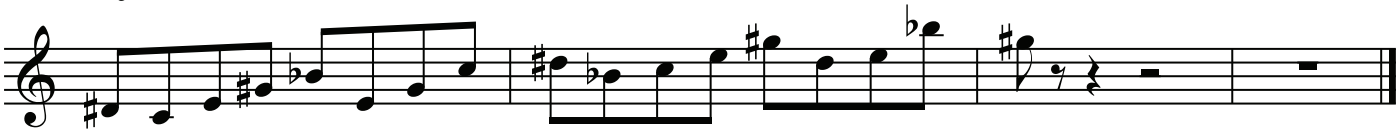
F♯7♯11:



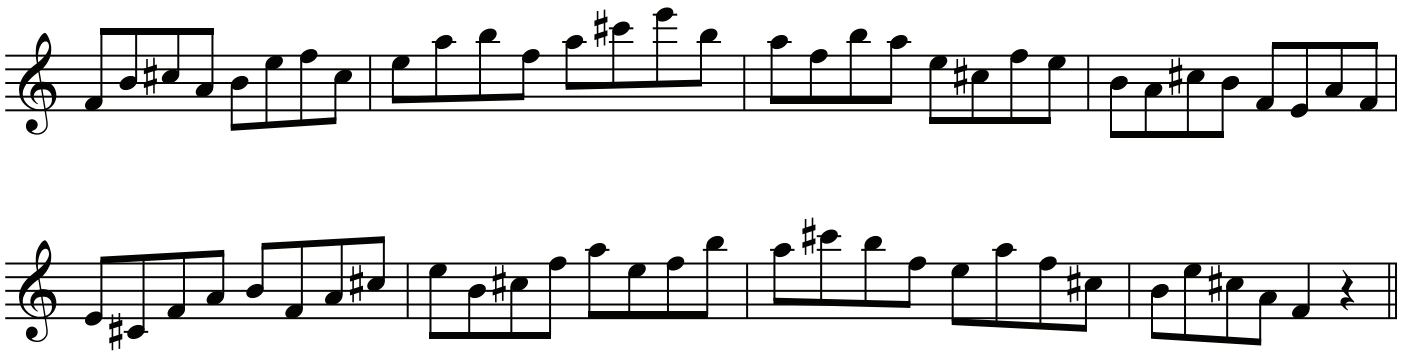
B♭min7 Alt:



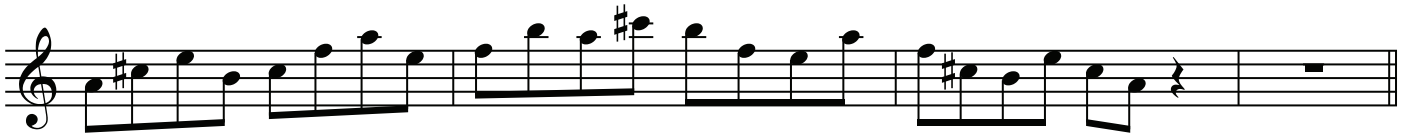
EMaj7♯5:



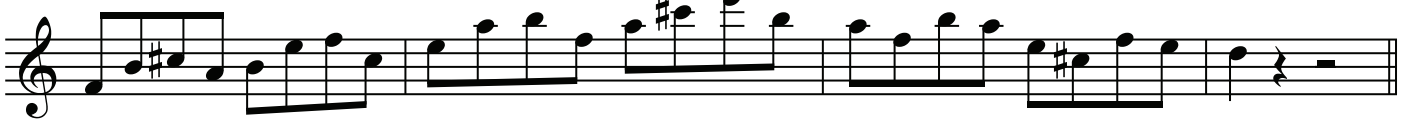
AMaj7♭6 PENTATONIC - May also be played as: Dmin/Maj, C♯7Alt, G7♯11, Bmin7Alt, F+7♯5:



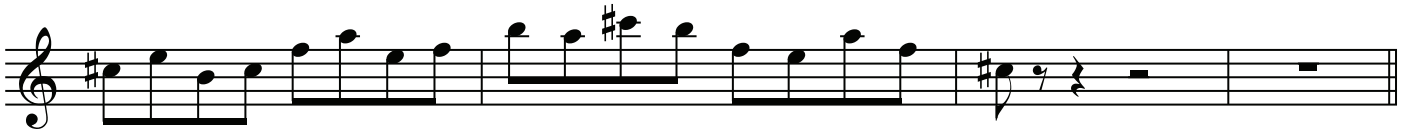
AMaj7♭6:



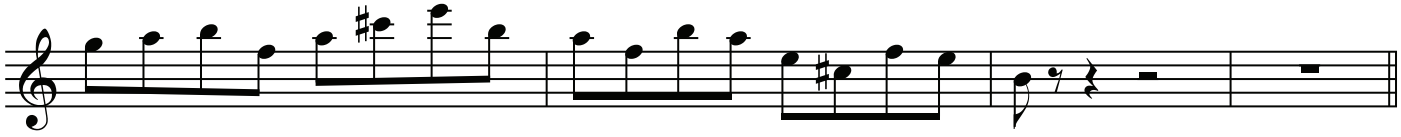
Dmin/Maj:



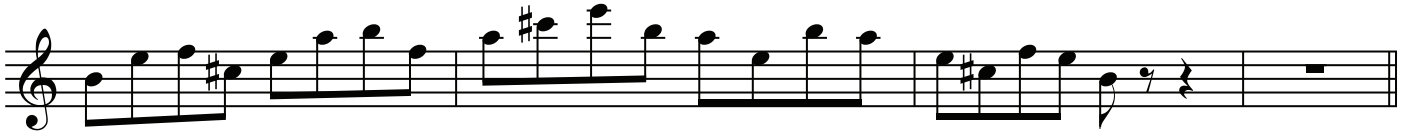
C♯7Alt:



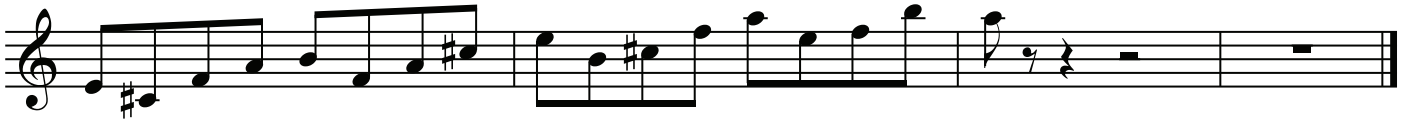
G7♯11:



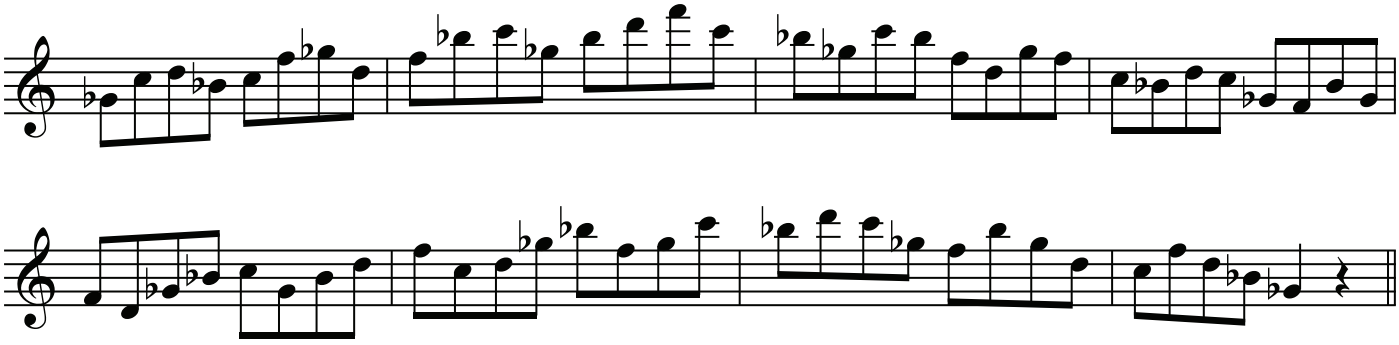
Bmin7 Alt:



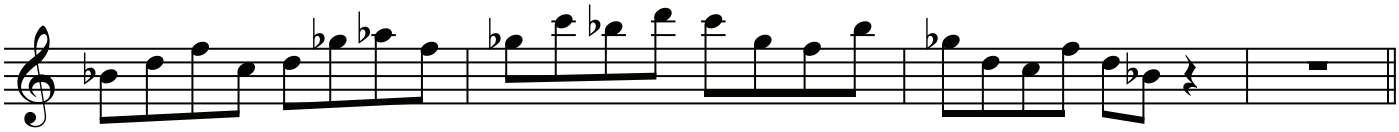
FMaj7♯5:



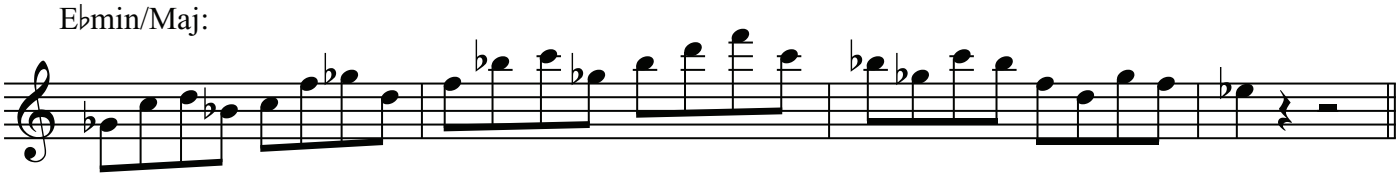
B♭Maj7♭6 PENTATONIC - May also be played as: E♭min/Maj, D7Alt, A♭7♯11, Cmin7Alt, F♯+7♯5:



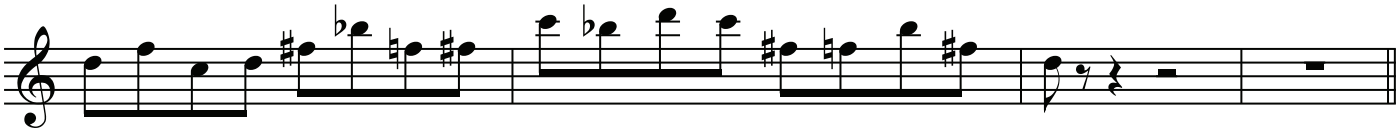
B♭Maj7♭6:



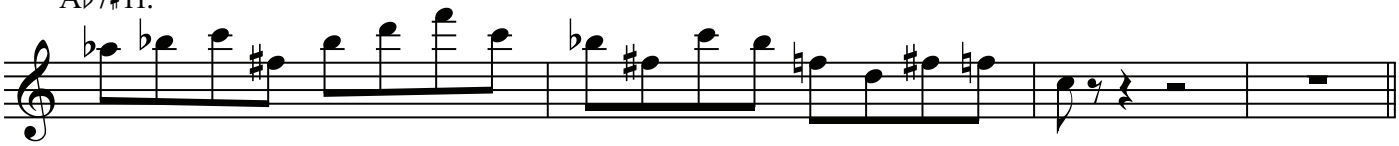
E♭min/Maj:



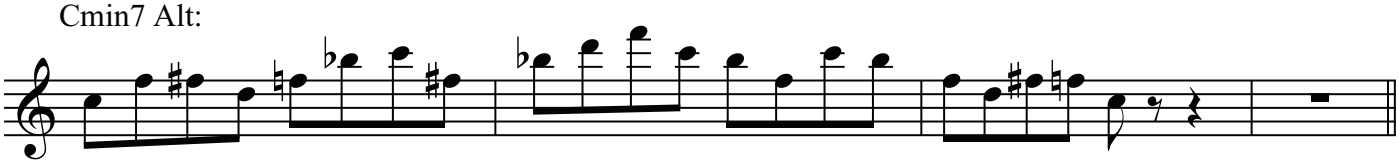
D7Alt:



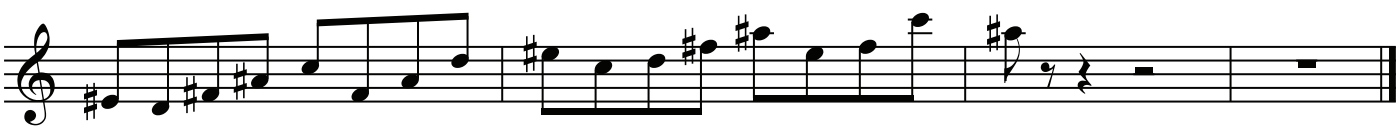
A♭7♯11:



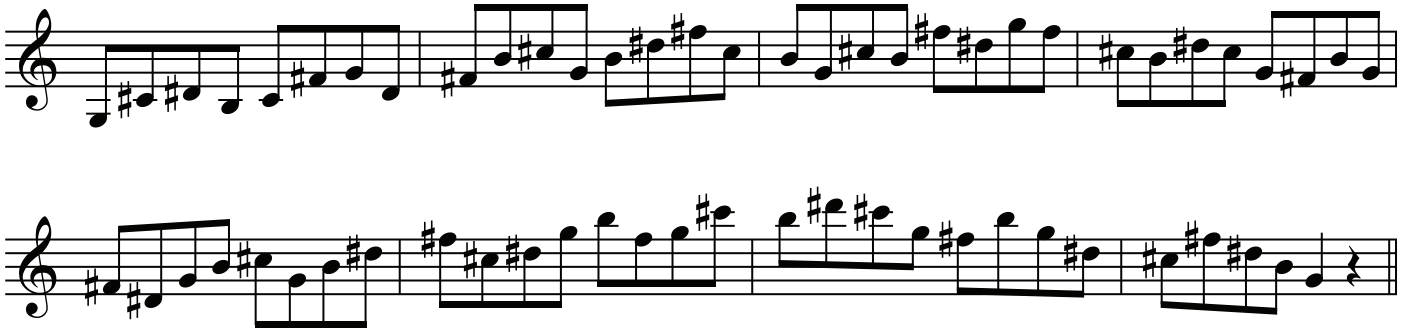
Cmin7 Alt:



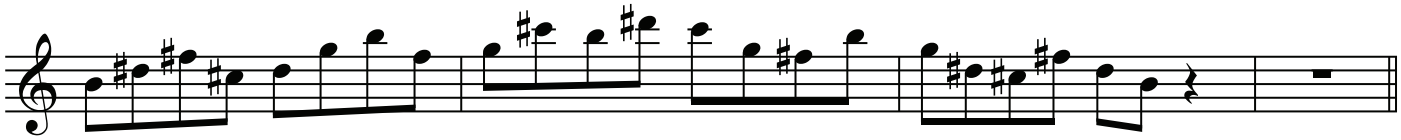
F♯Maj7♯5:



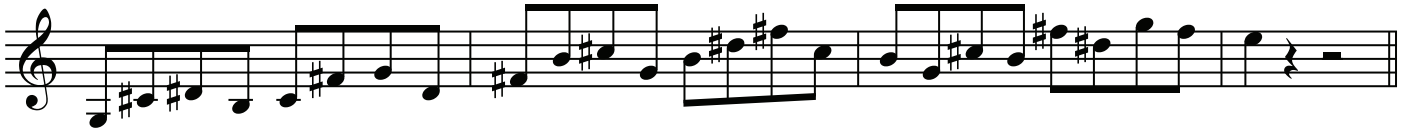
BMaj7♭6 PENTATONIC - May also be played as: Emin/Maj, D♯7Alt, A7♯11, C♯min7Alt, G+7♯5:



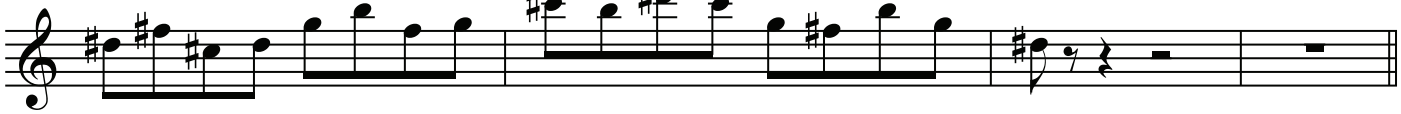
BMaj7♭6:



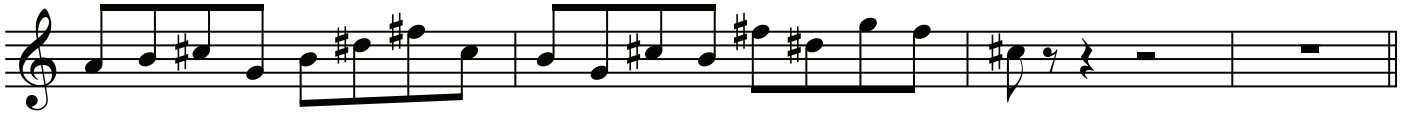
Emin/Maj:



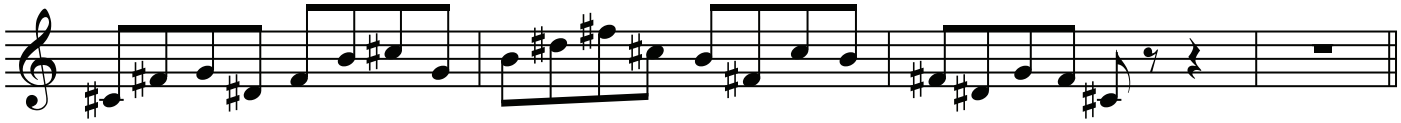
D♯7Alt:



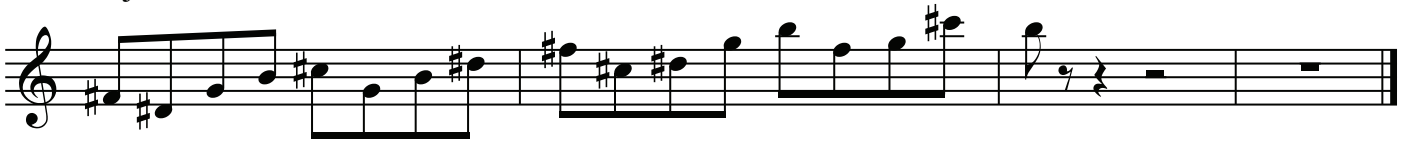
A7♯11:



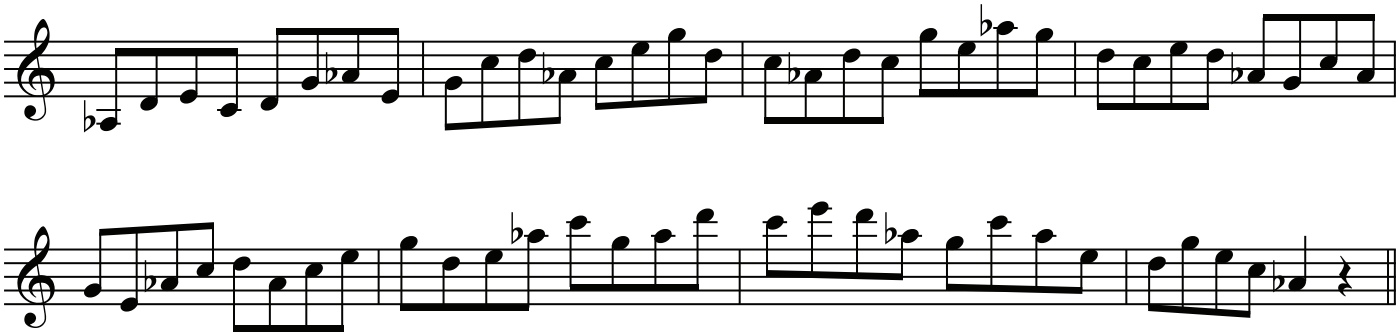
C♯min7 Alt:



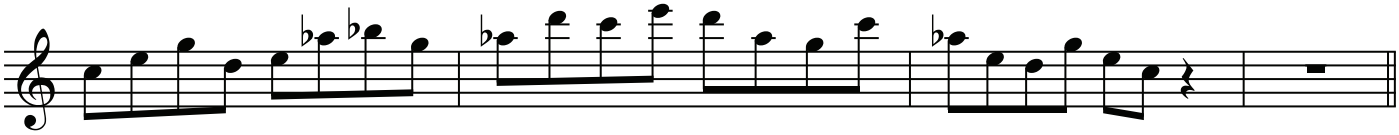
GMaj7♯5:



CMaj7♭6 PENTATONIC - May also be played as: Fmin/Maj, E7Alt, B♭7♯11, Dmin7Alt, A♭+7♯5:

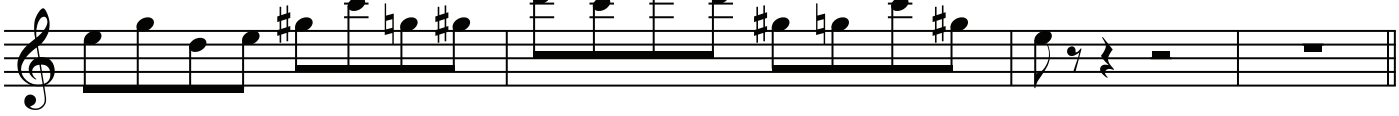


CMaj7♭6:

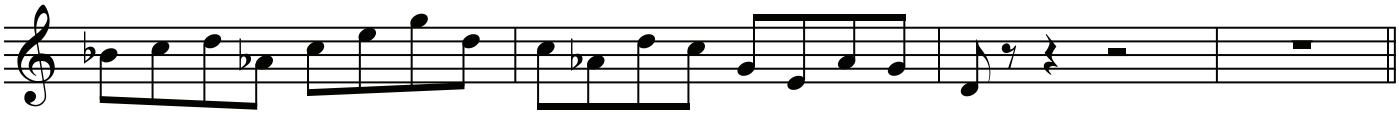


Fmin/Maj:

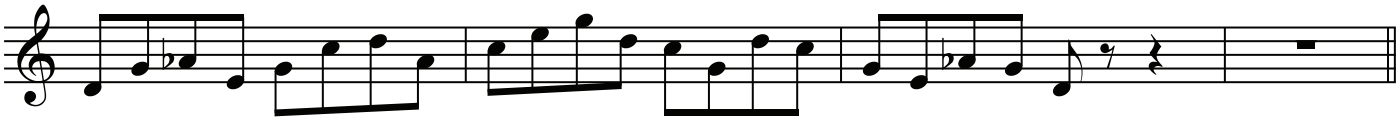
E7Alt:



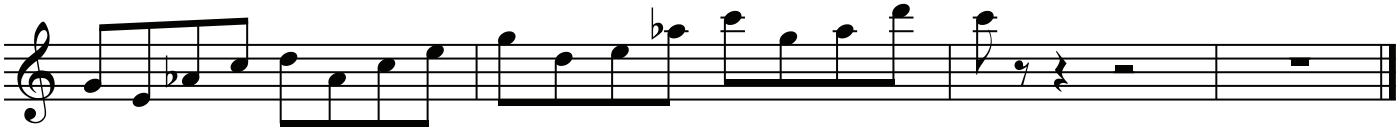
B♭7♯11:



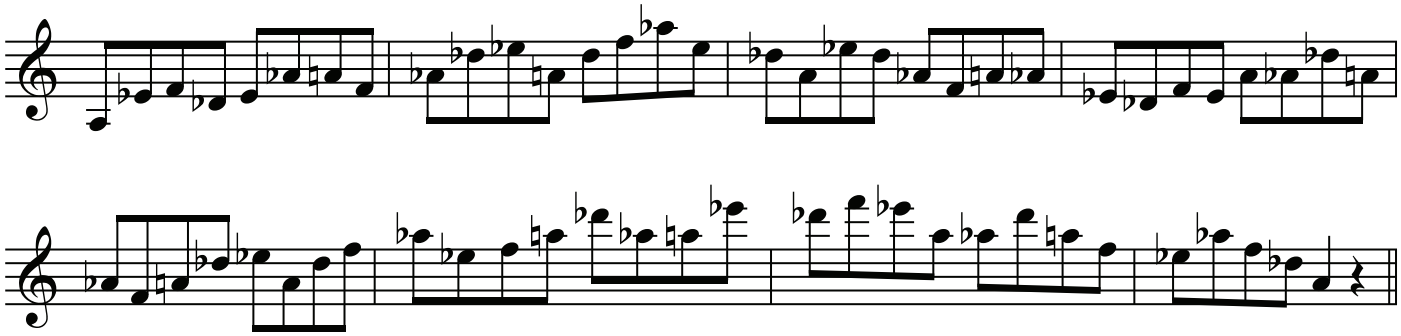
Dmin7 Alt:



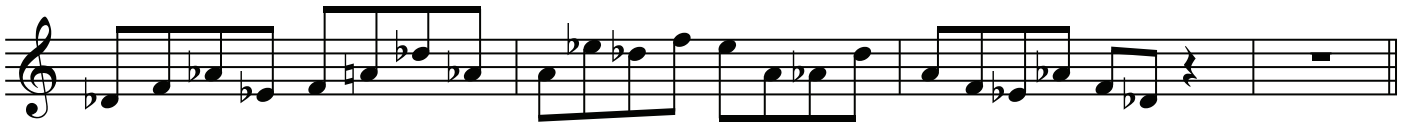
A♭Maj7♯5:



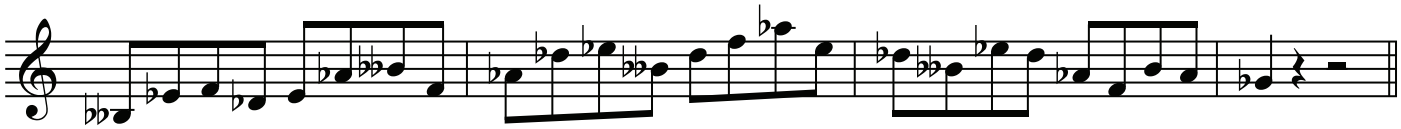
D♭Maj7♭6 PENTATONIC - May also be played as: G♭min/Maj, F7Alt, B7♯11, E♭min7Alt, A+7♯5:



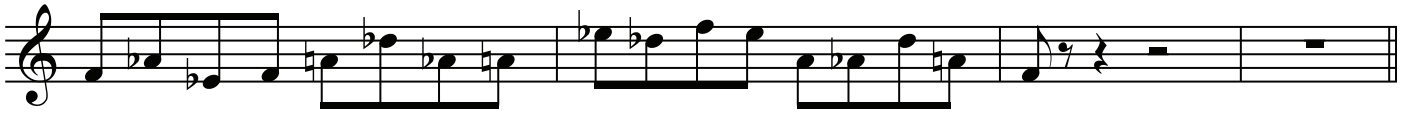
D♭Maj7♭6:



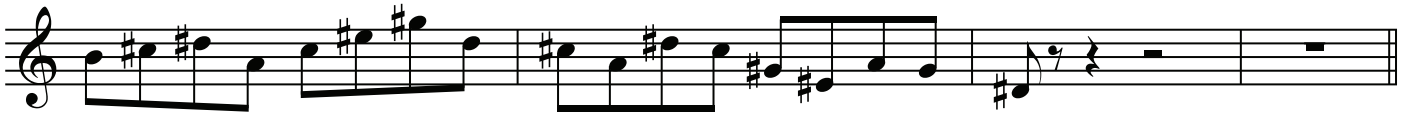
G♭min/Maj:



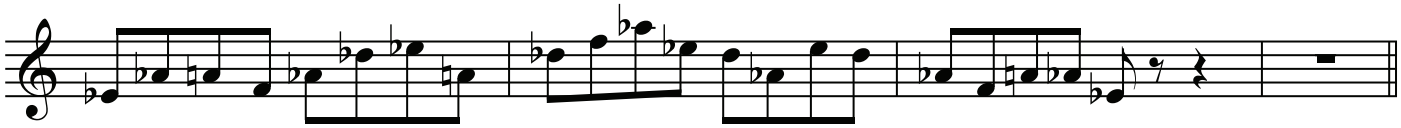
F7Alt:



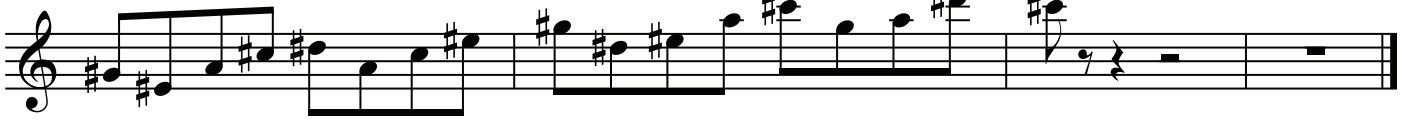
B7♯11:



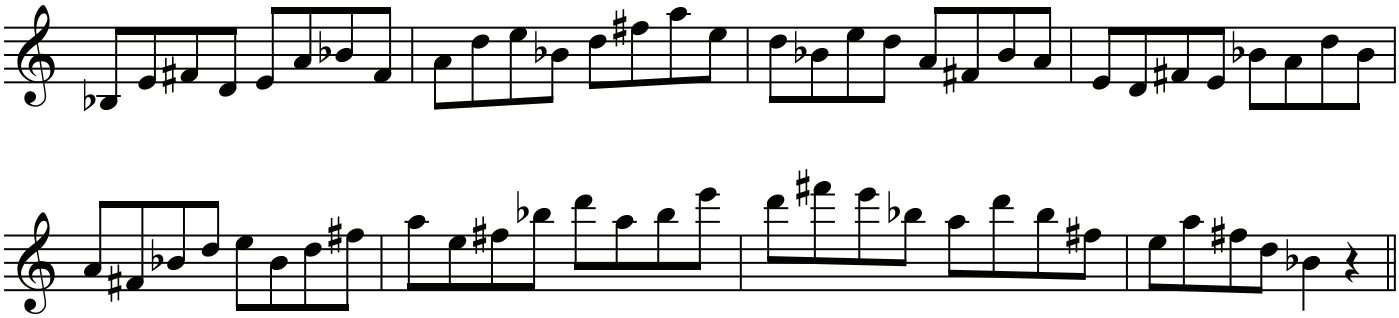
E♭min7 Alt:



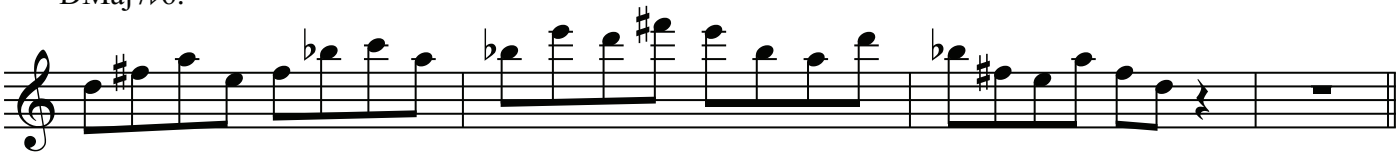
AMaj7♯5:



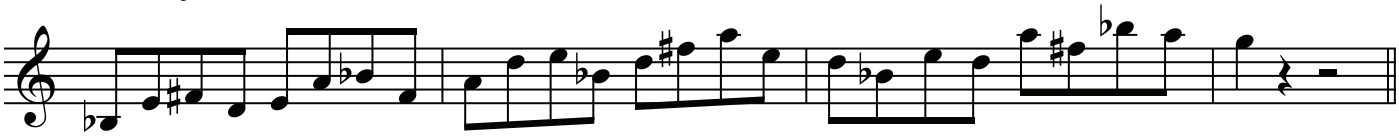
DMaj7♭6 PENTATONIC - May also be played as: Gmin/Maj, F#7Alt, C7♯11, Emin7Alt, B♭+7♯5:



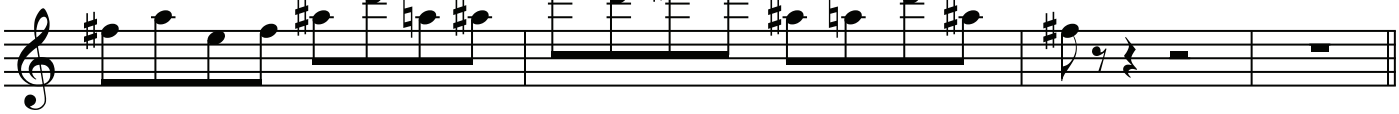
DMaj7♭6:



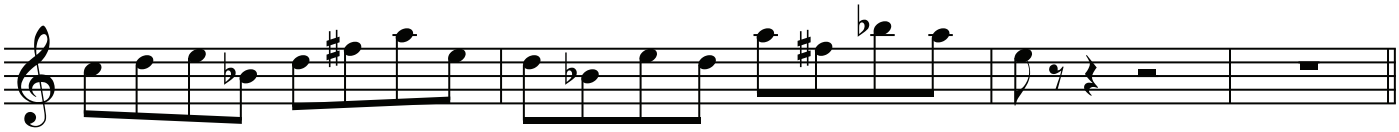
Gmin/Maj:



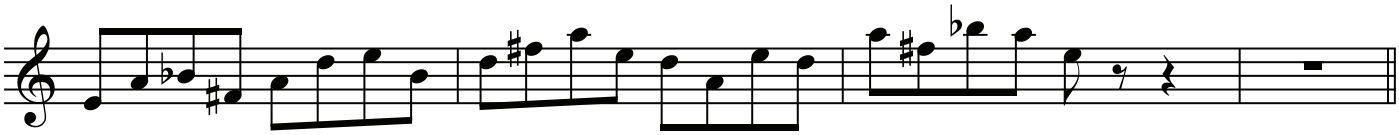
F♯7Alt:



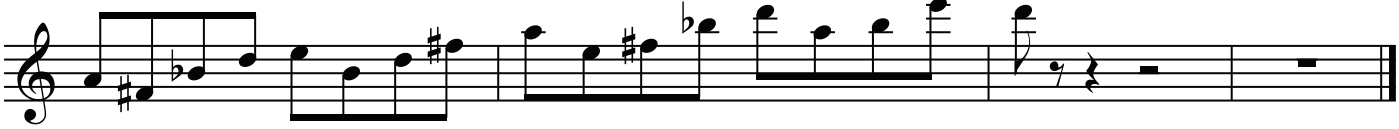
C7♯11:



Emin7 Alt:



B♭Maj7♯5:



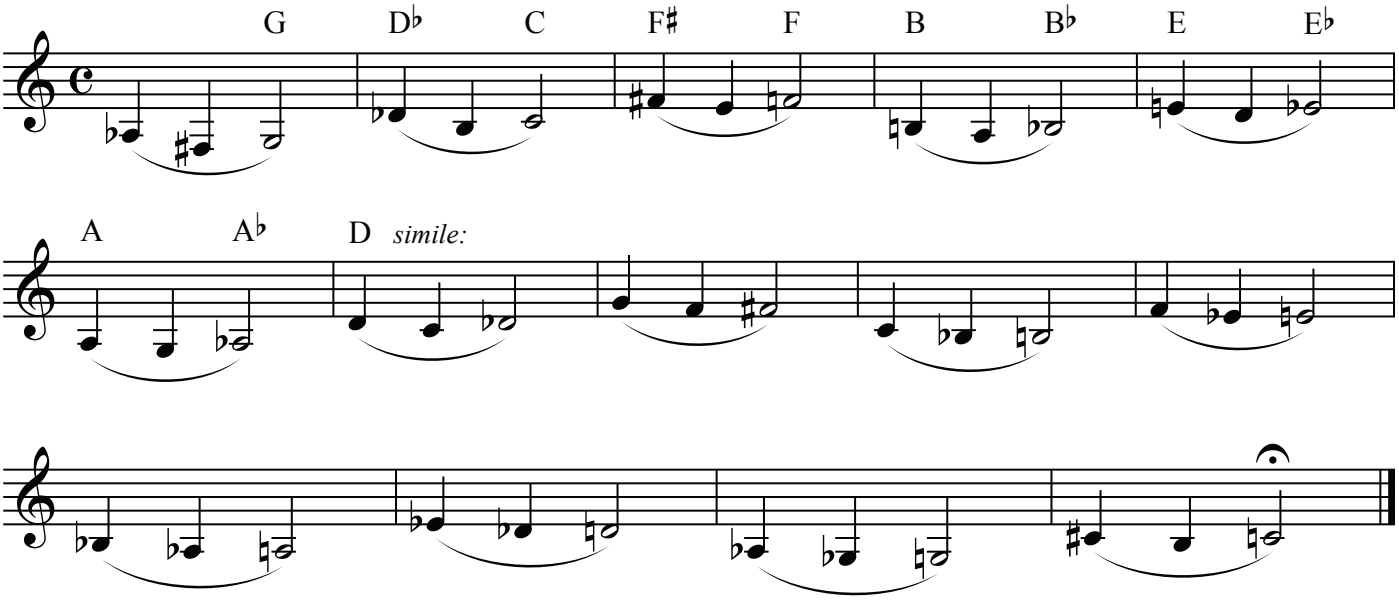
Chapter 8

Substitutions

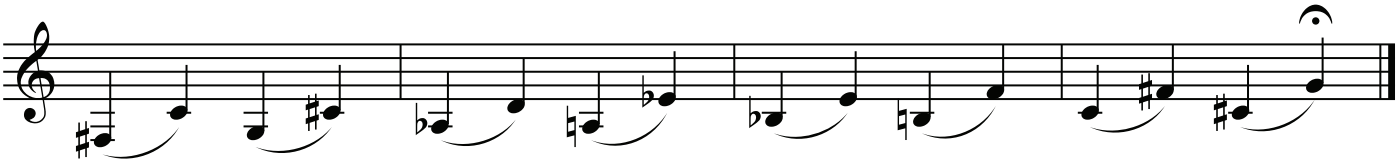
Learning the Tri-Tone

NOTE: The most common chord substitution used today is called the tritone substitution.
In order to apply this harmonic device:
1 - First learn the tonal relationships between the tri-tones by name: C to F♯, G to D♭, etc.
2 - Use chords of the same quality as the originals such as Major, Dominant7, or minor7,
but then SUBSTITUTE the same quality chord located a tritone (augmented 4th) away!

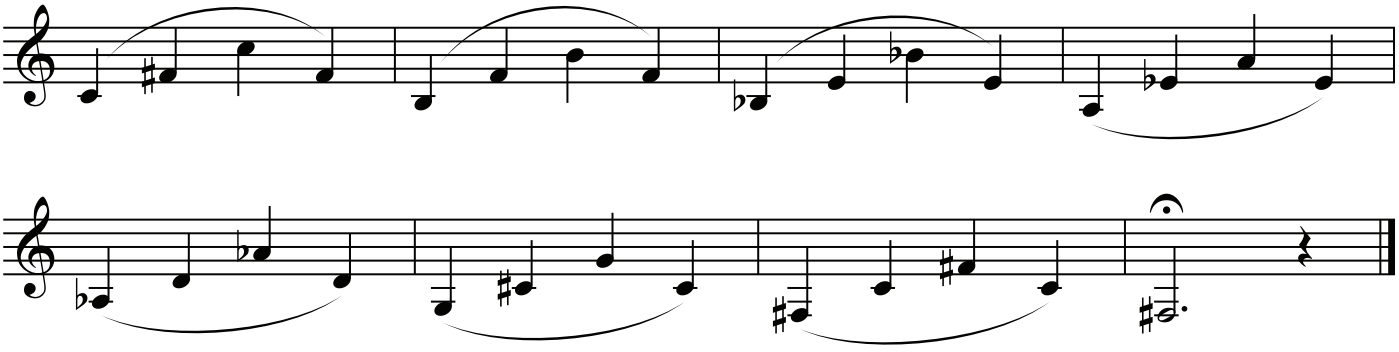
Exercise 1:



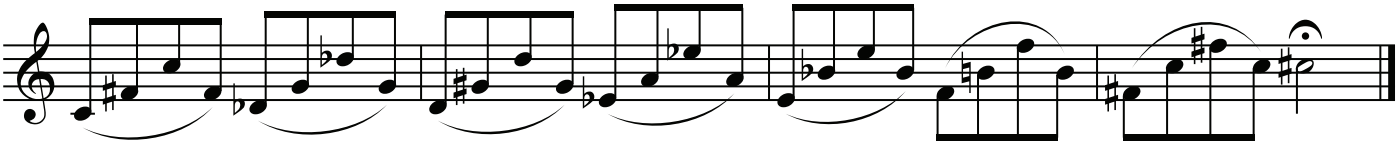
Exercise 2:



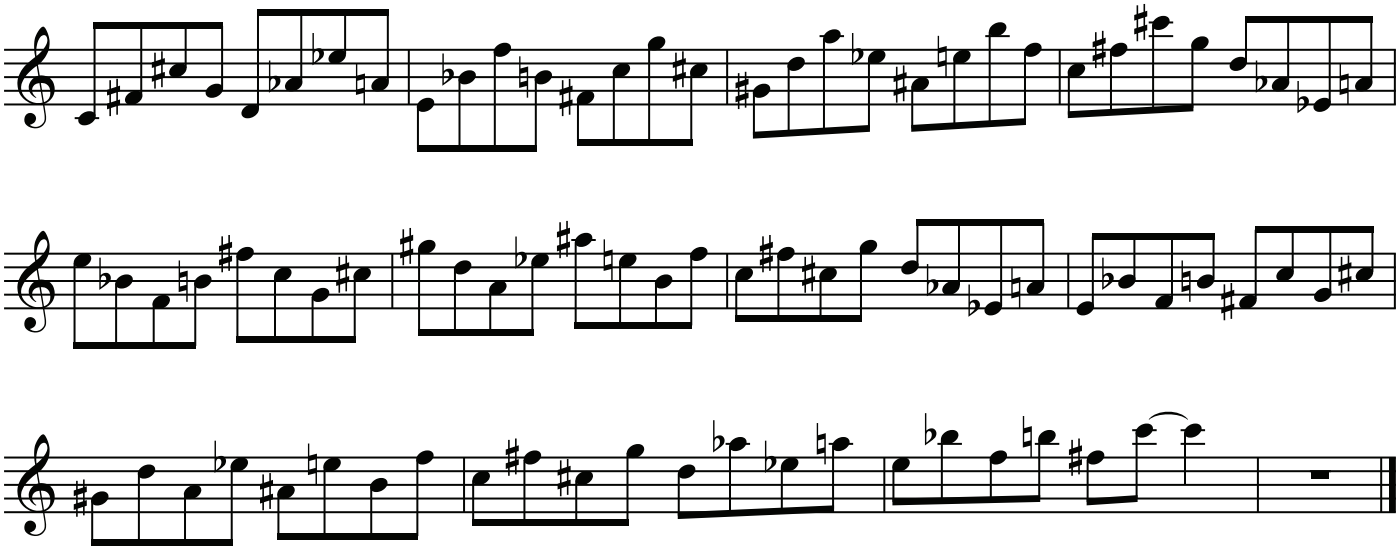
Exercise 3:



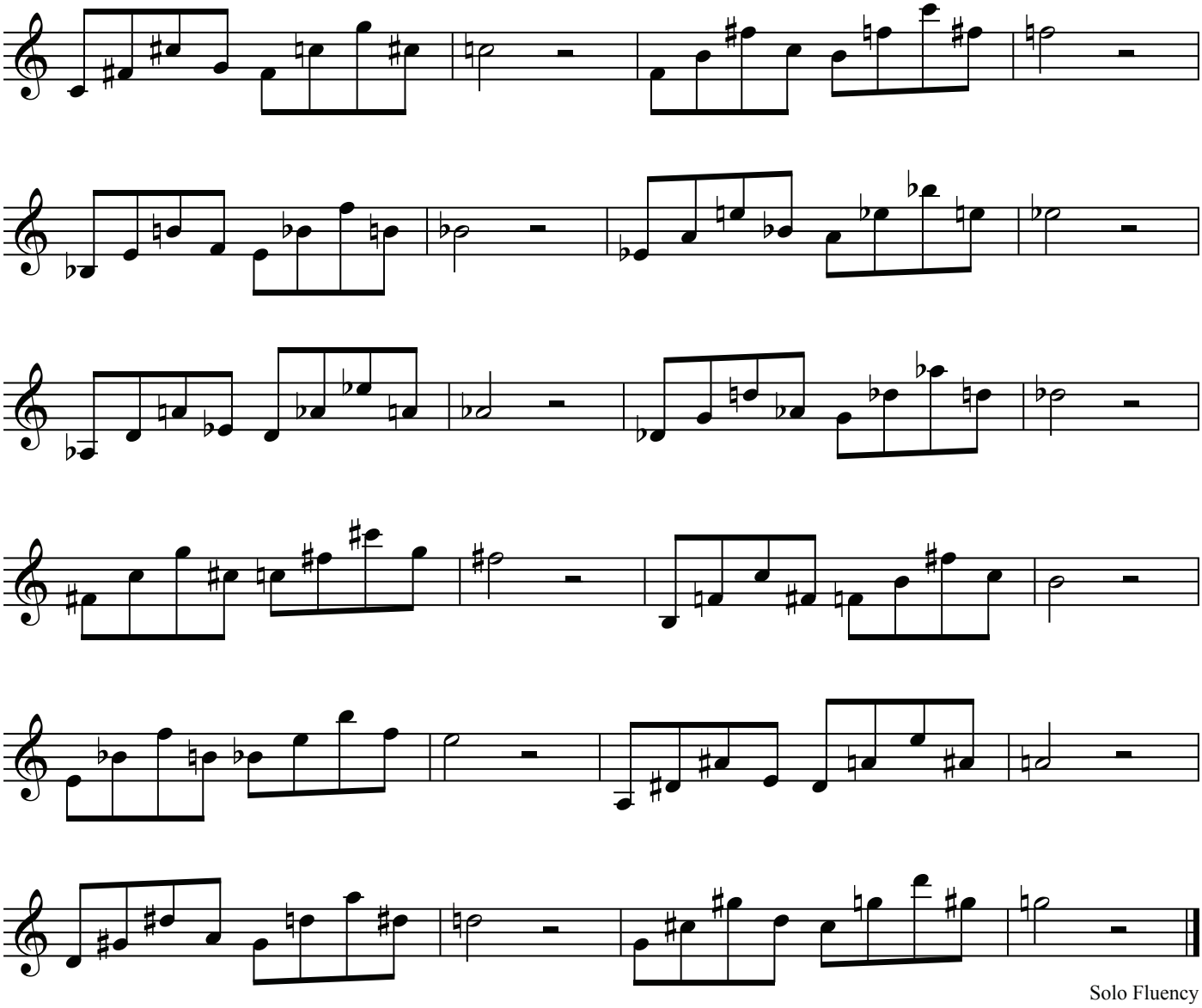
Exercise 4:



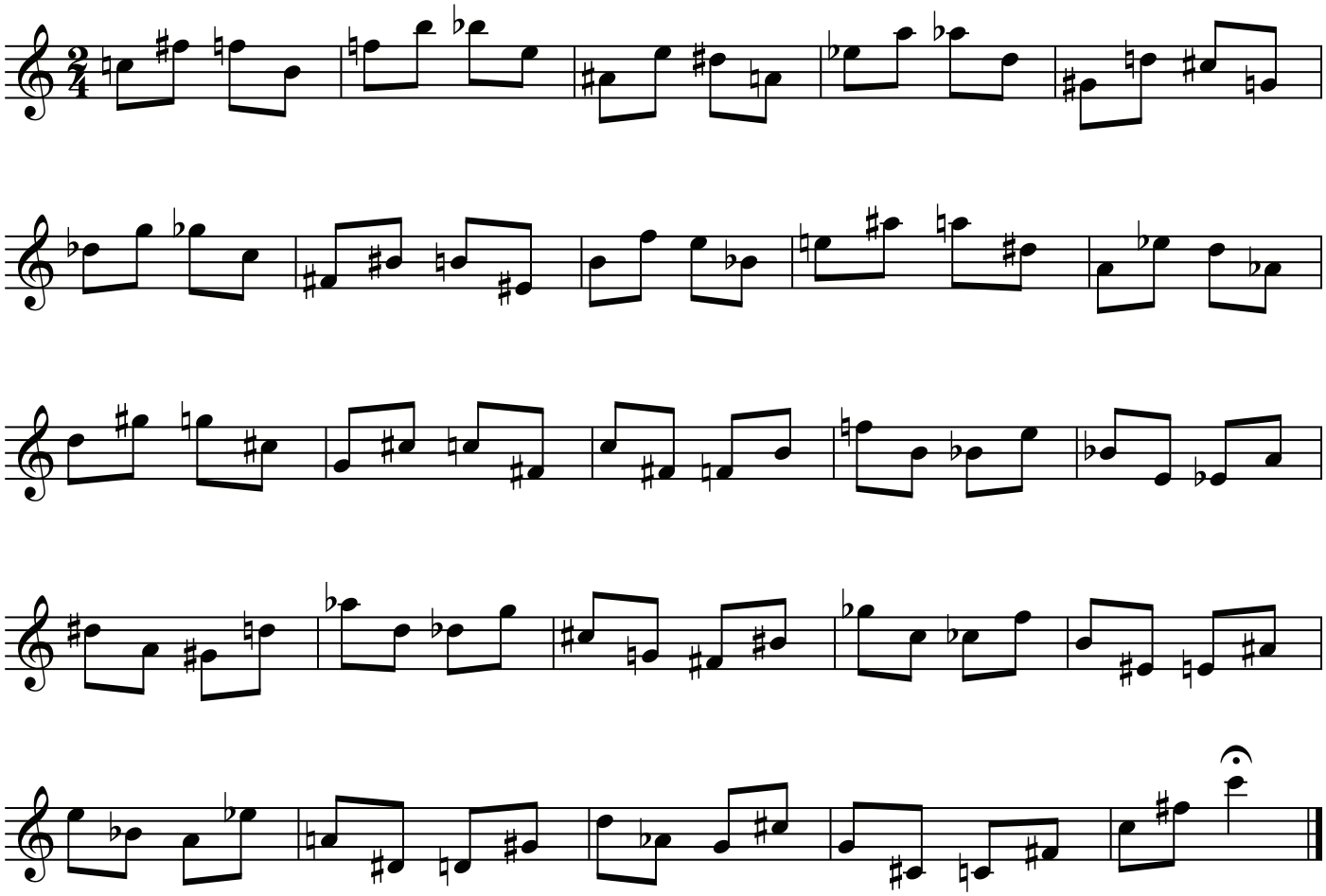
Exercise 5:



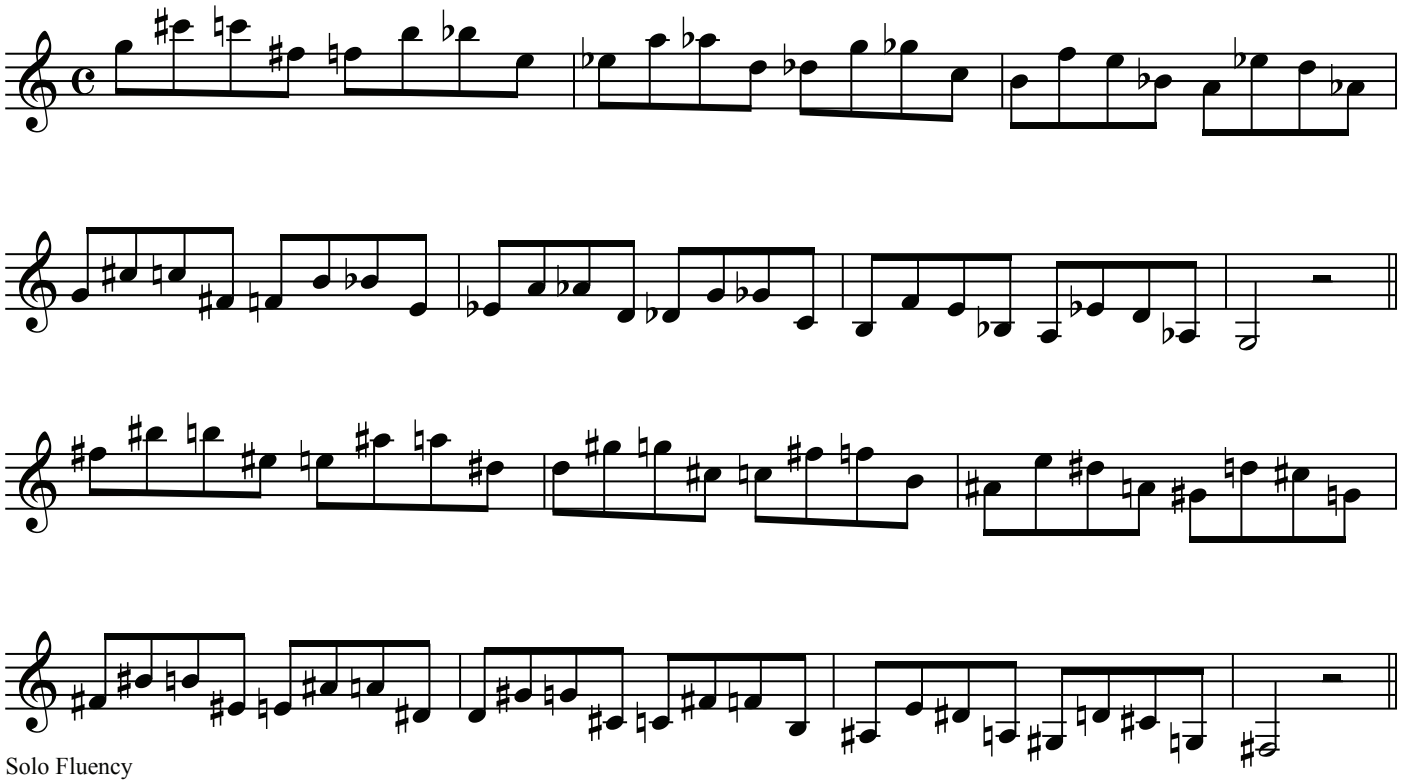
Exercise 6:

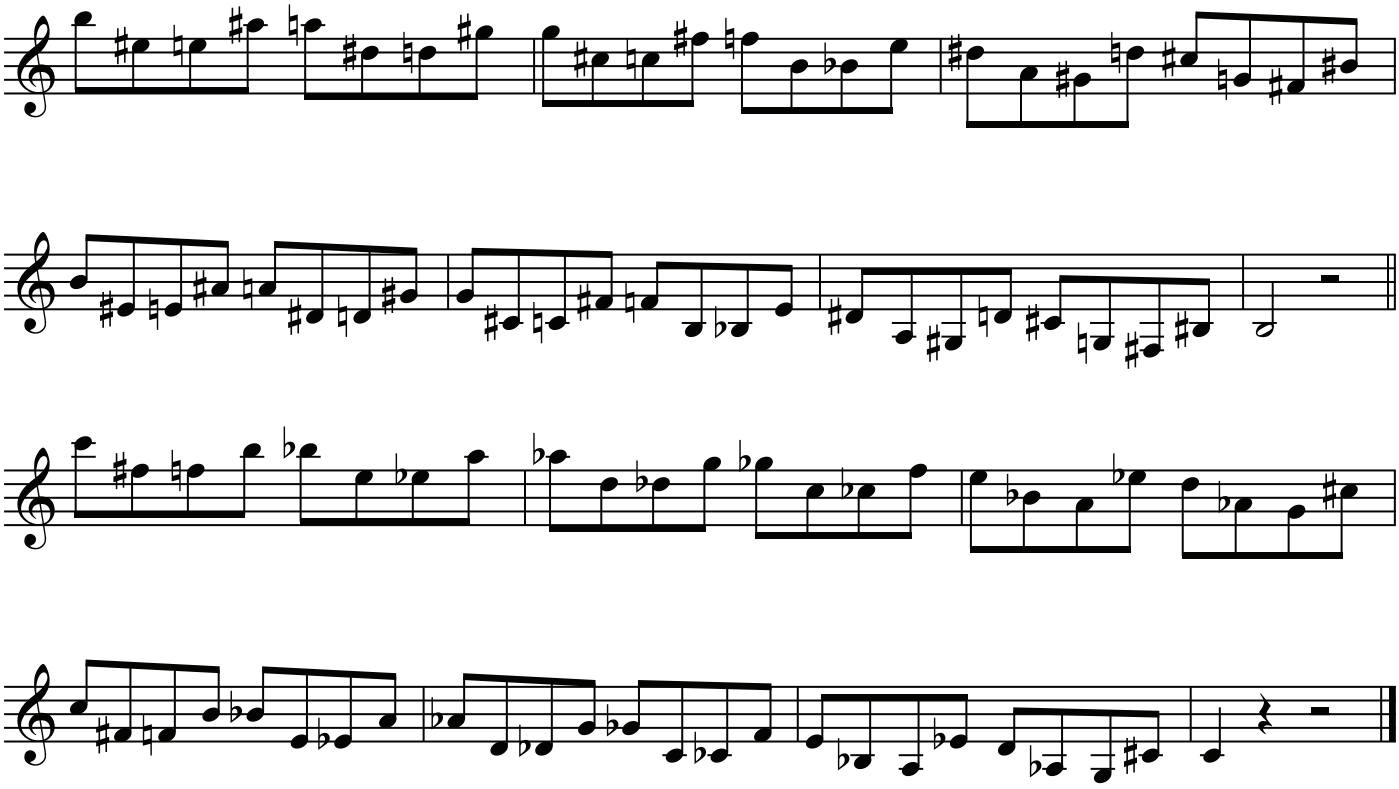


Exercise 7:

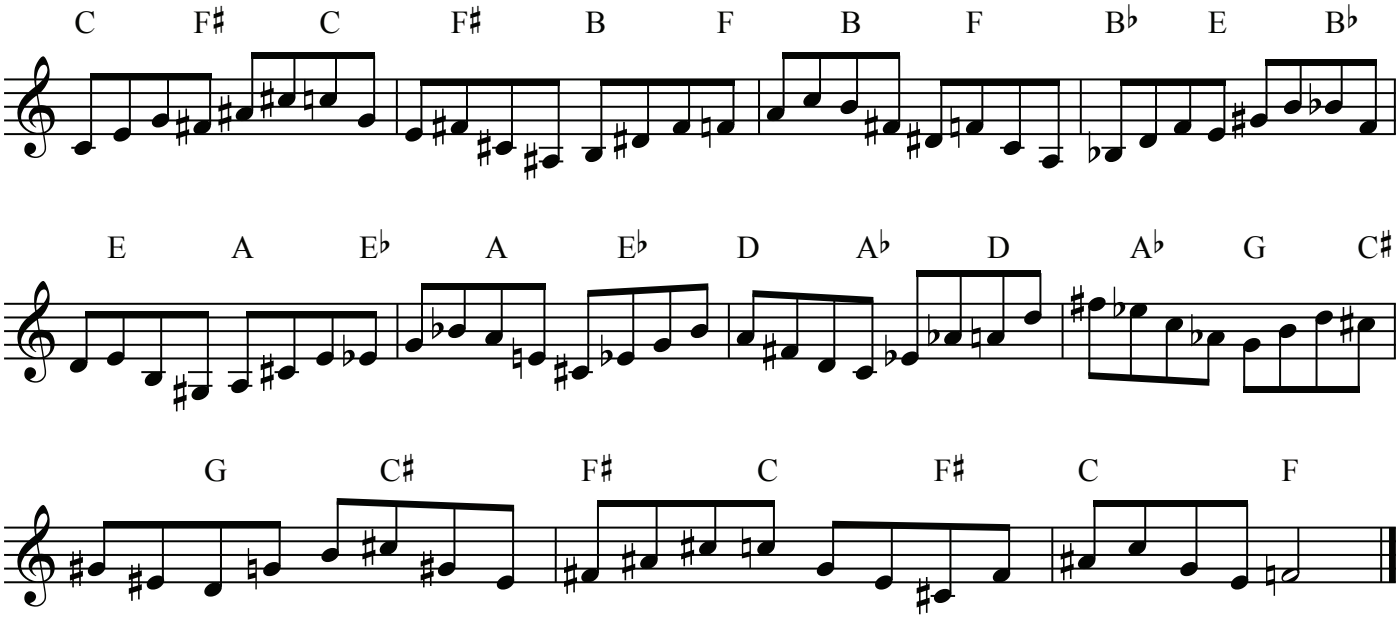


Exercise 8:



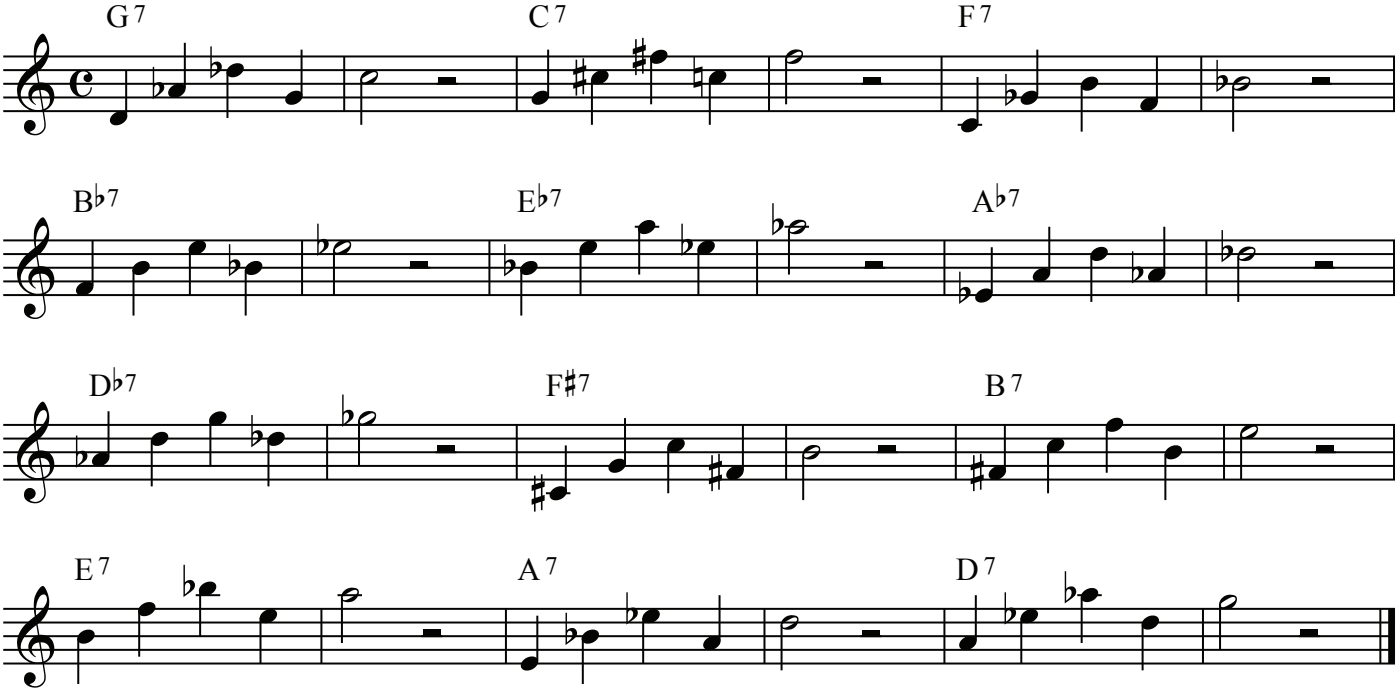


Exercise 9:

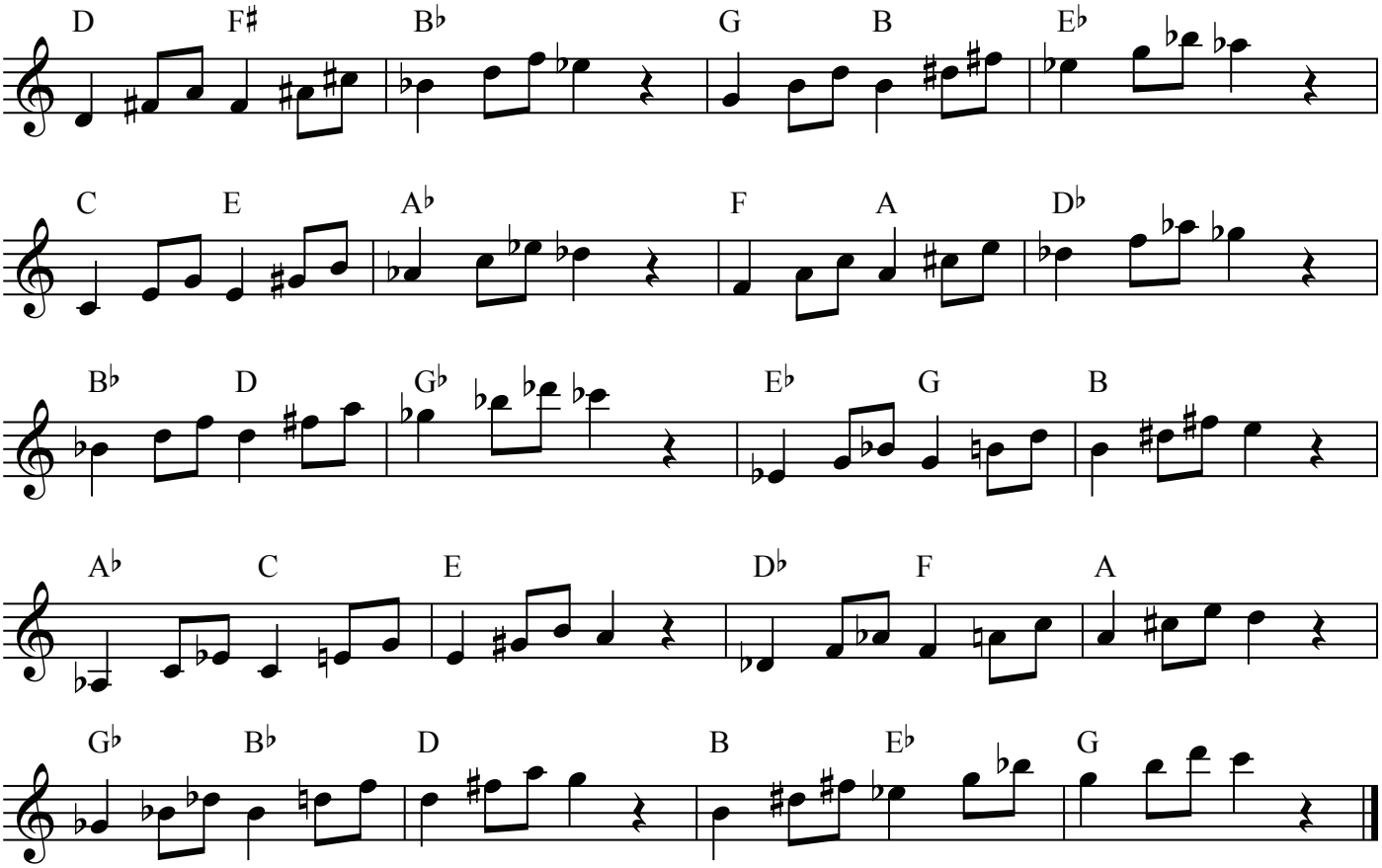


Introduction to Descending Major Thirds

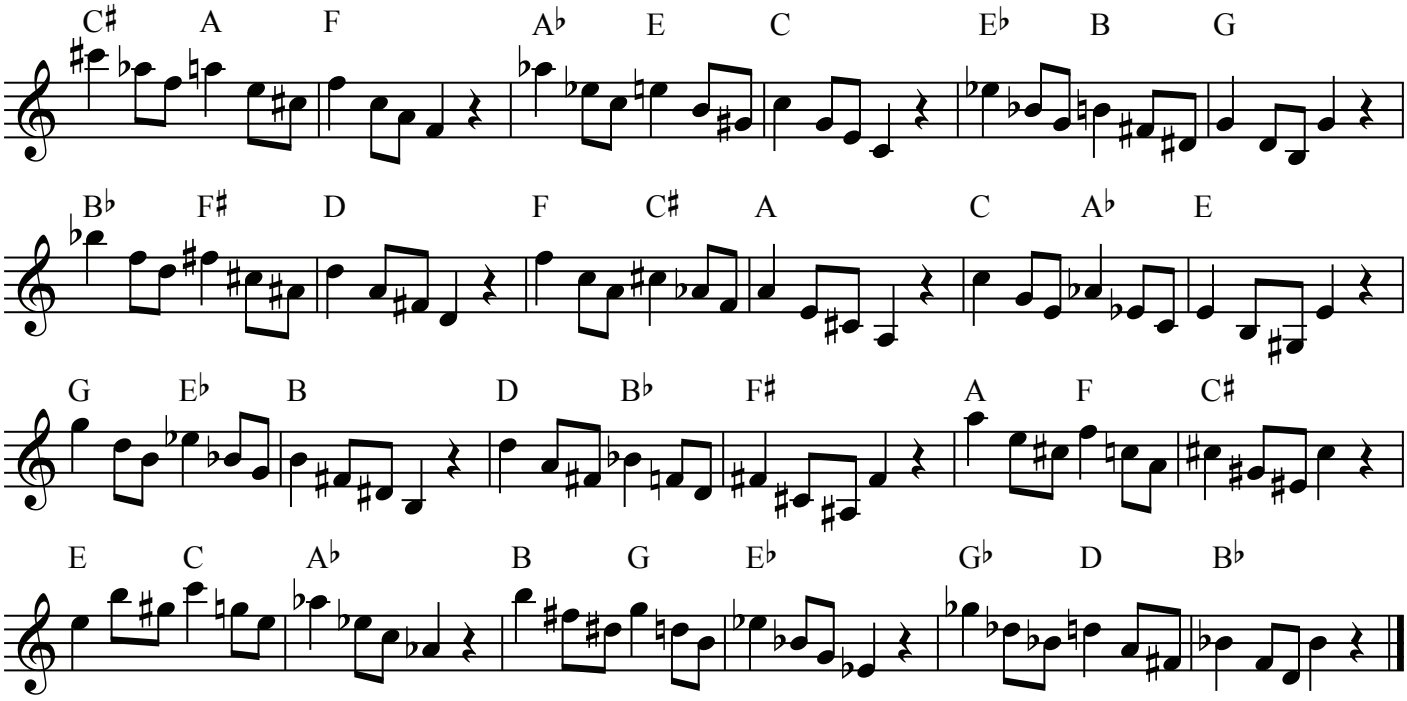
Tritone through the Circle of 4ths



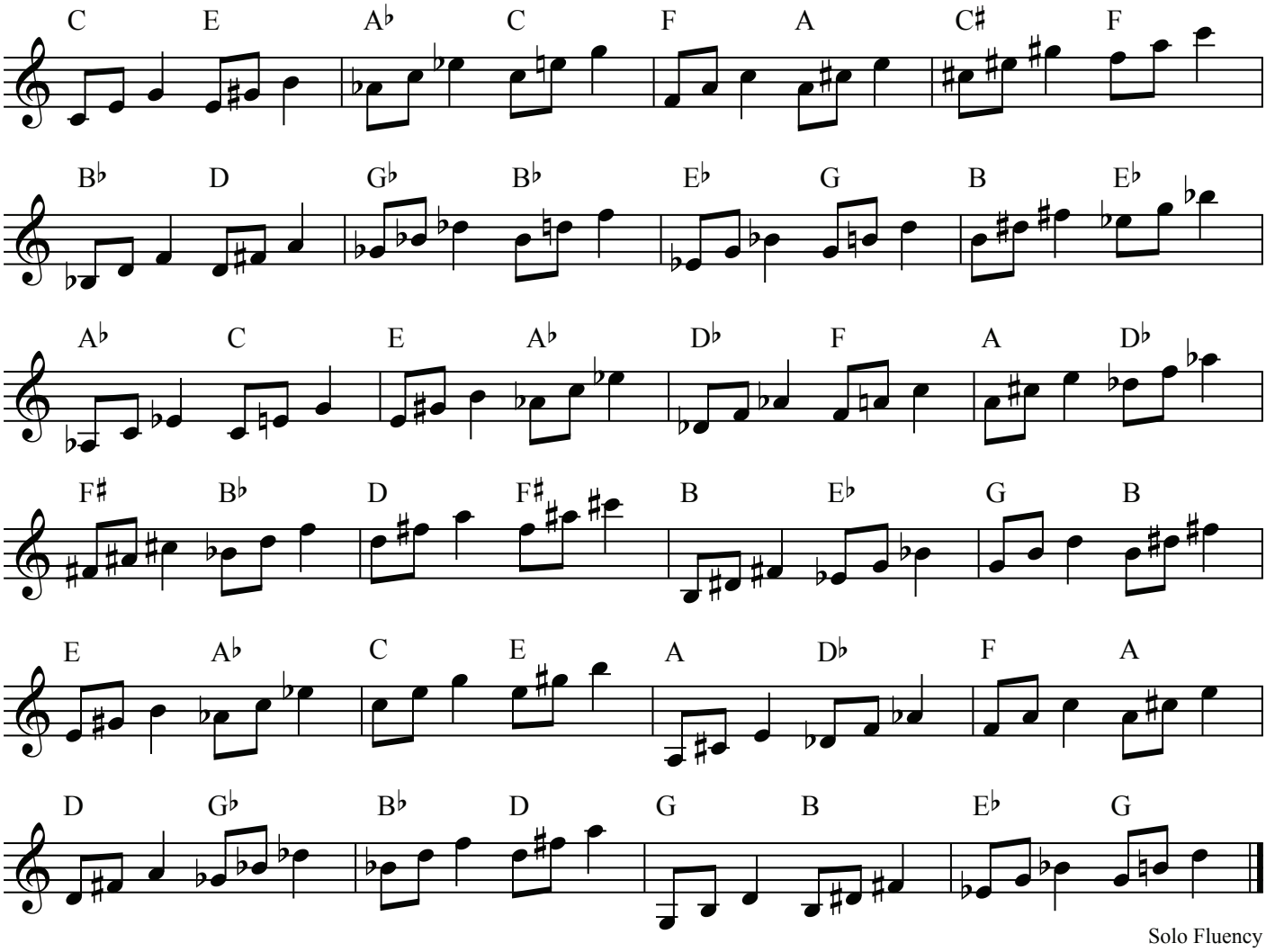
Ascending Major Thirds



Descending Major Thirds

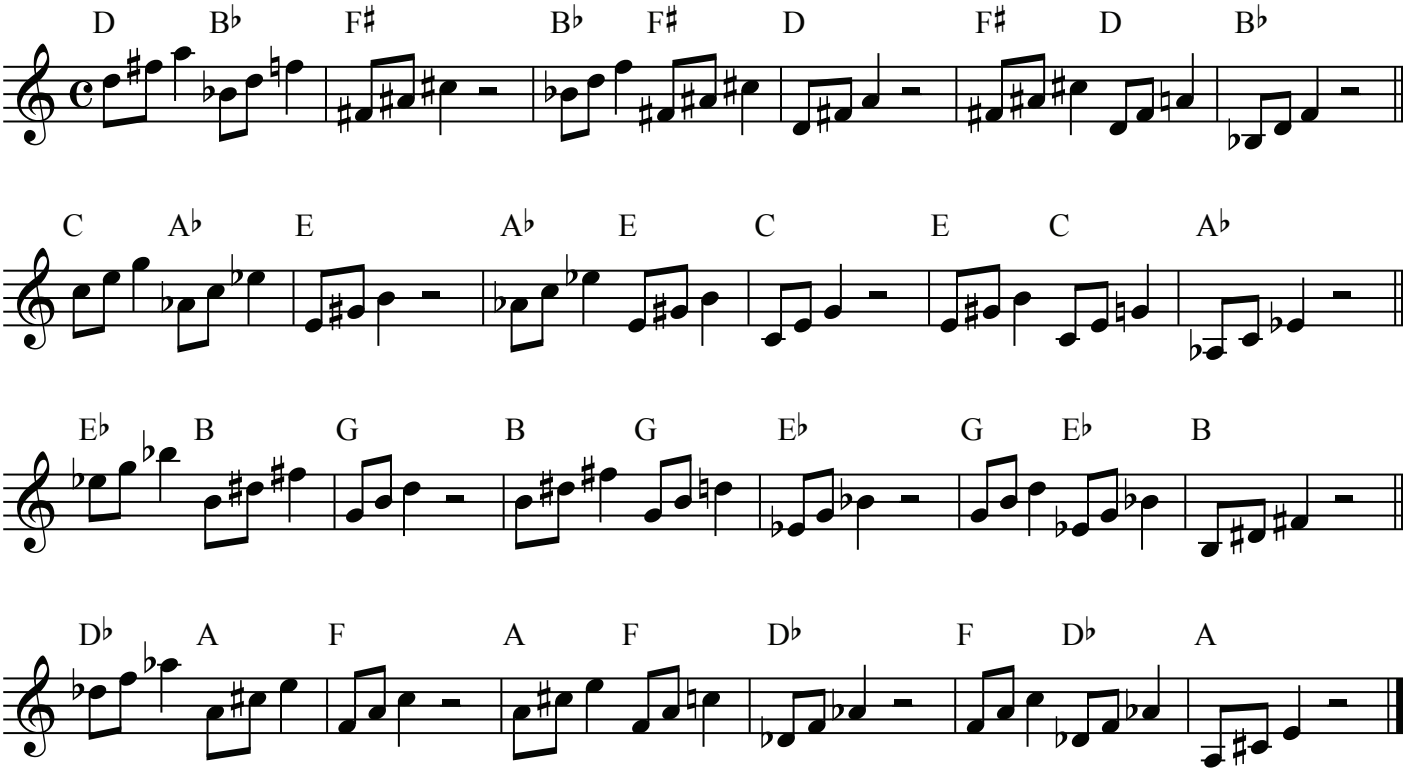


After playing ascending, try playing this exercise in a descending pattern!

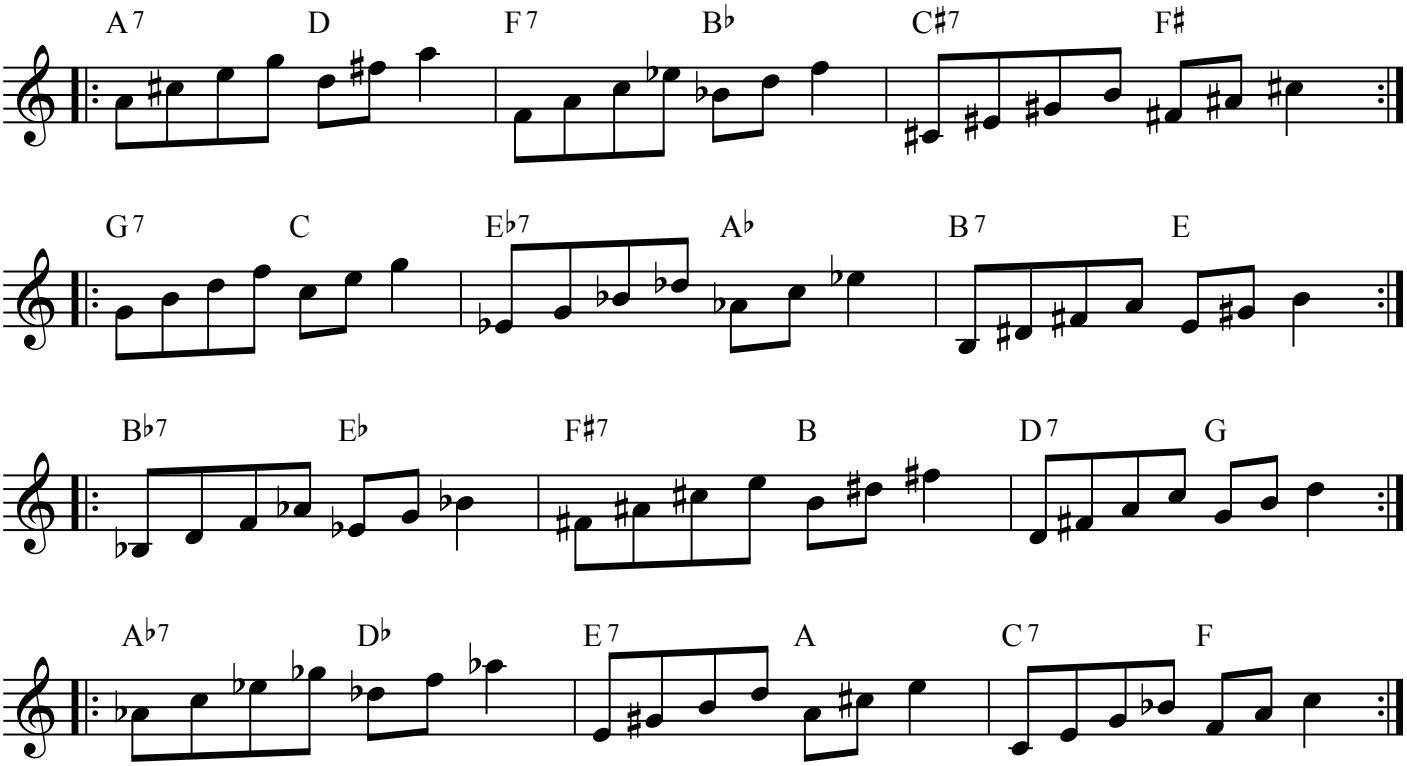


Cycle of Descending Major Thirds

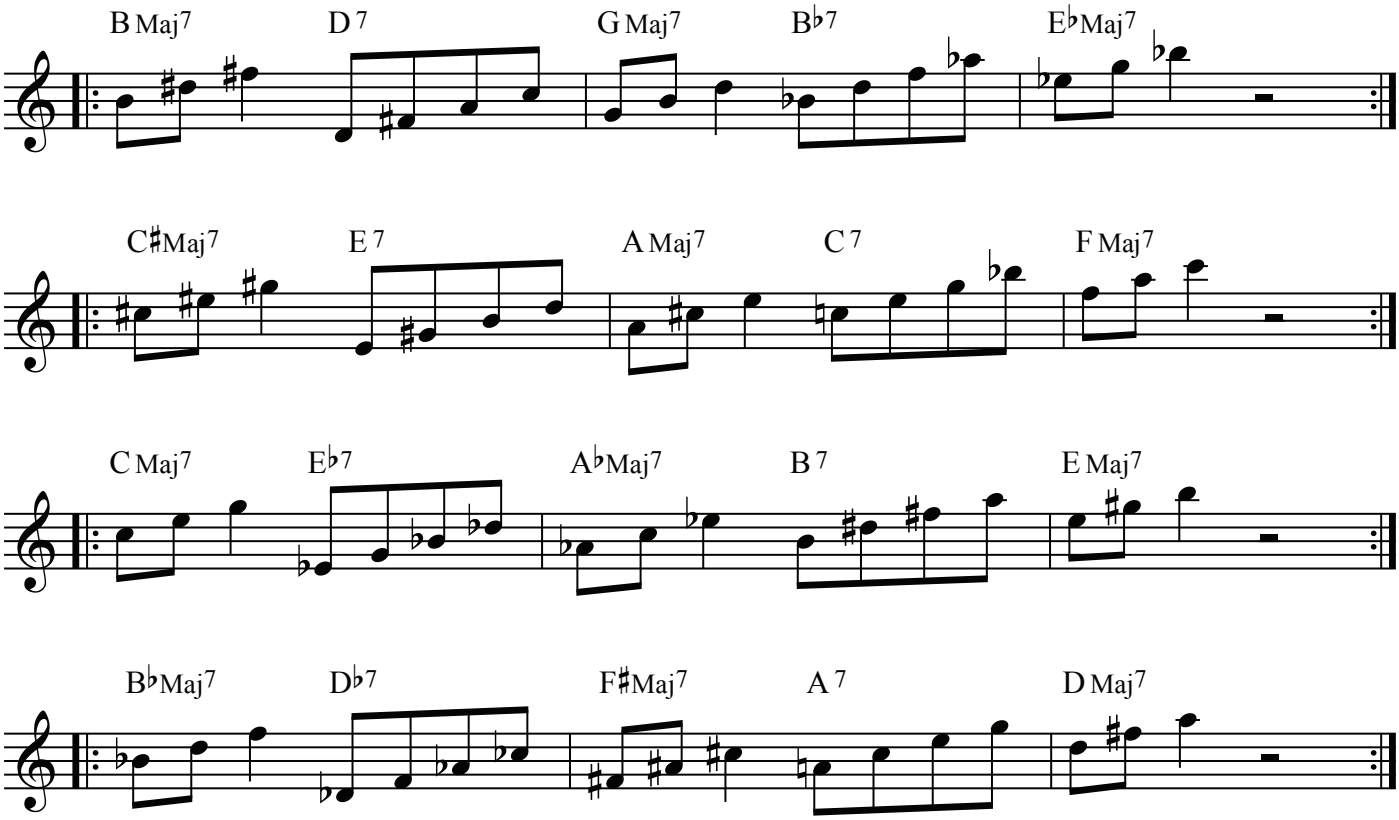
NOTE: There are only 4 different Descending Major Third Cycles



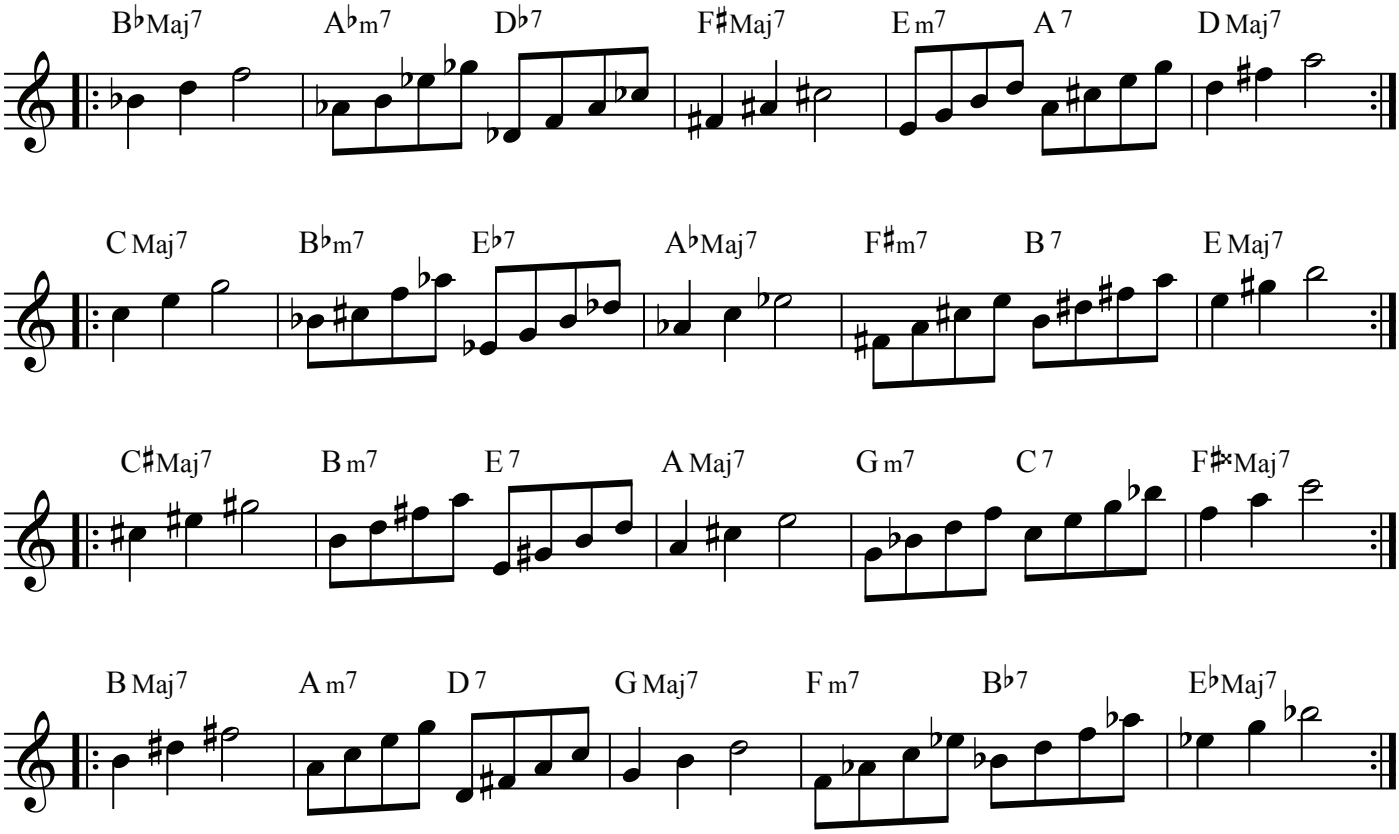
Major Third CYCLES with the additional preceding Dominant 7



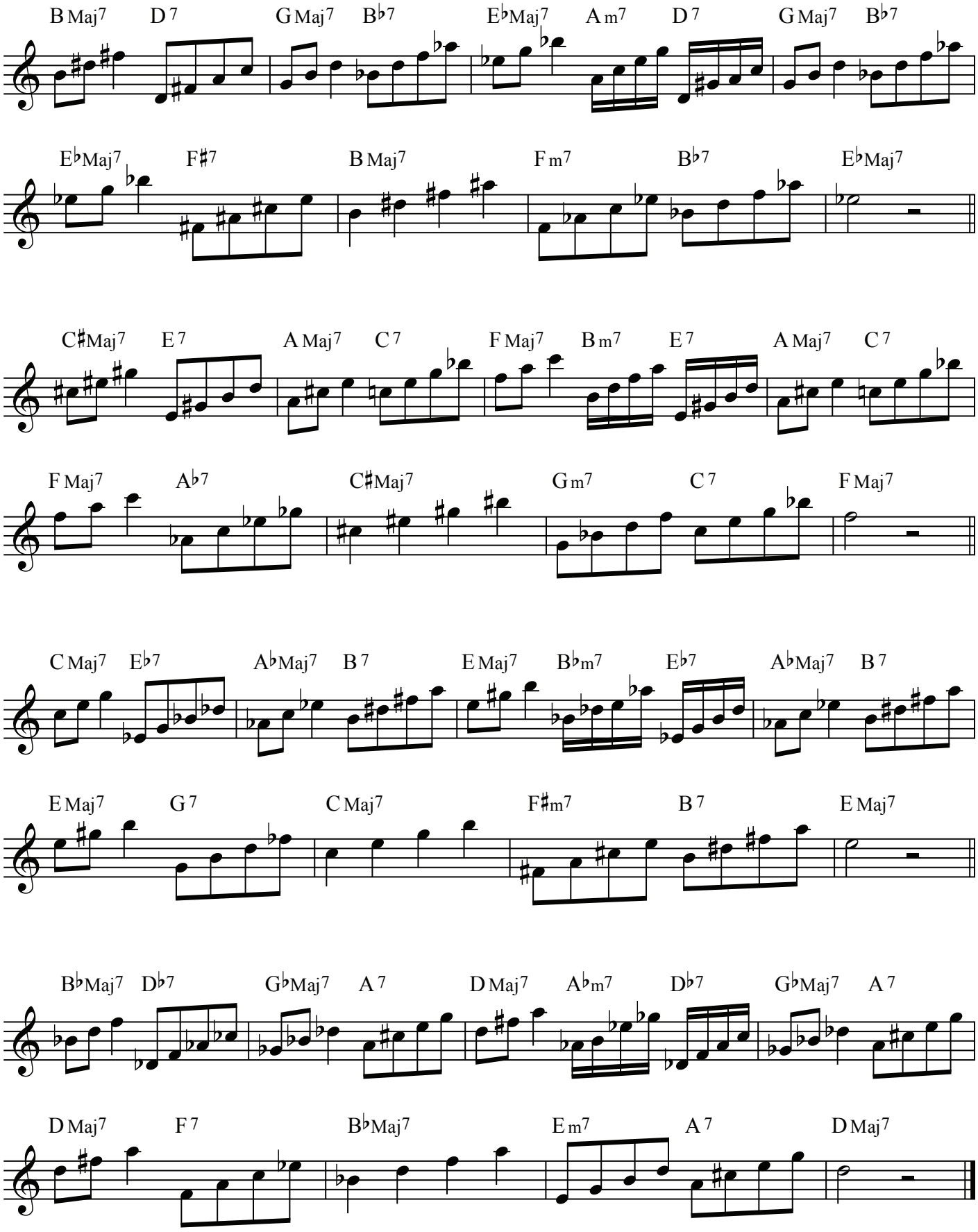
Major 7 related by Major Thirds (Note: Major Thirds preceded by their Dominant 7)



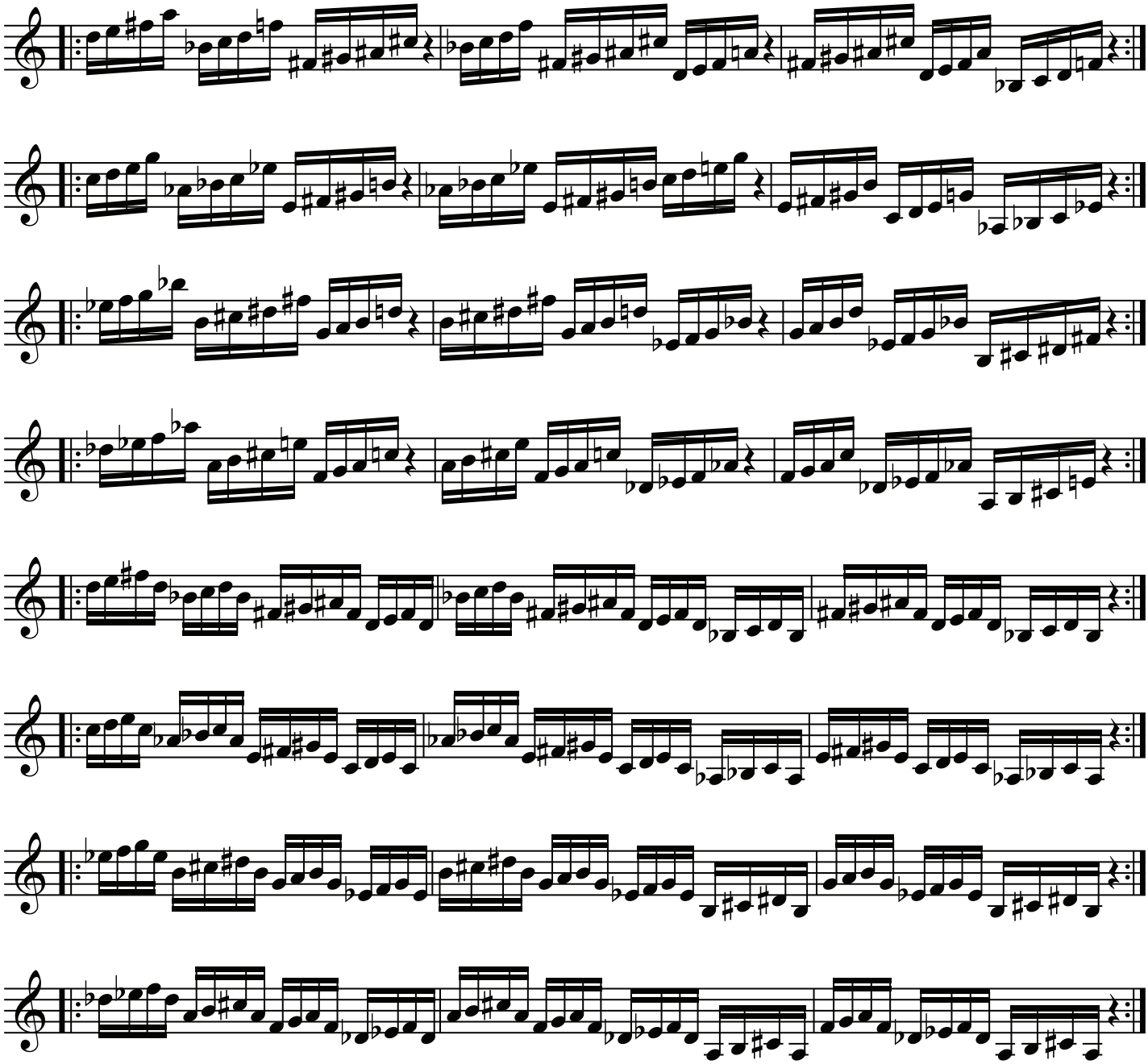
Major 7 related by Major Thirds preceded by both the minor 7 and the Dominant 7



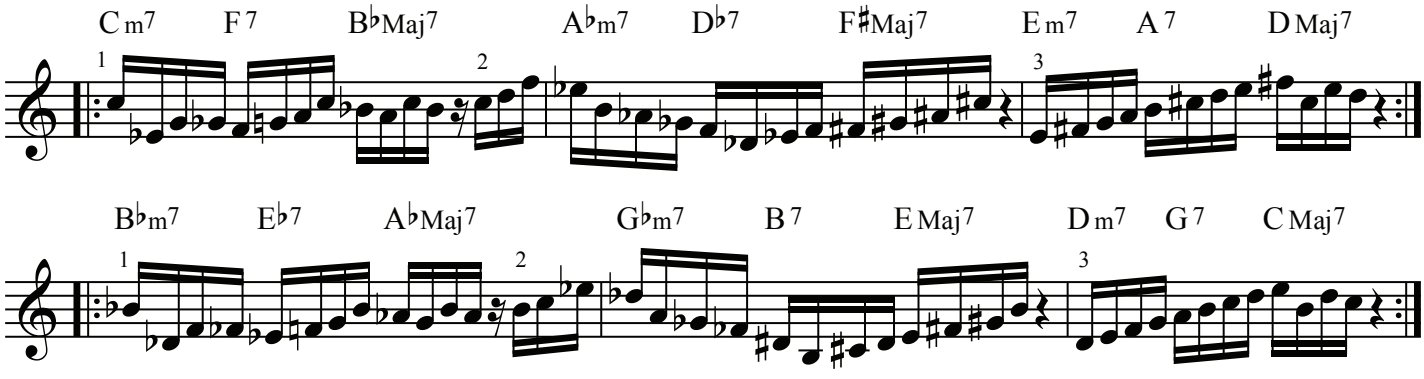
Linking 2 phrases of Major 7ths related by Major Thirds



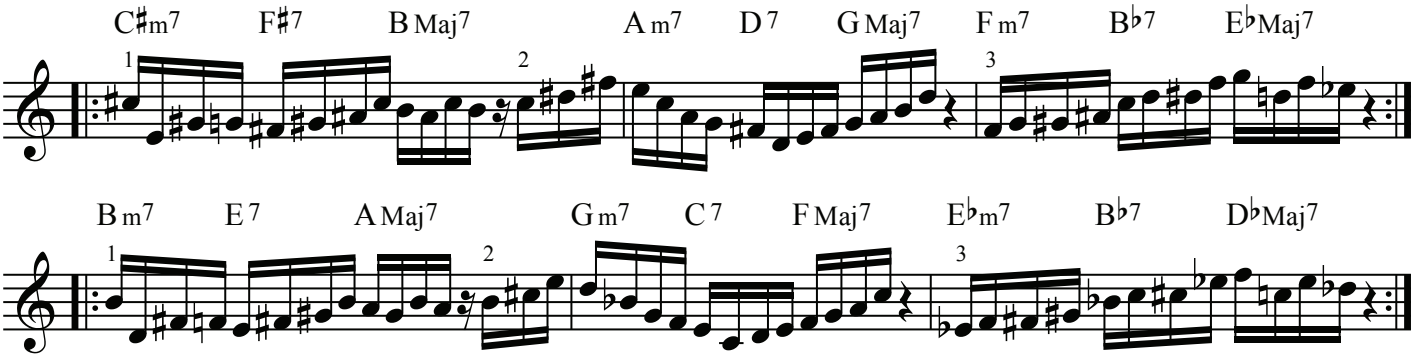
Descending Major Thirds in Patterns



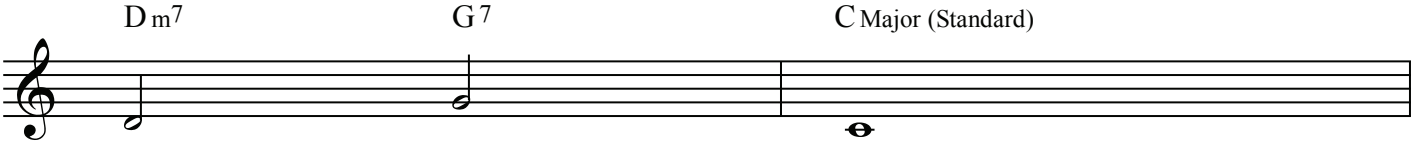
Descending ii-V7-I related by Major Thirds (Play each exercise 3 x's starting on 1, 2, 3)



Cycle of Descending Major Thirds

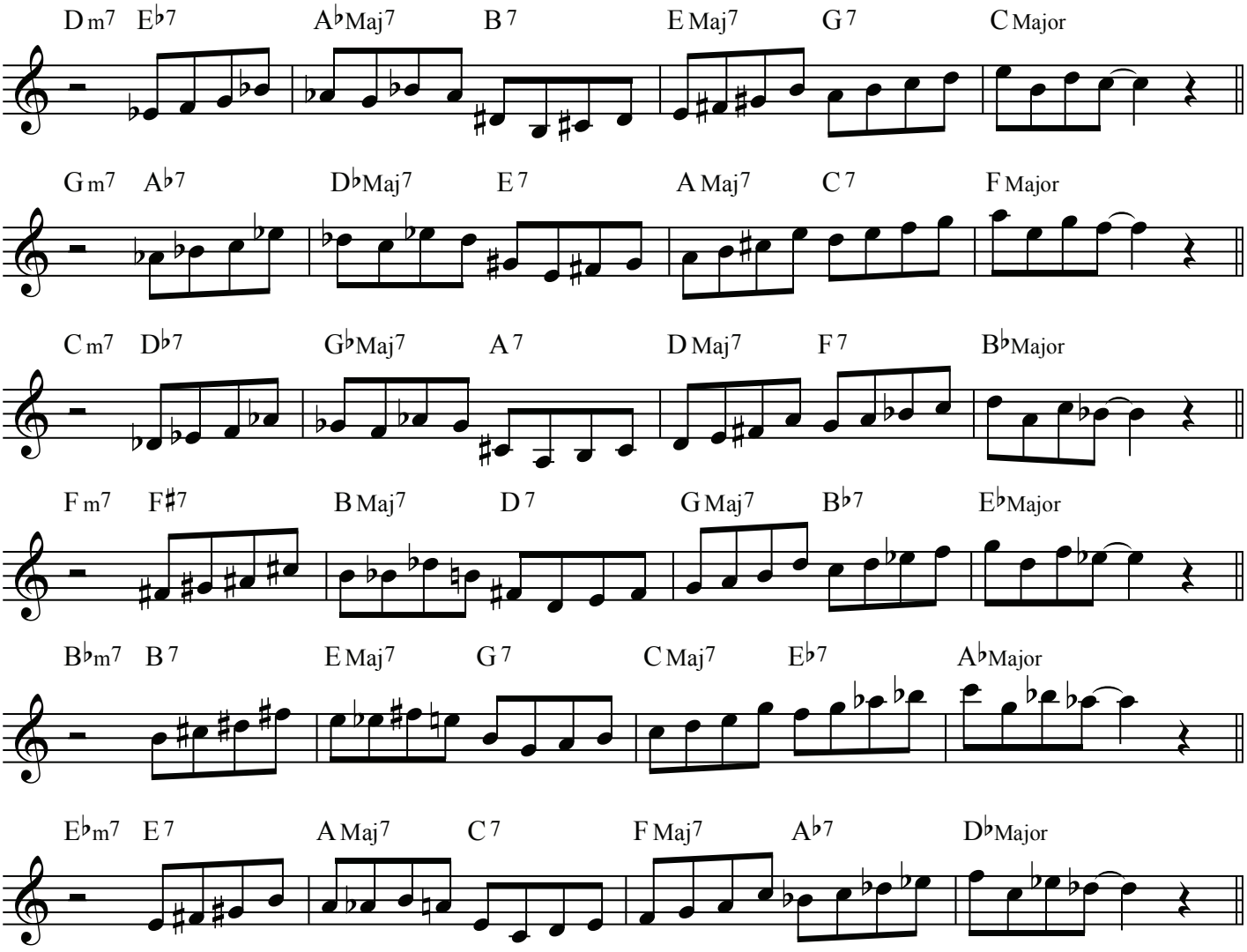


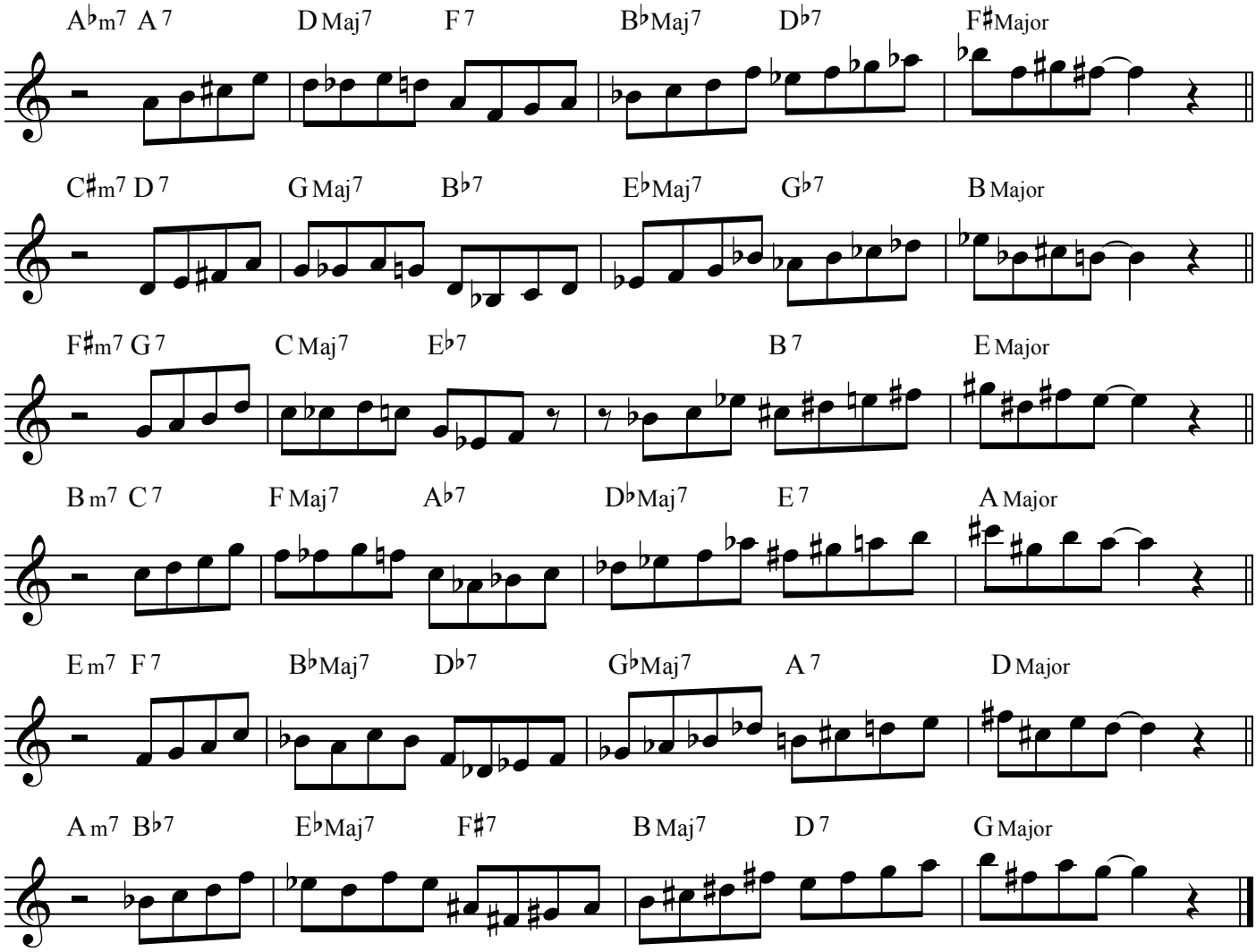
Substitution for the ii7-V7-I:
Introduction to Patterns by John Coltrane



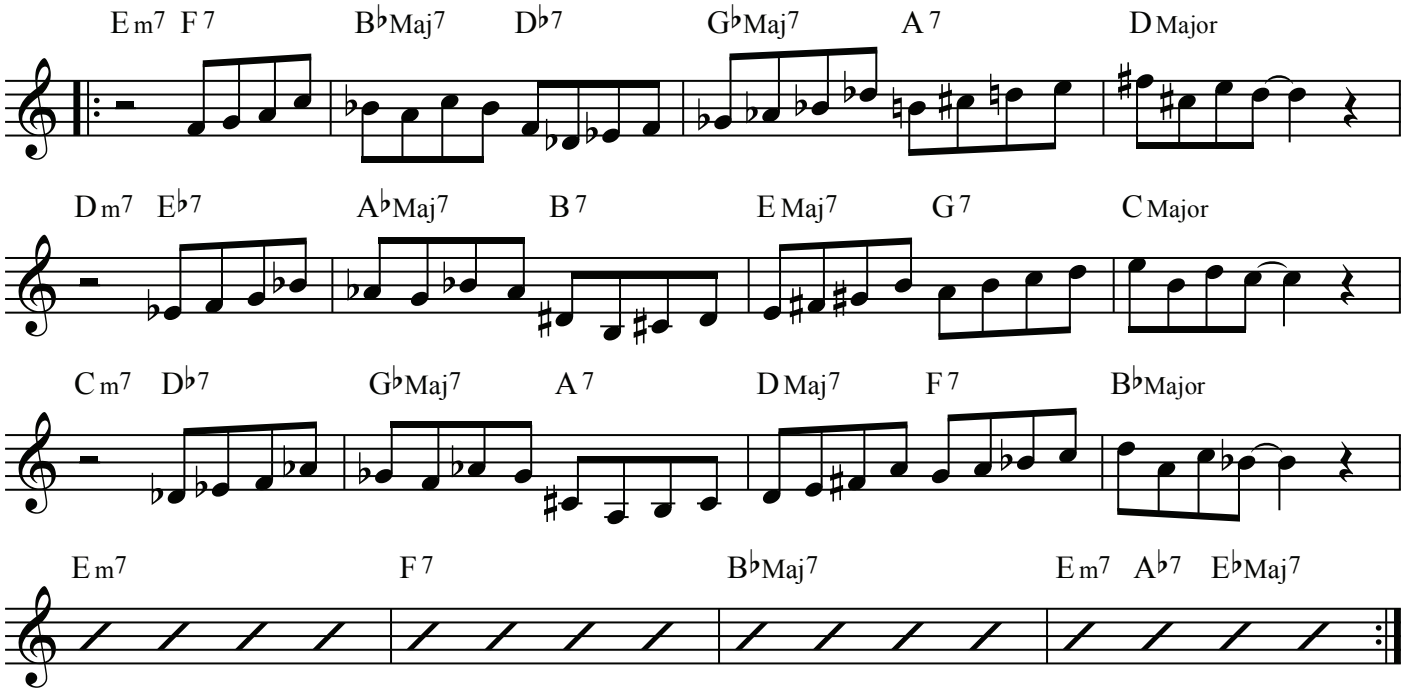
NOTE: After establishing the minor ii7 move up as follows: 1/2step; P4; min3; P4; min3; P4

For example: Dmin7; 1/2 step=E♭7; P4=A♭Maj7; min3=B7; P4=EMaj7; min3=G7; P4=C Major (Classic Coltrane Substitution)





Here is *COUNTDOWN*, based on *Tune Up* with Coltrane Substitutions!

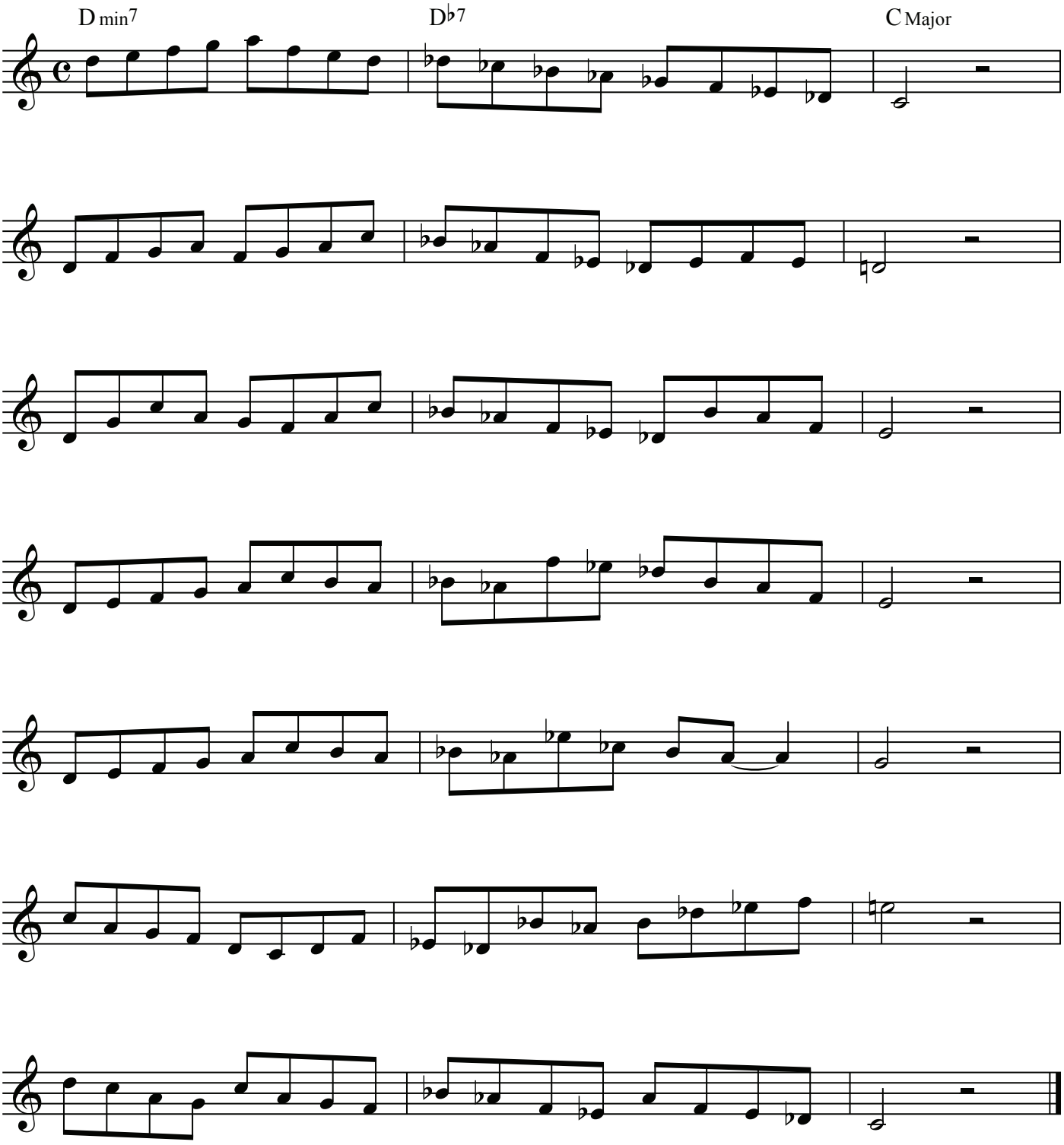


The Tri-tone Substitution of the V7

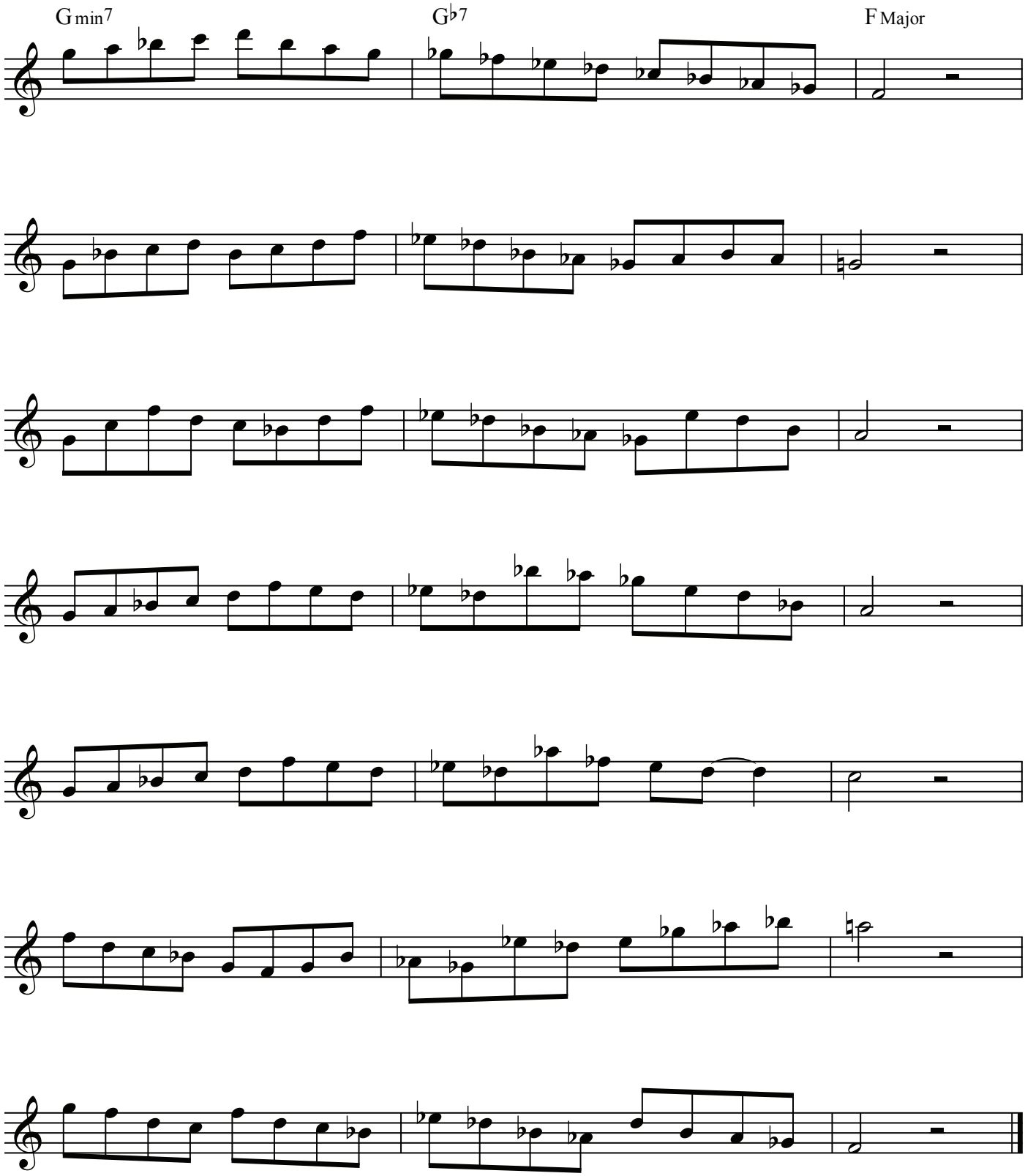
NOTE: The full tritone sub for ii7-V7 is rarely used.

Here, the V7 (G7) in C is substituted with its tritone D♭7.

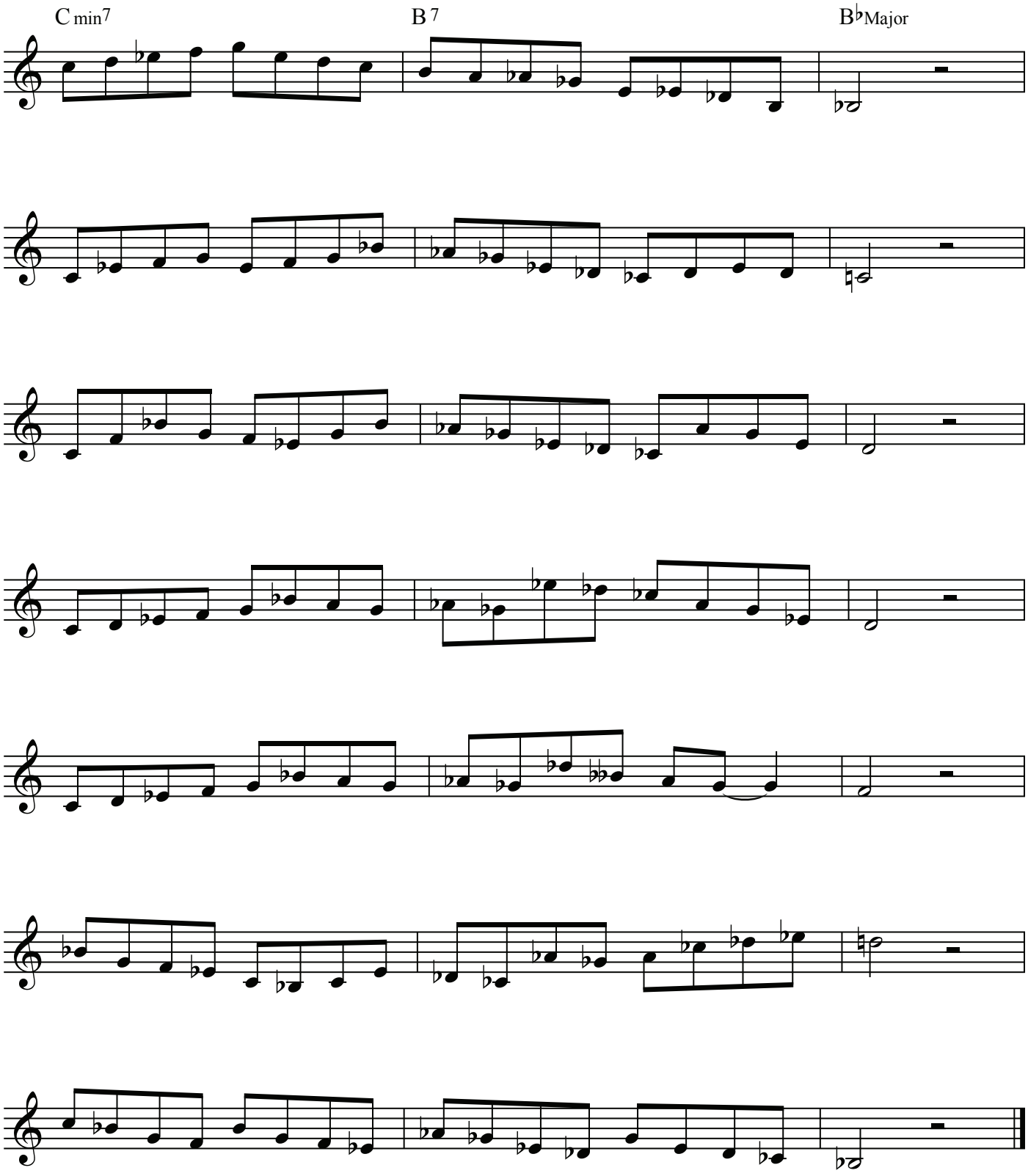
Key of C:



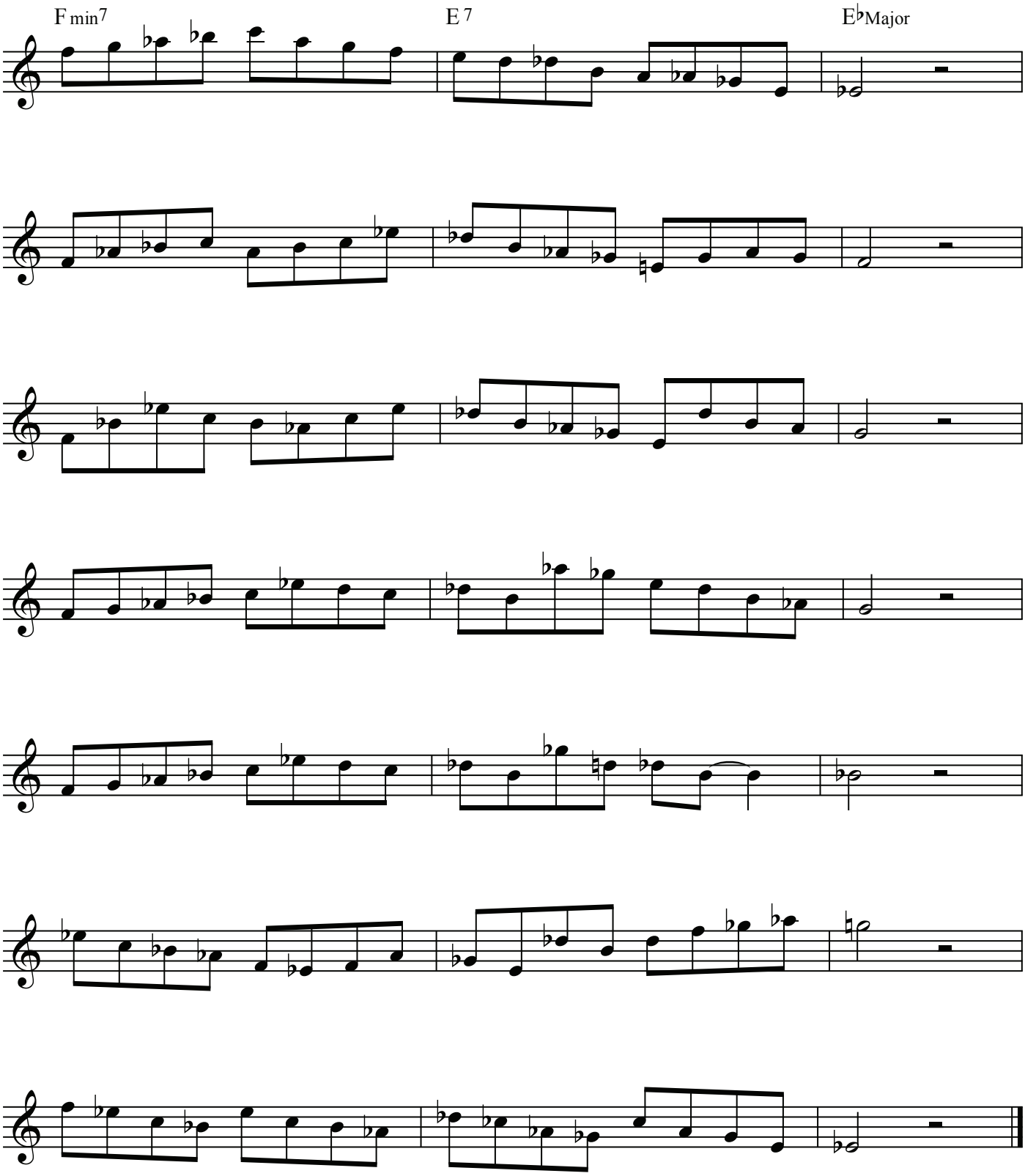
Key of F:



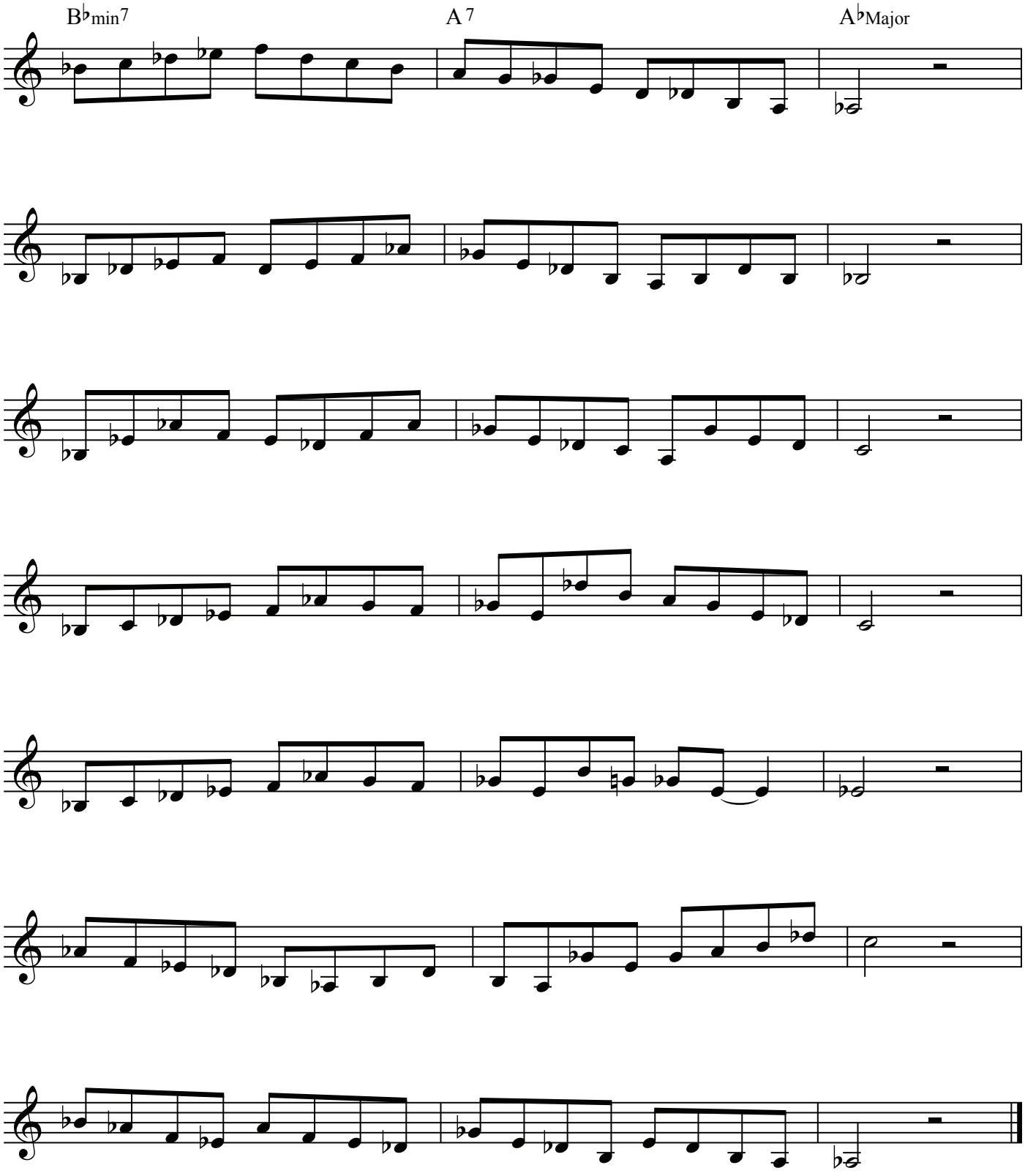
Key of B♭:



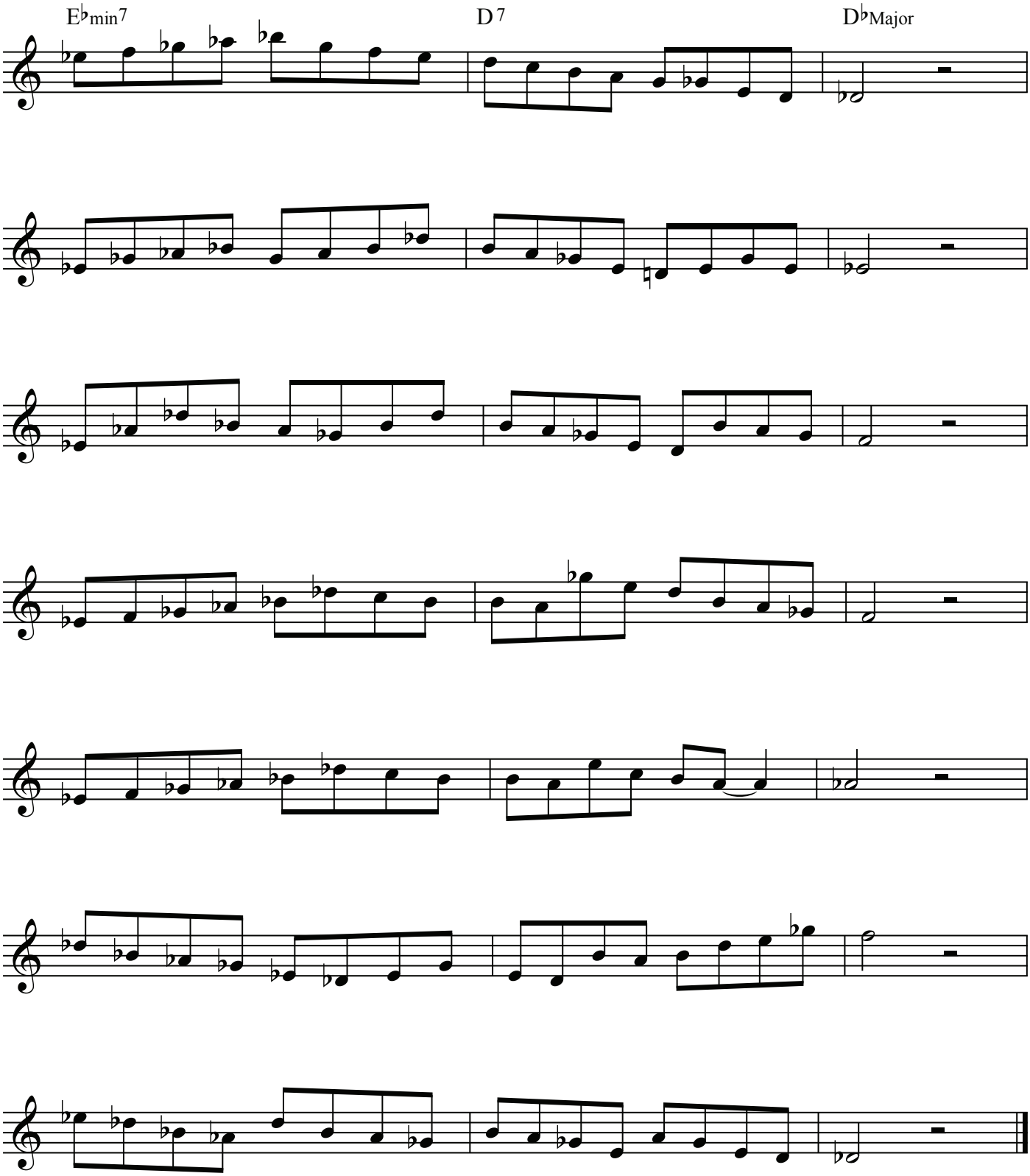
Key of E♭:



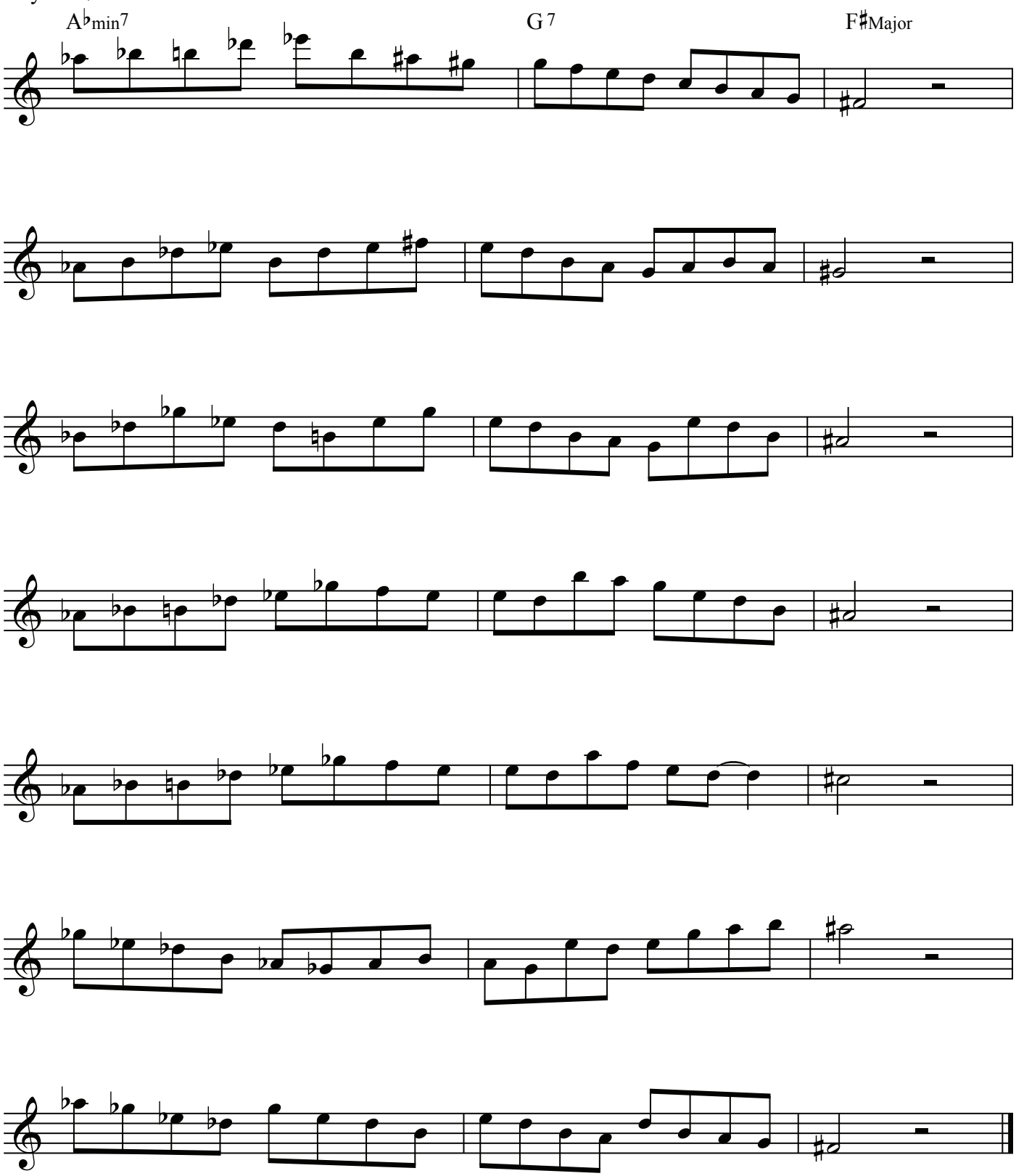
Key of A♭:



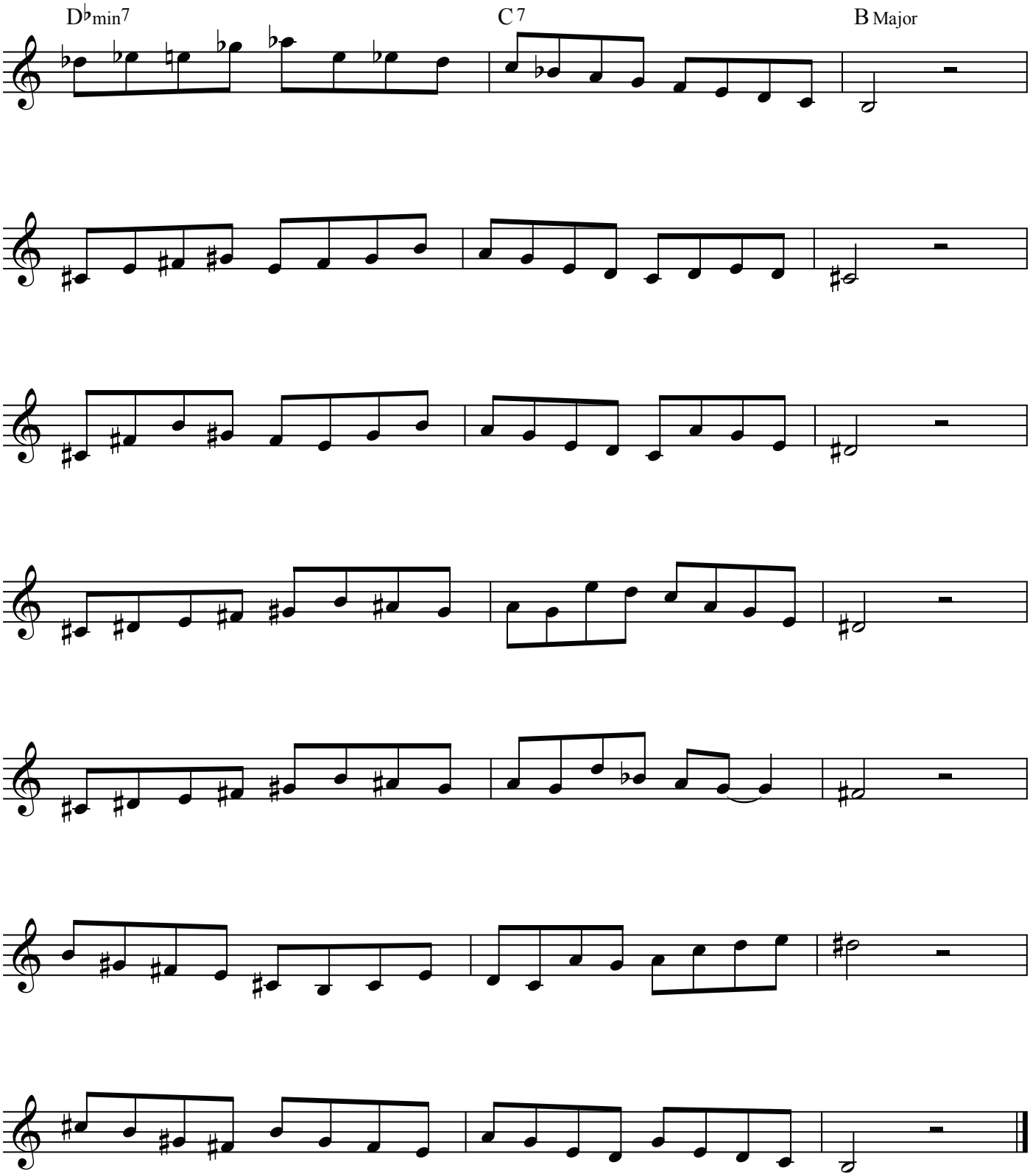
Key of D♭:



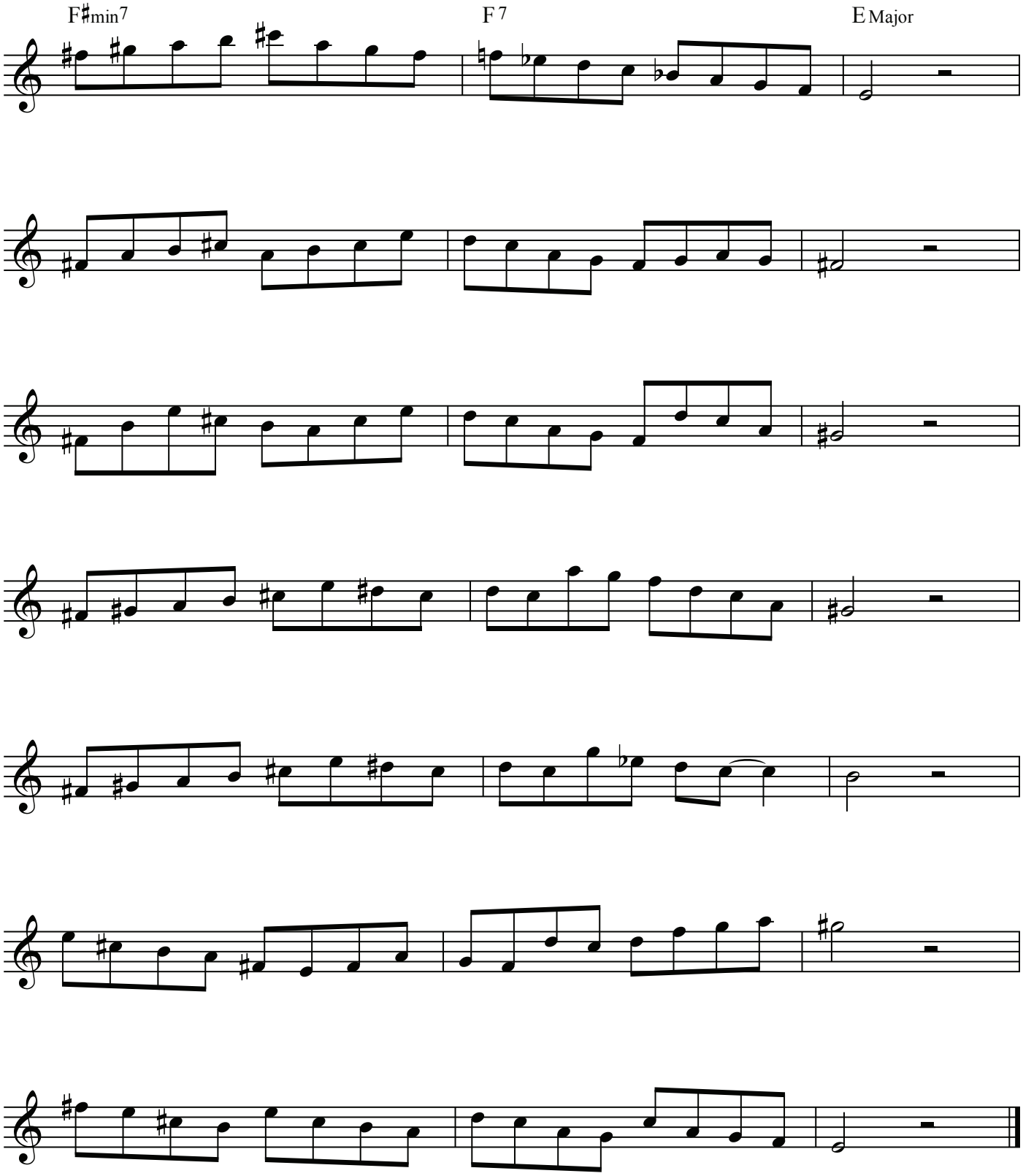
Key of F♯:



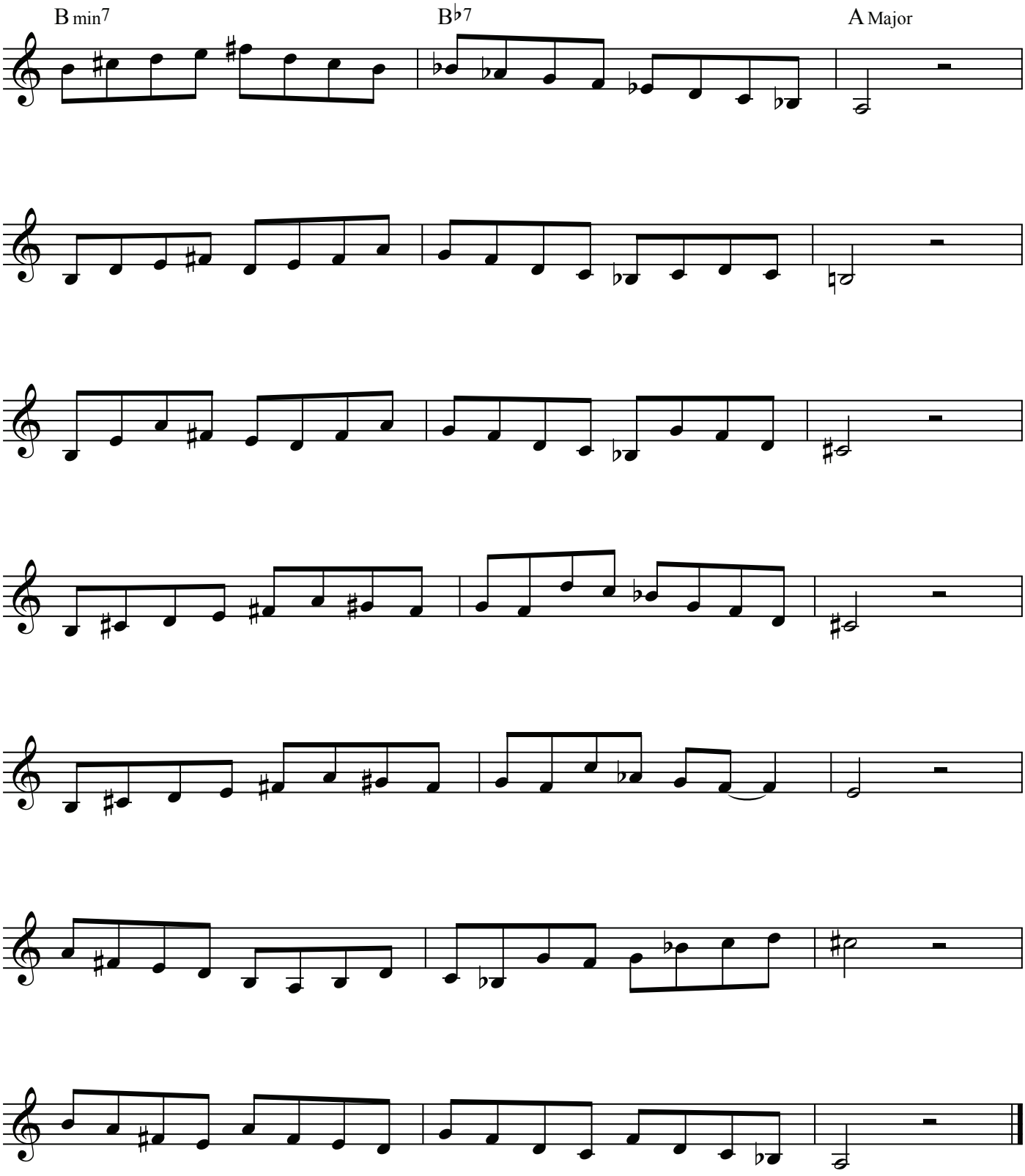
Key of B:



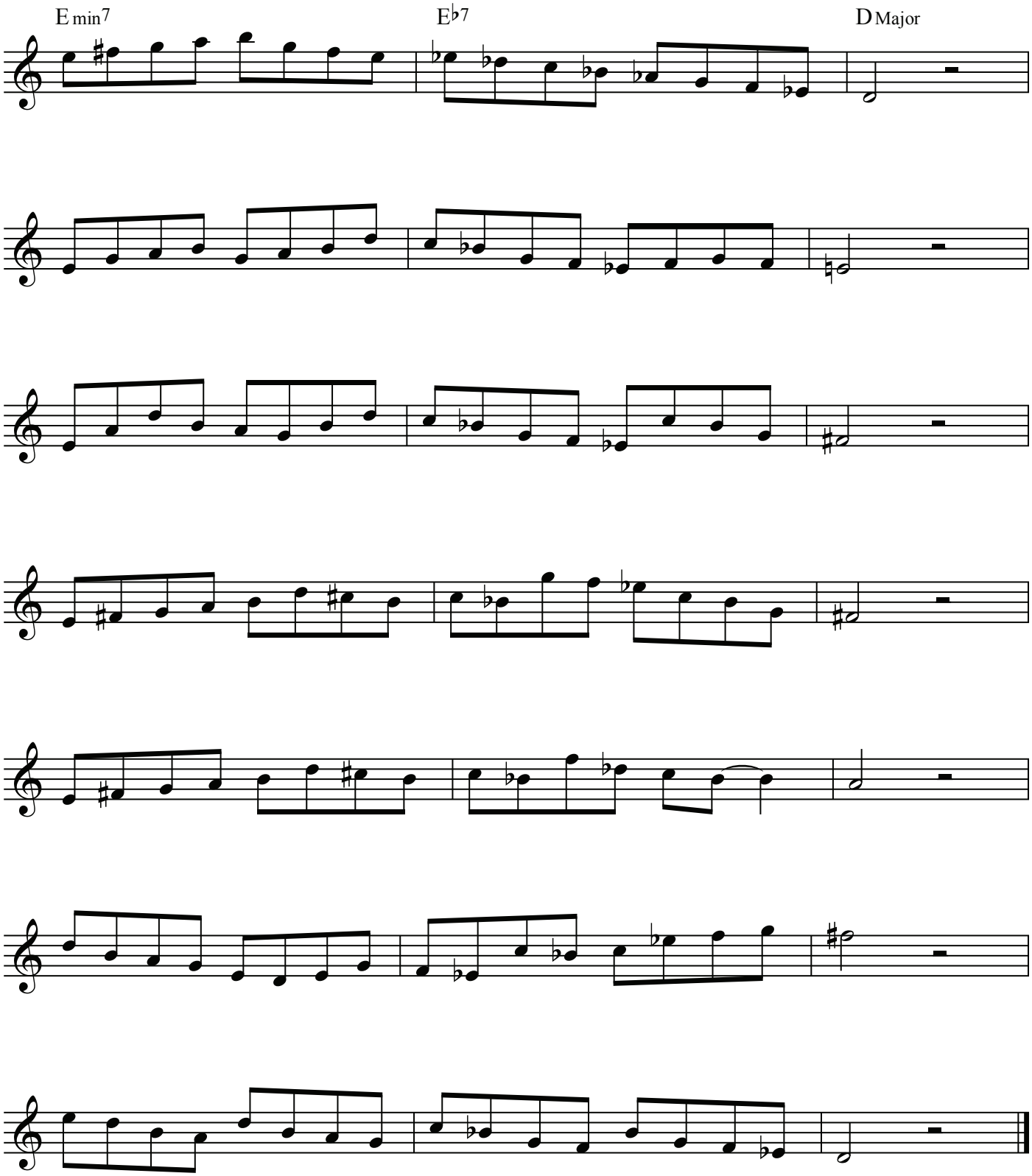
Key of E:



Key of A:



Key of D:



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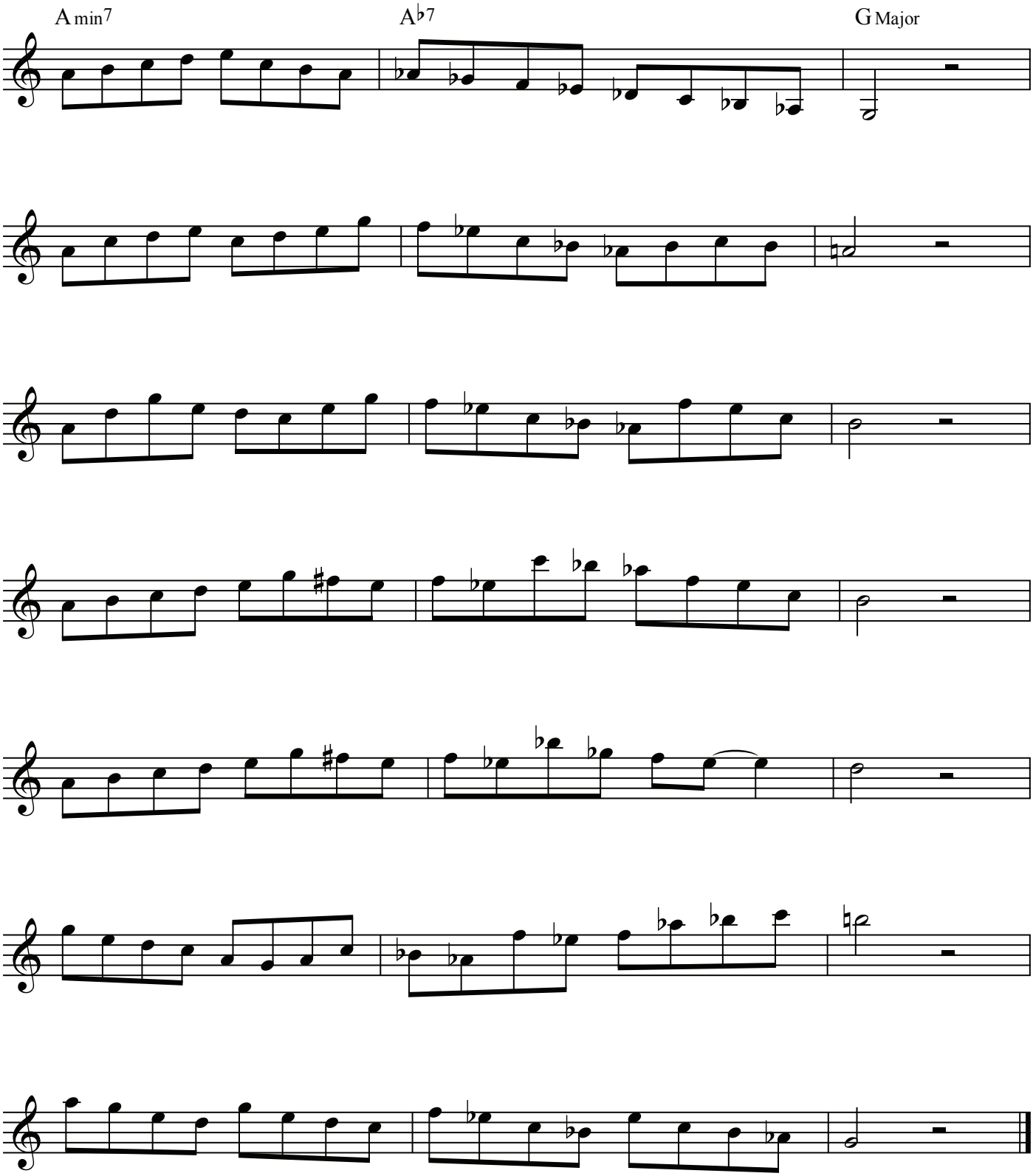
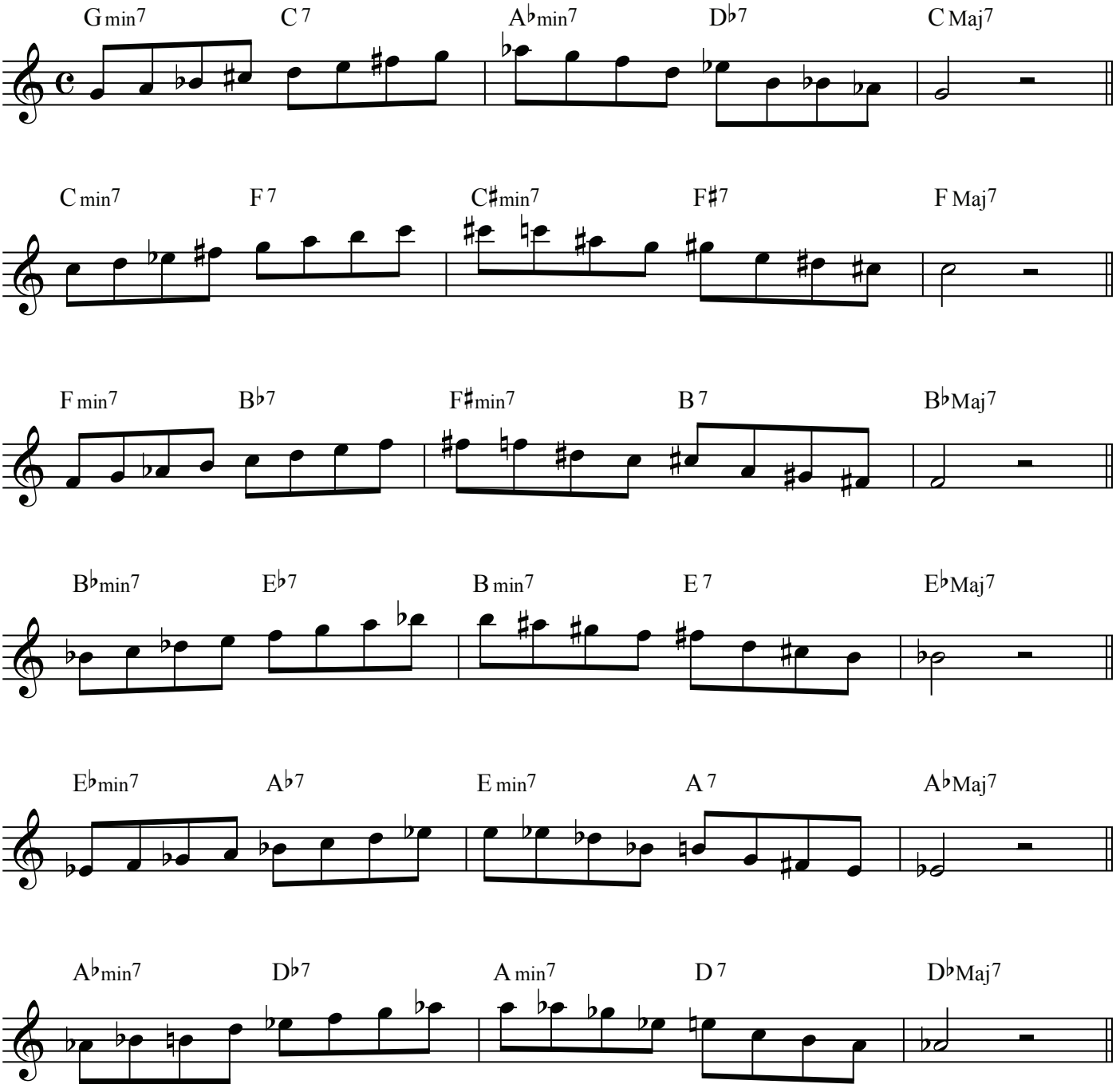
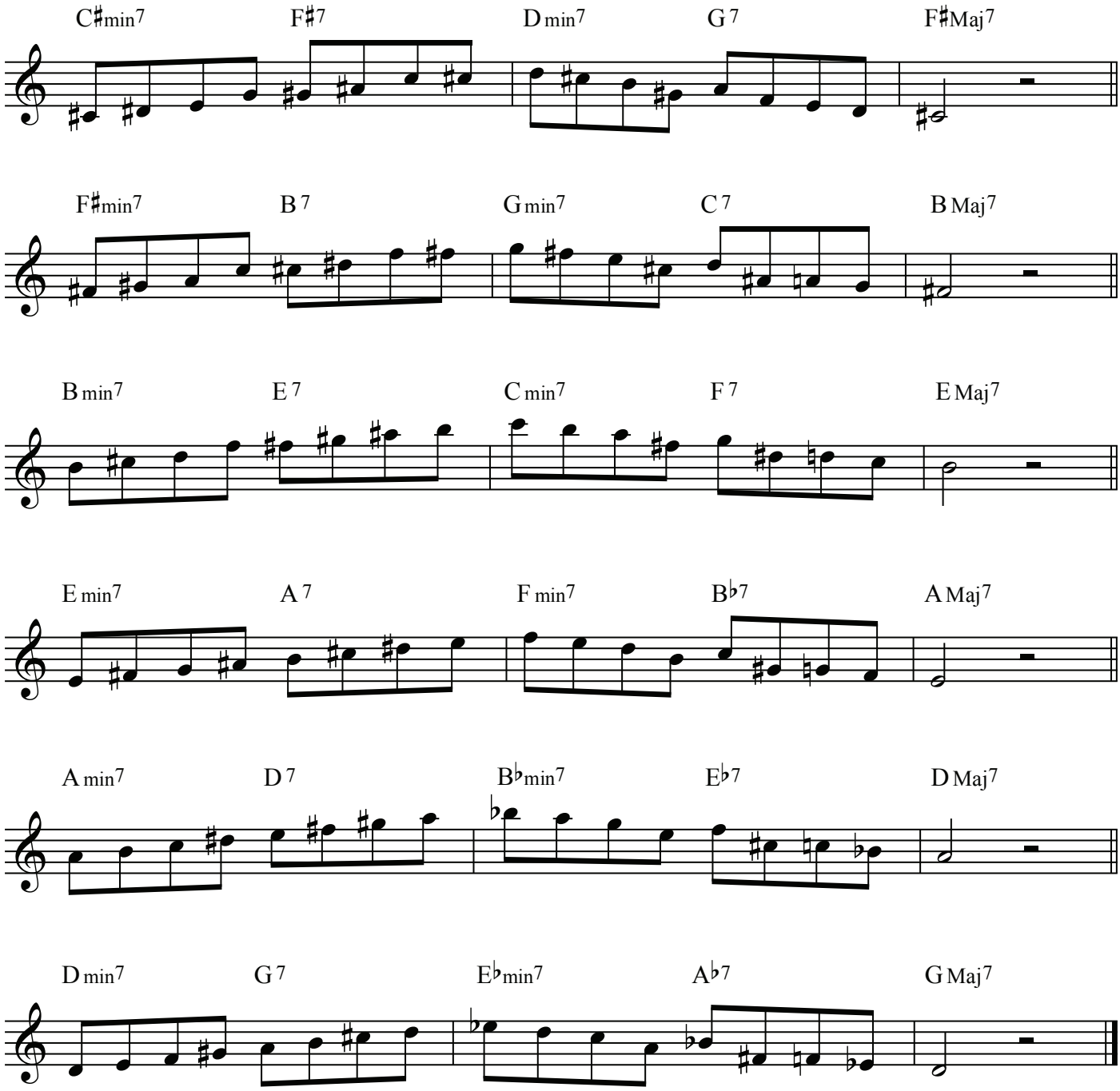


Coltrane ii-V7's 1/2 Step Apart

Note: Coltrane discovered the ii7 can be substituted by reharmonizing the KEY CENTER; in the key of C (Dmin7) it is F (Gmin7-C7) followed by the tritone substitute of G7 (D♭7) preceded by its' min7: A♭min7!

Gmin = D harmonic
A♭min = E♭ harmonic

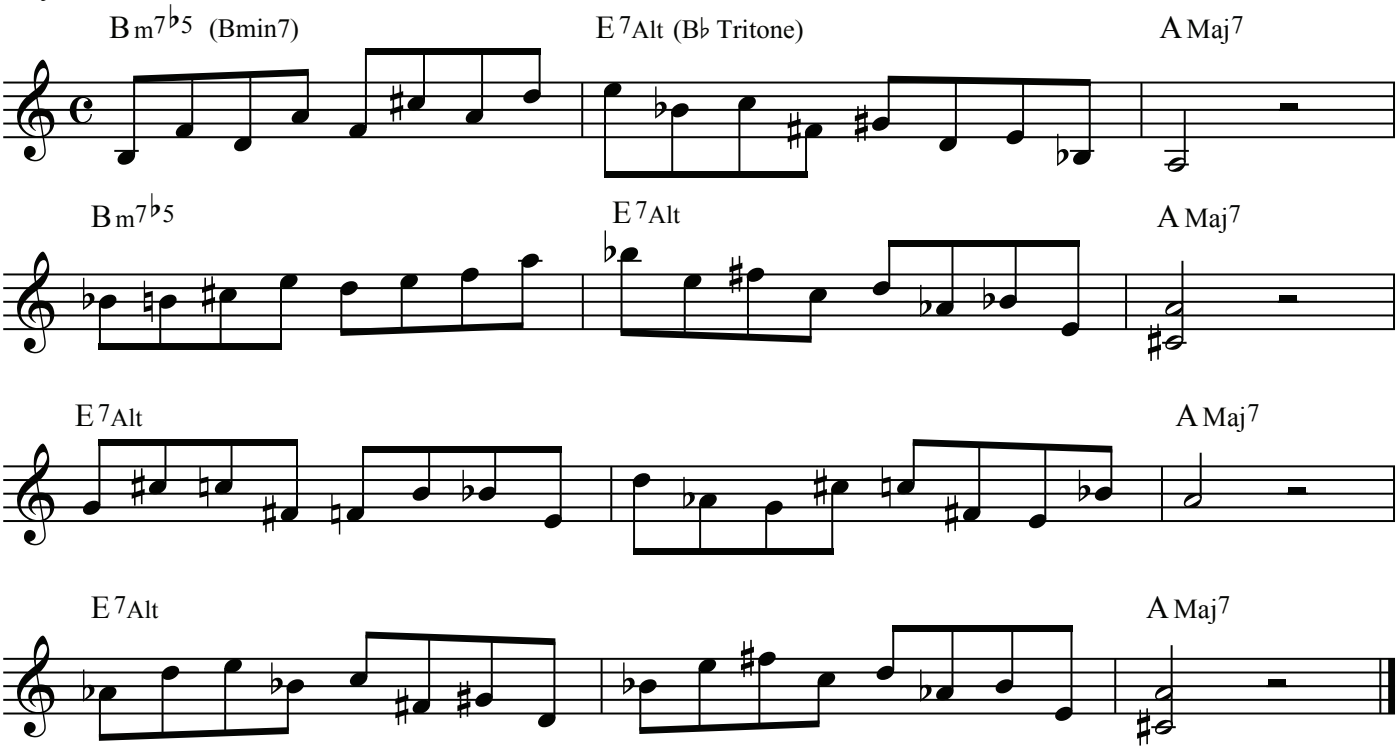



C♯min7
F♯7
D min7
G 7
F♯Maj7
F♯min7
B 7
G min7
C 7
B Maj7
B min7
E 7
C min7
F 7
E Maj7
E min7
A 7
F min7
B♭7
A Maj7
A min7
D 7
B♭min7
E♭7
D Maj7
D min7
G 7
E♭min7
A♭7
G Maj7

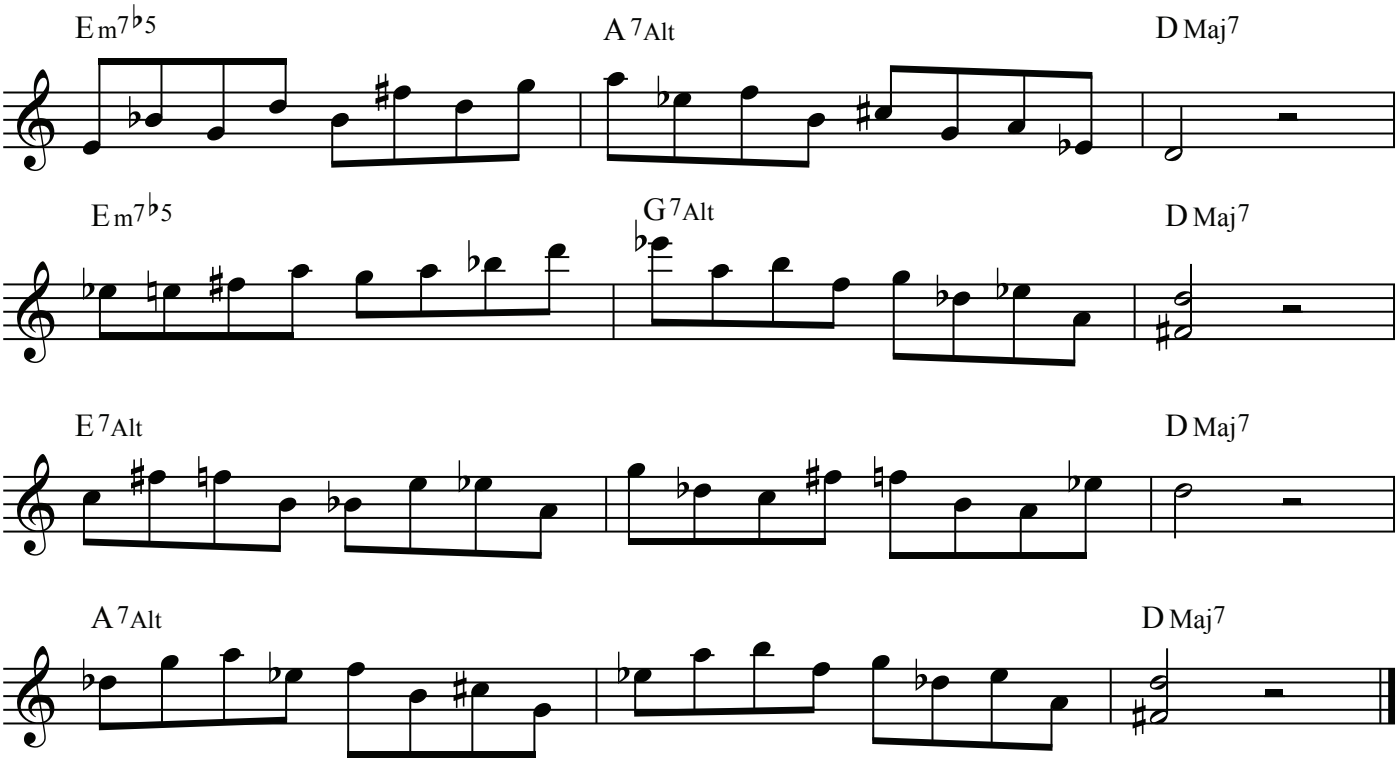
Playing Tri-Tone Substitutions from the Min7♭5

Note: This pattern uses the Minor7♭5 in place of

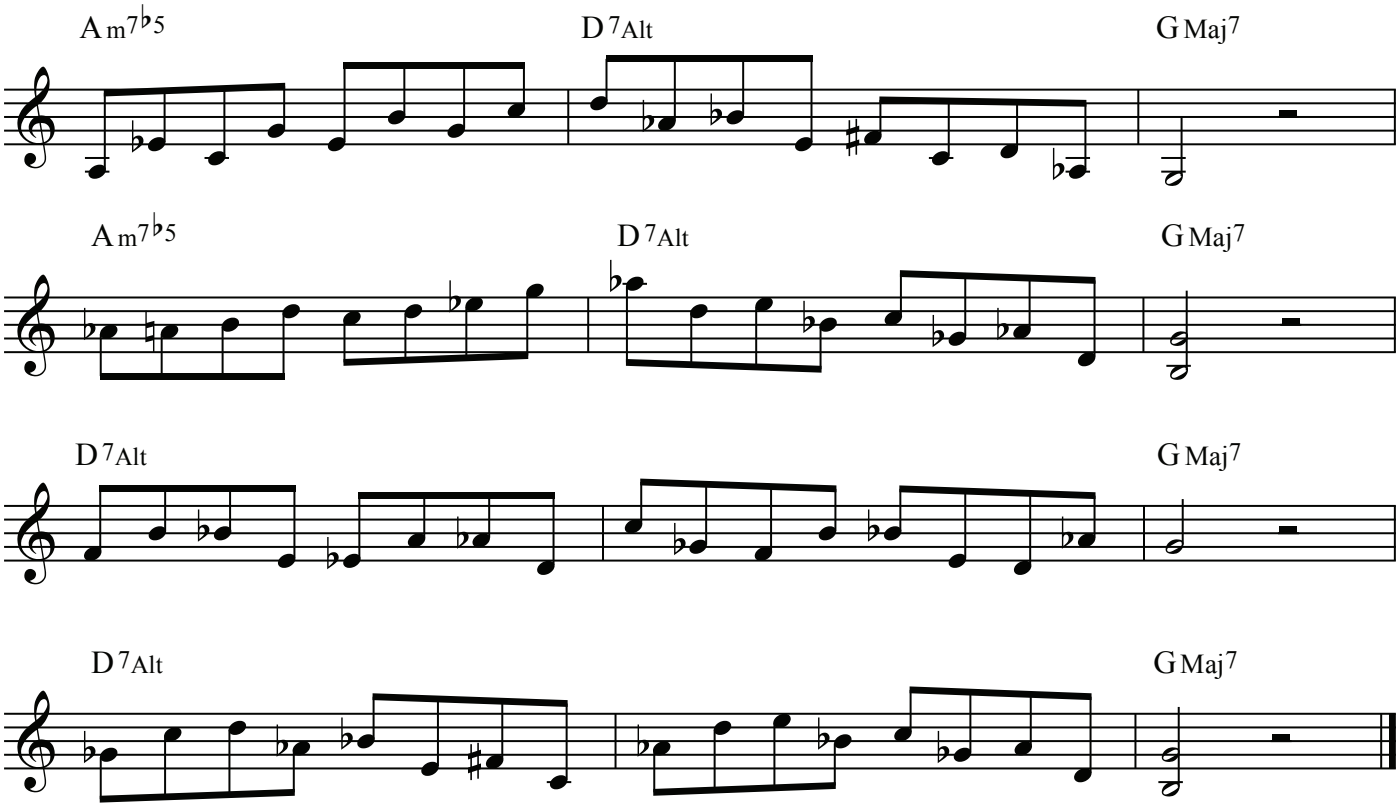
Key of A:



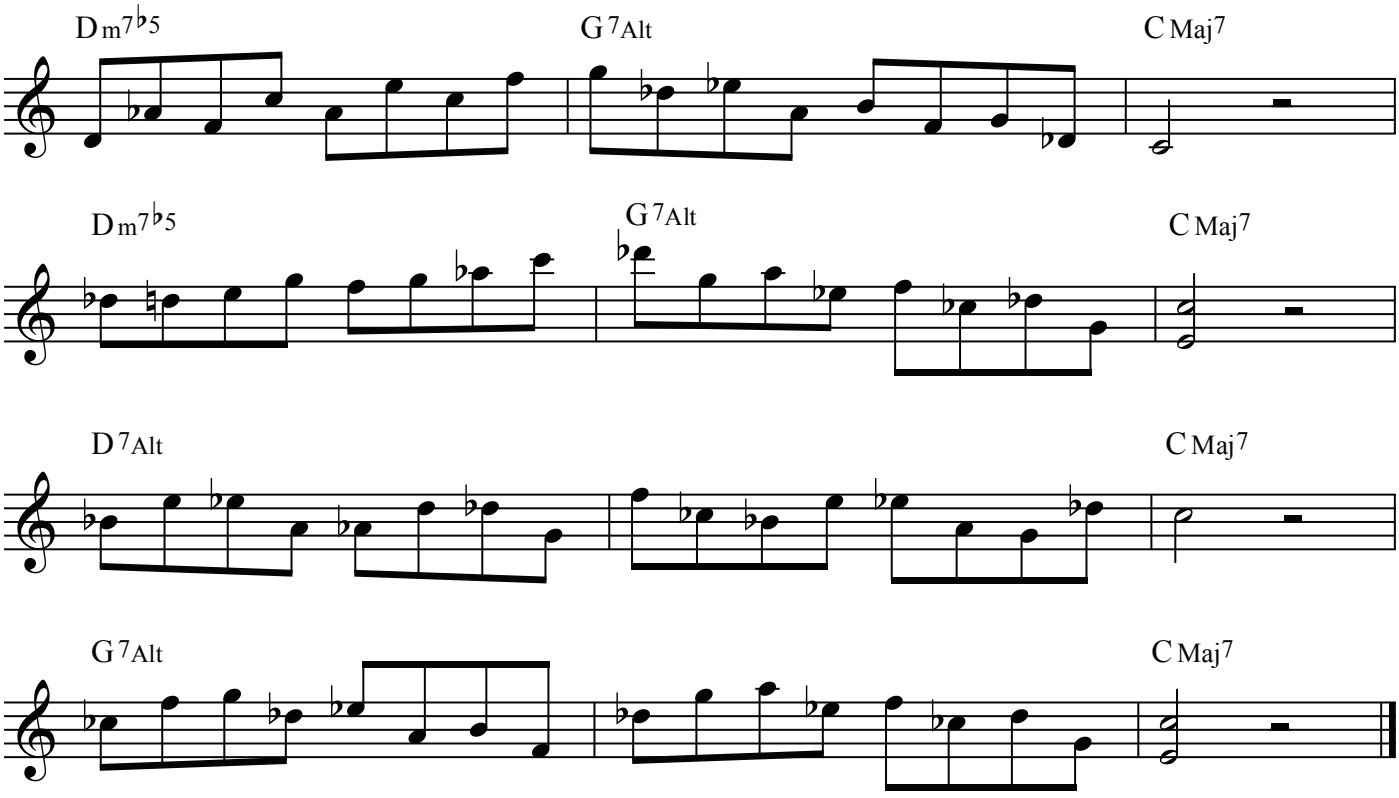
Key of D:



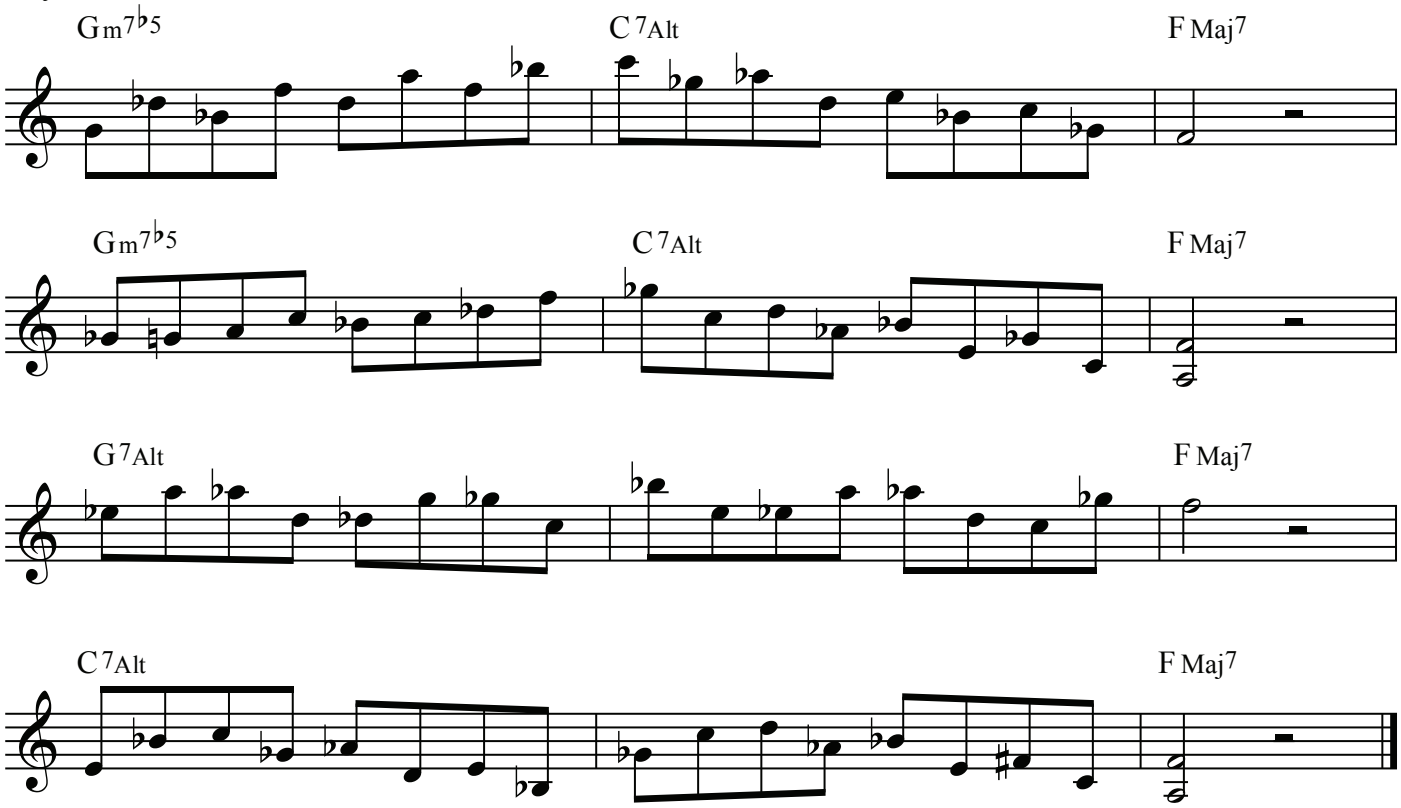
Key of G:



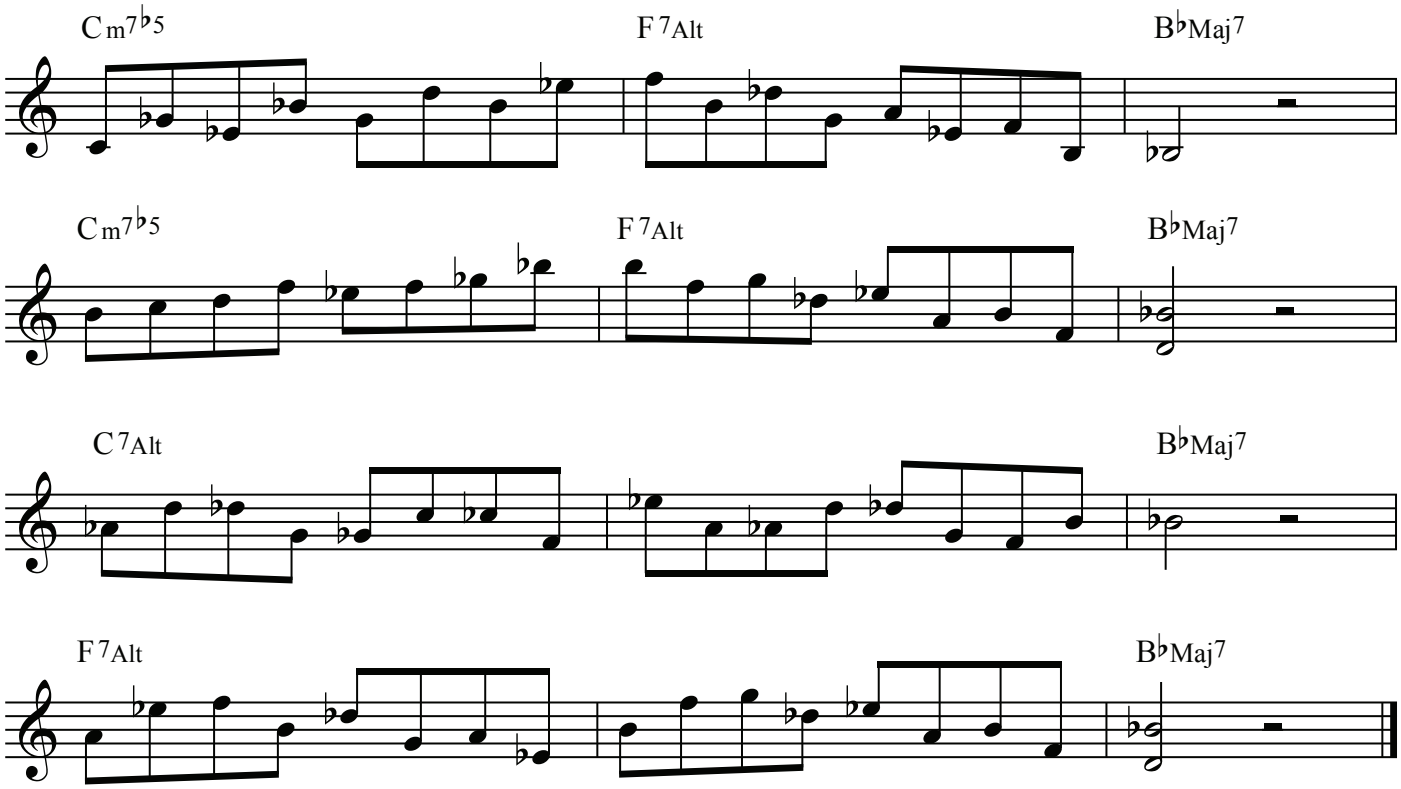
Key of C:



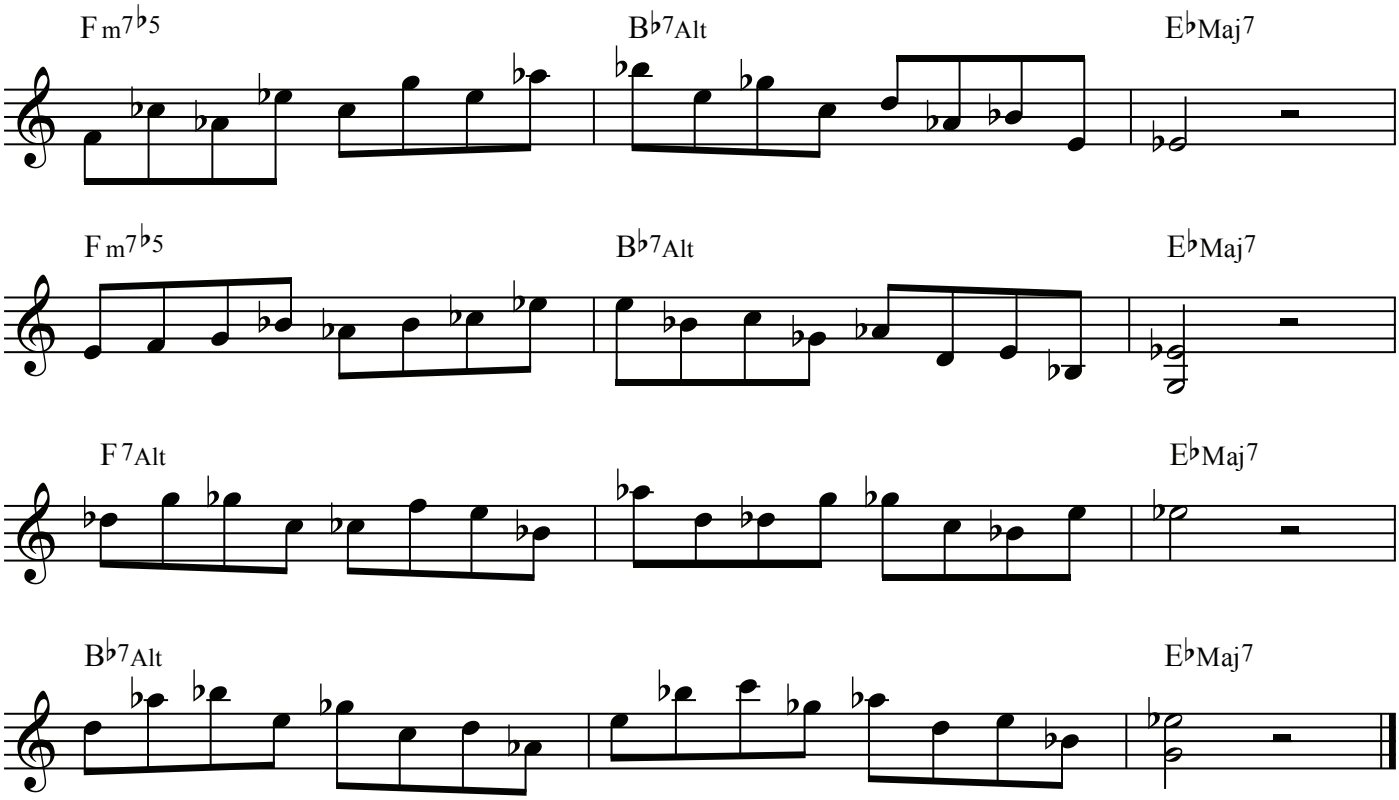
Key of F:



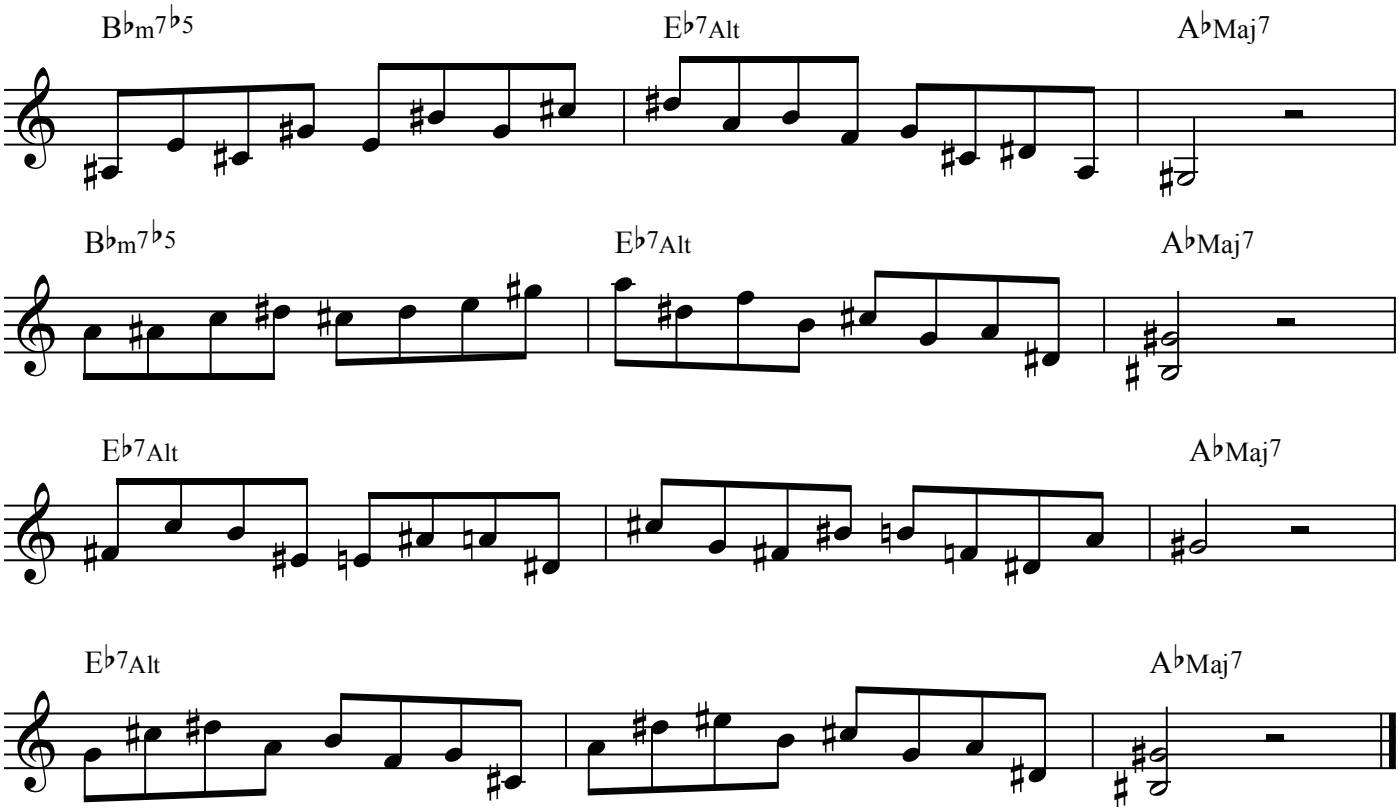
Key of B♭:



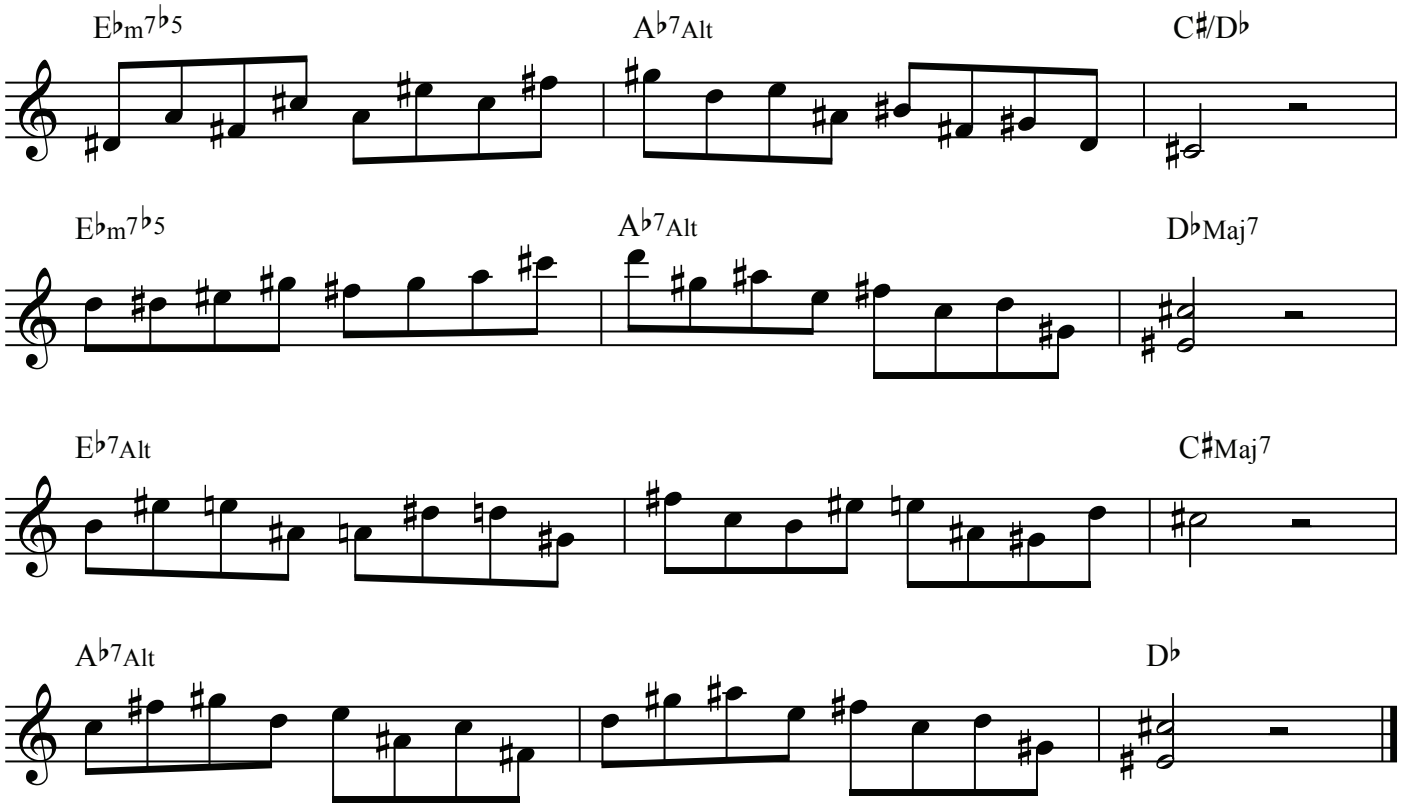
Key of E♭:



Key of A♭:



Key of C♯/D♭:



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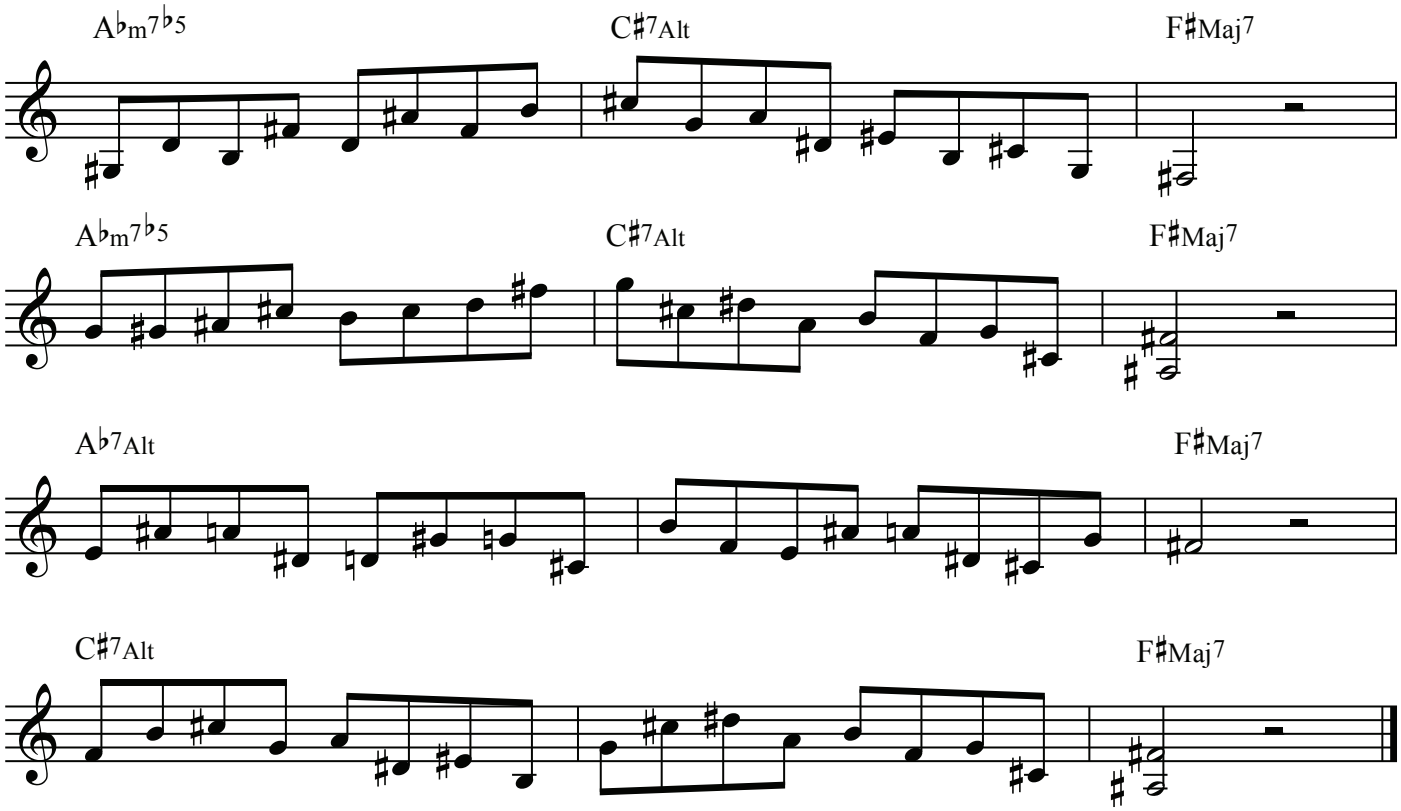

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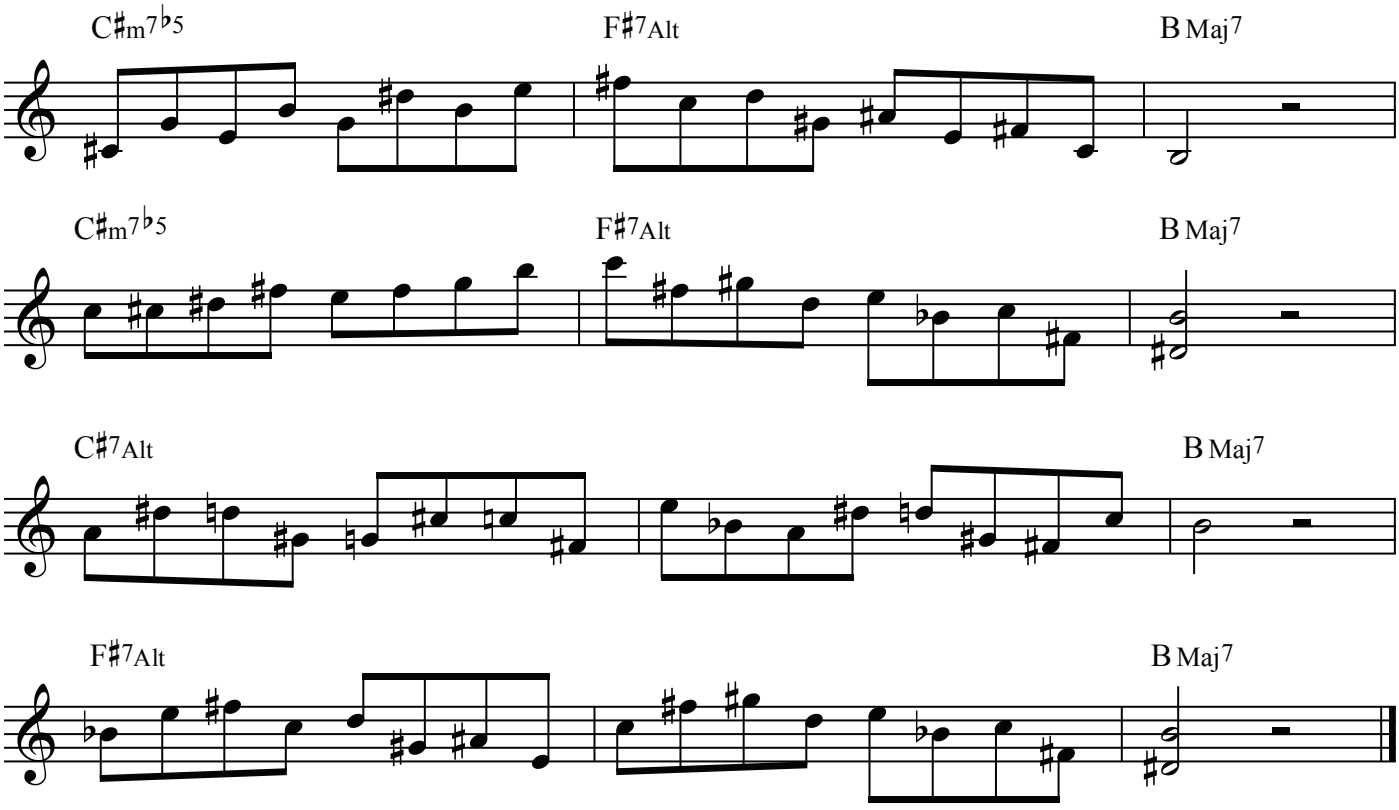
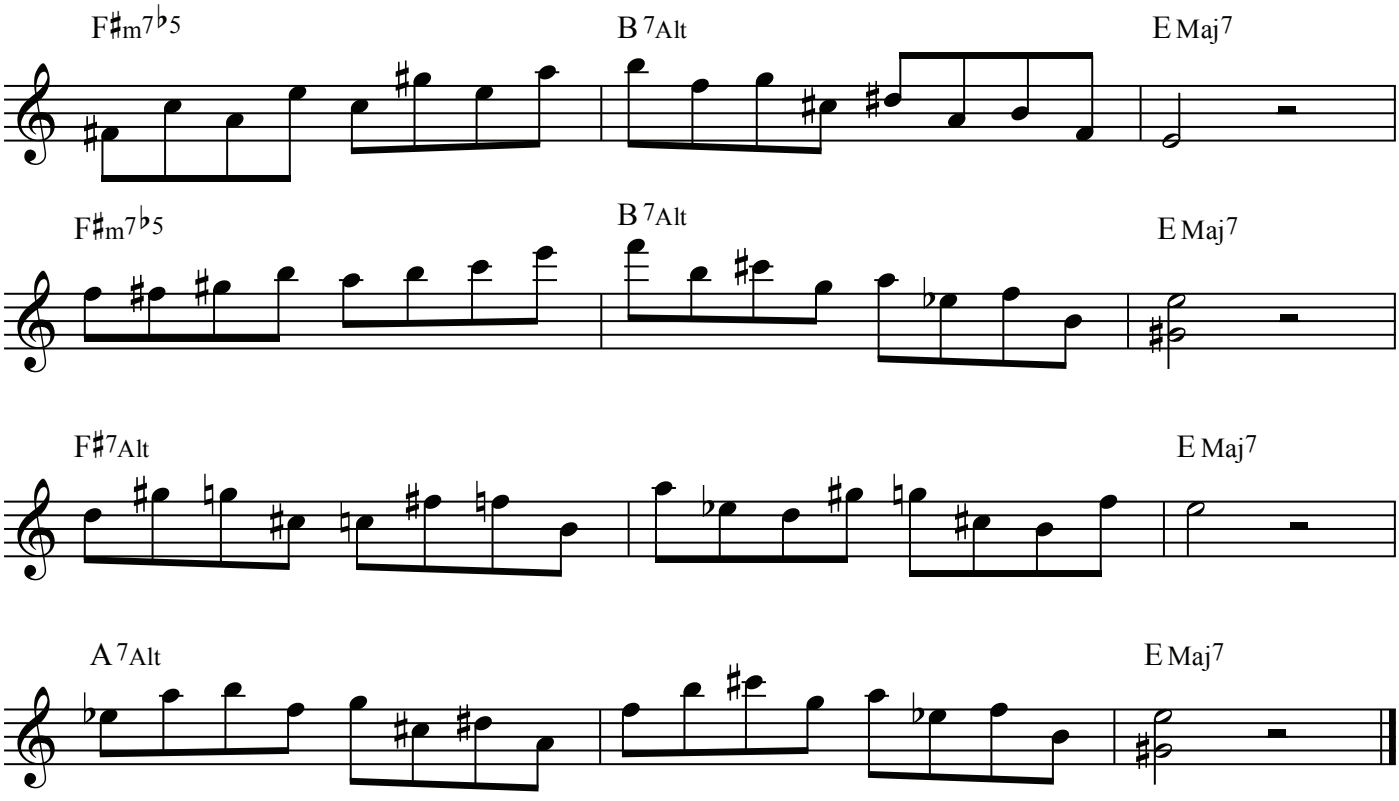


Key of E:



Chapter 9

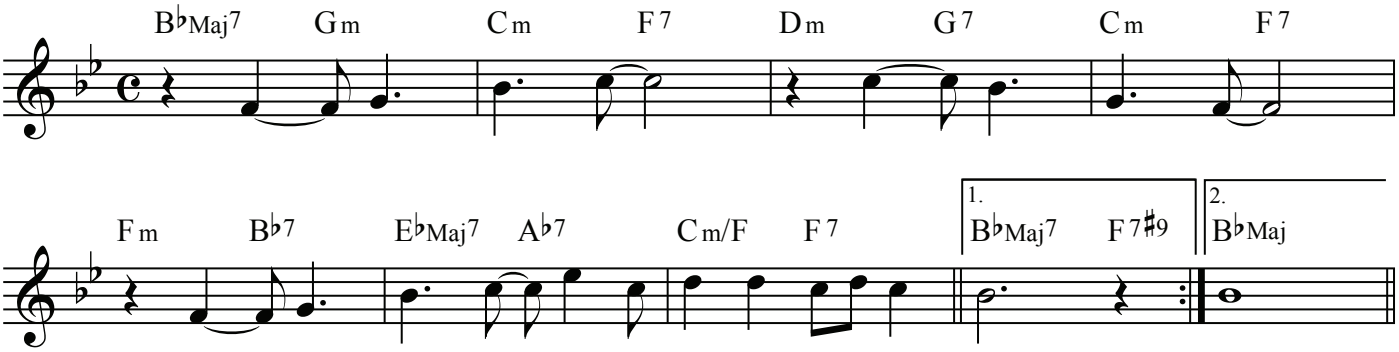
Turnarounds

Rhythm Changes

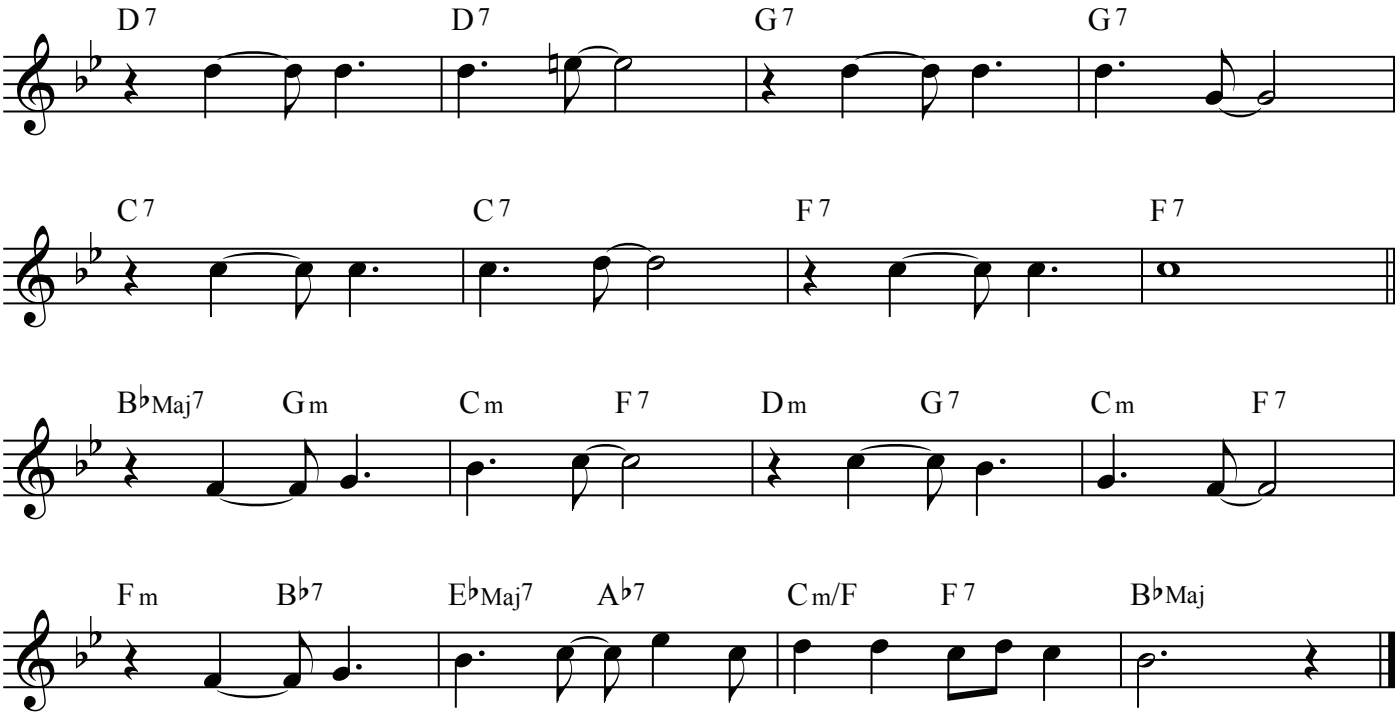
Rhythm Changes got their name from the pattern of chord "changes" found in the tune, "I Got Rhythm" written by Ira and George Gershwin.

NOTE: As you learn Substitute Chordings, you must use your alternate patterns learned.

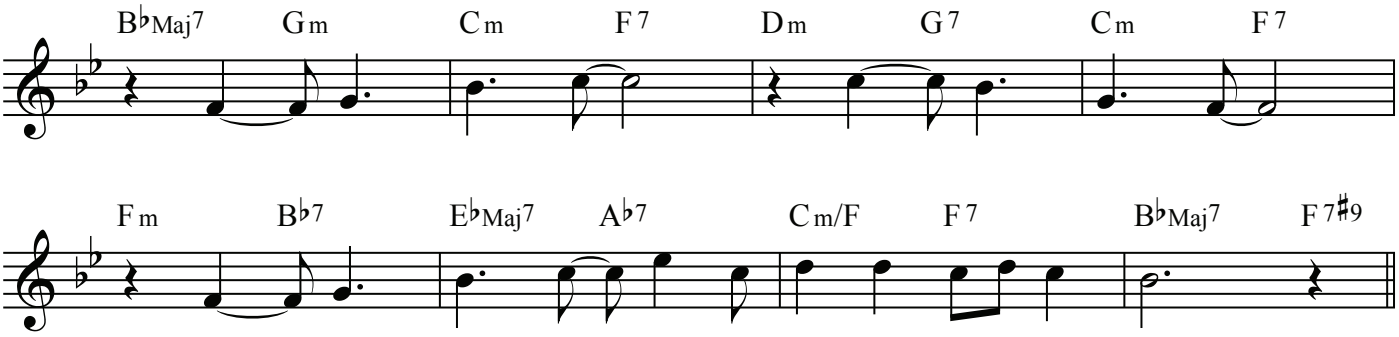
Head:



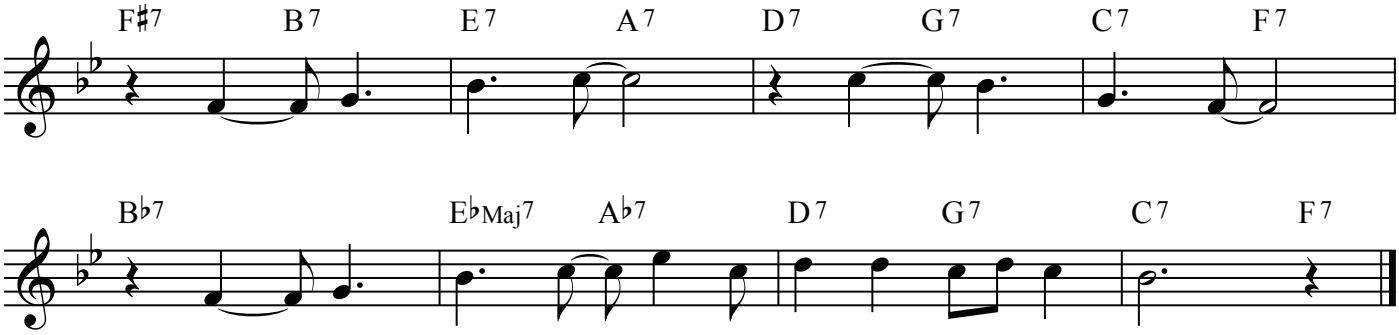
Bridge:



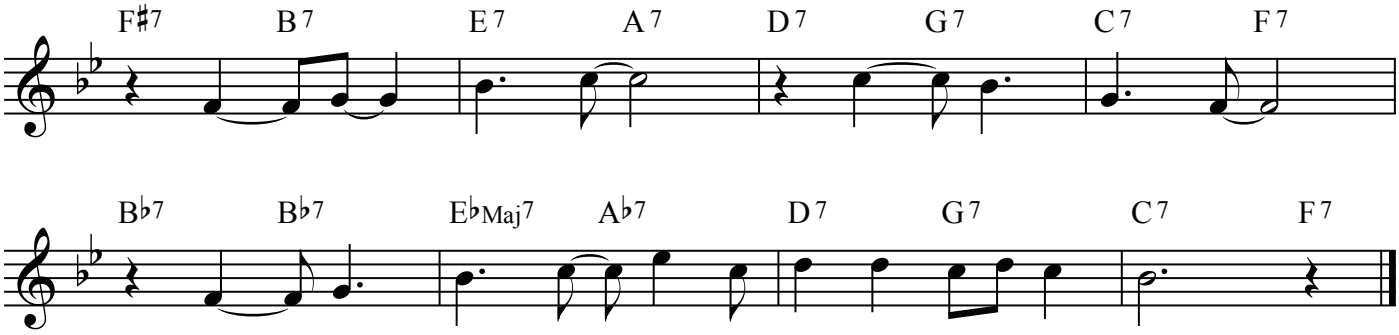
Standard Approach to Section A "Head":



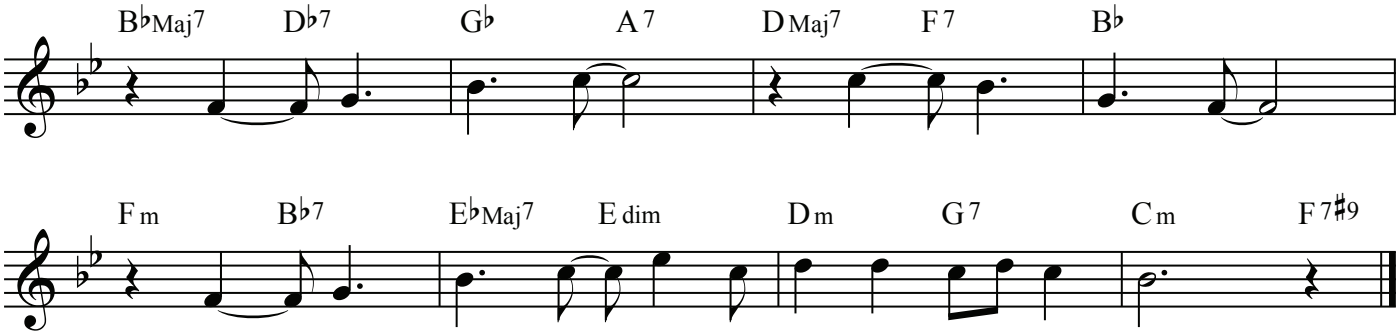
Using the “Cycle”:



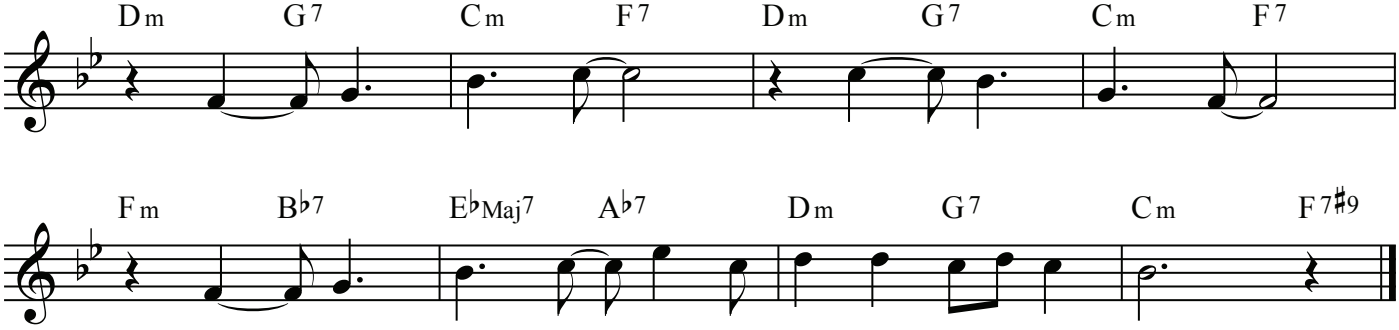
Major II/-V^7 Cycle “Head”:



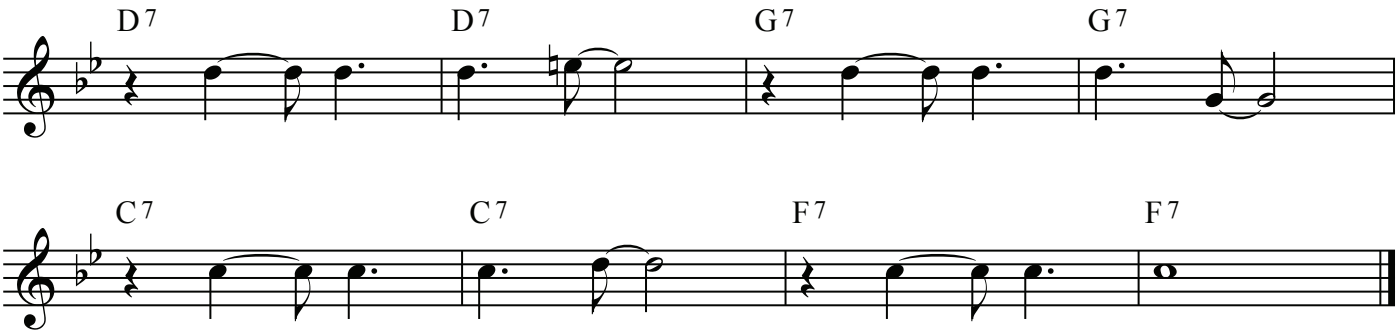
Coltrane Substitutions “Head”:



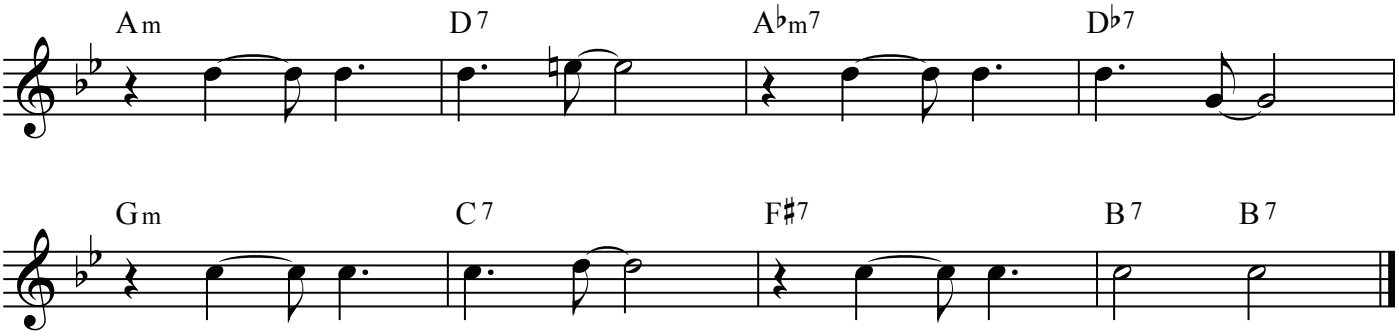
Turn Arounds “Head”:



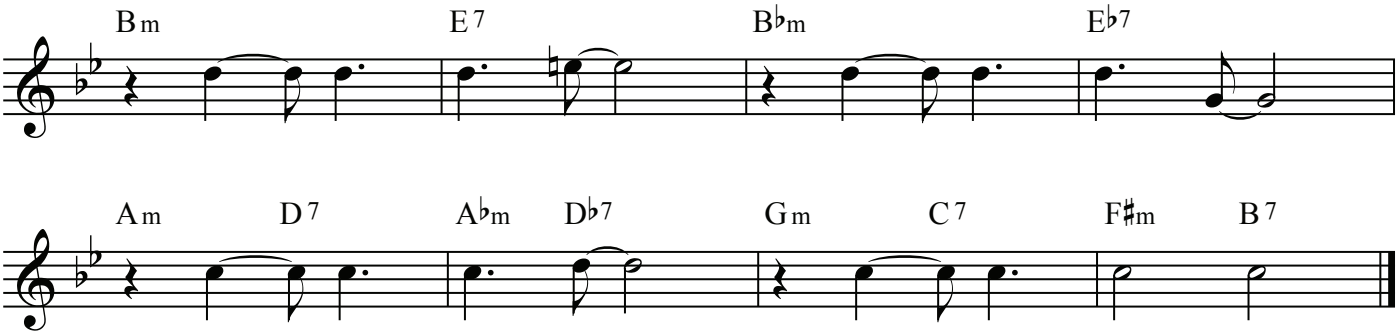
Standard Approach to Section B “Bridge”:



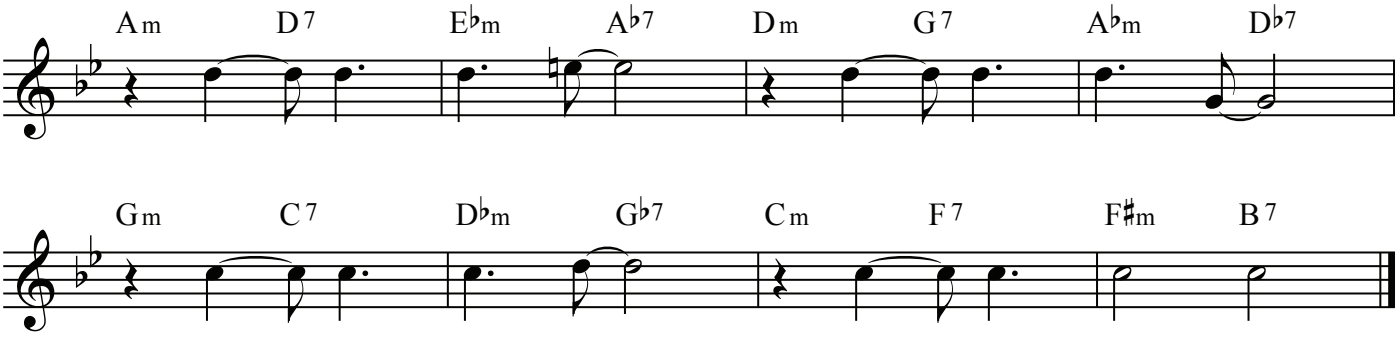
Alternate Chord Standard “Bridge”:



Descending ii-V^7’s “Bridge” aka “Eternal Triangle Bridge”:

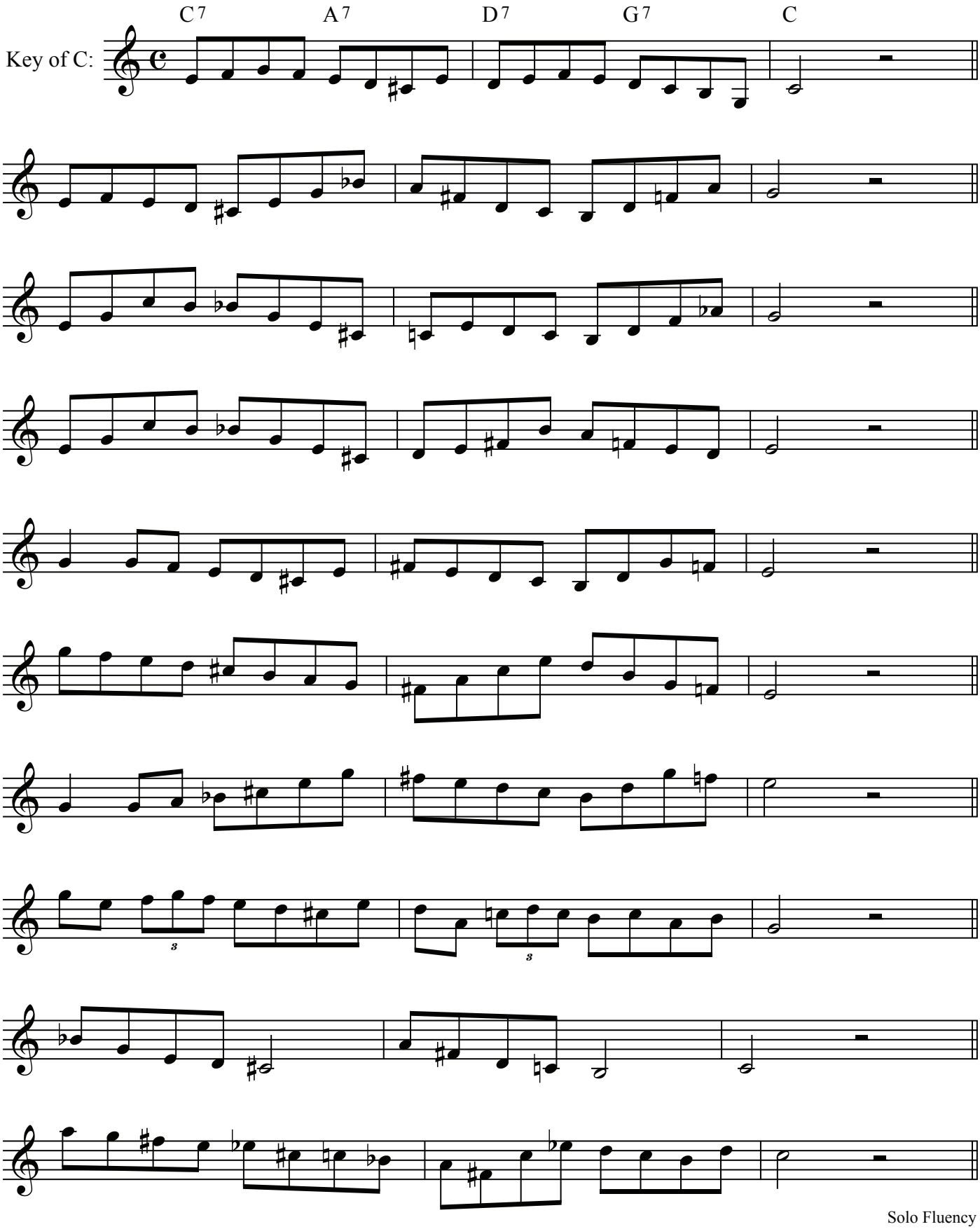


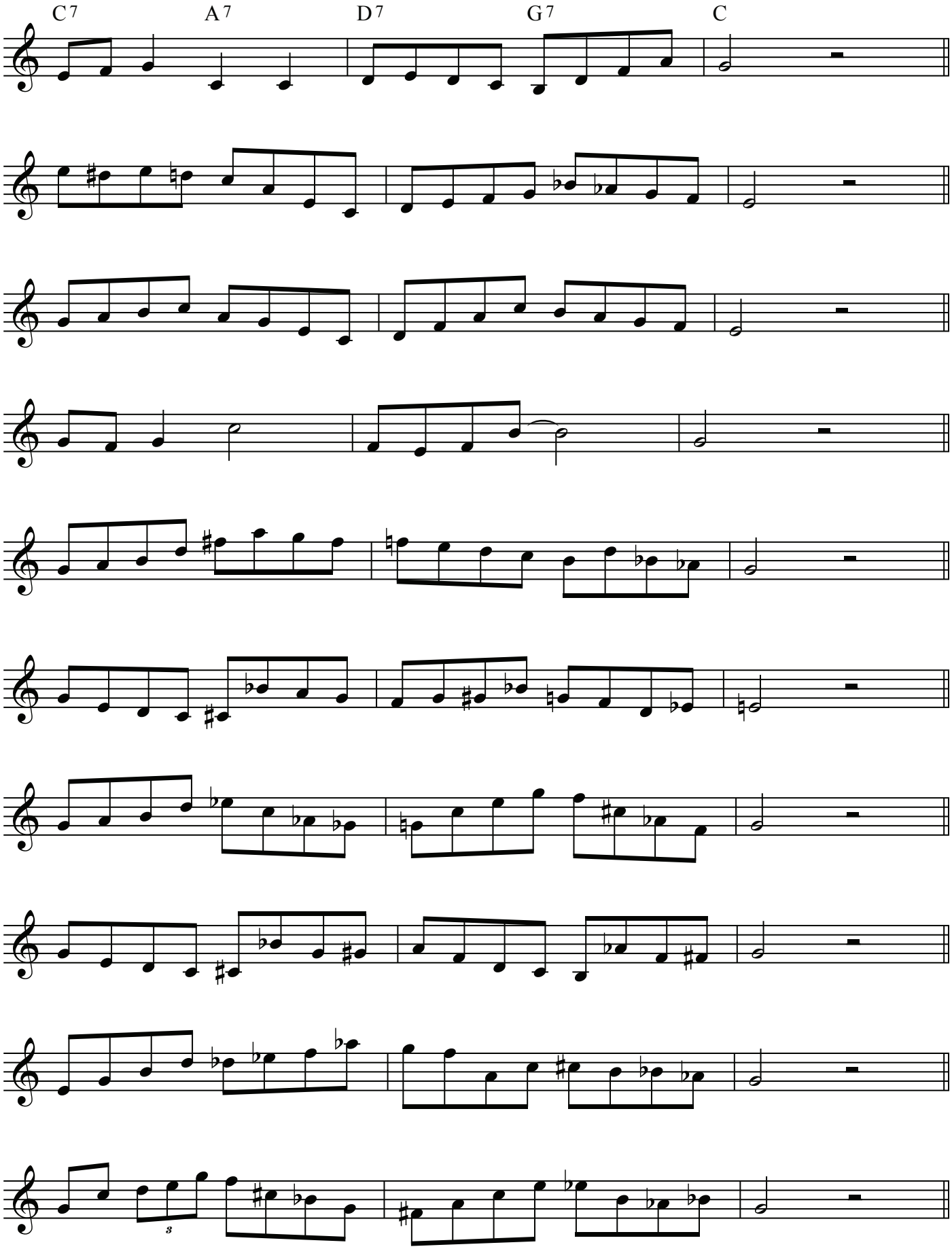
Tritone Substitutions “Bridge”:

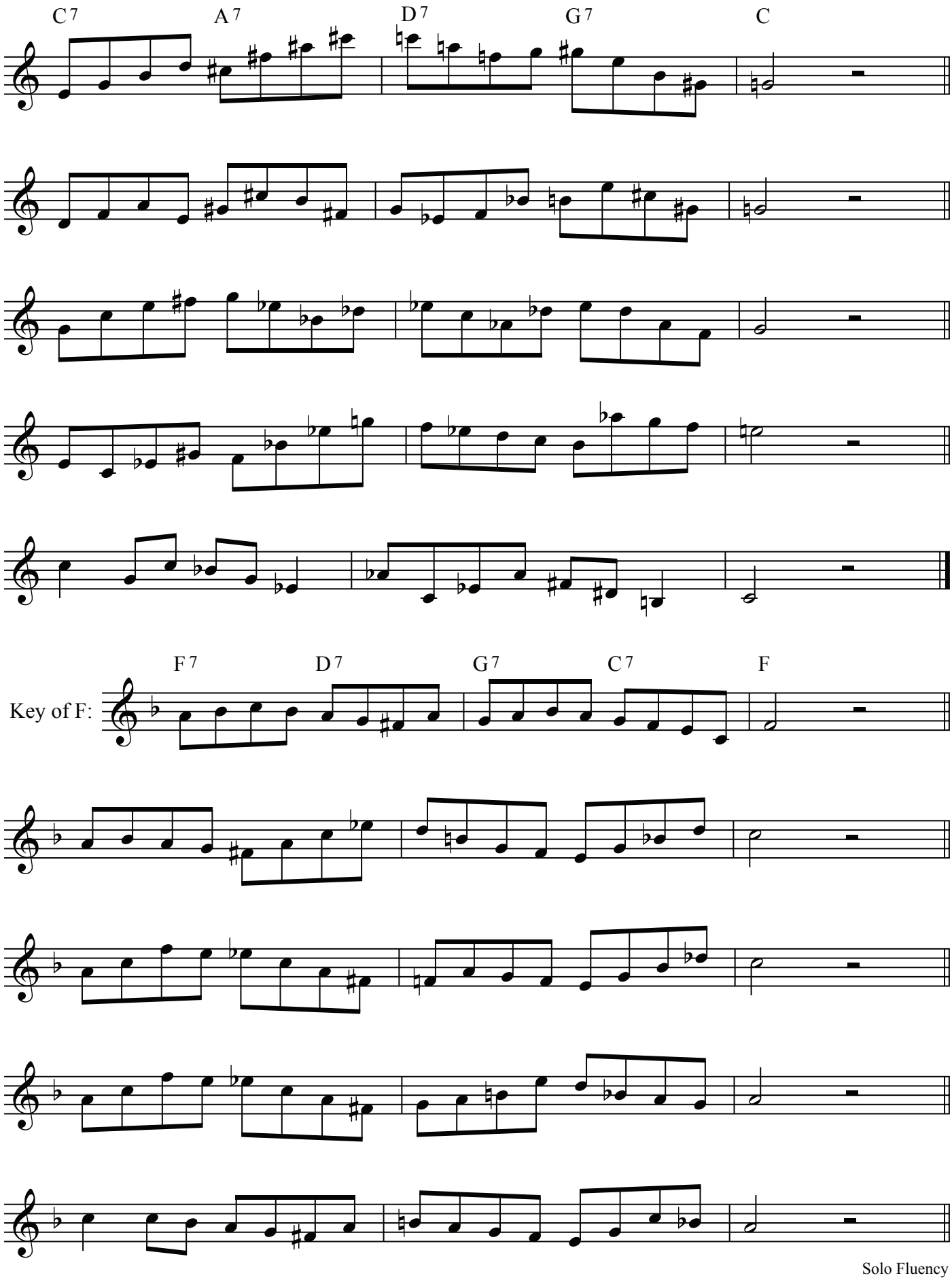


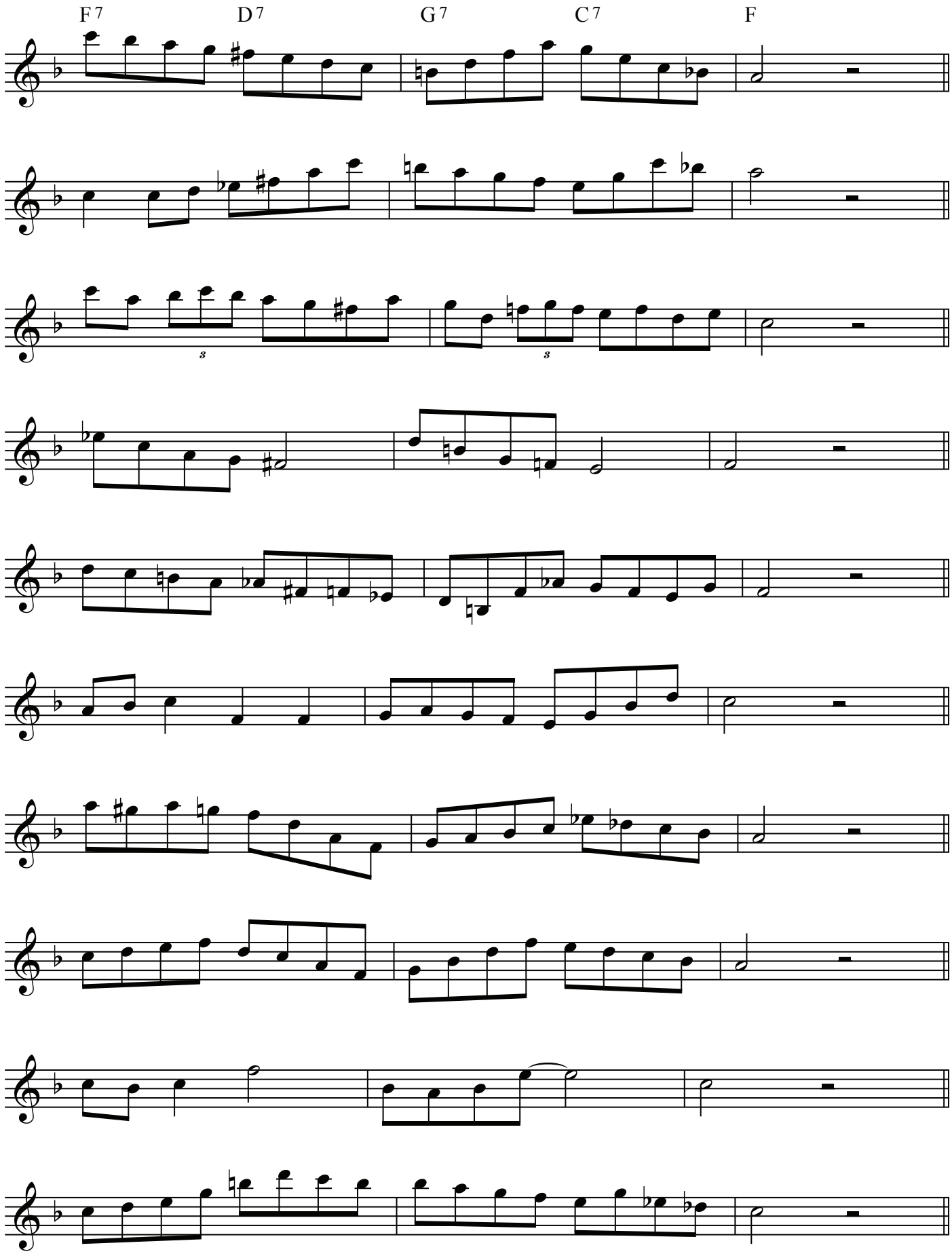
Learning the Turnaround

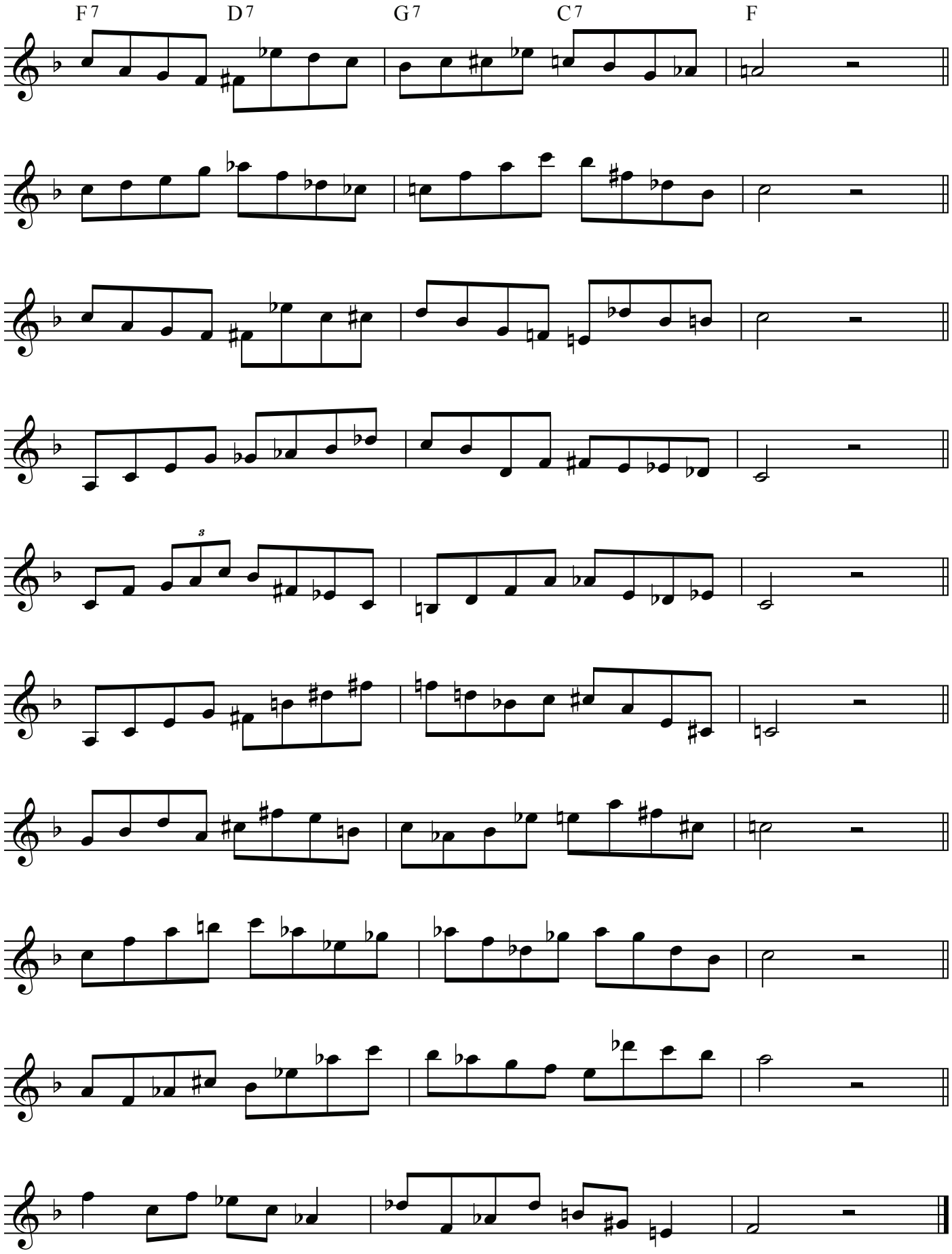
I^7-VI^7-II^7-V^7

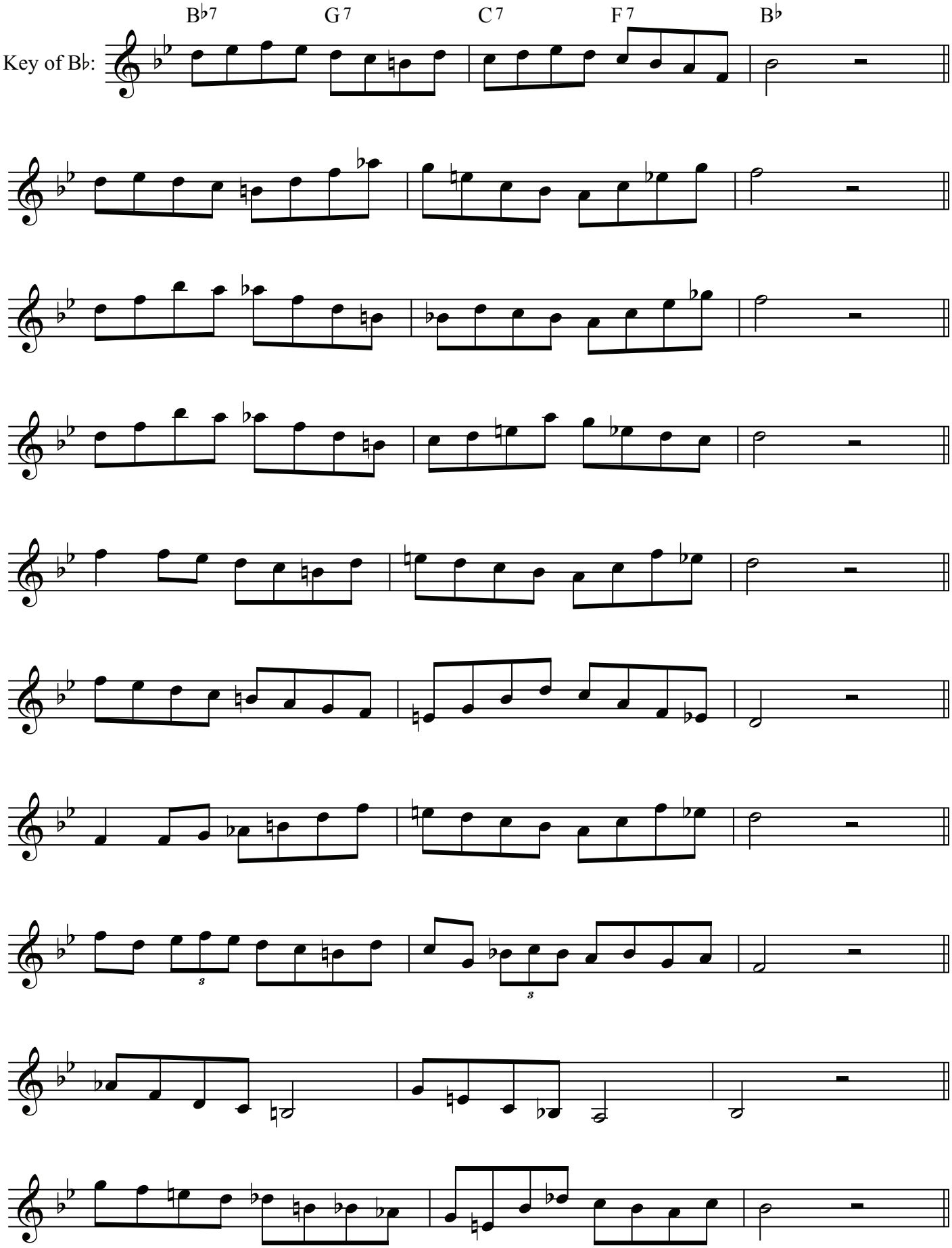


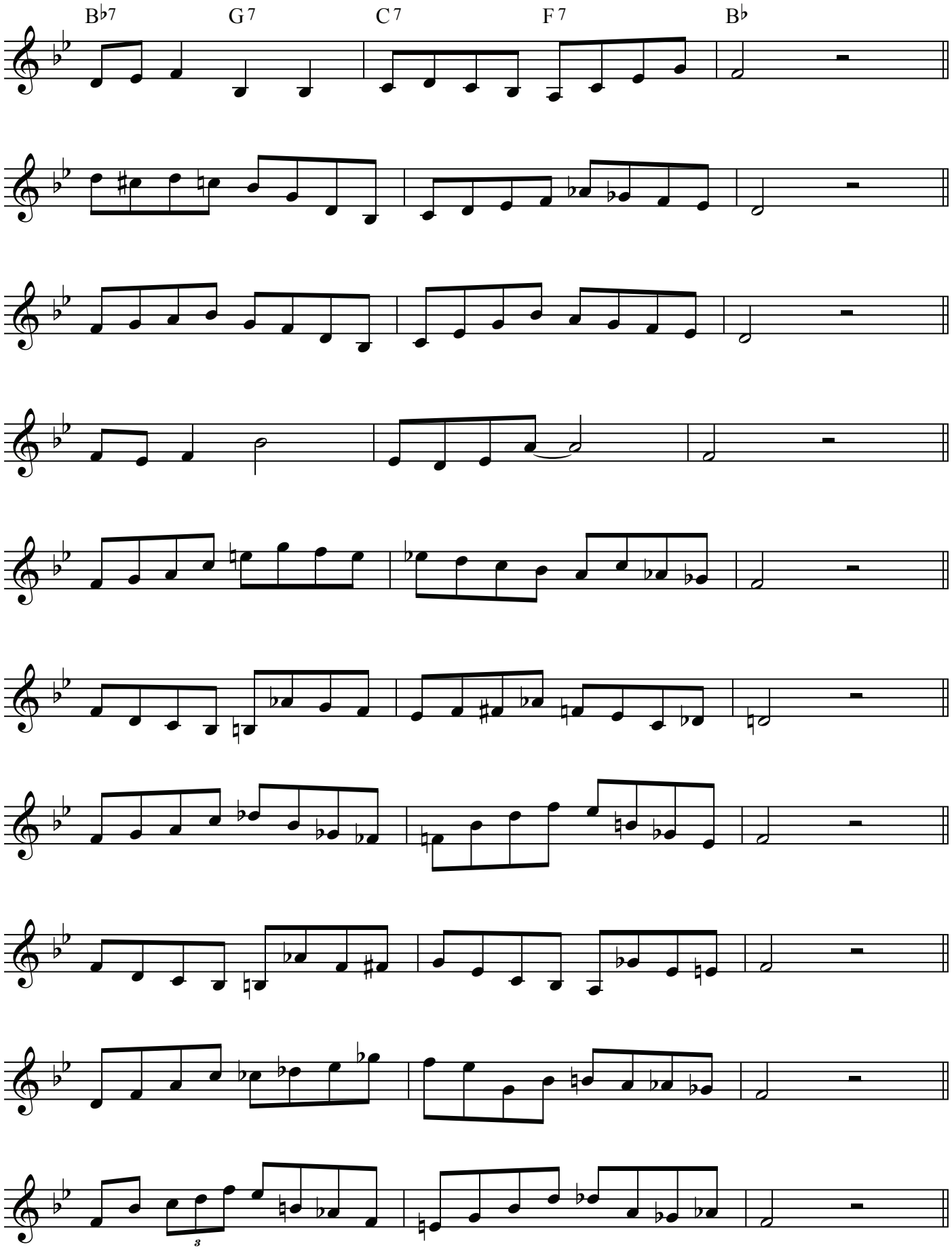

C7
A7
D7
G7
C

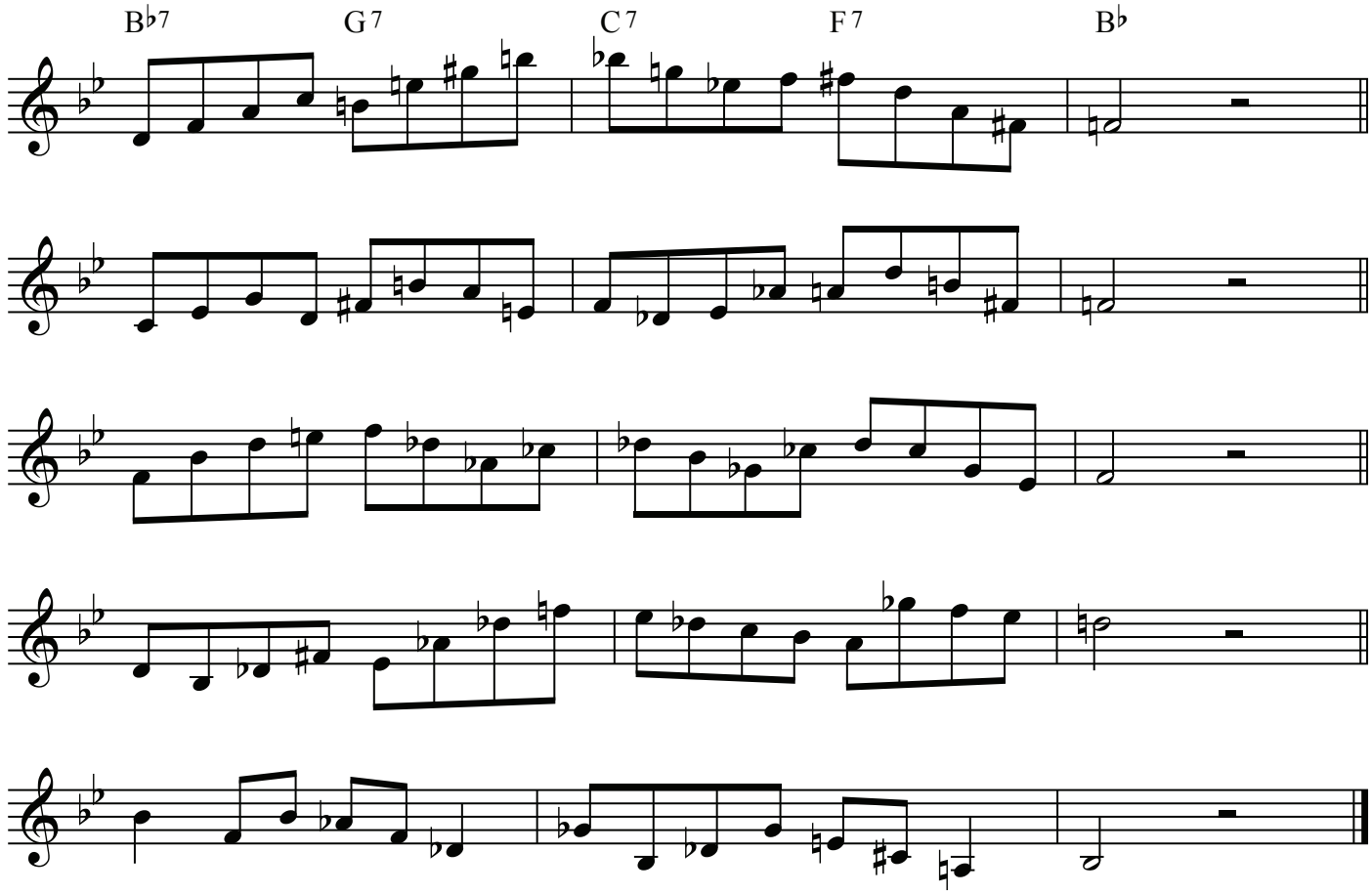

C7
A7
D7
G7
C
F7
D7
G7
C7
F
Key of F:

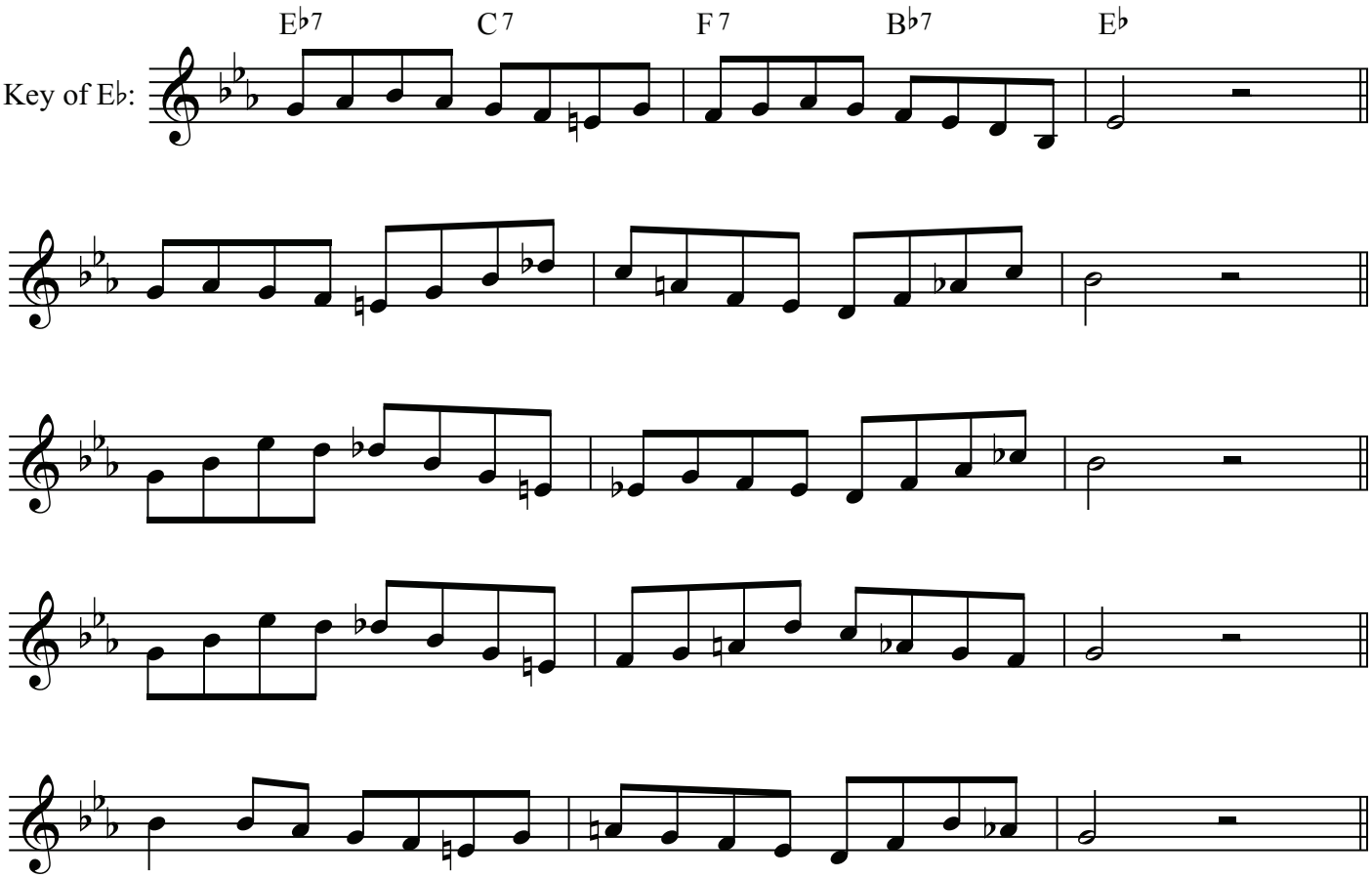

F7
D7
G7
C7
F

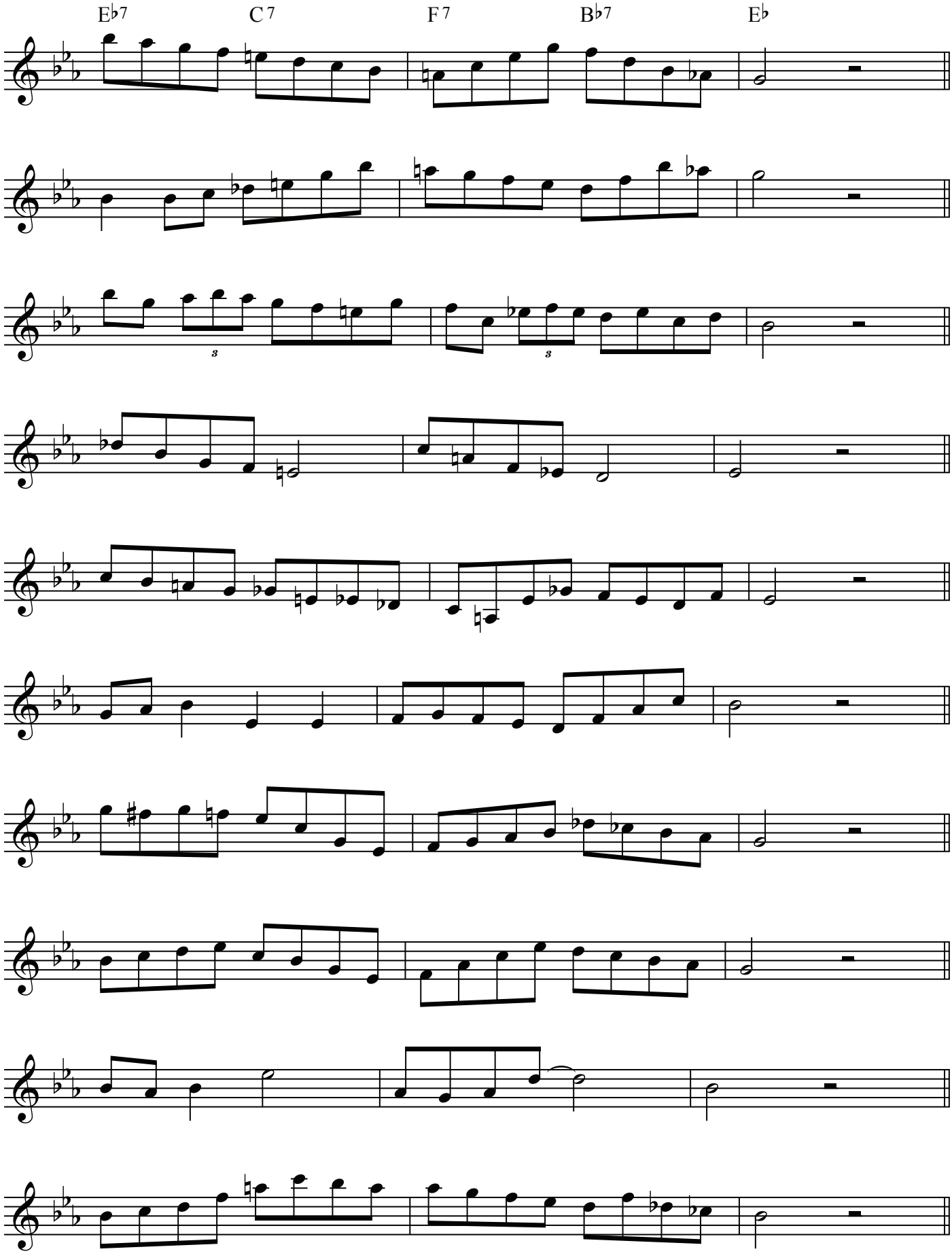

F7
D7
G7
C7
F

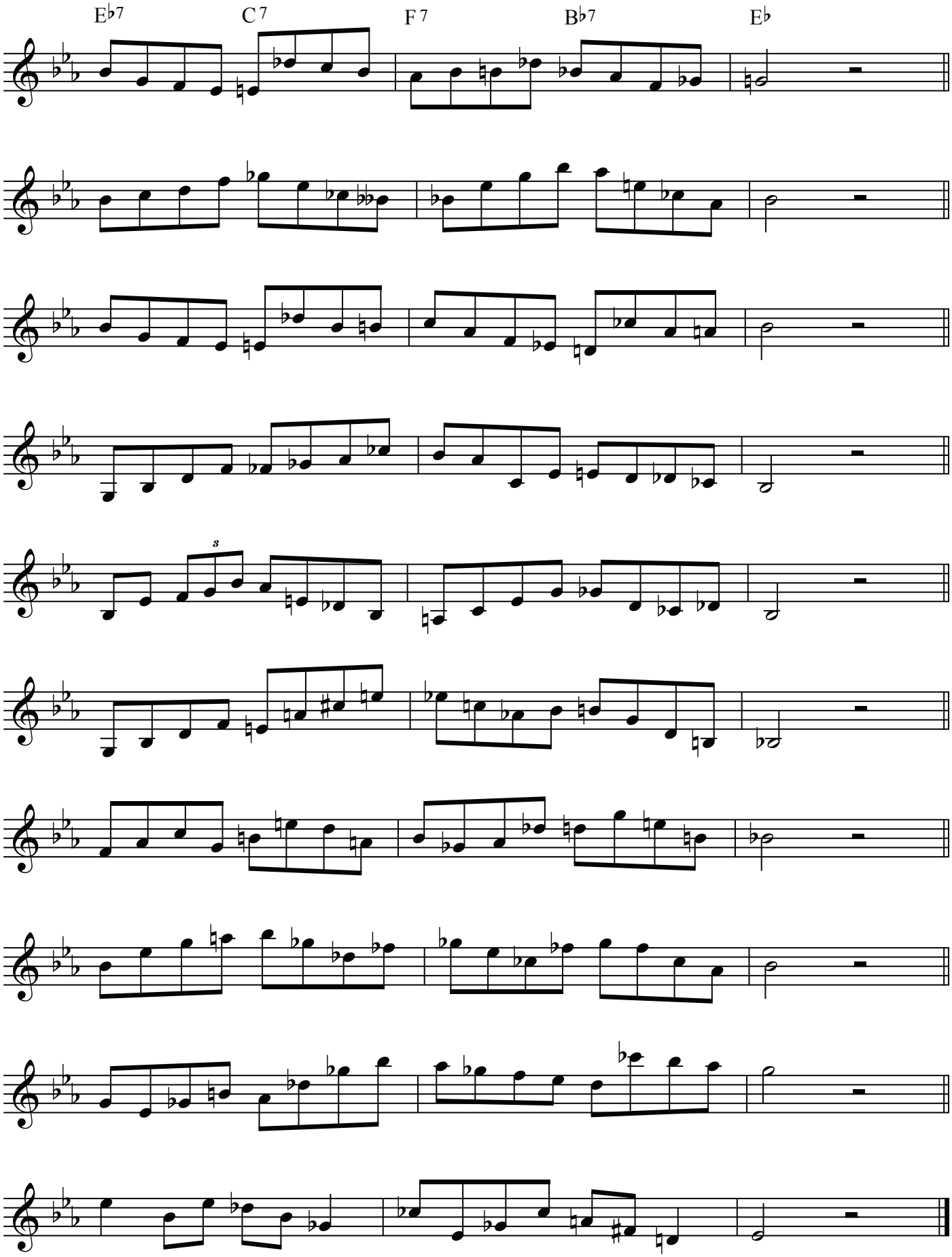

B♭7
G7
C7
F7
B♭
Key of B♭:

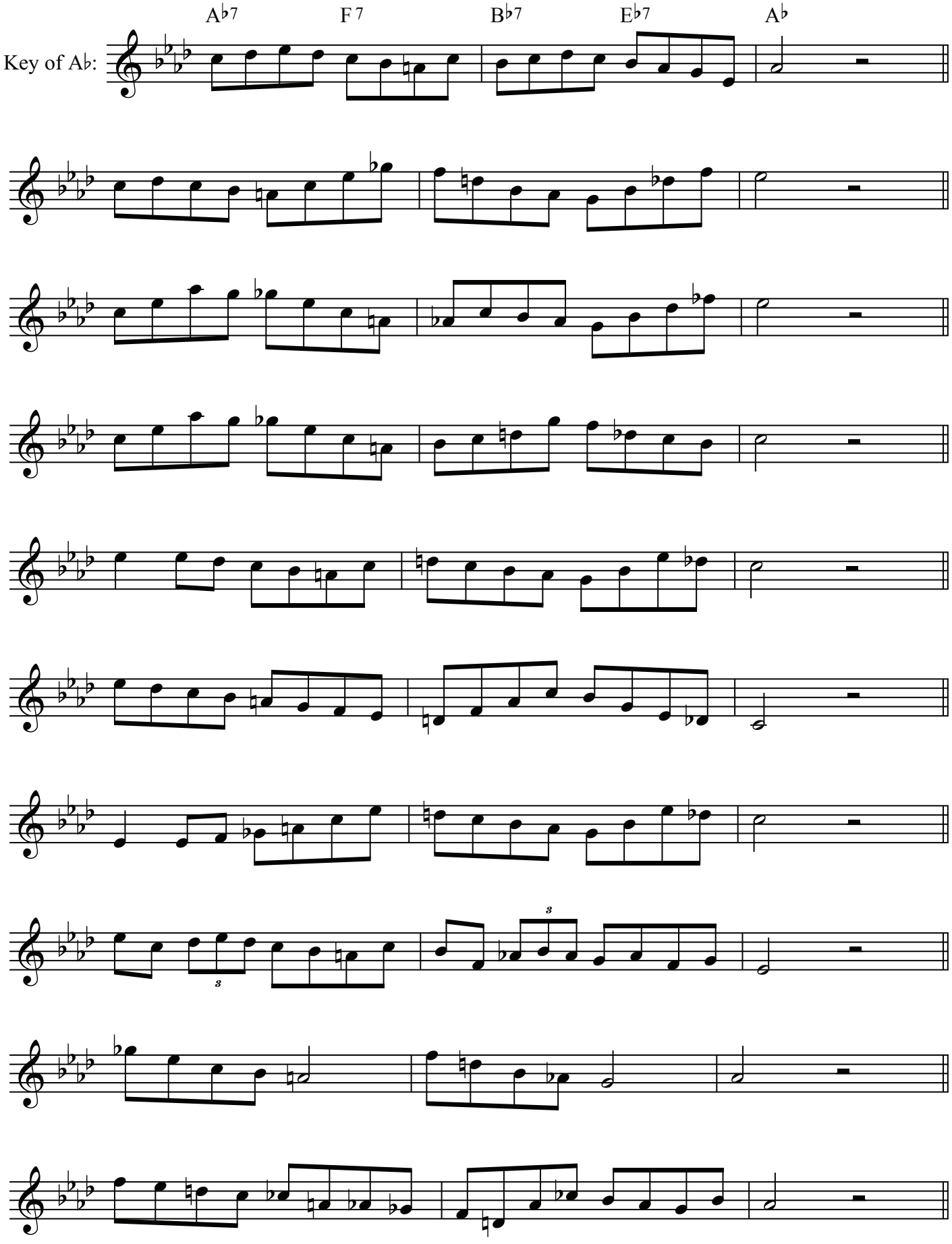

B♭7
G 7
C 7
F 7
B♭

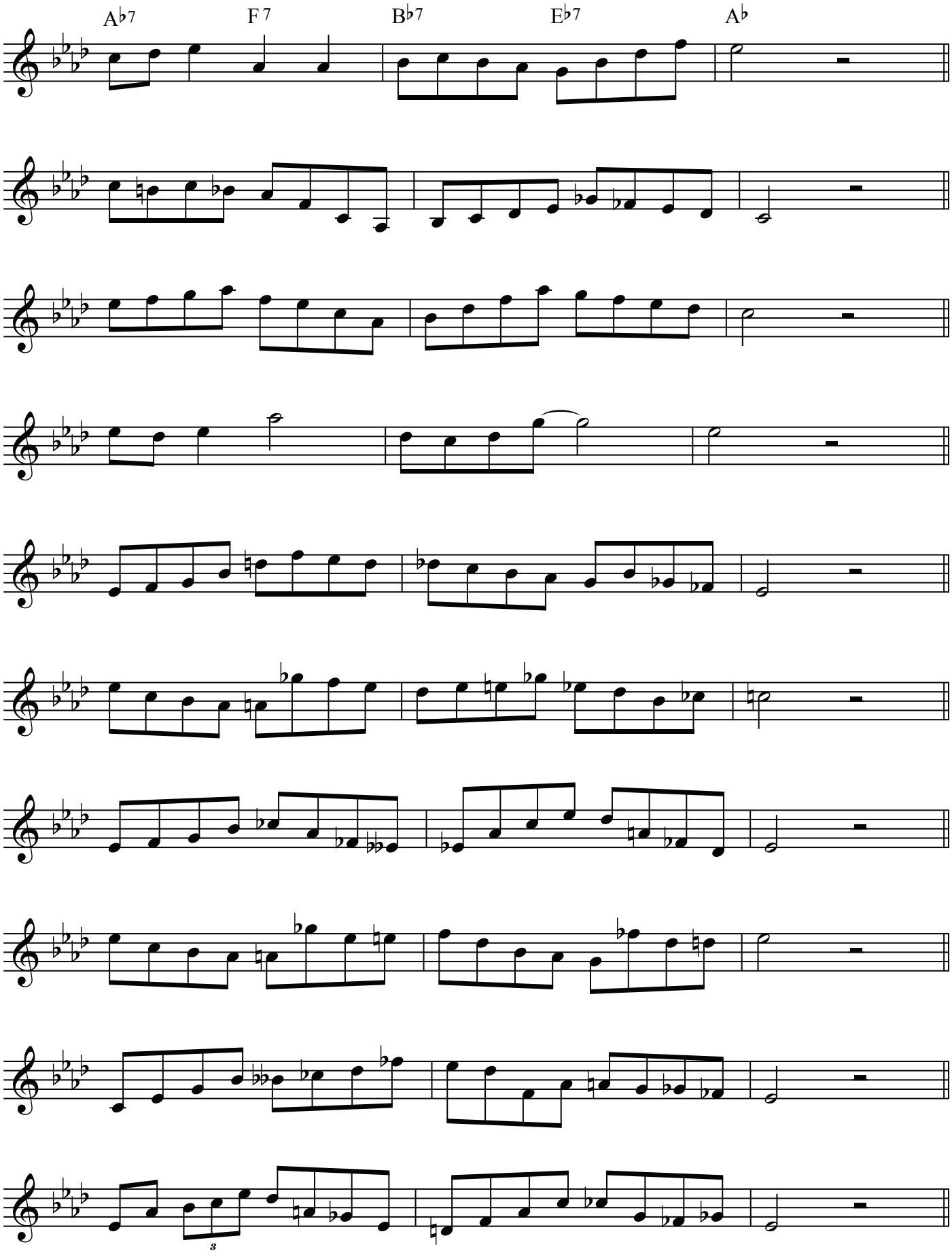

B♭7
G7
C7
F7
B♭

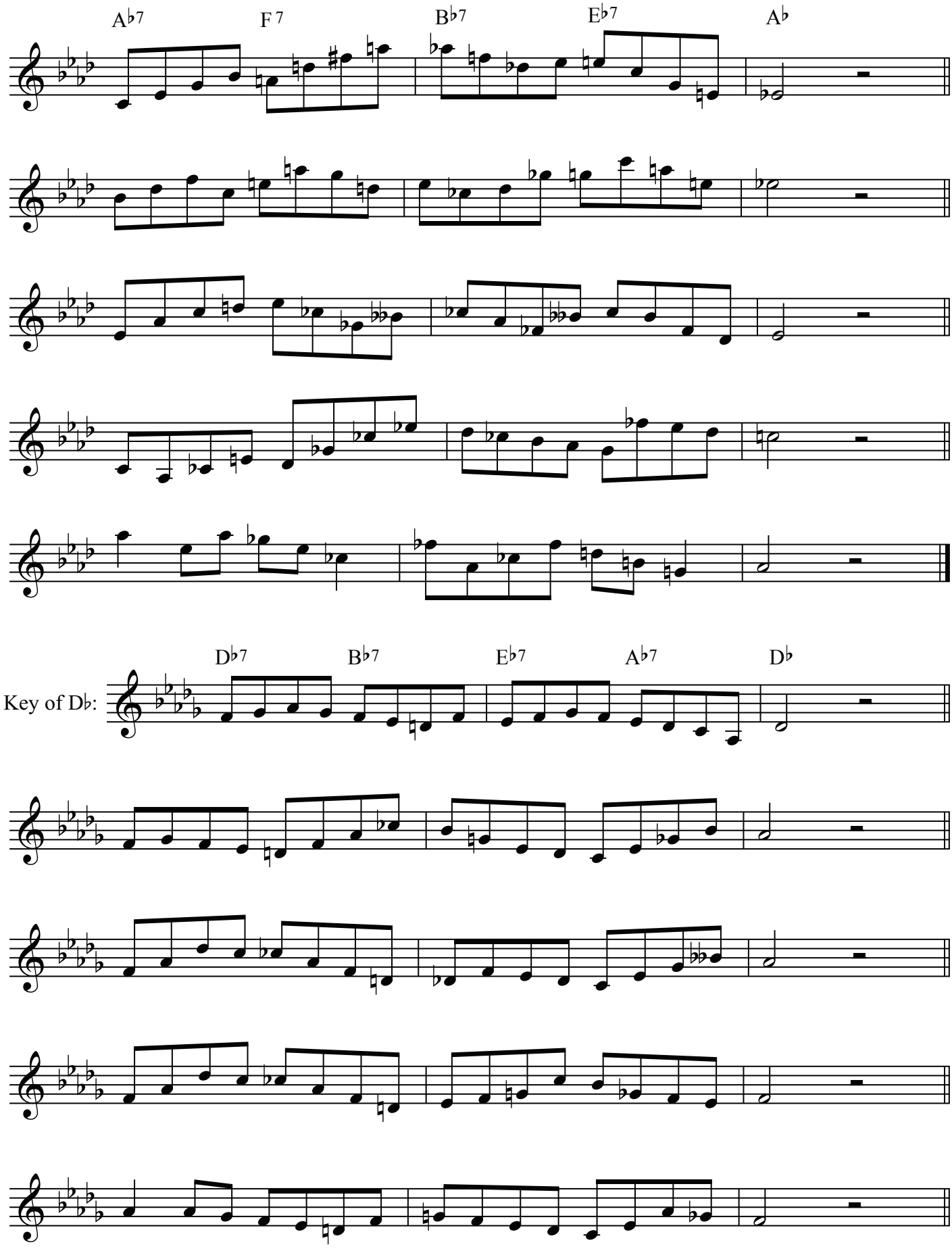

Key of E♭:
E♭7
C7
F7
B♭7
E♭

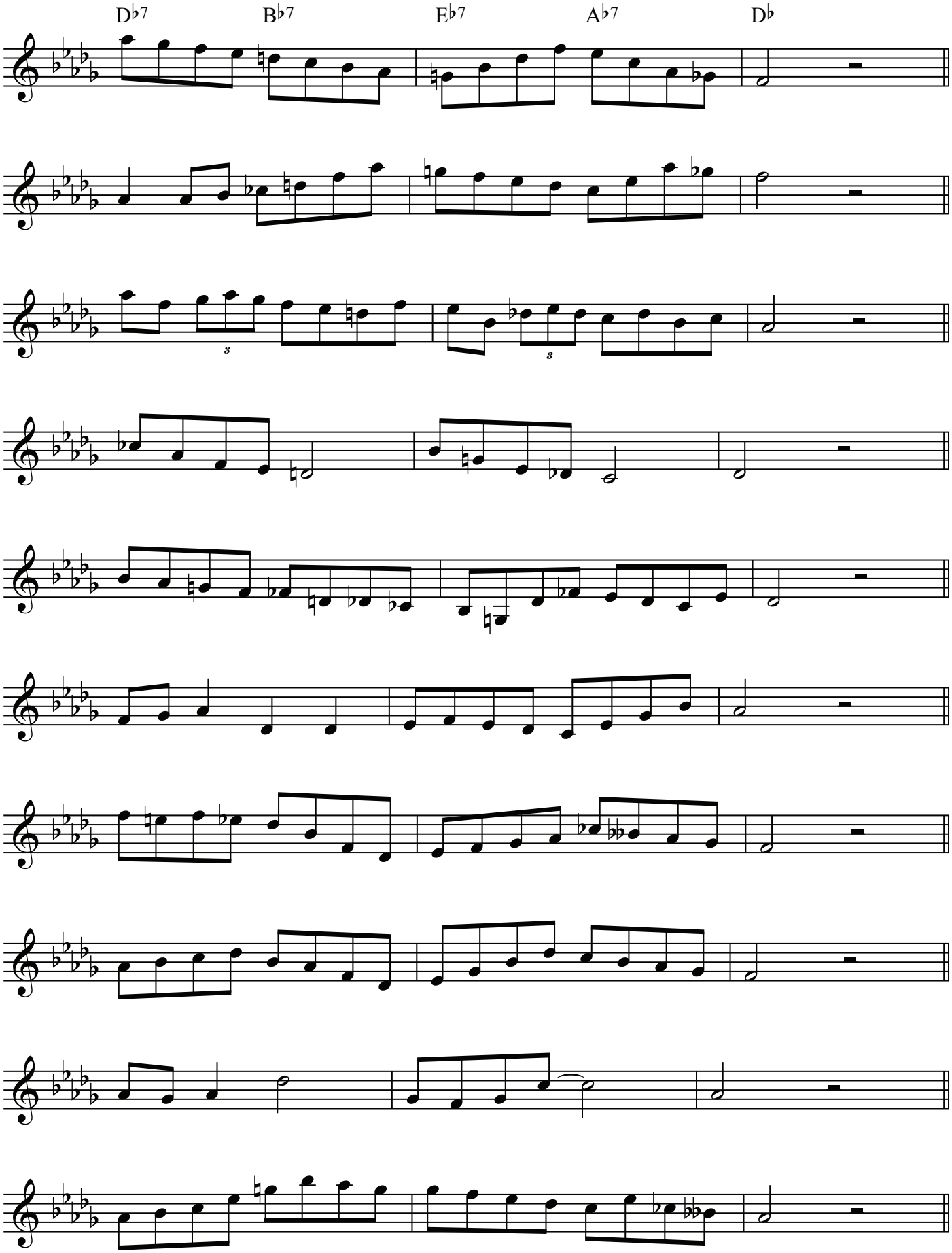

E♭7
C 7
F 7
B♭7
E♭

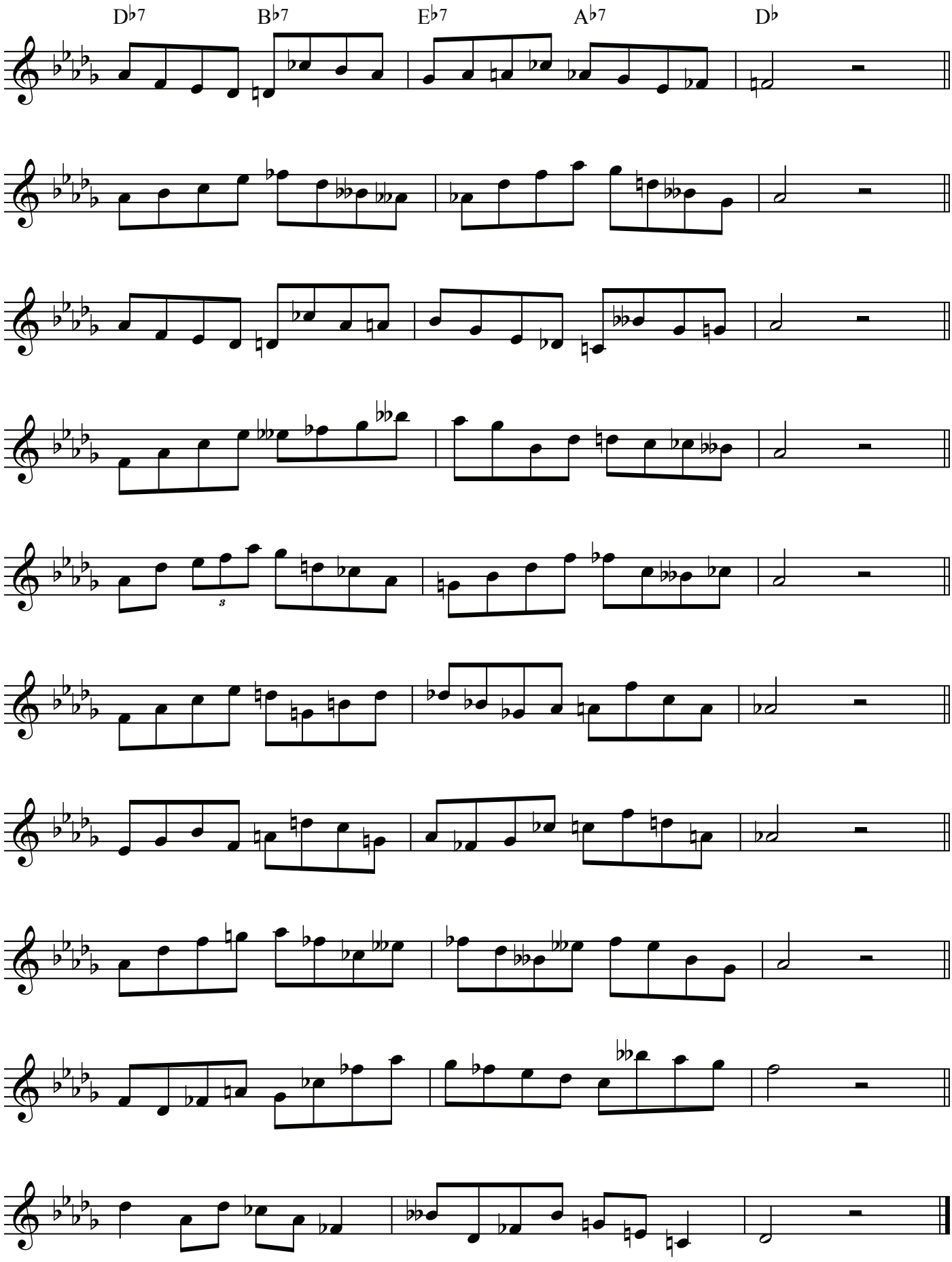

E♭7
C 7
F 7
B♭7
E♭

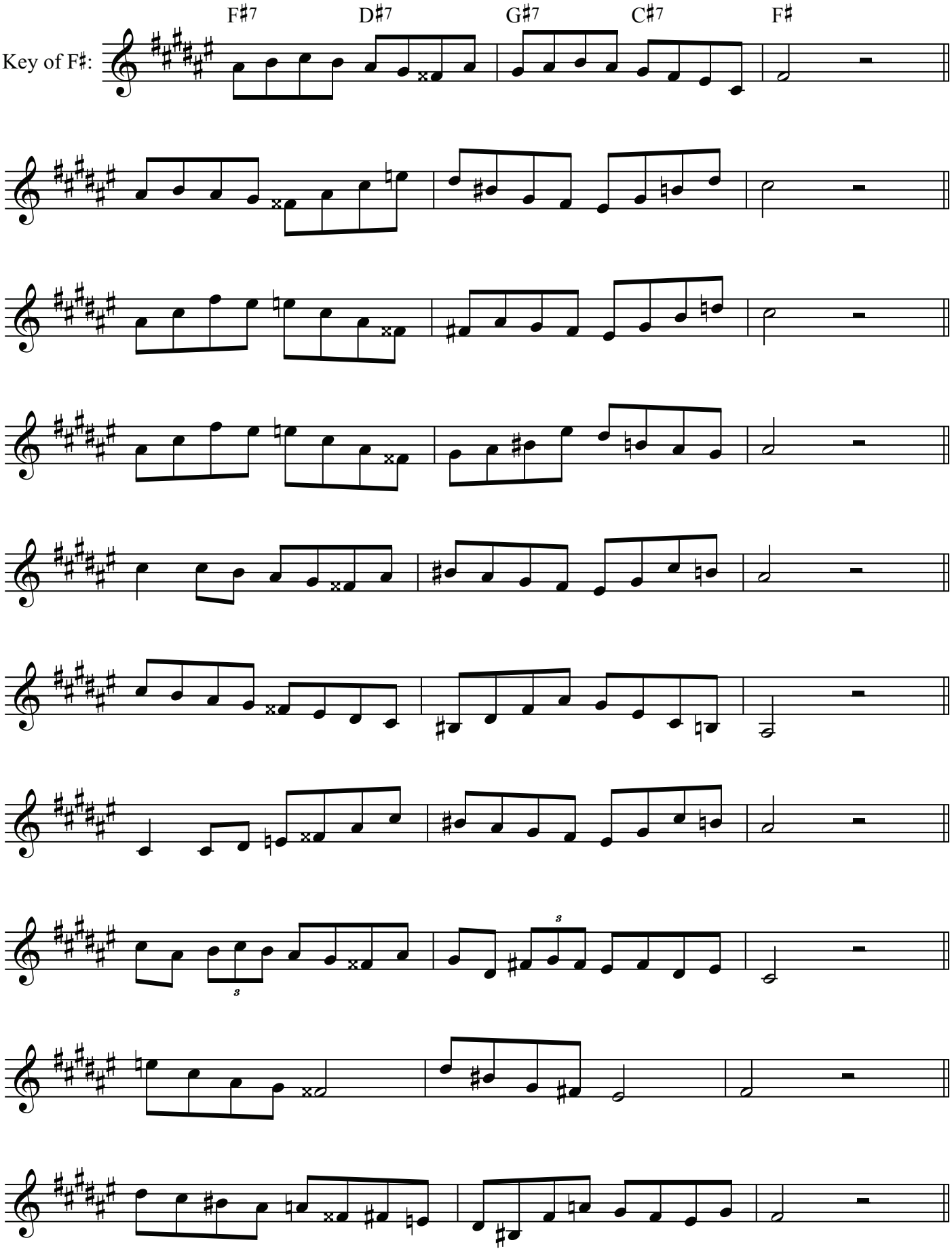

A♭7
F 7
B♭7
E♭7
A♭
Key of A♭:

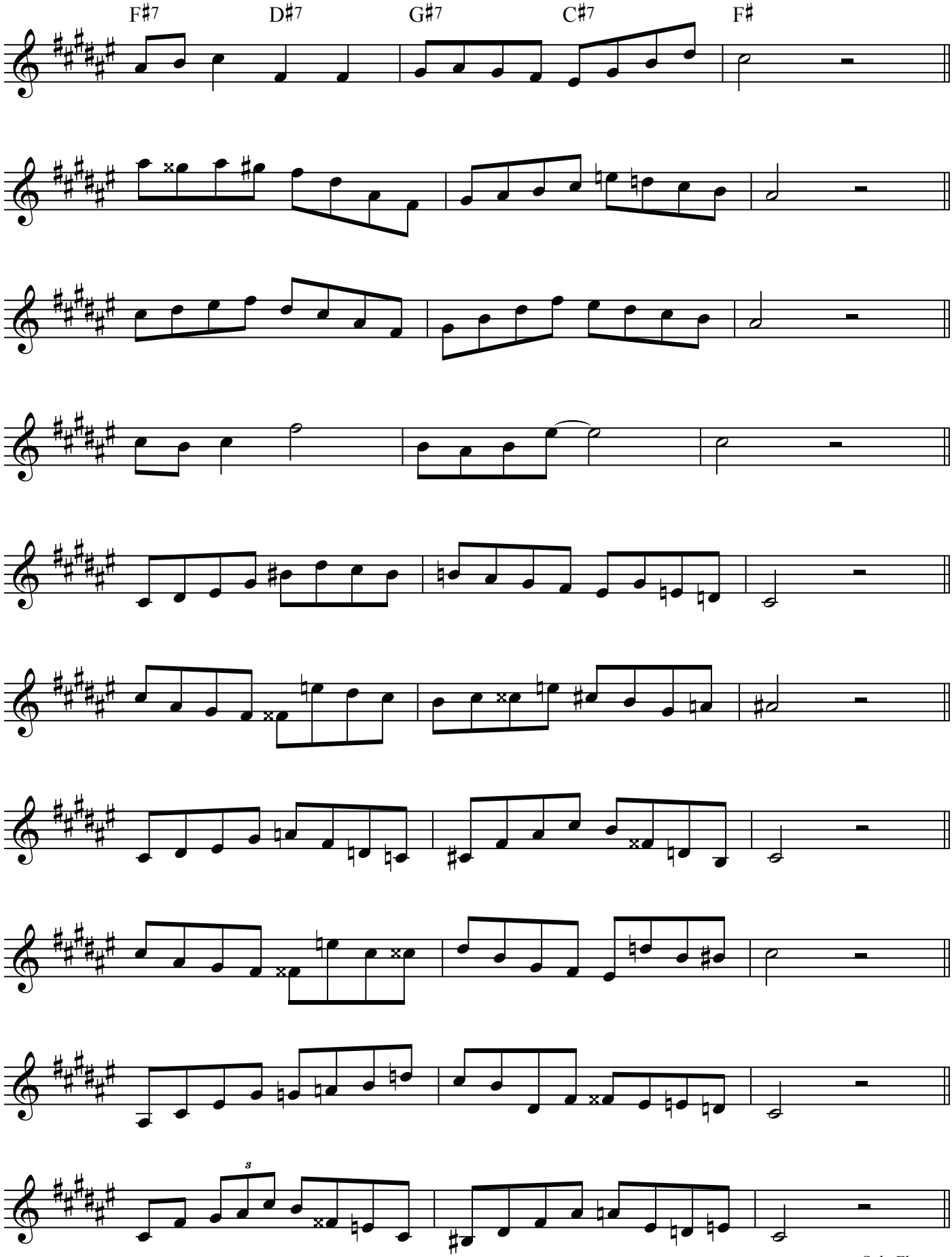

A♭7
F 7
B♭7
E♭7
A♭
3

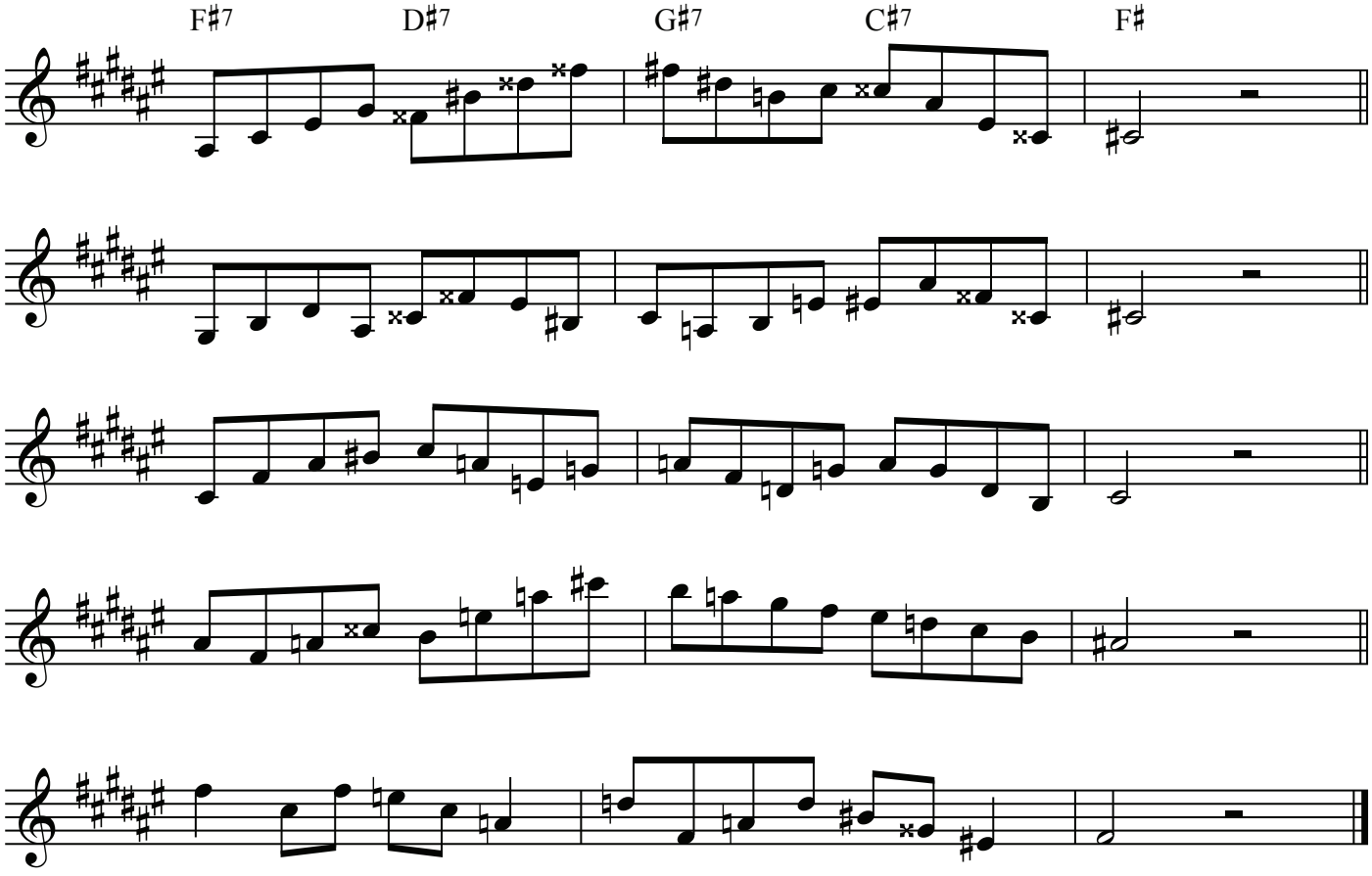

A♭7
F 7
B♭7
E♭7
A♭
Key of D♭:
D♭7
B♭7
E♭7
A♭7
D♭

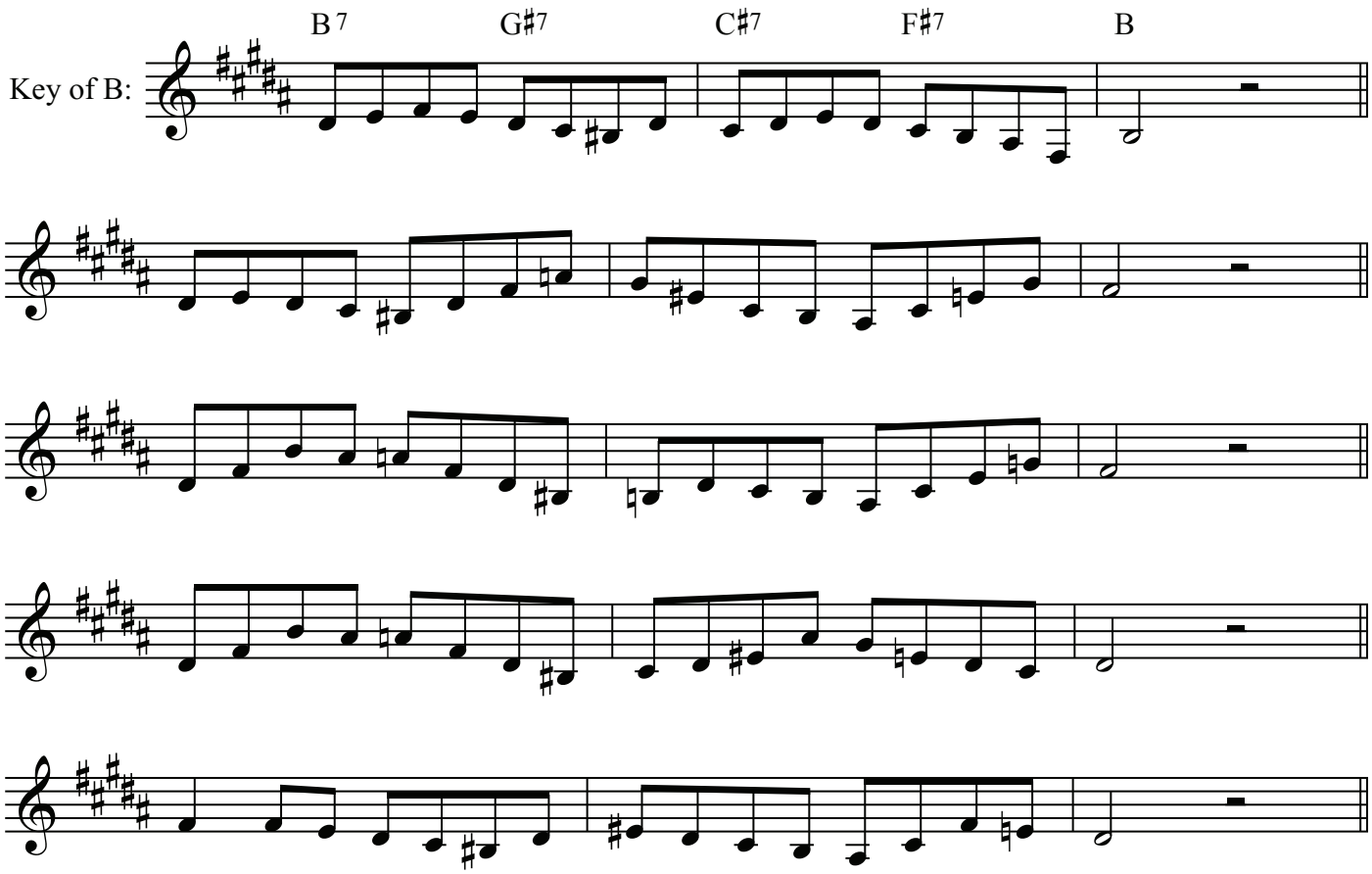

D♭7
B♭7
E♭7
A♭7
D♭

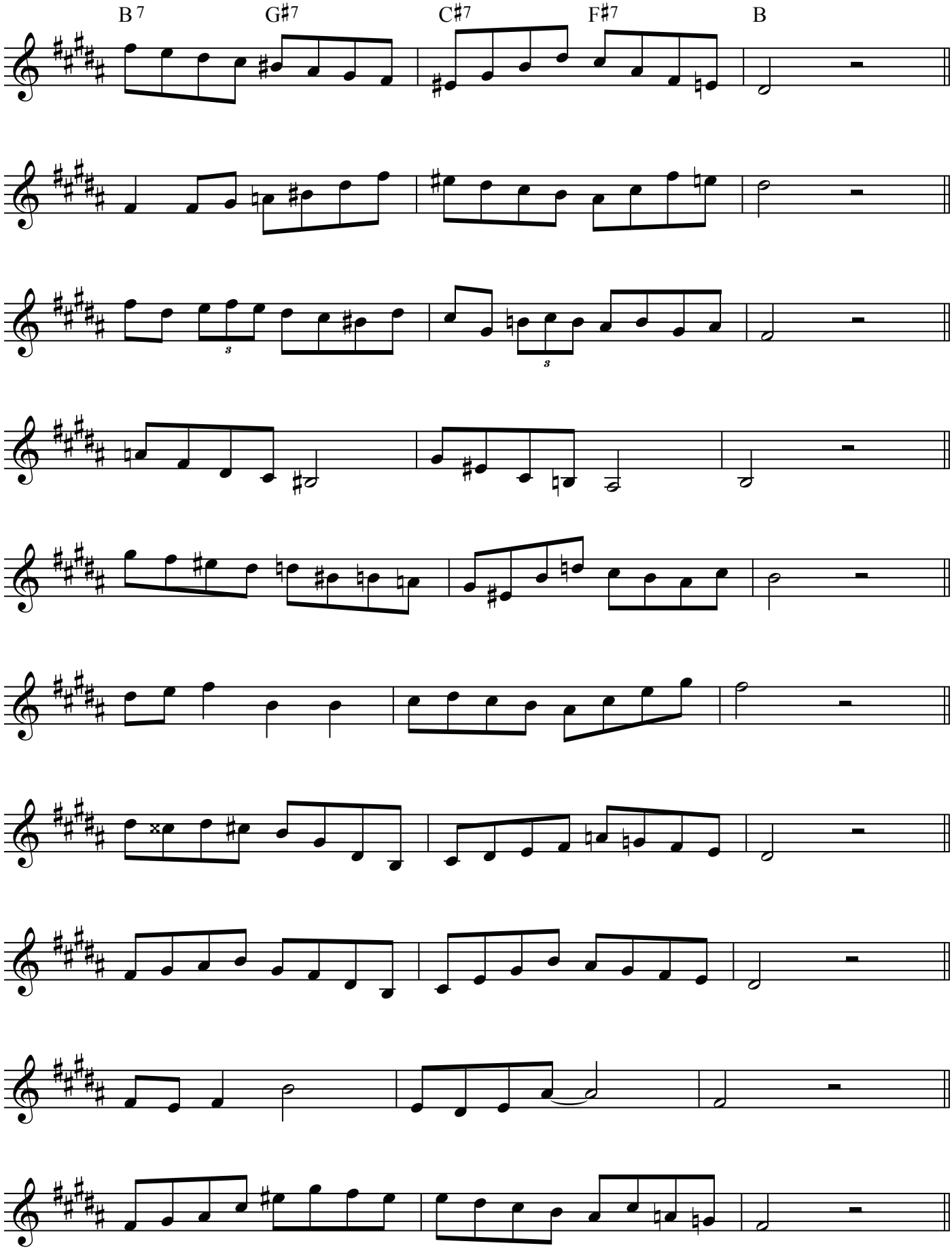

D♭7
B♭7
E♭7
A♭7
D♭

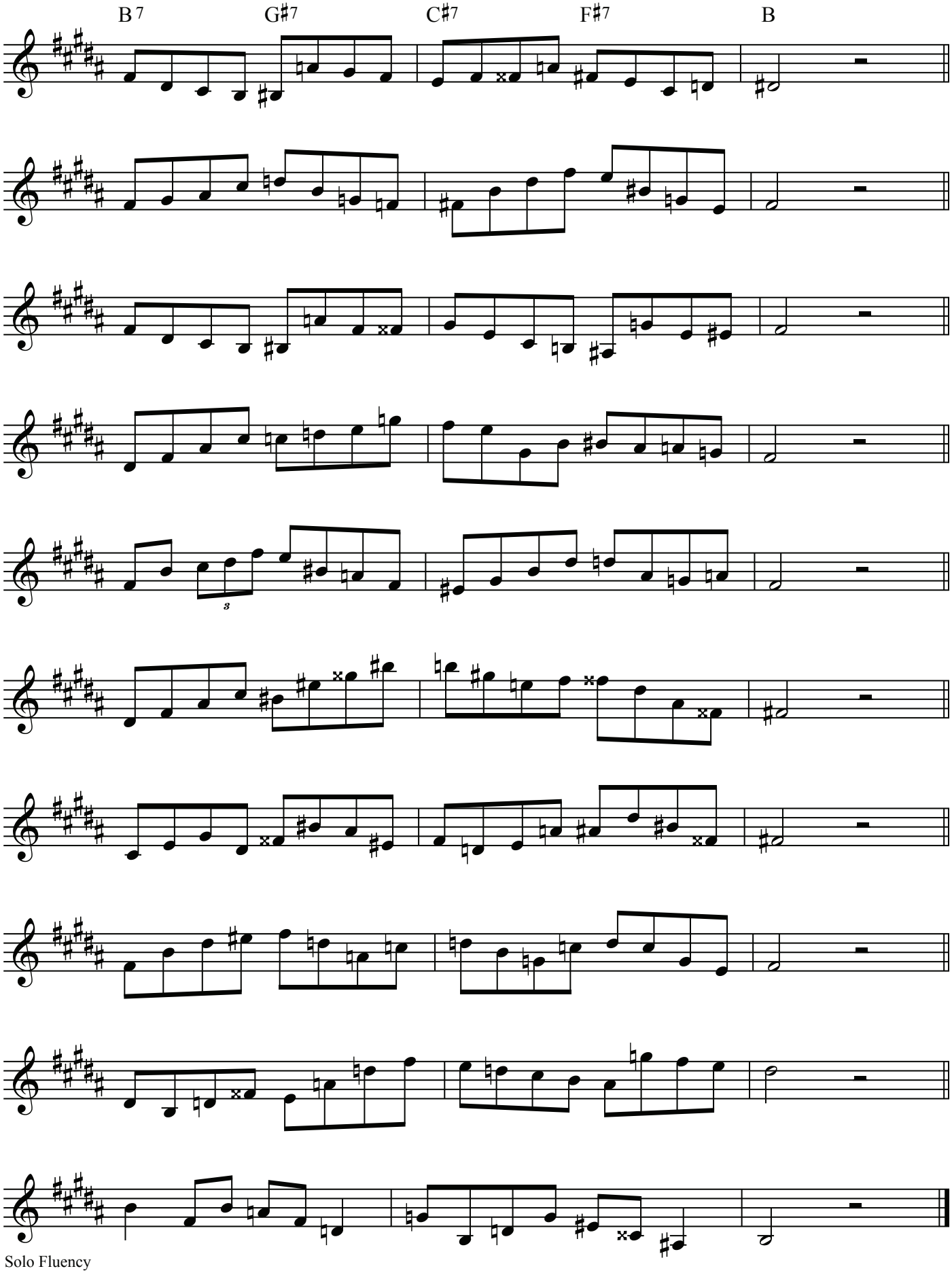

F♯7
D♯7
G♯7
C♯7
F♯
Key of F♯:

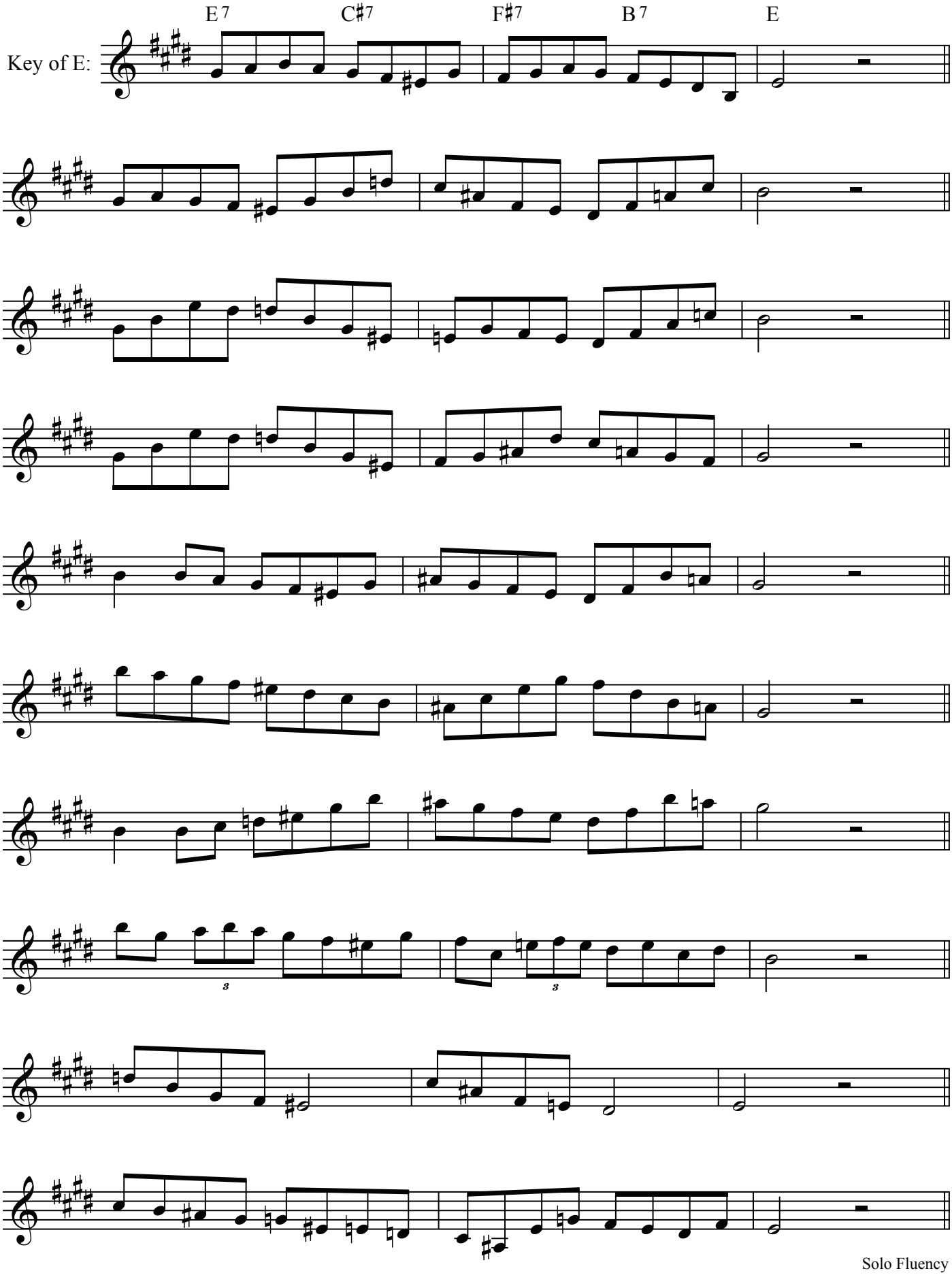

F♯7
D♯7
G♯7
C♯7
F♯

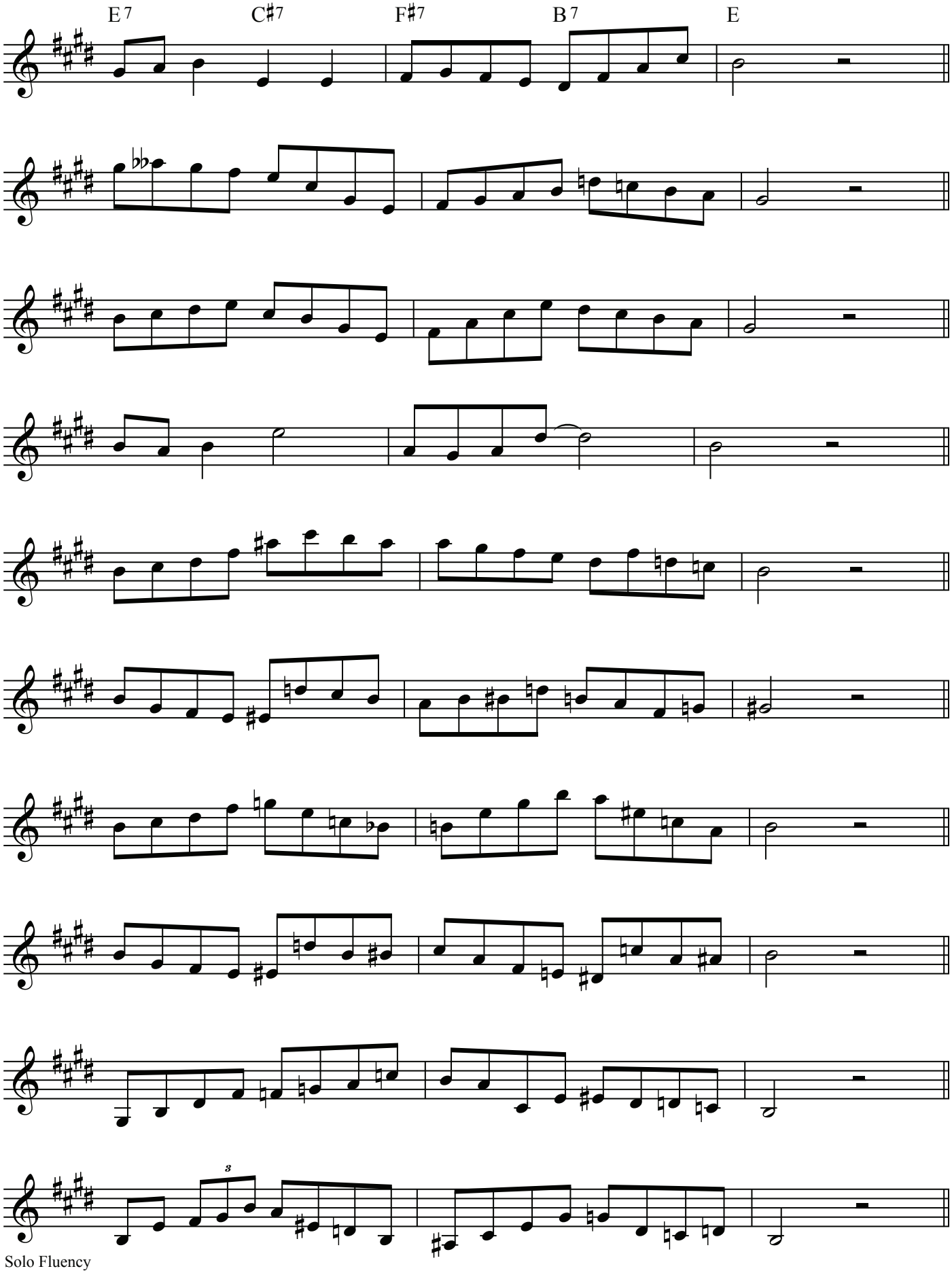

F♯7
D♯7
G♯7
C♯7
F♯

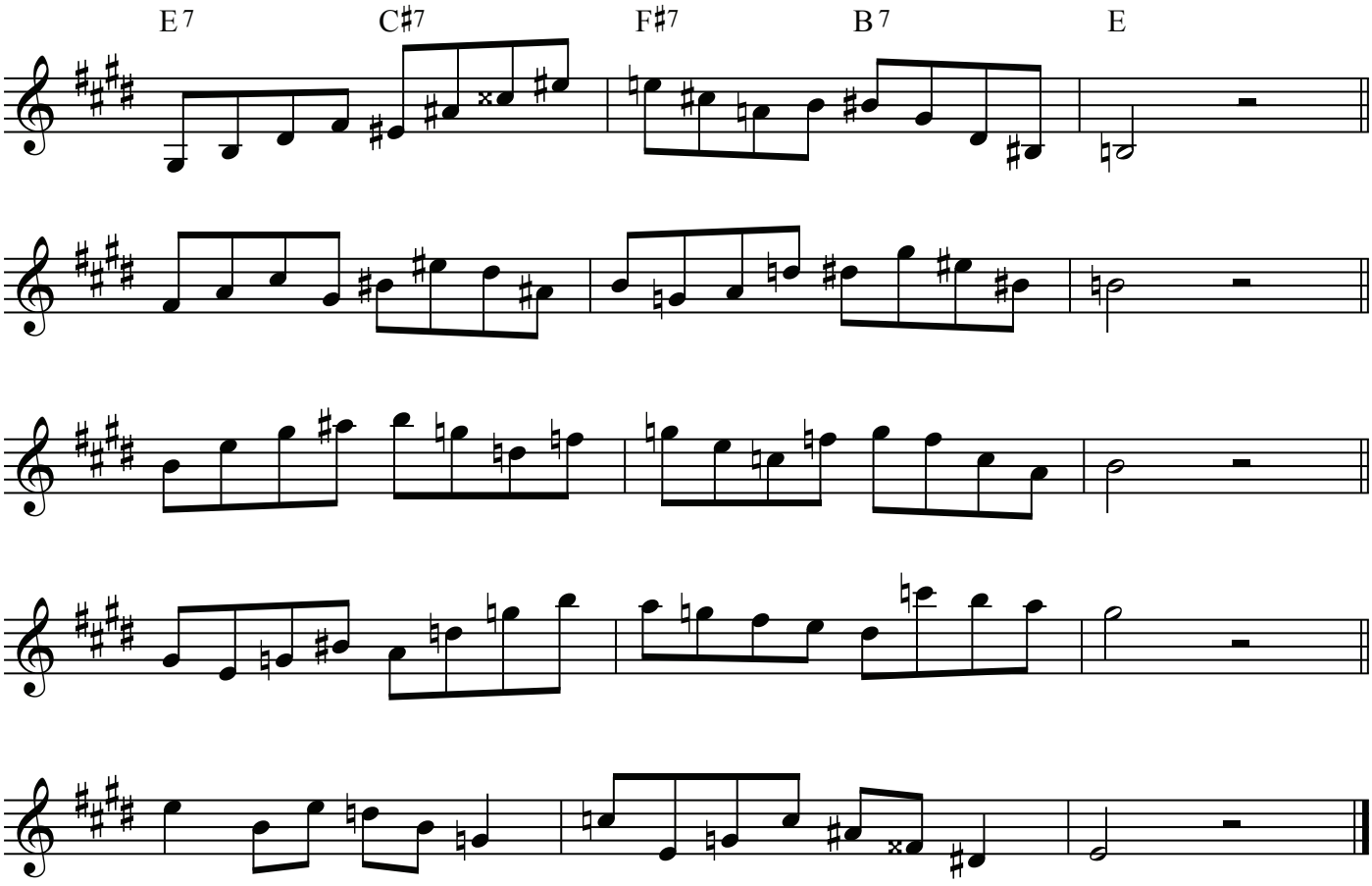

Key of B:
B7
G♯7
C♯7
F♯7
B

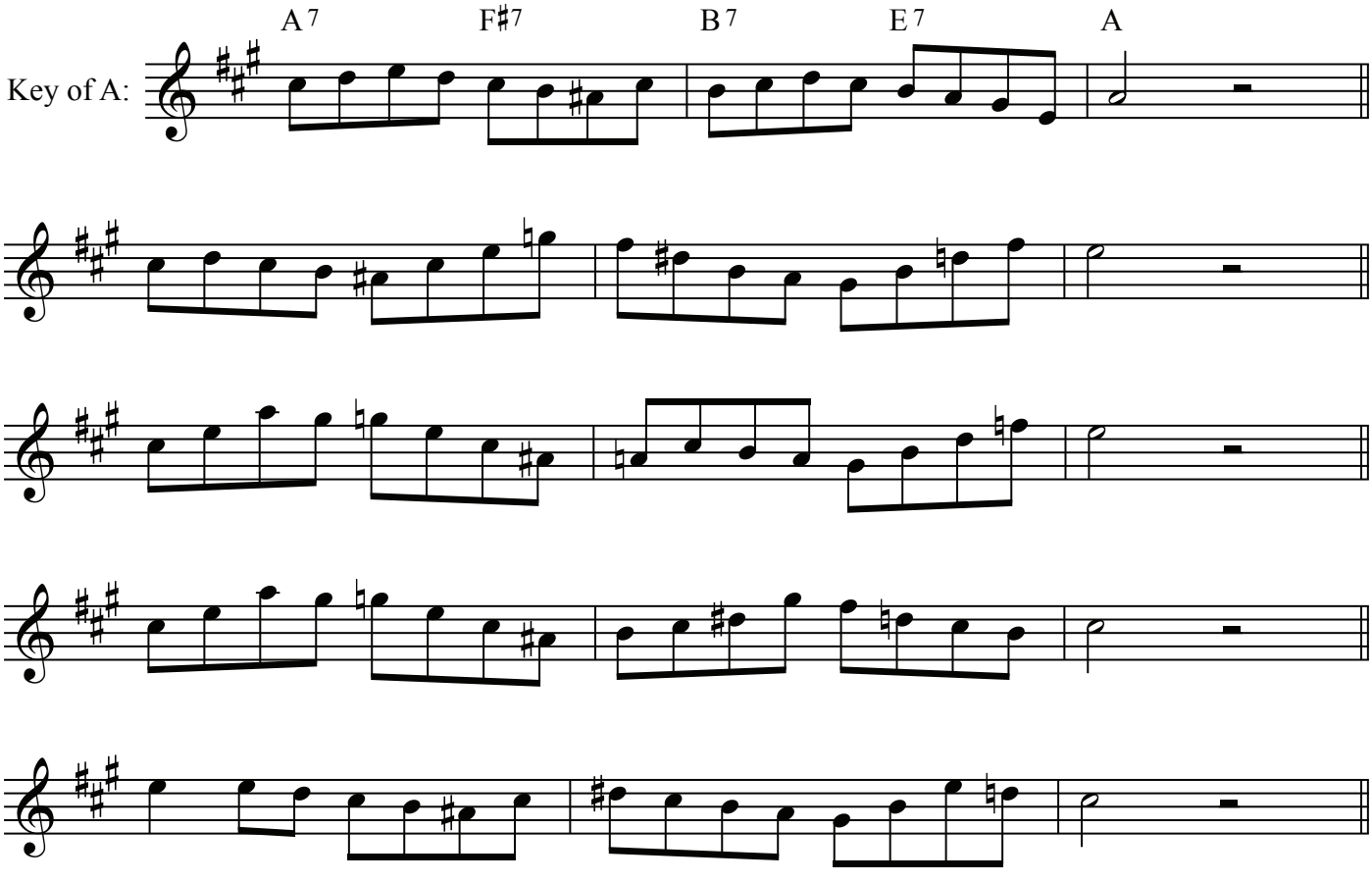

B 7
G♯7
C♯7
F♯7
B

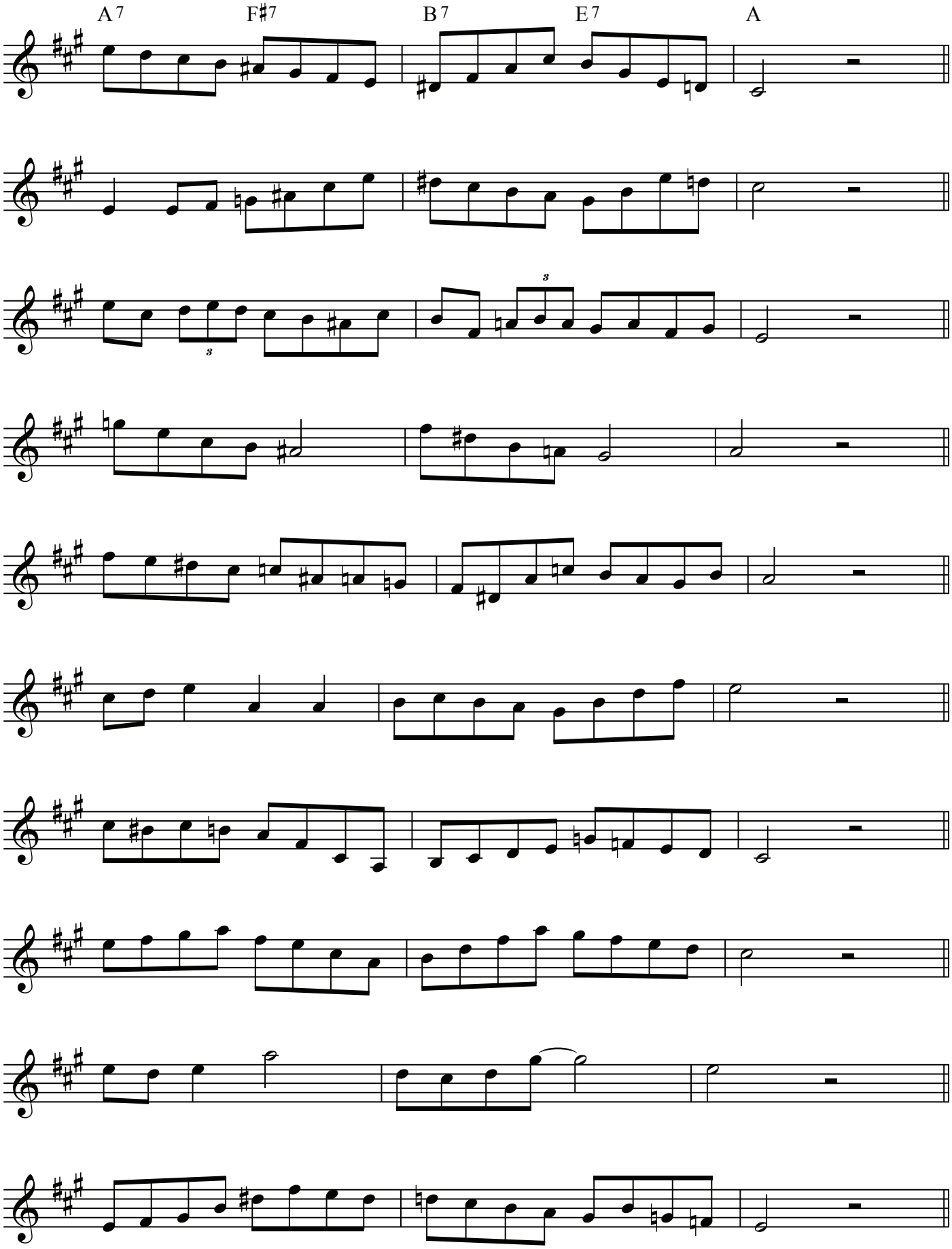

B7
G♯7
C♯7
F♯7
B

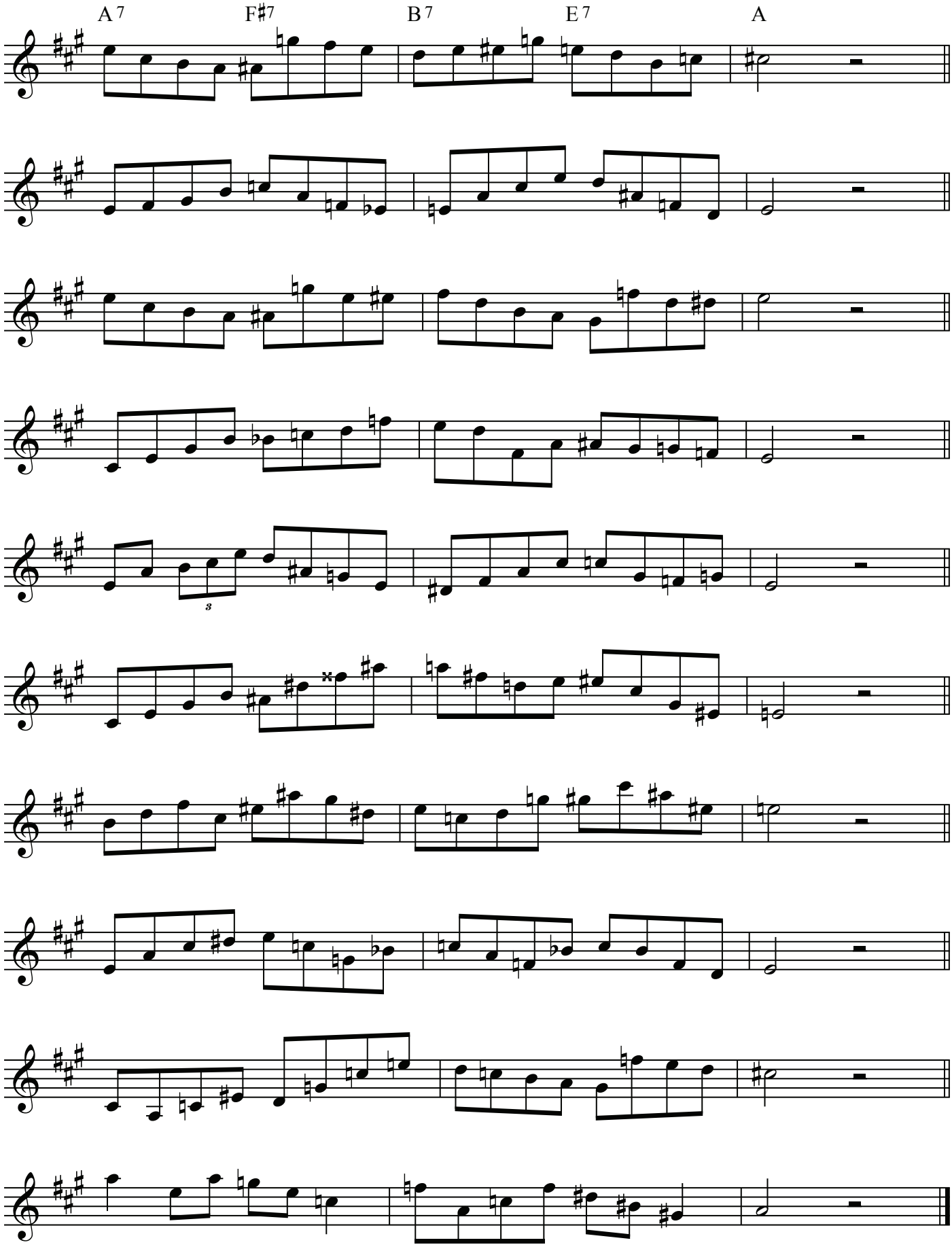

Key of E:
E7
C♯7
F♯7
B7
E

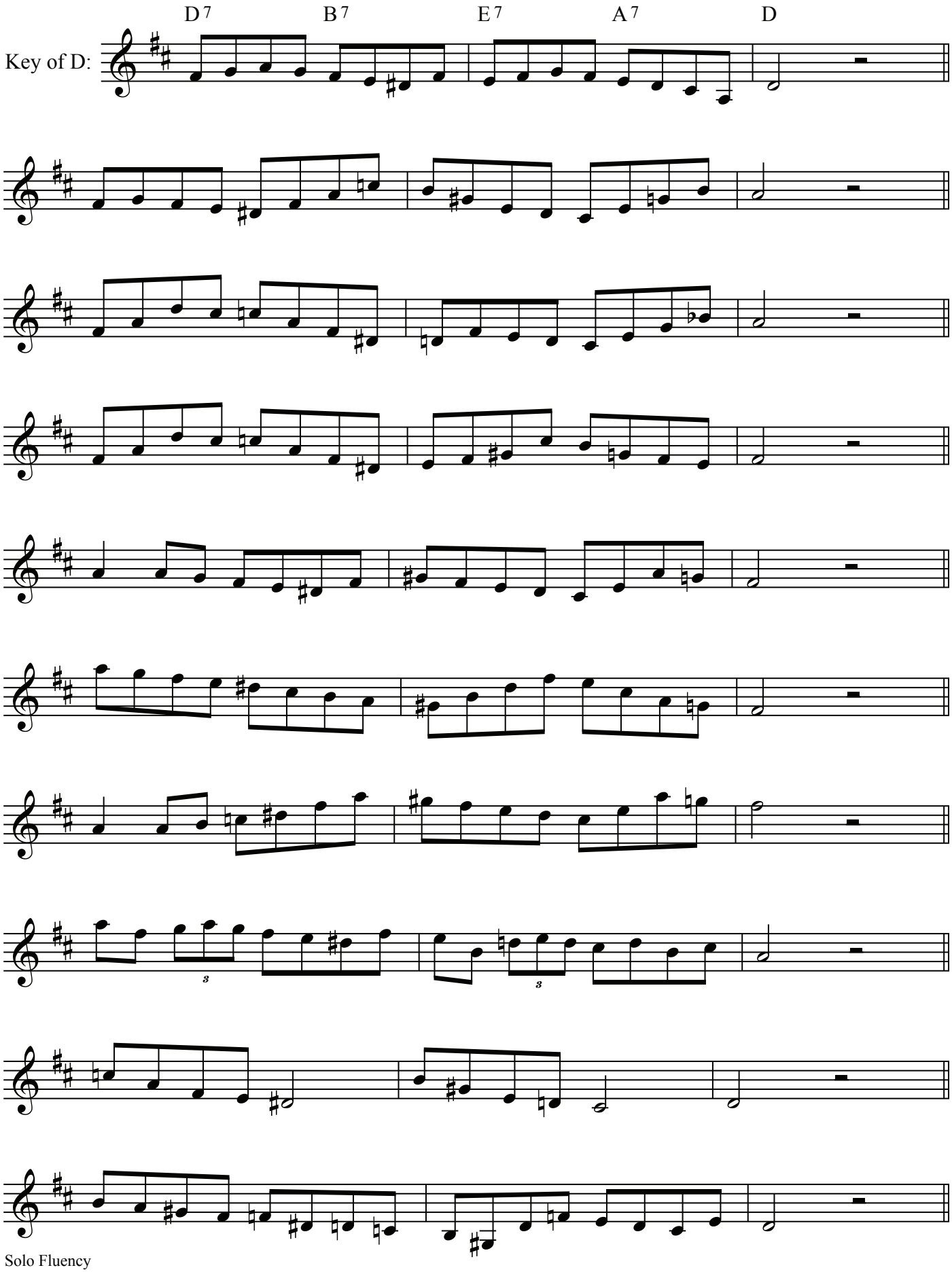

E7
C♯7
F♯7
B7
E
3

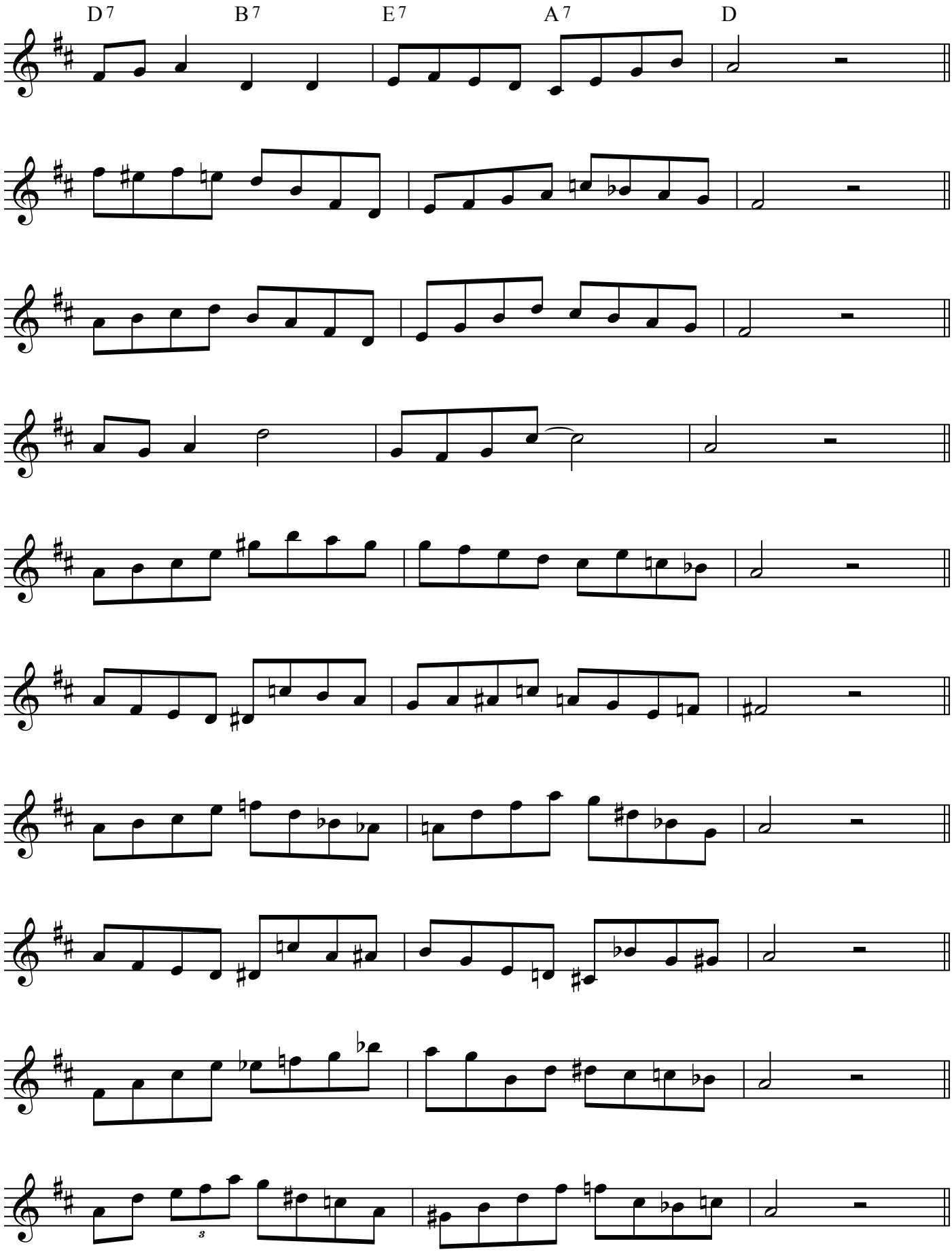

E 7
C♯7
F♯7
B 7
E

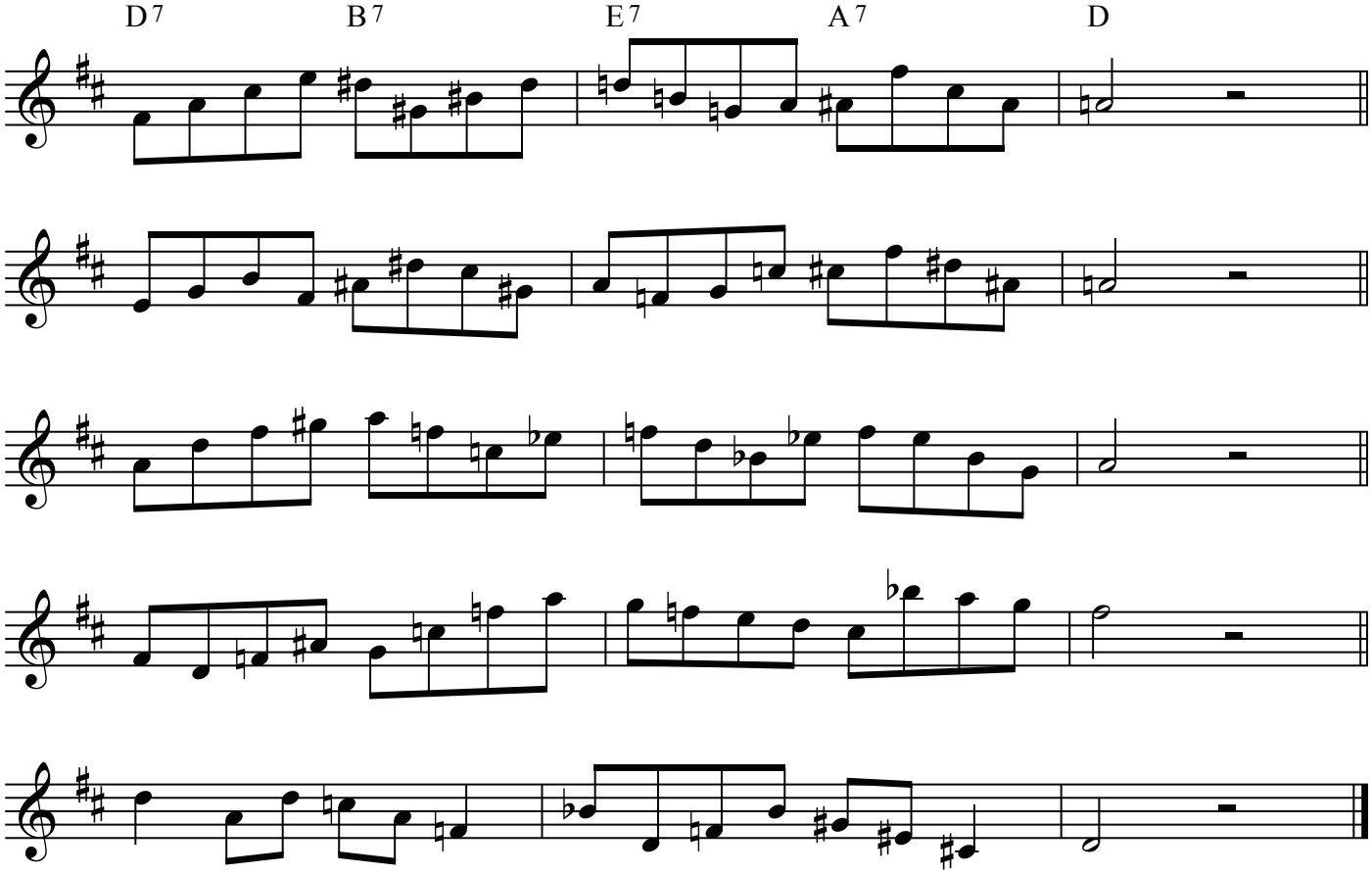

Key of A:
A 7
F♯7
B 7
E 7
A

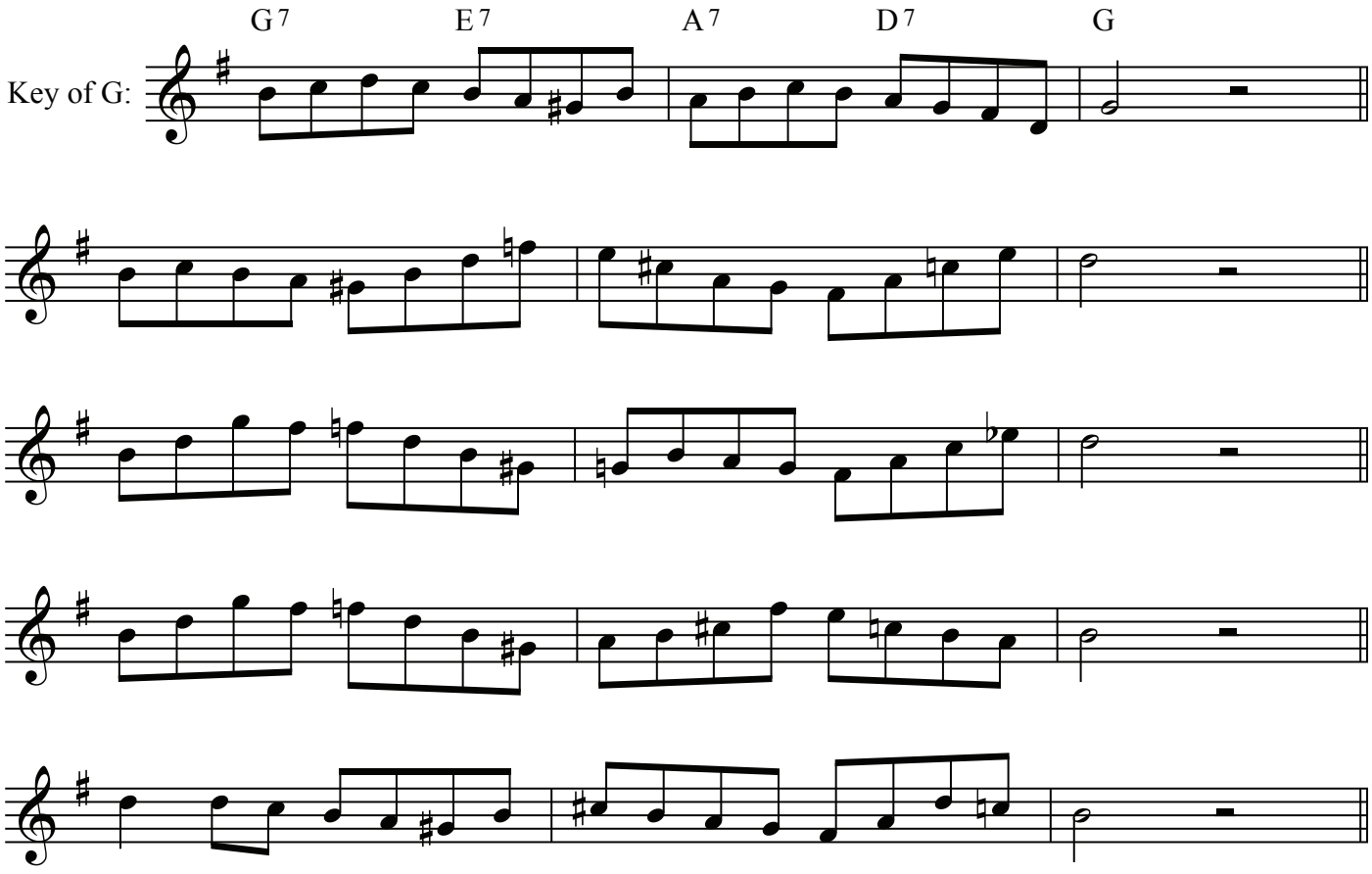

A 7
F♯7
B 7
E 7
A

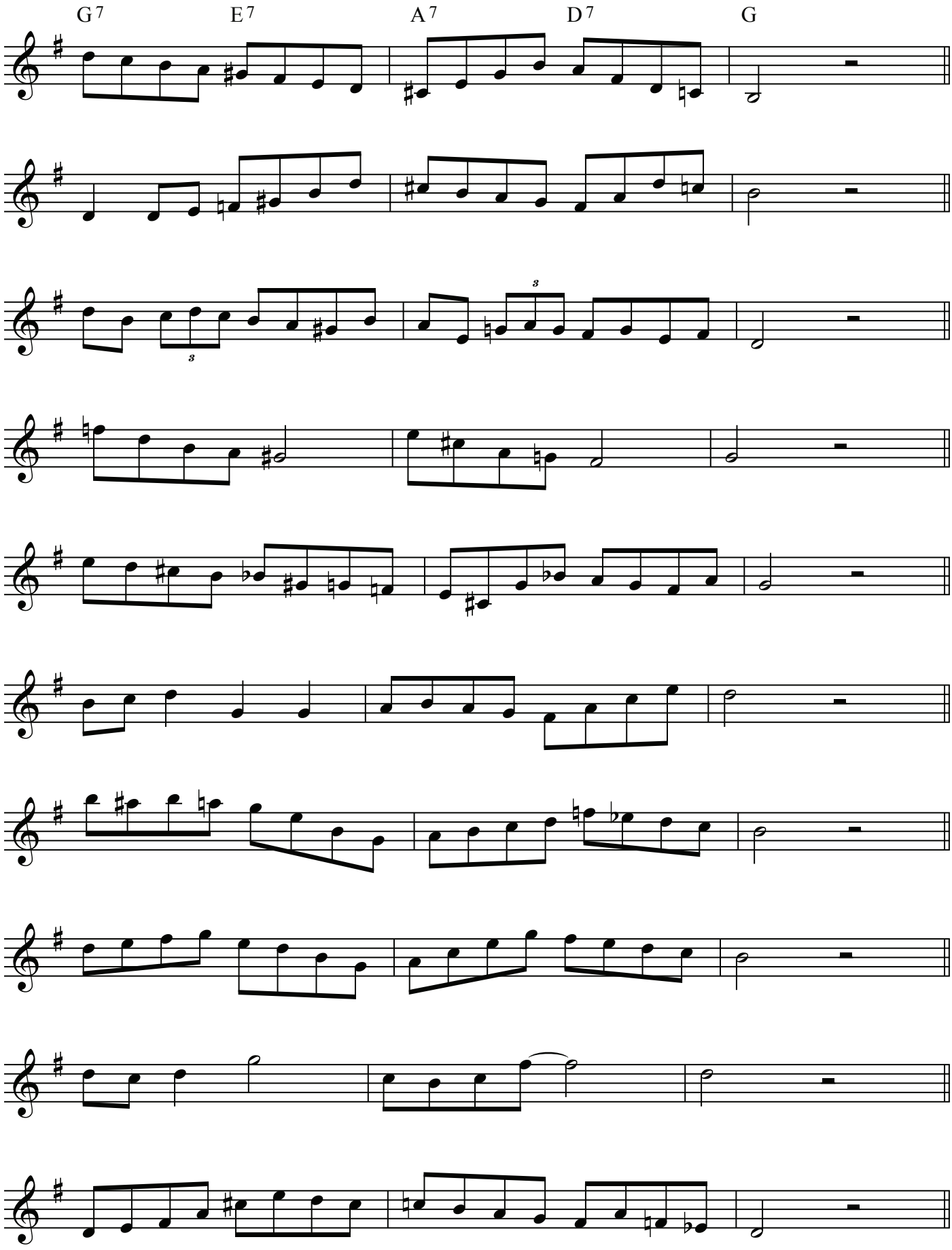

A 7
F♯7
B 7
E 7
A

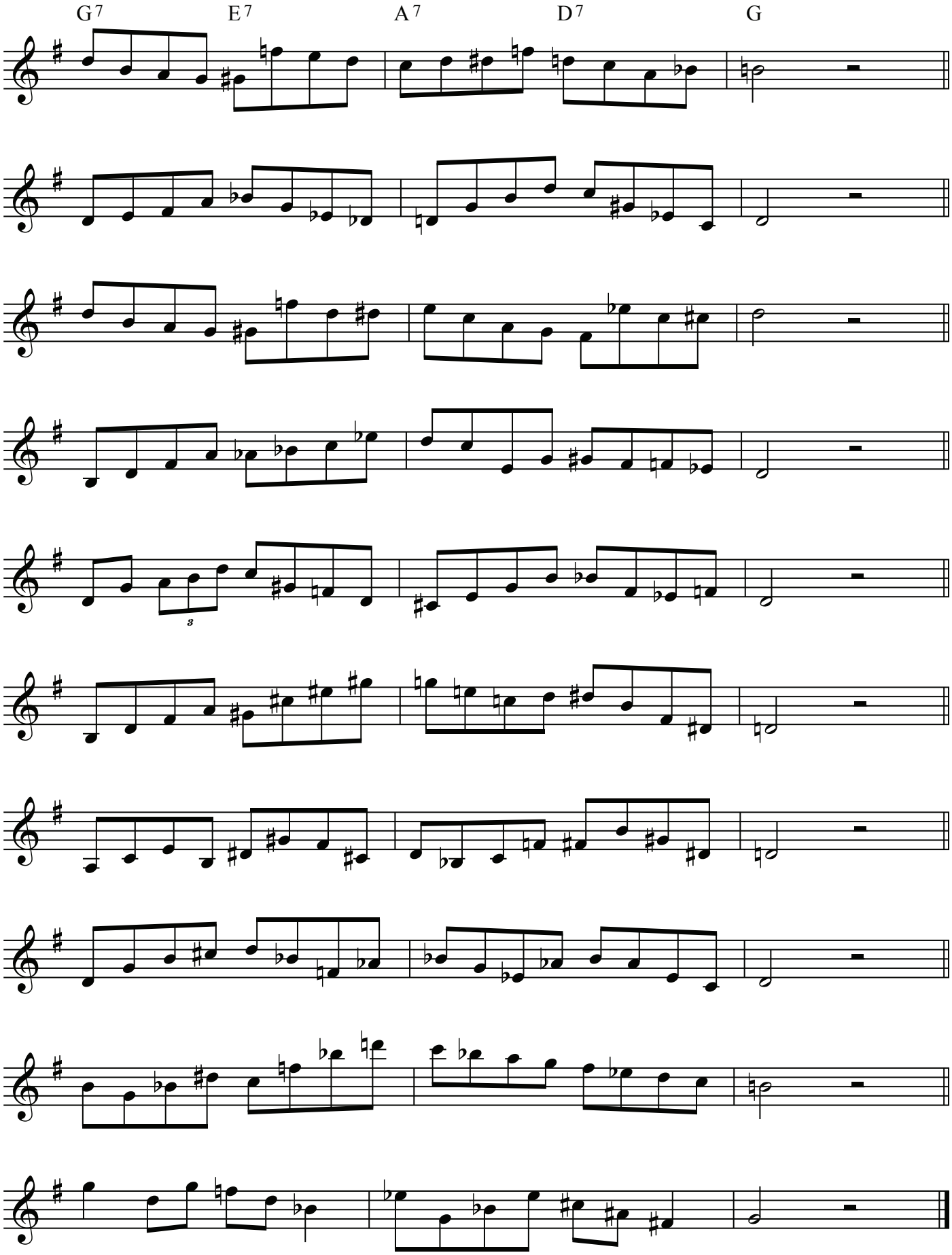

D 7
B 7
E 7
A 7
D
Key of D:


D7
B7
E7
A7
D

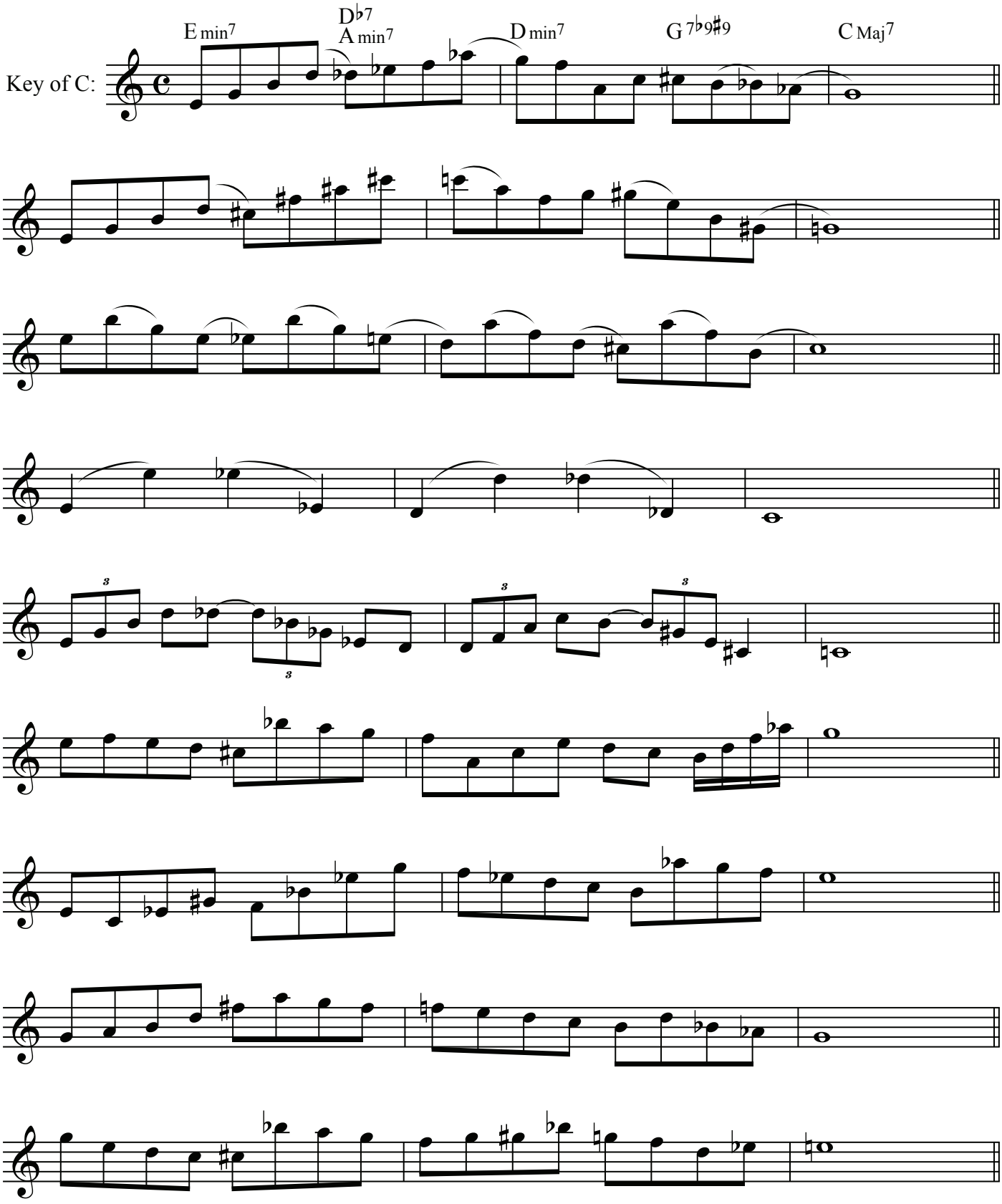

D7
B7
E7
A7
D


Key of G:
G7
E7
A7
D7
G

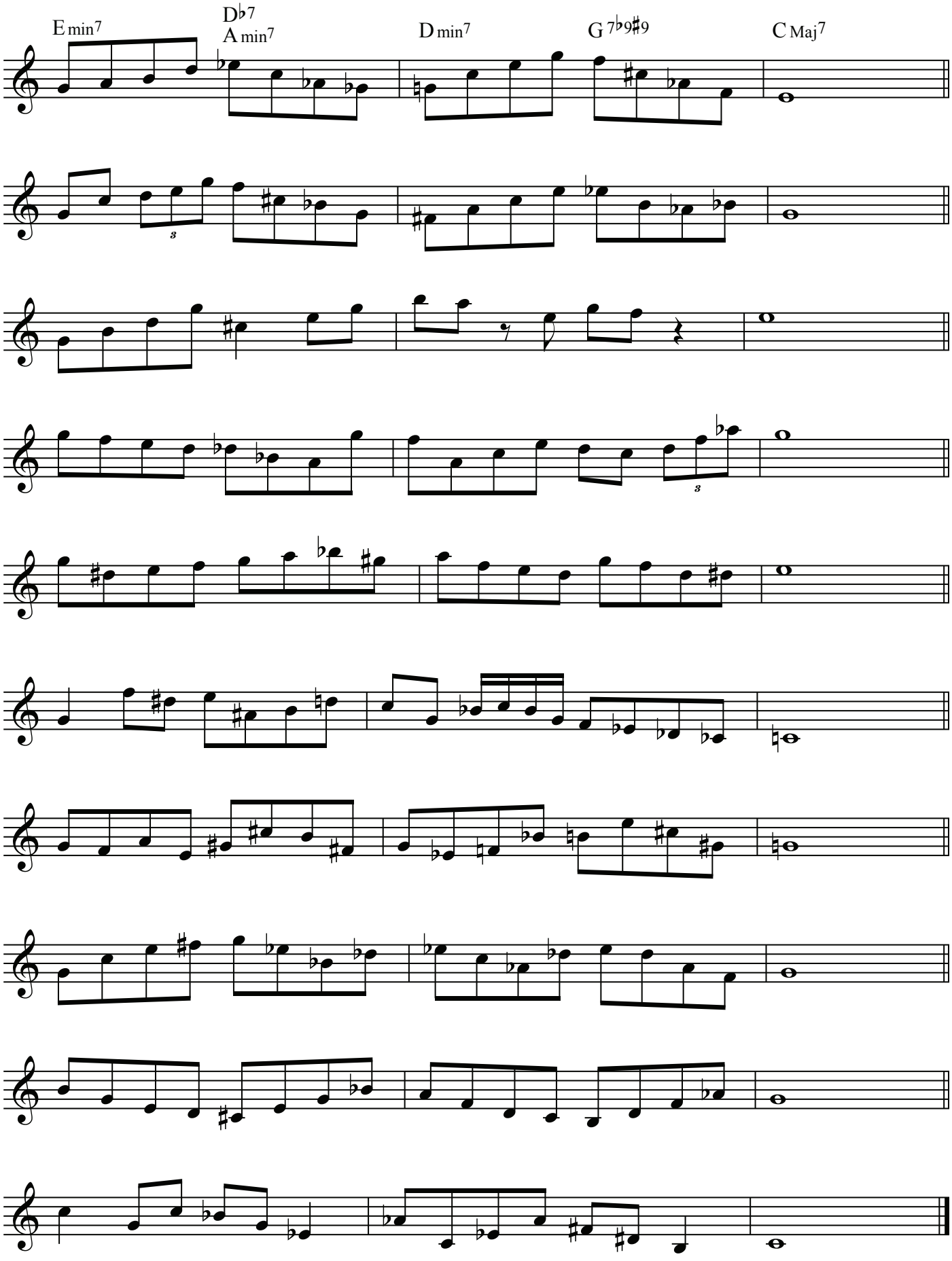

G 7
E 7
A 7
D 7
G

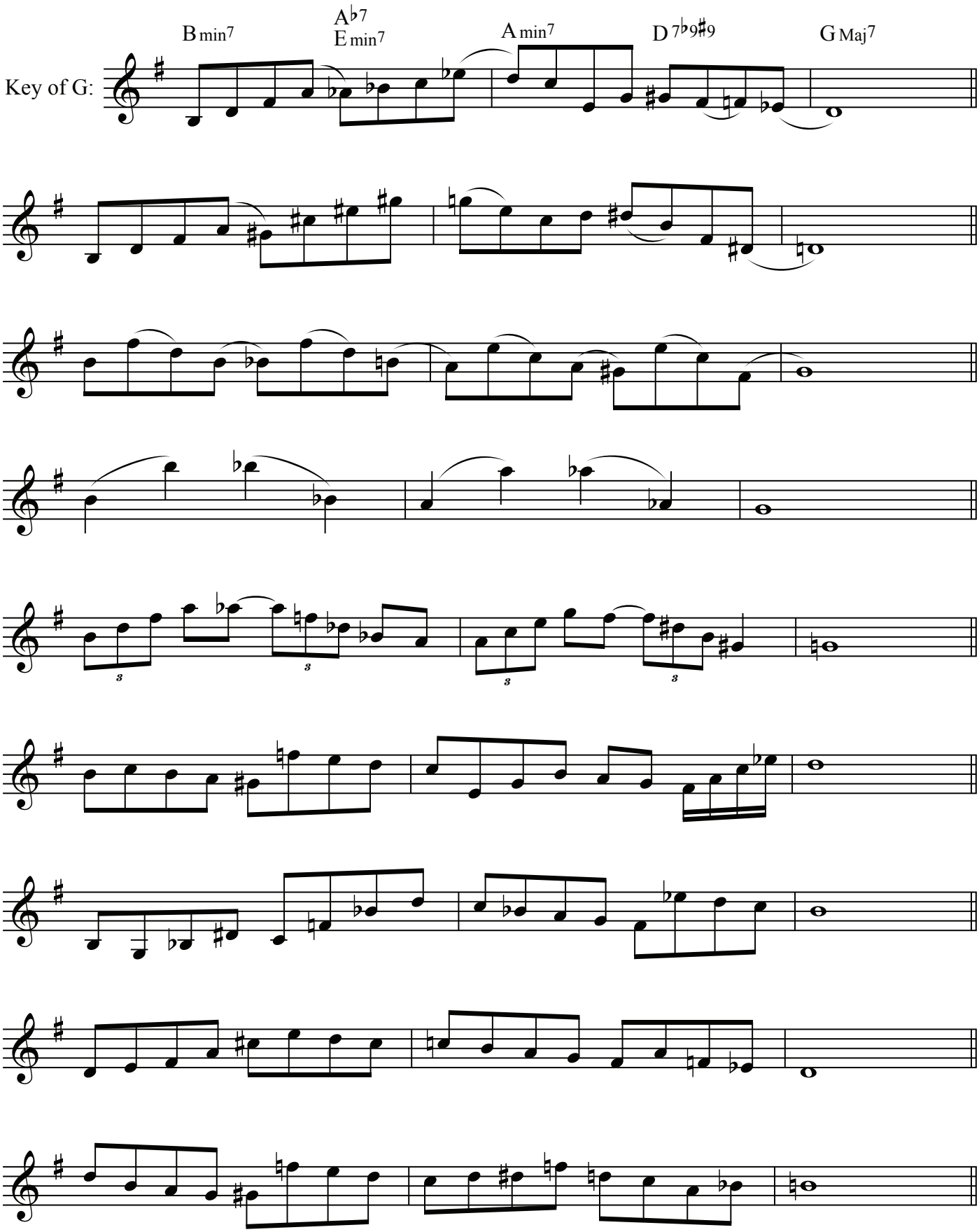

G7
E7
A7
D7
G

iii-vi-ii-V^7 for Blues Prep

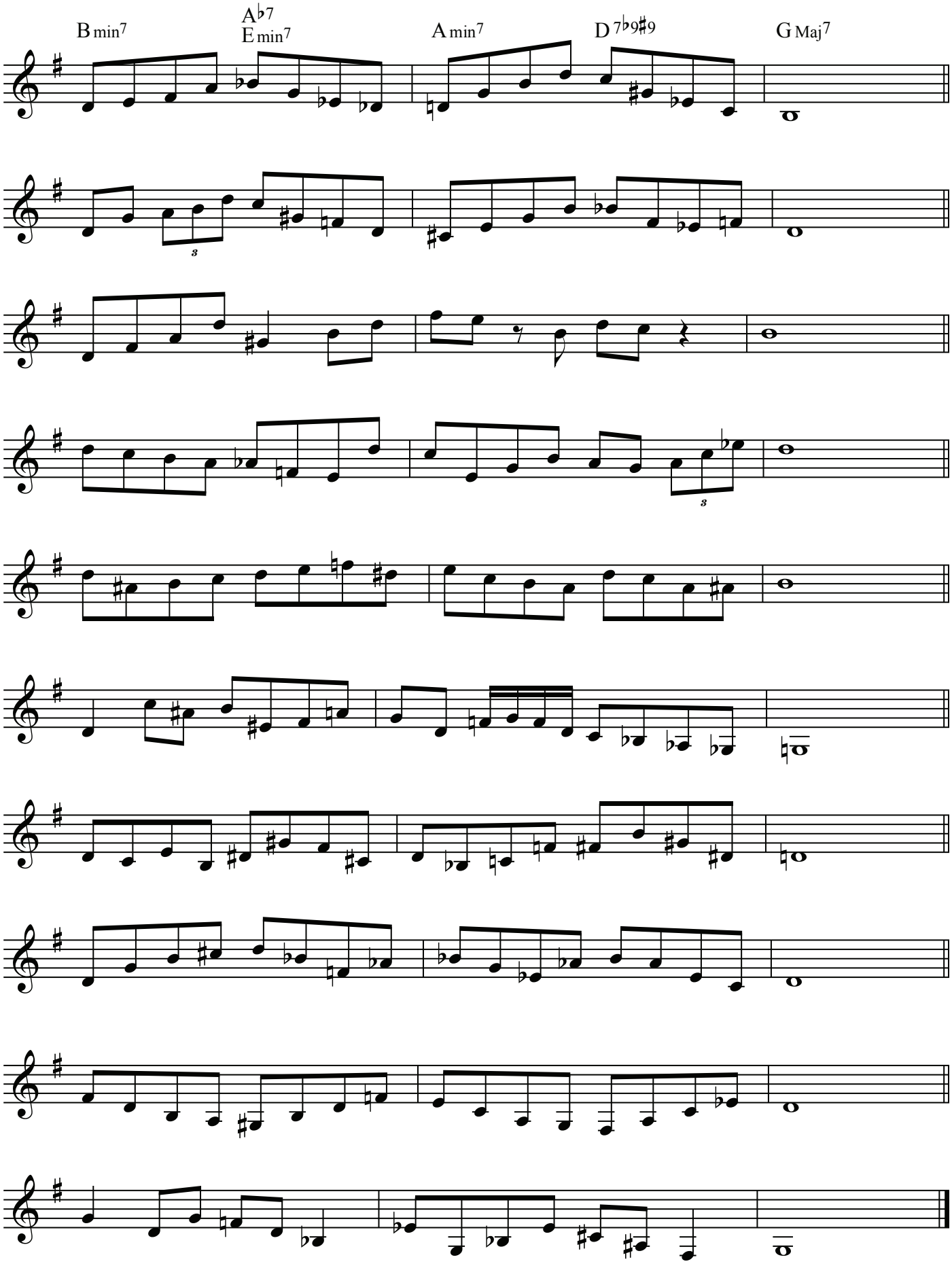


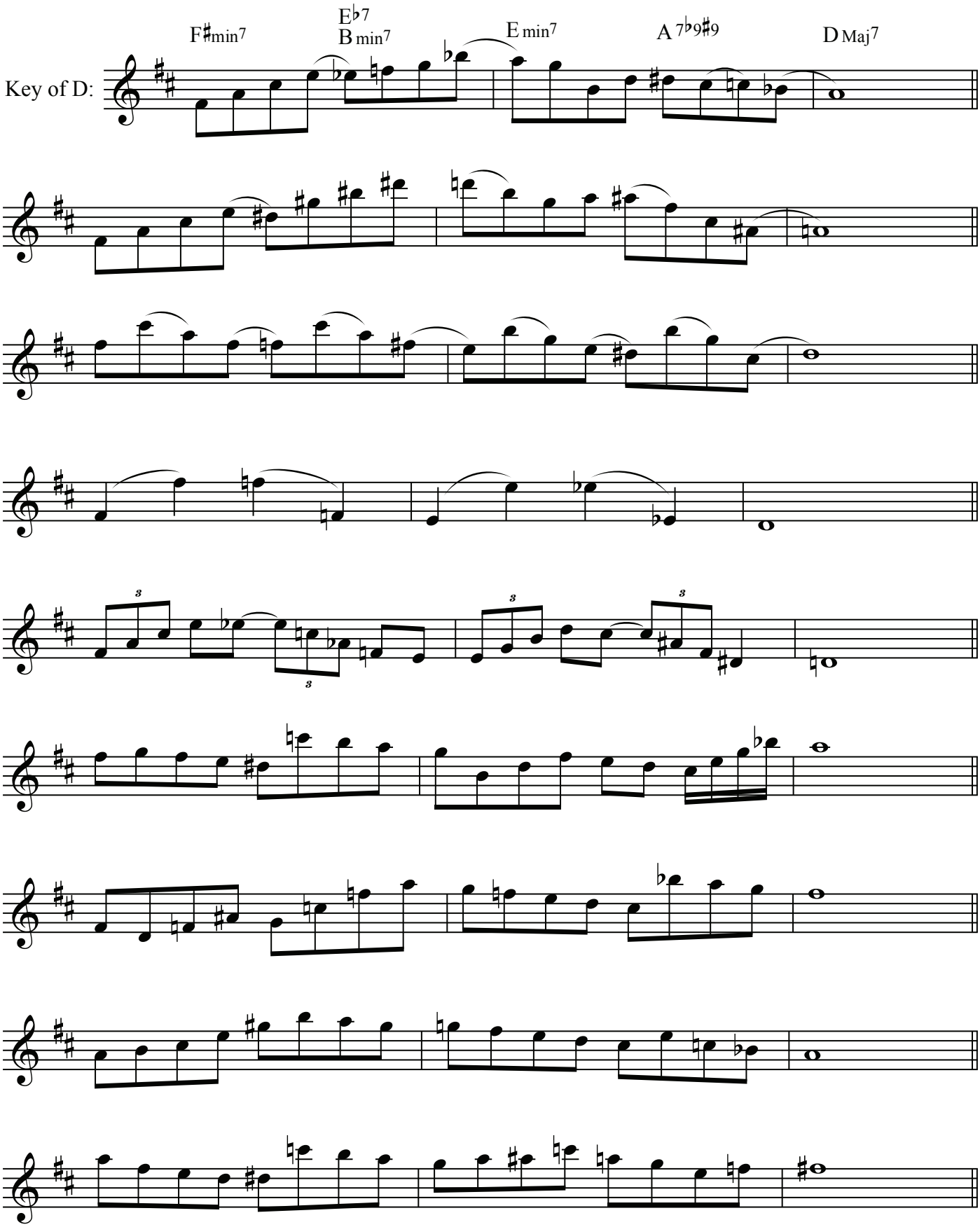
iii-vi-ii-V^7 for Blues Prep



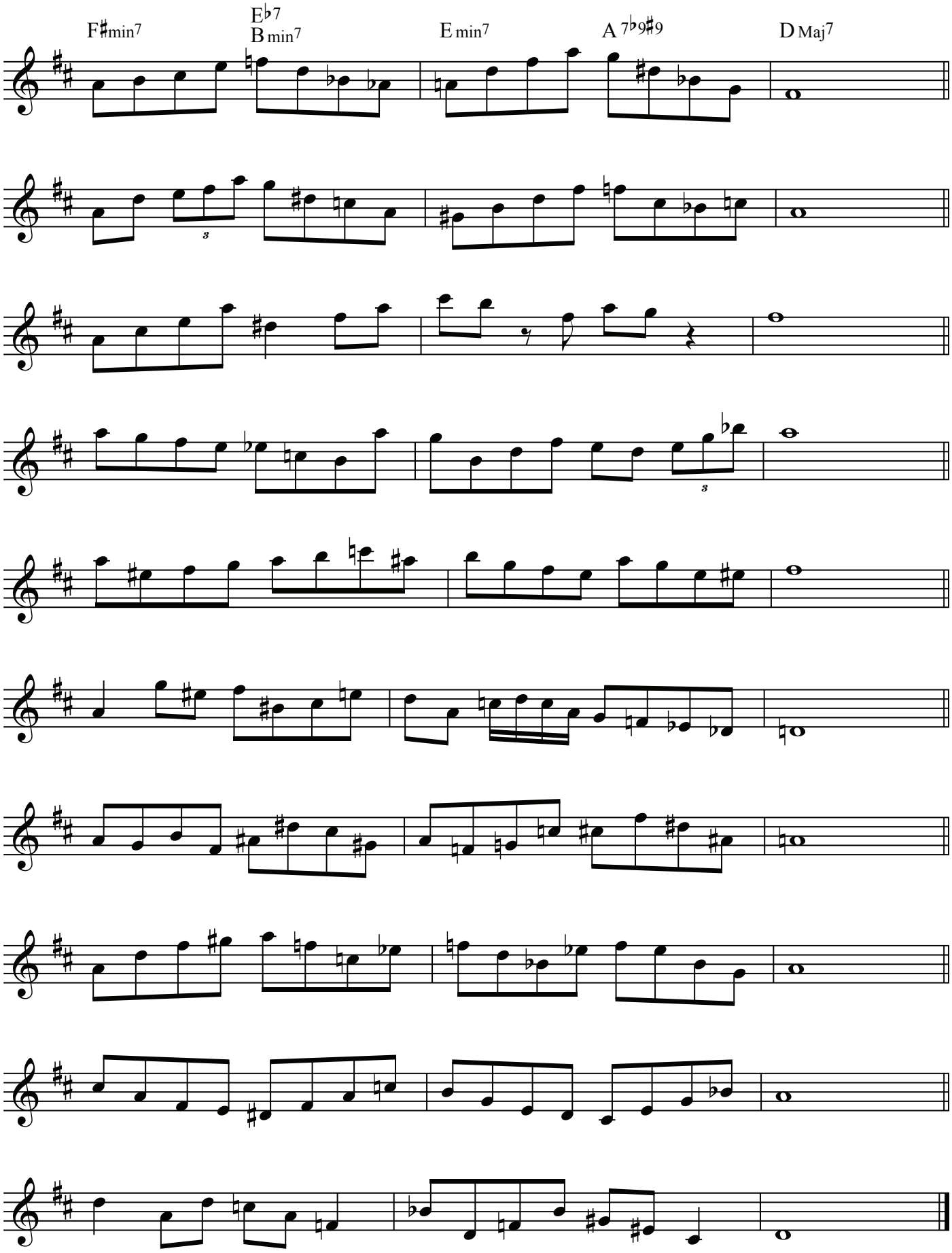

B min7
A♭7
E min7
A min7
D 7♭9♯9
G Maj7
Key of G:

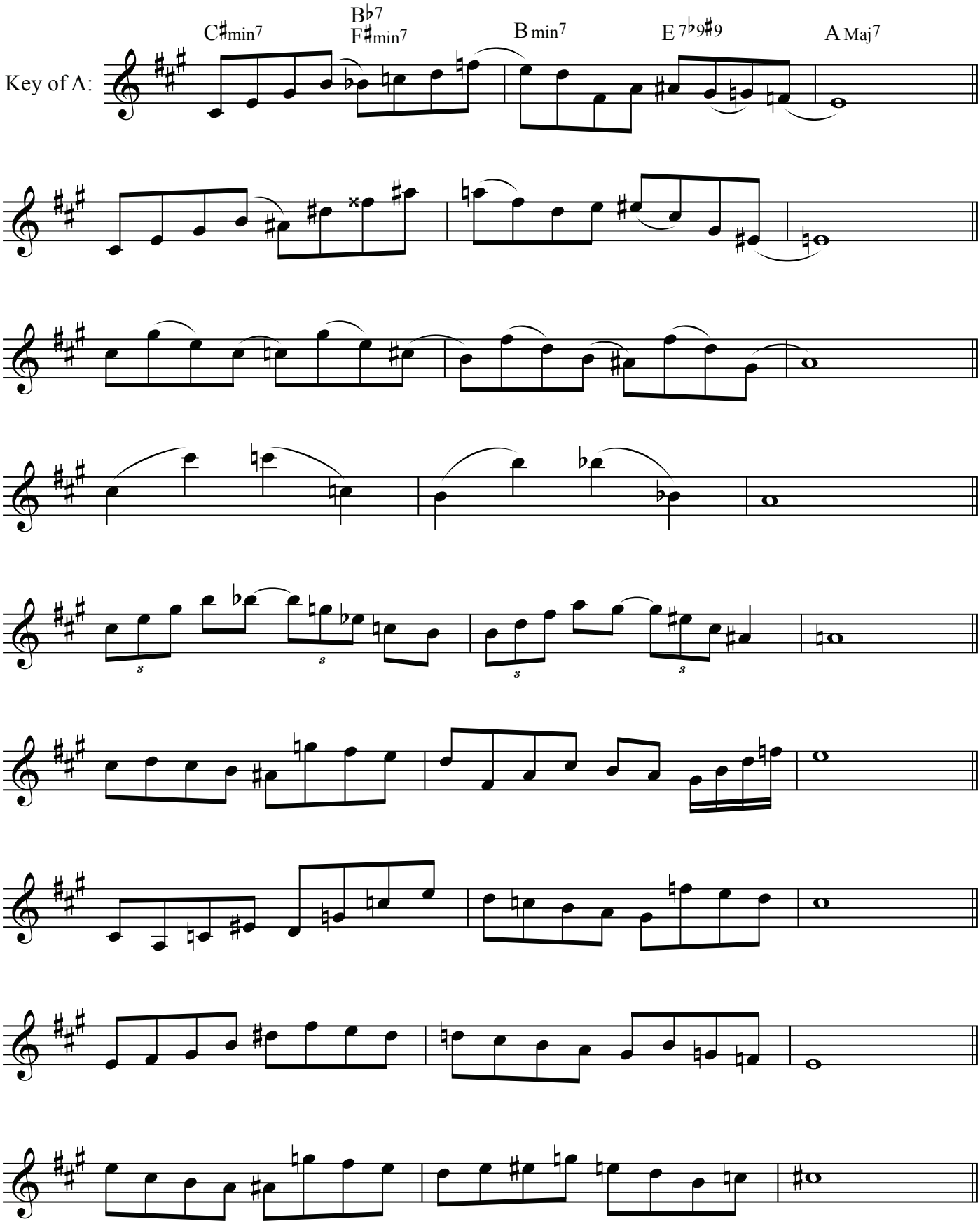
iii-vi-ii-V^7 for Blues Prep



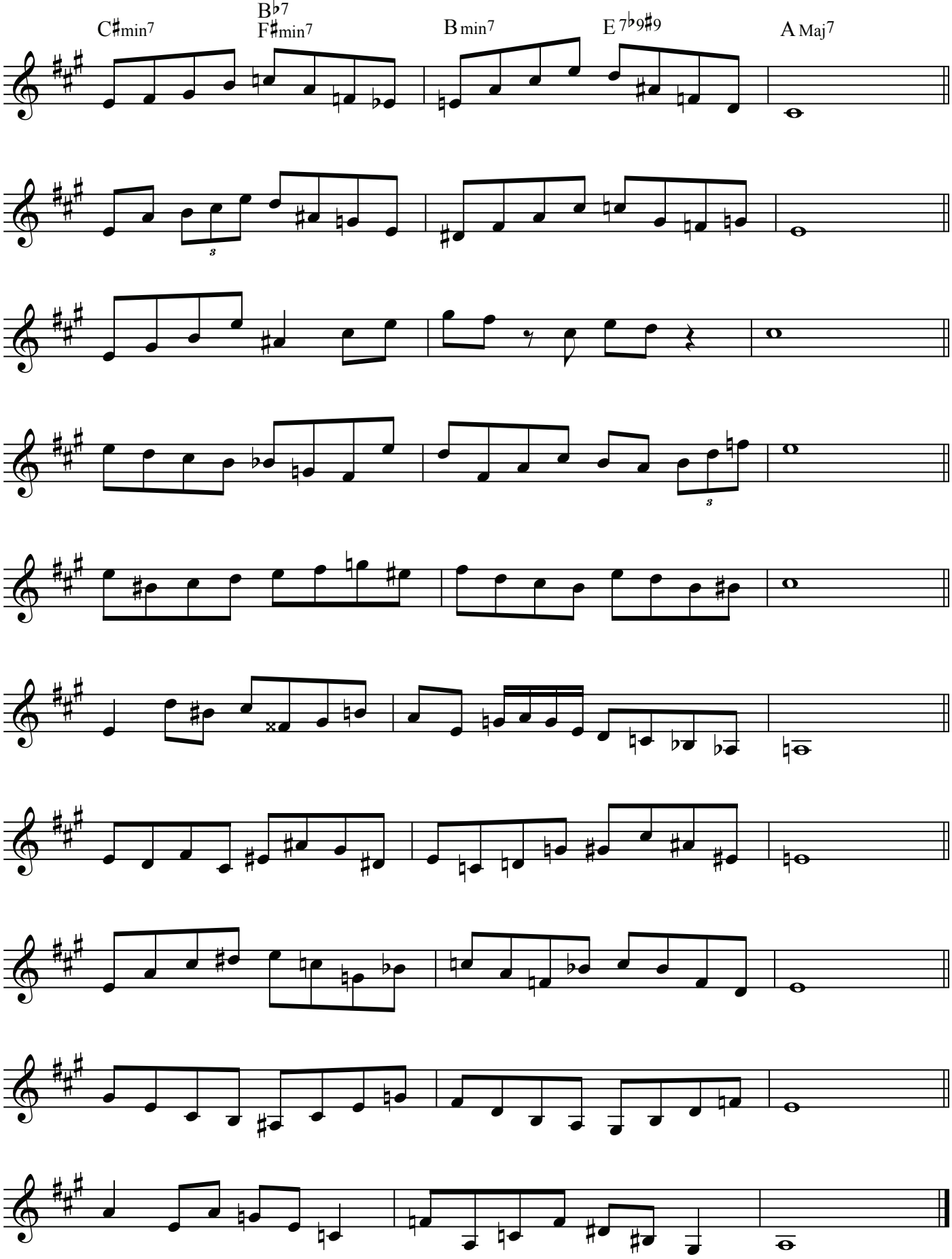

F♯min7
E♭7
B min7
E min7
A 7♭9♯9
D Maj7
Key of D:

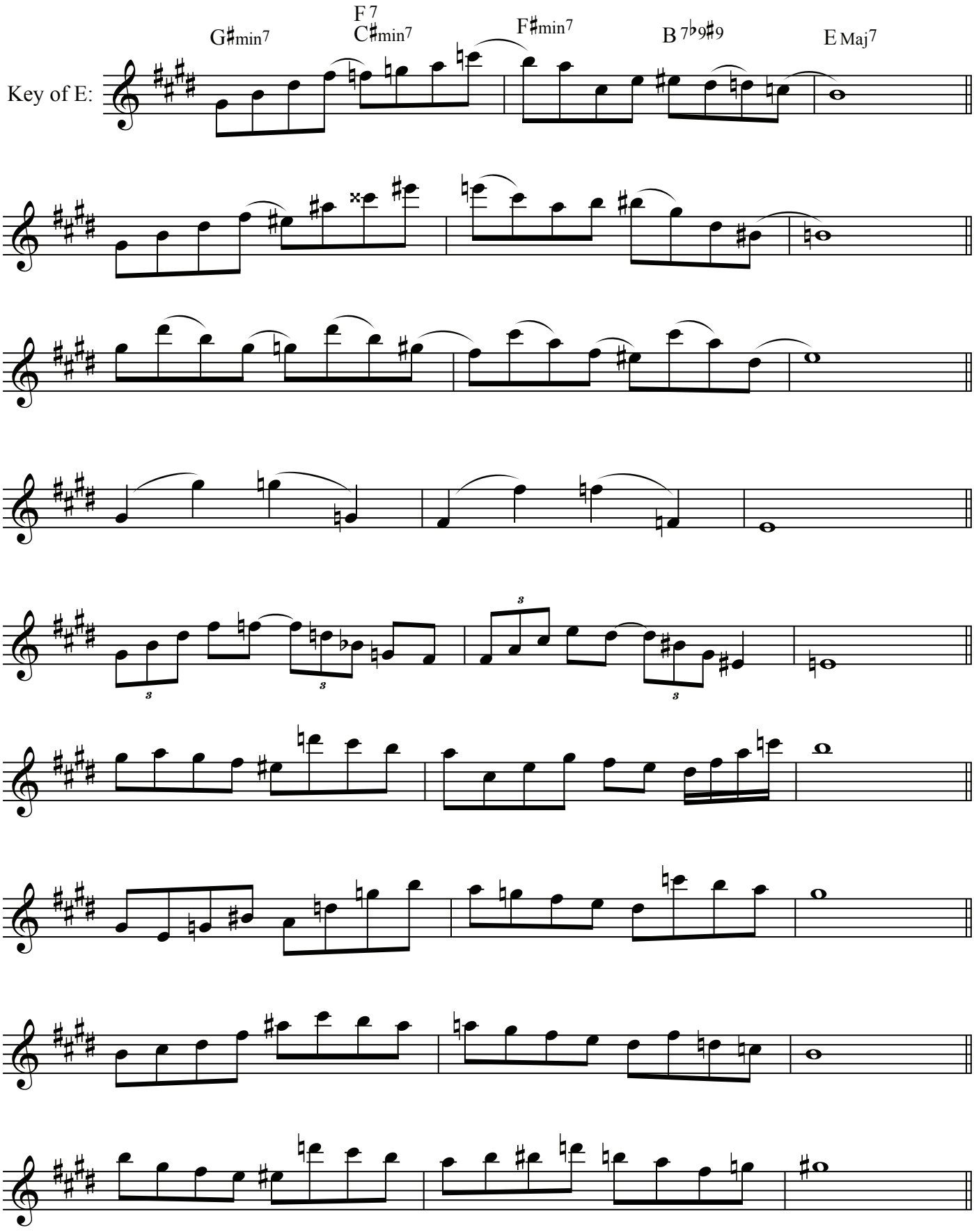
iii-vi-ii-V^7 for Blues Prep



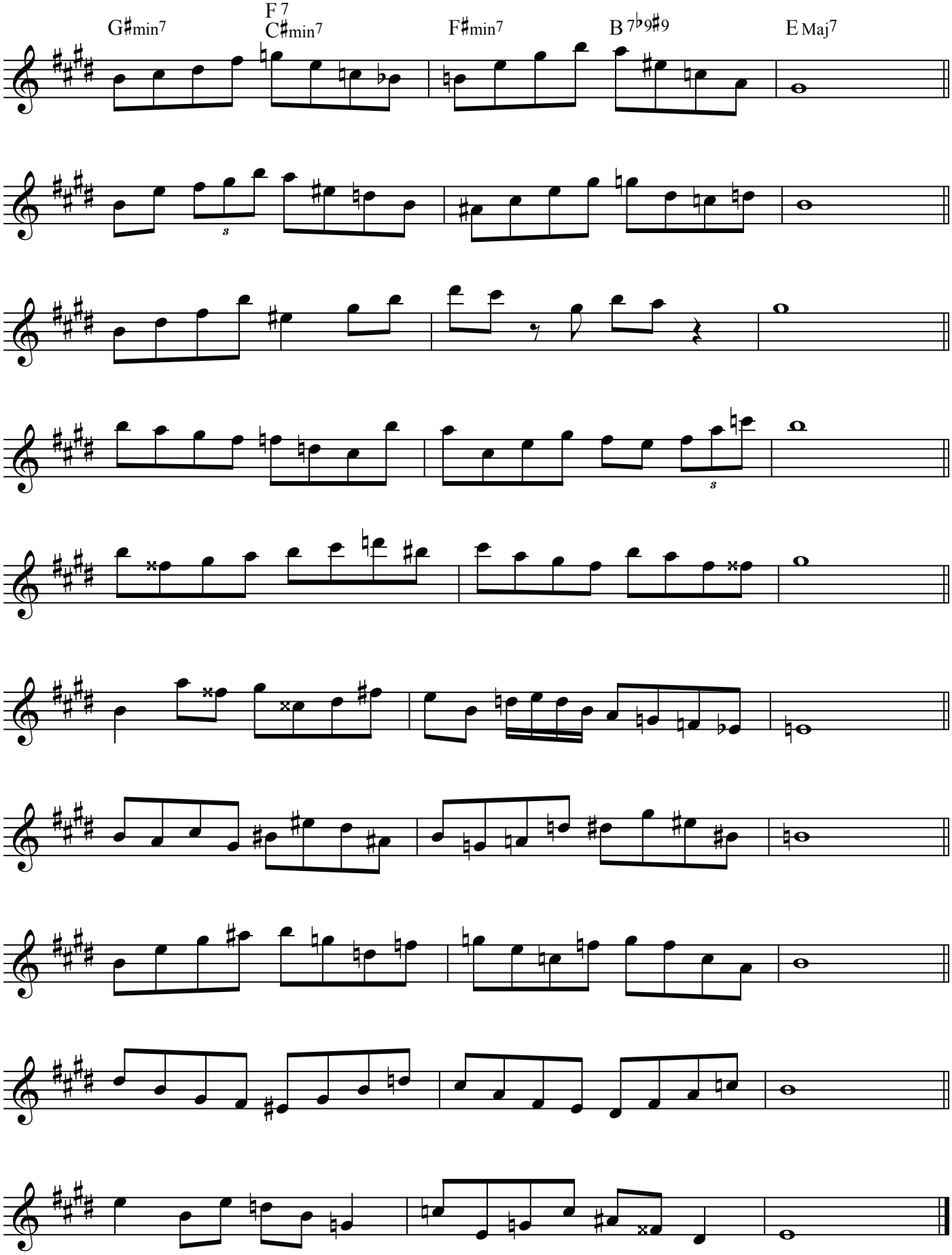

Key of A:
C♯min7
B♭7
F♯min7
B min7
E 7♭9♯9
A Maj7

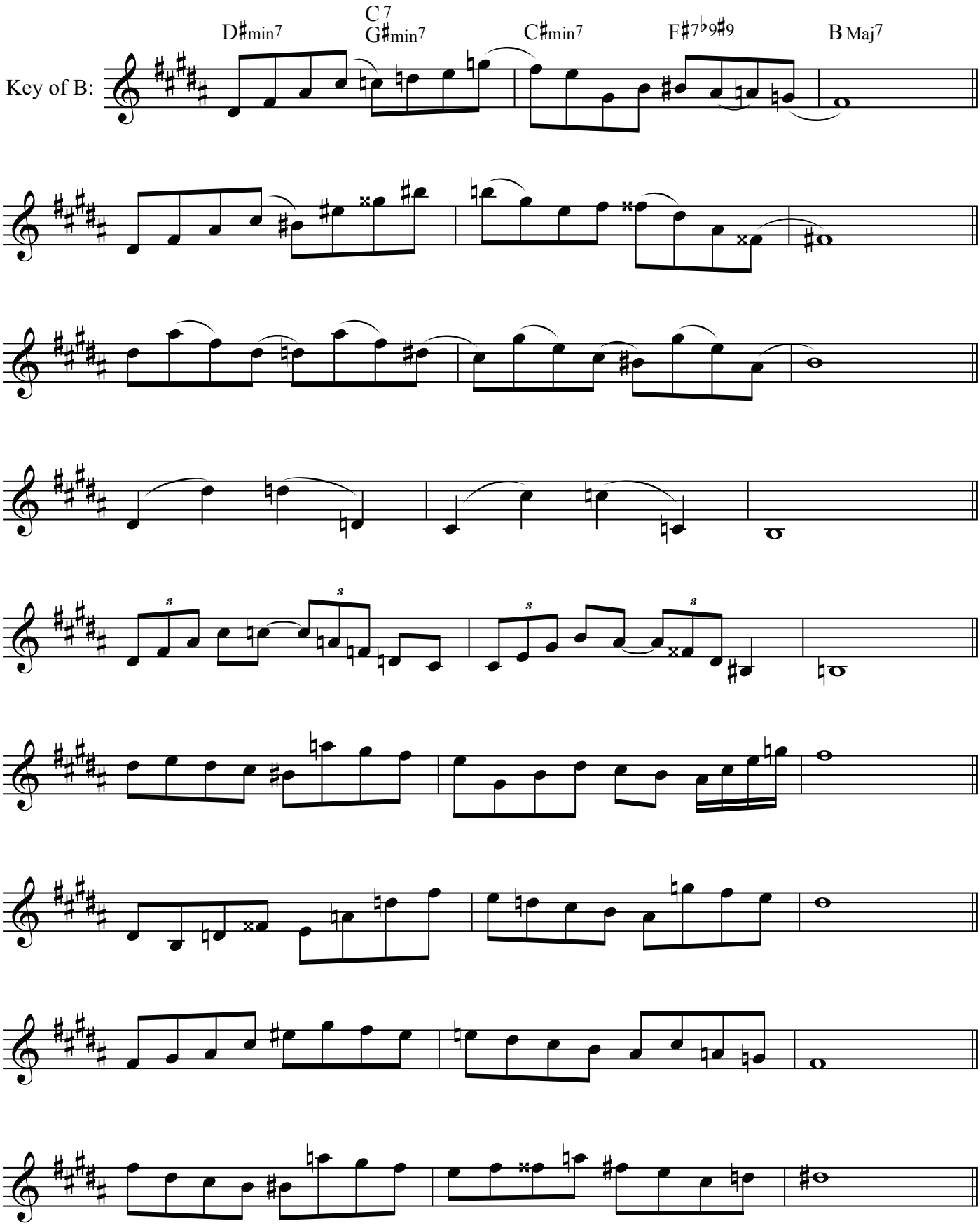
iii-vi-ii-V^7 for Blues Prep



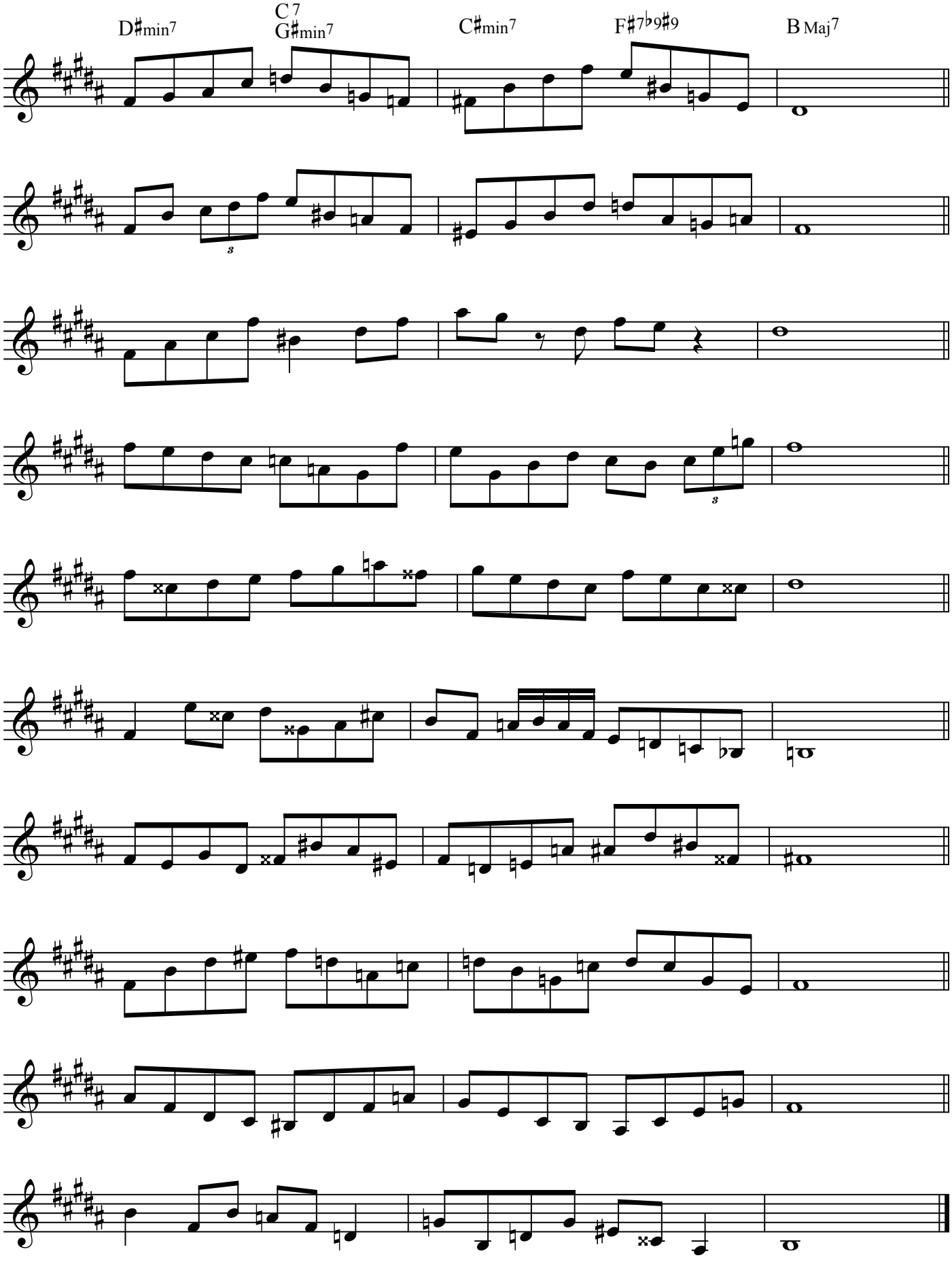

Key of E:
G♯min7
F 7
C♯min7
F♯min7
B 7♭9♯9
E Maj7

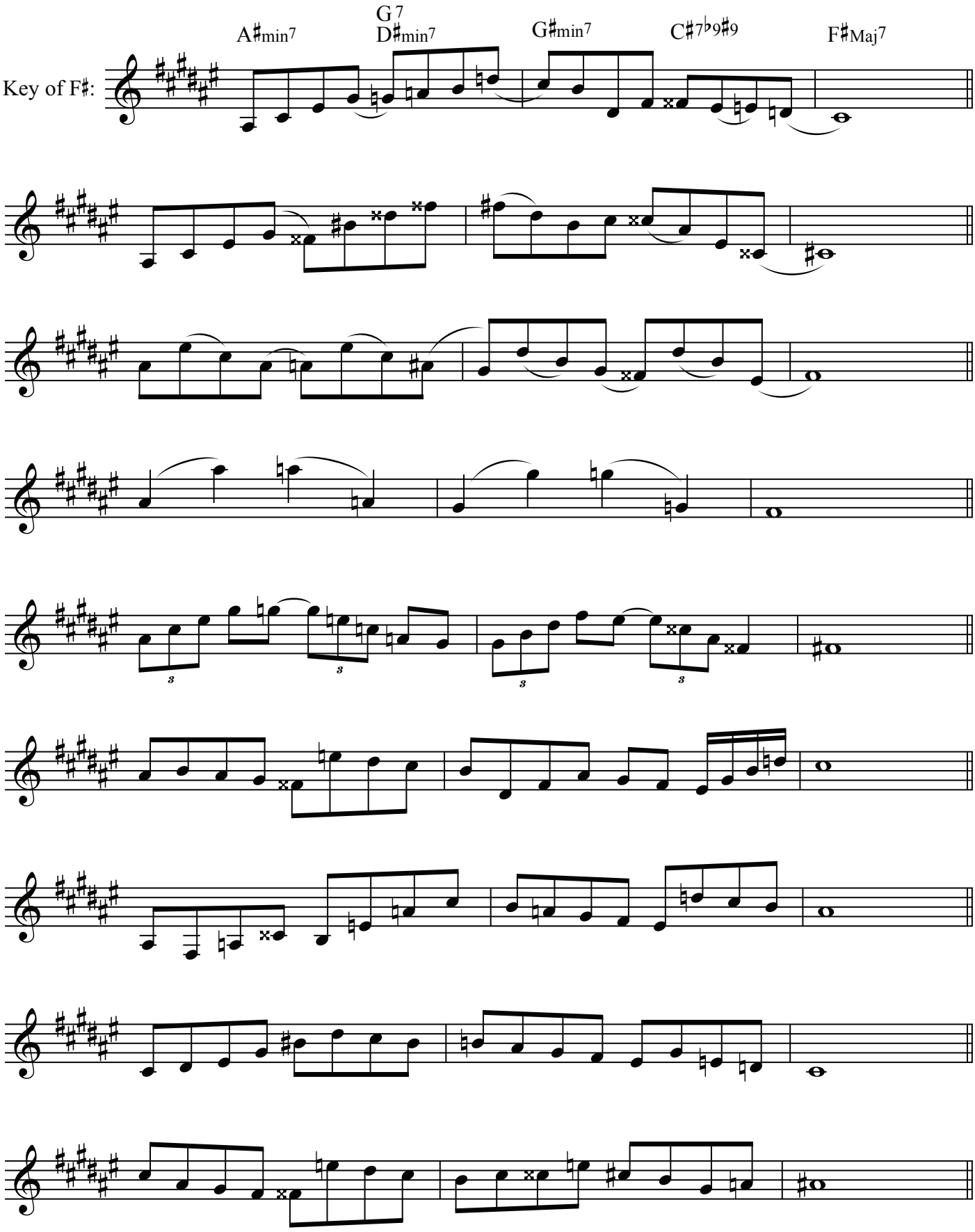
iii-vi-ii-V^7 for Blues Prep



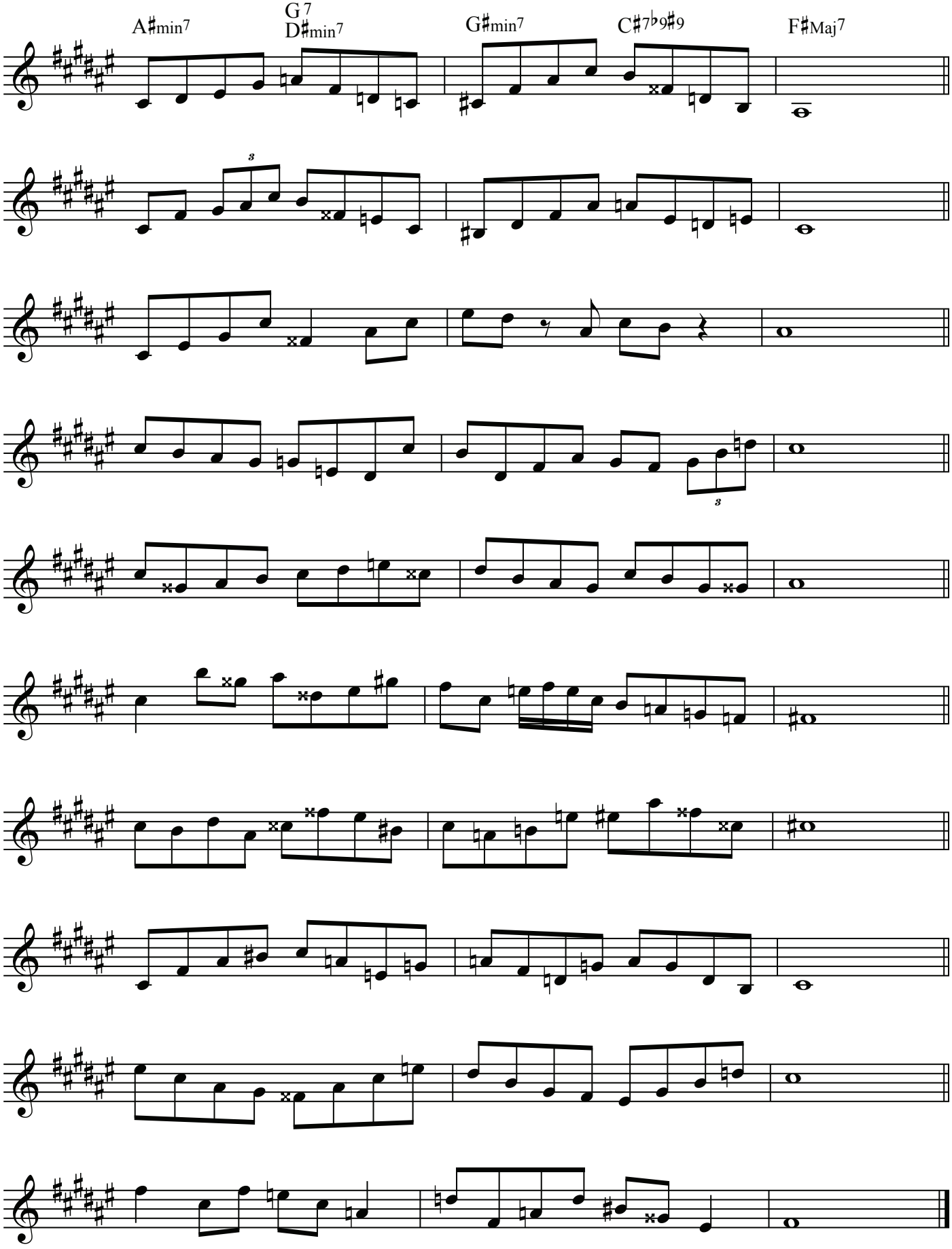

D♯min7
C 7
G♯min7
C♯min7
F♯7♭9♯9
B Maj7
Key of B:

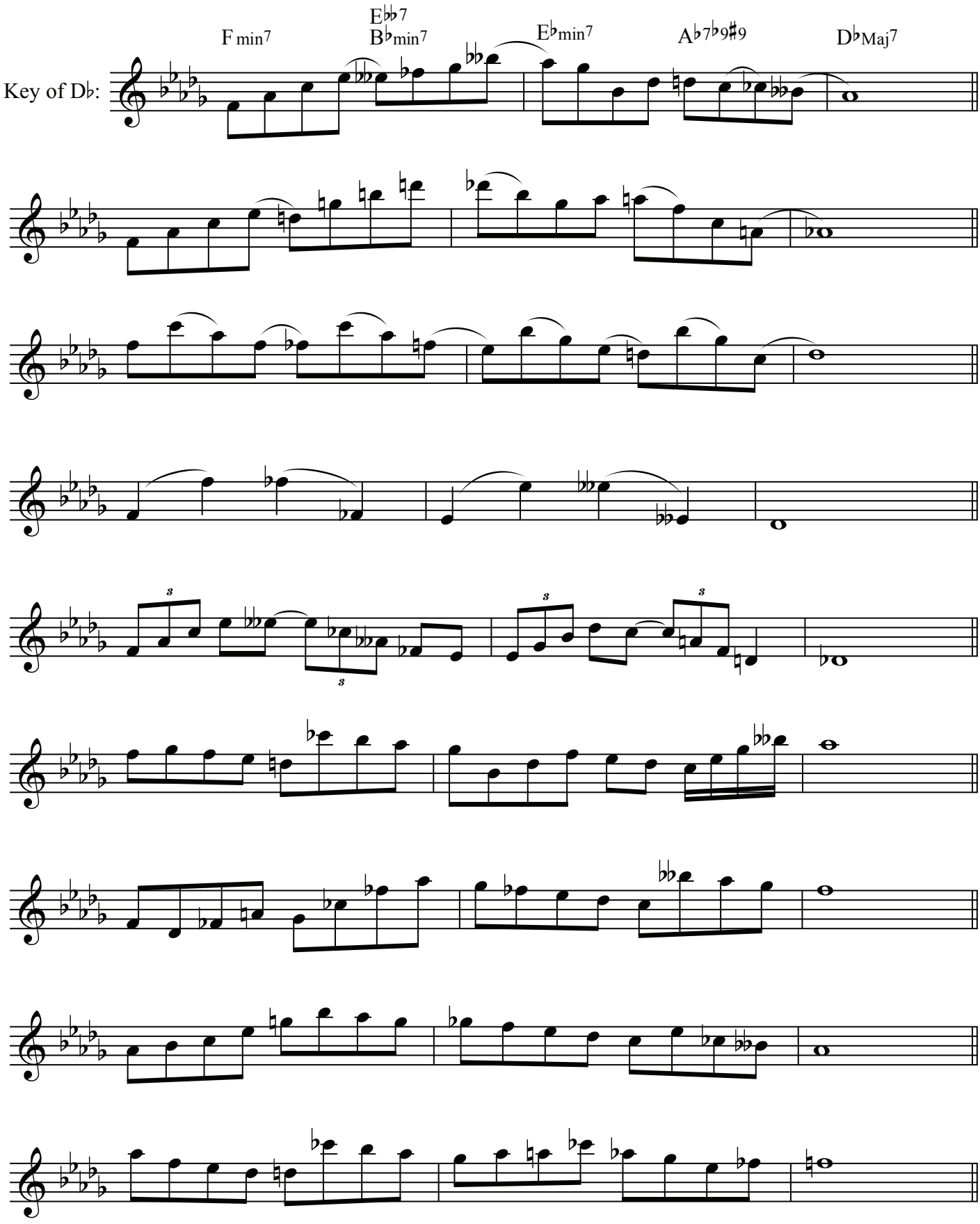
iii-vi-ii-V^7 for Blues Prep



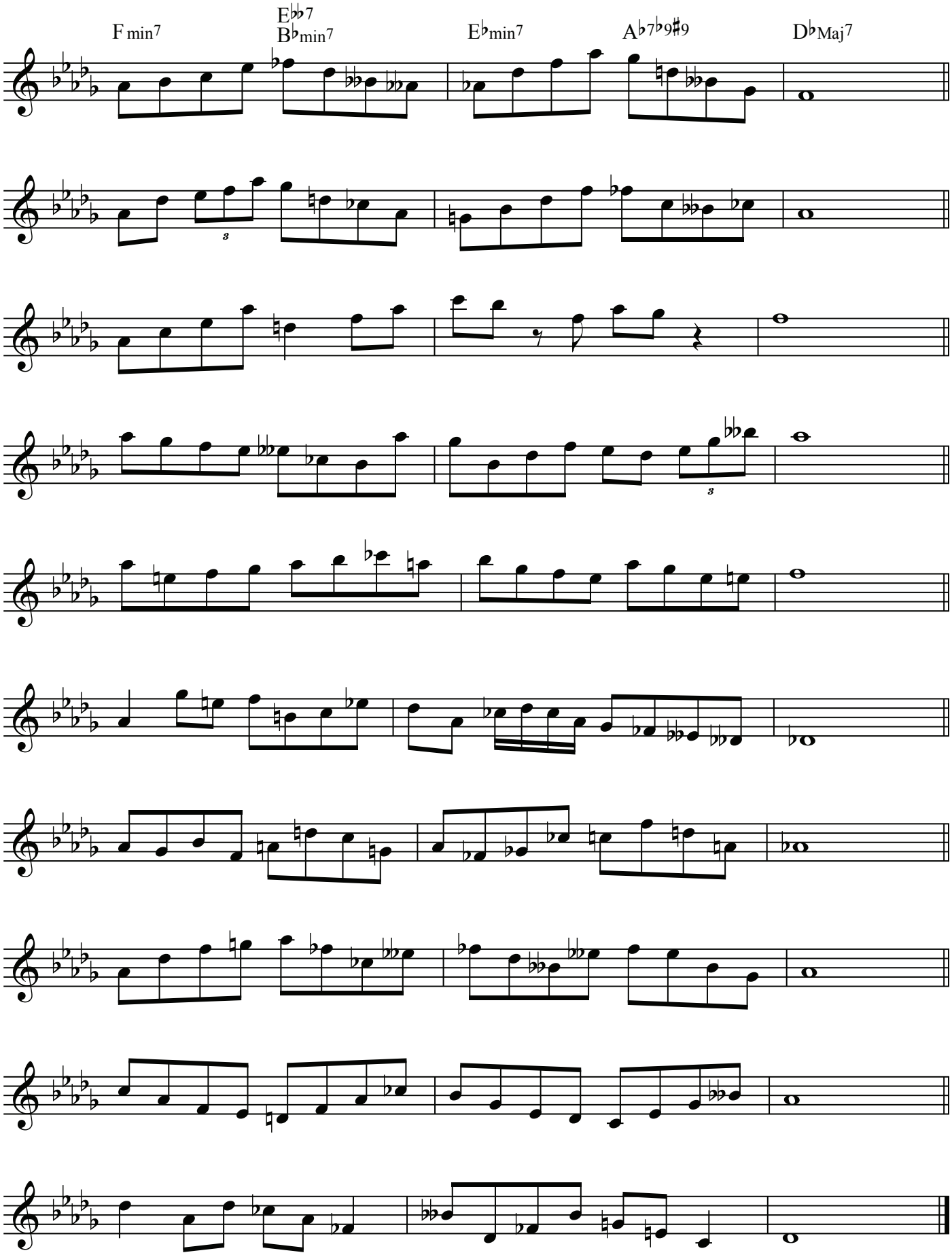

Key of F♯:
A♯min7
G 7
D♯min7
G♯min7
C♯7♭9♯9
F♯Maj7

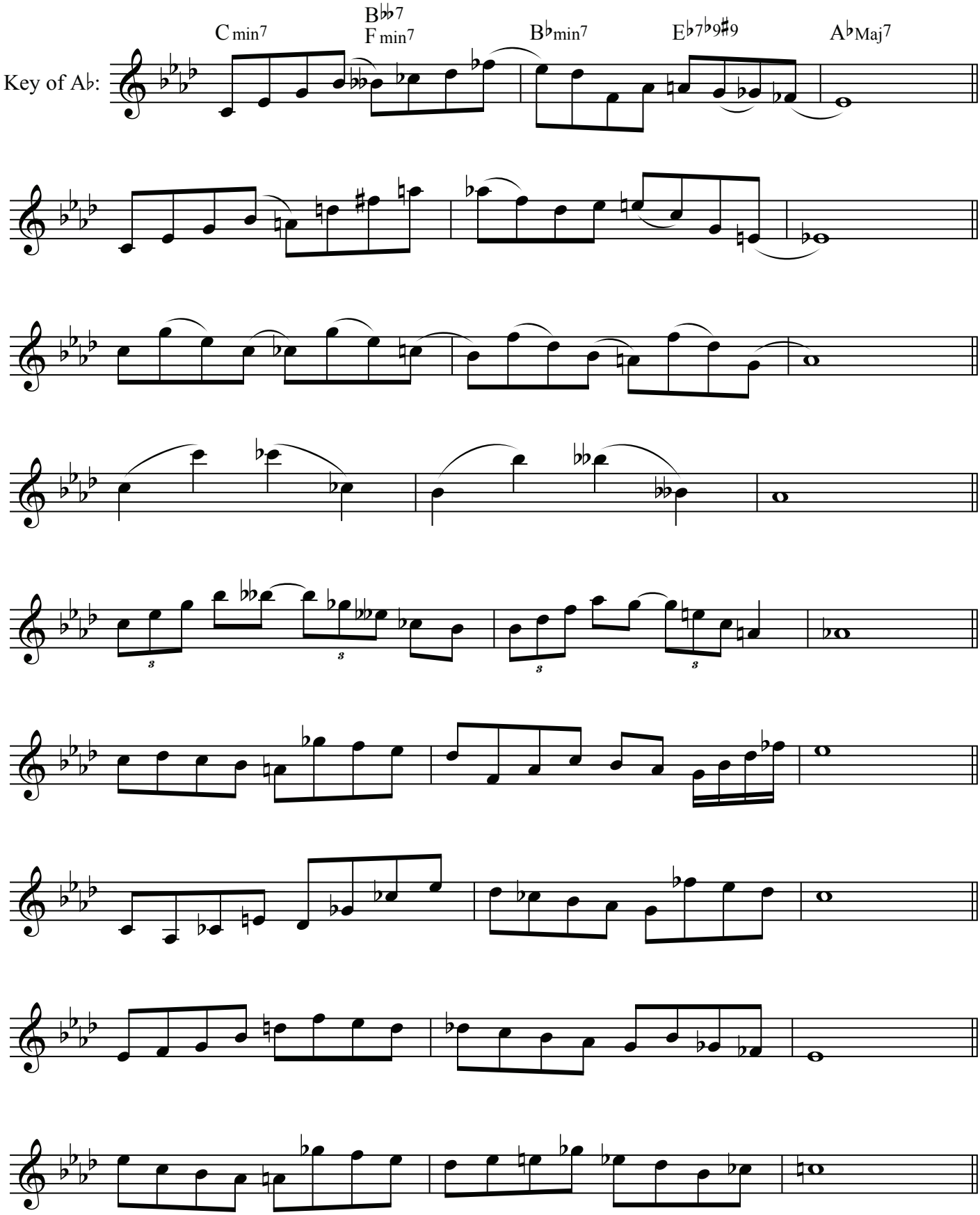
iii-vi-ii-V^7 for Blues Prep



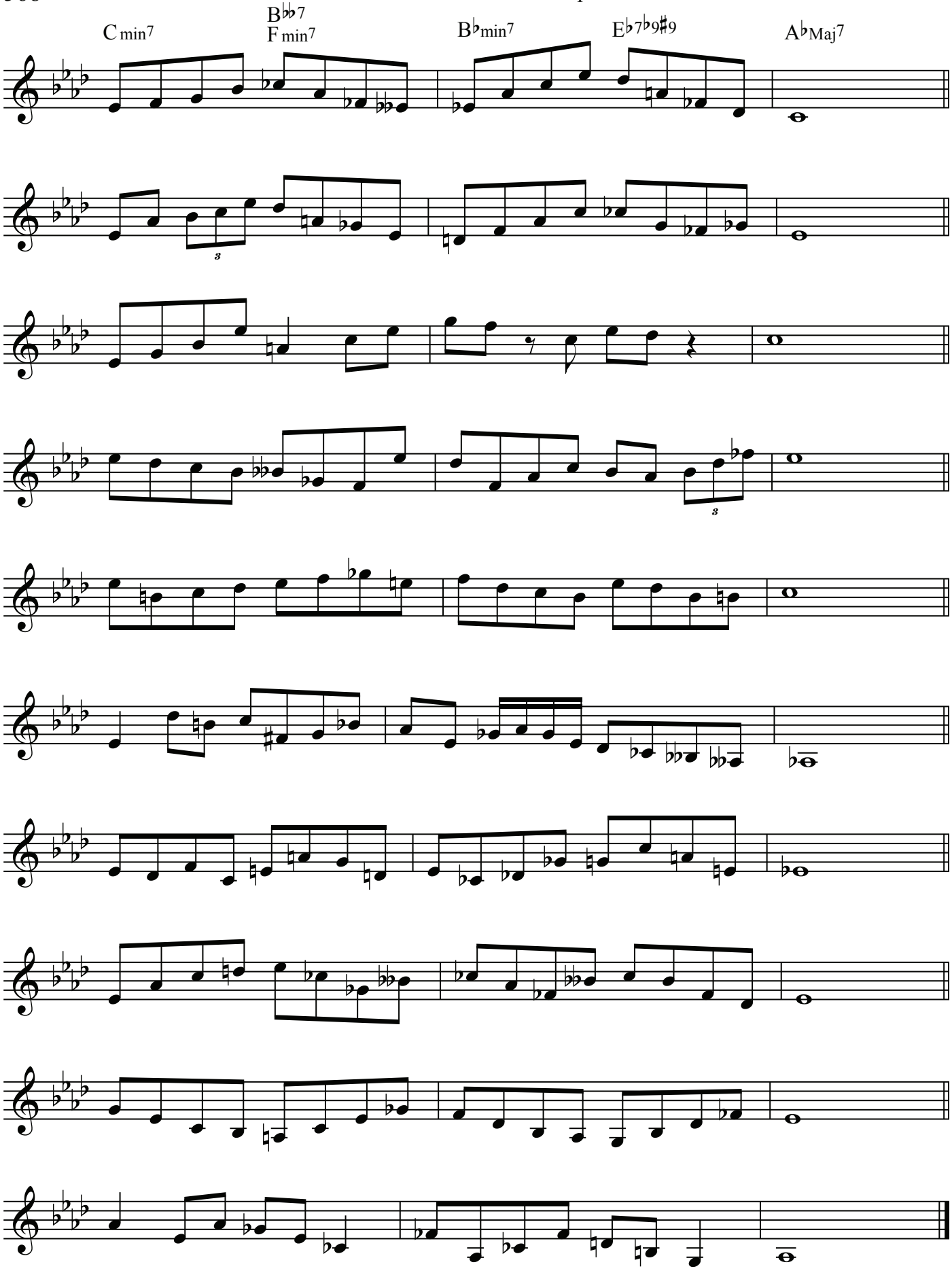

F min7
E♭♭7
B♭min7
E♭min7
A♭7♭9♯9
D♭Maj7
Key of D♭:

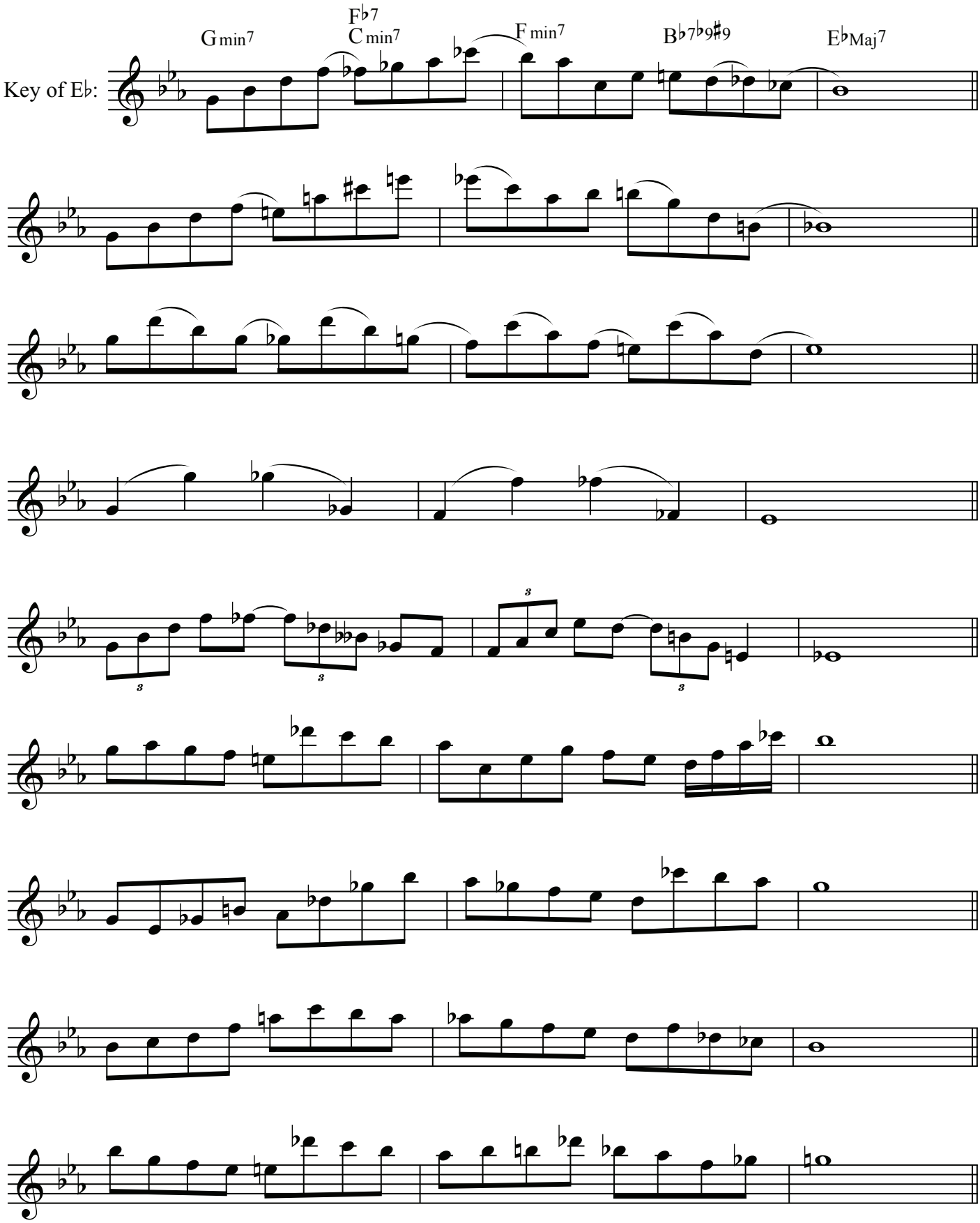
iii-vi-ii-V^7 for Blues Prep



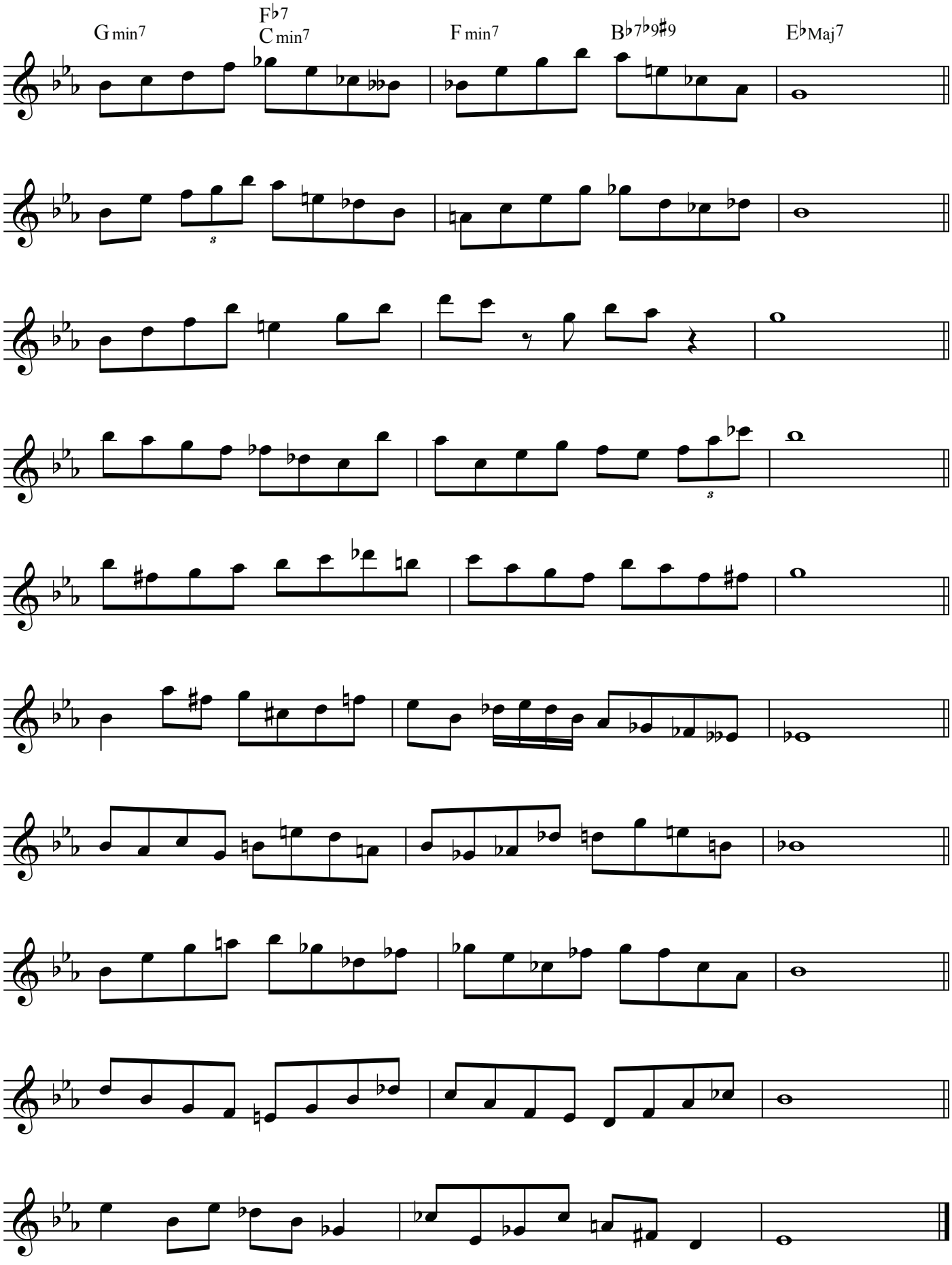

Key of A♭:
C min7
B♭♭7
F min7
B♭min7
E♭7♭9♯9
A♭Maj7

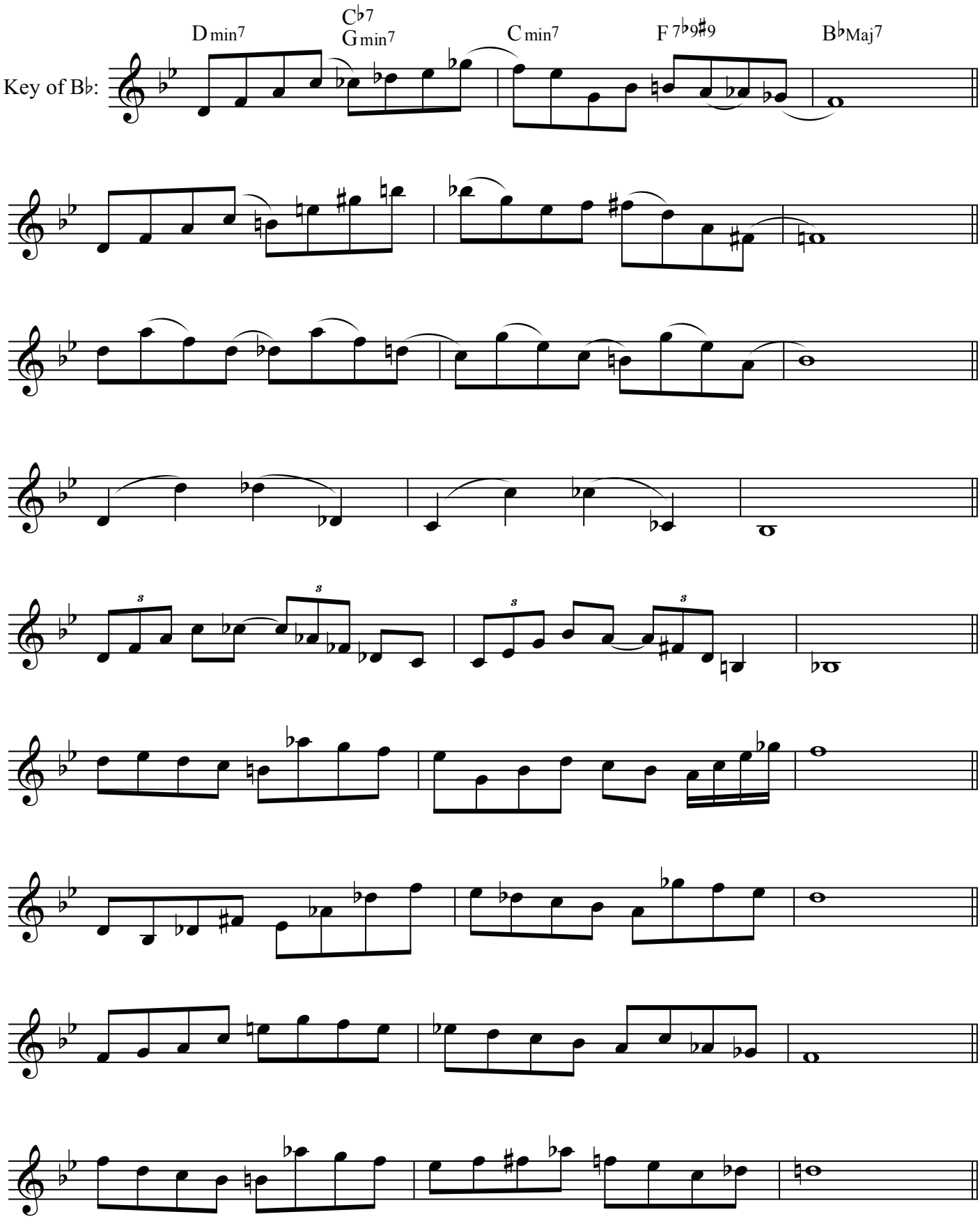
iii-vi-ii-V^7 for Blues Prep



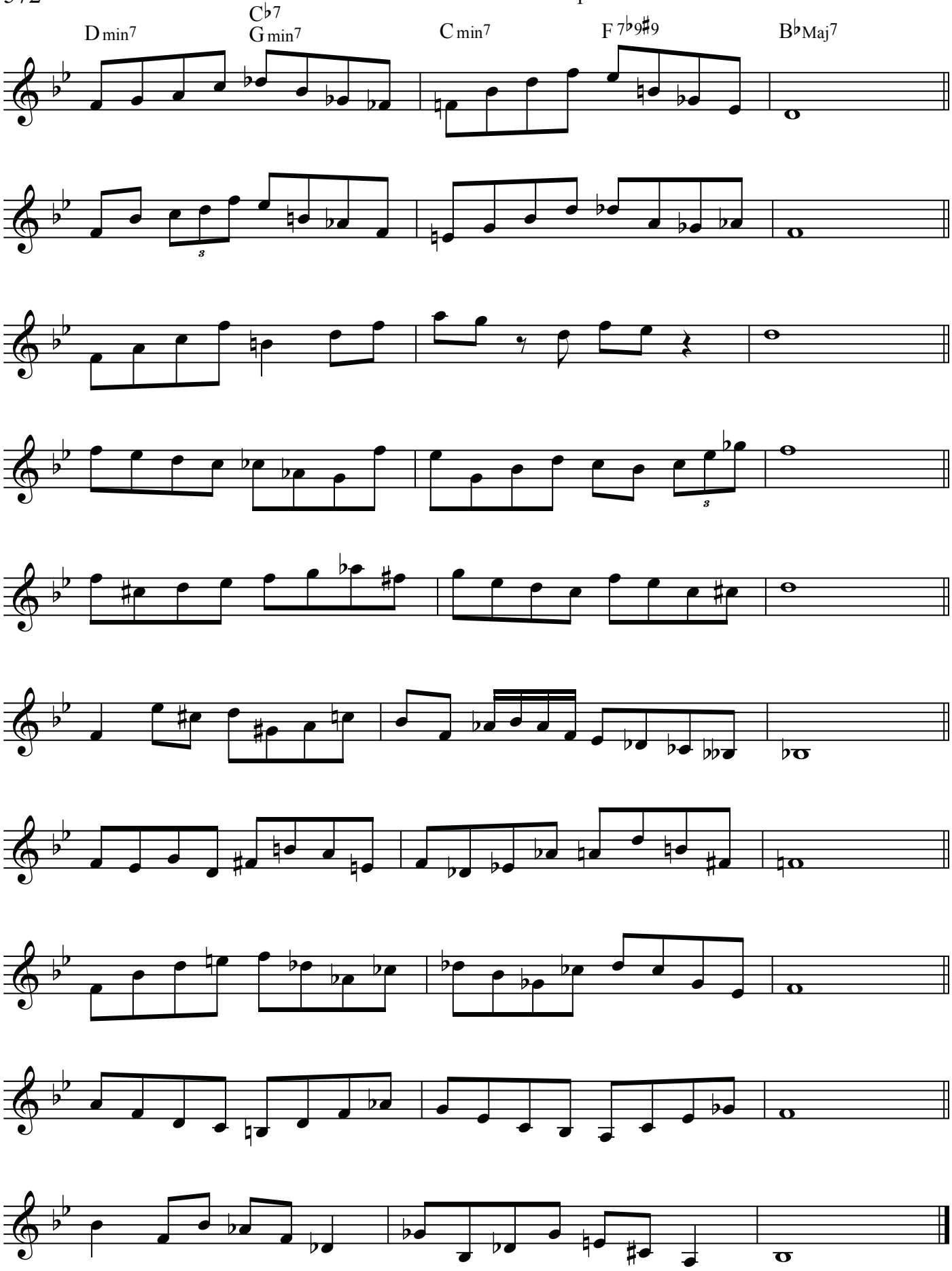

Key of E♭:
G min7
F♭7
C min7
F min7
B♭7♭9♯9
E♭Maj7

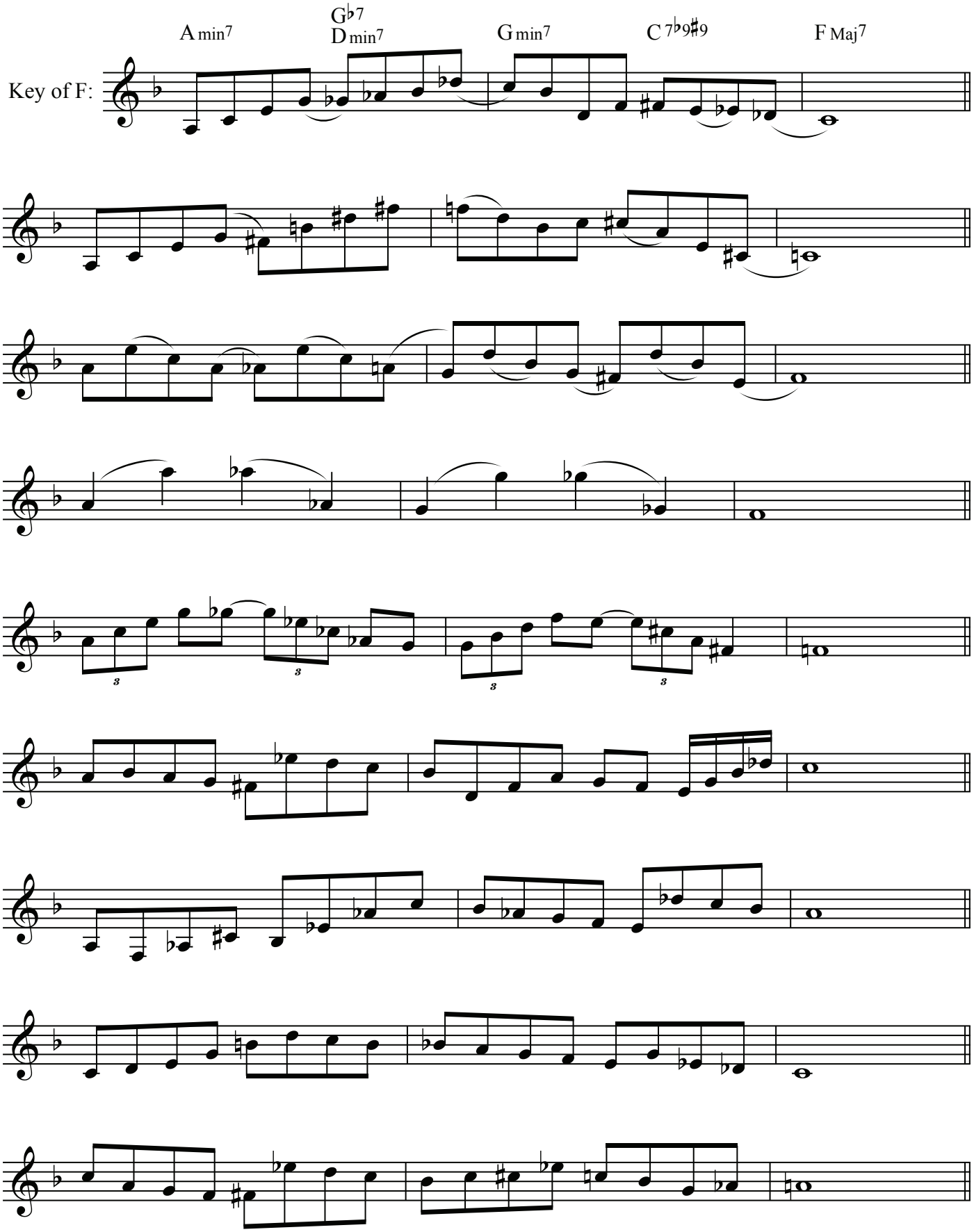
iii-vi-ii-V^7 for Blues Prep



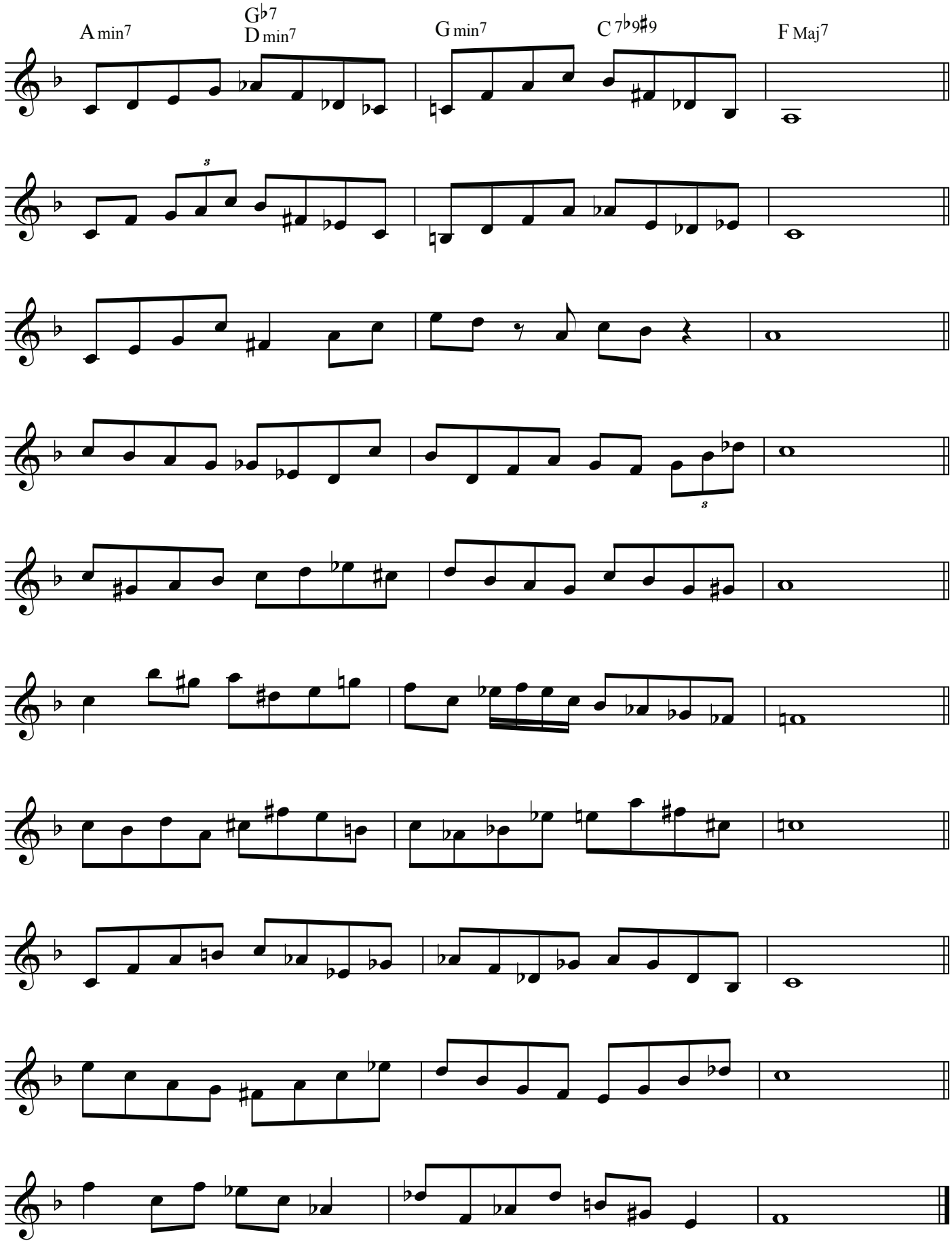

Key of B♭:
D min7
C♭7
G min7
C min7
F 7♭9♯9
B♭Maj7

iii-vi-ii-V^7 for Blues Prep



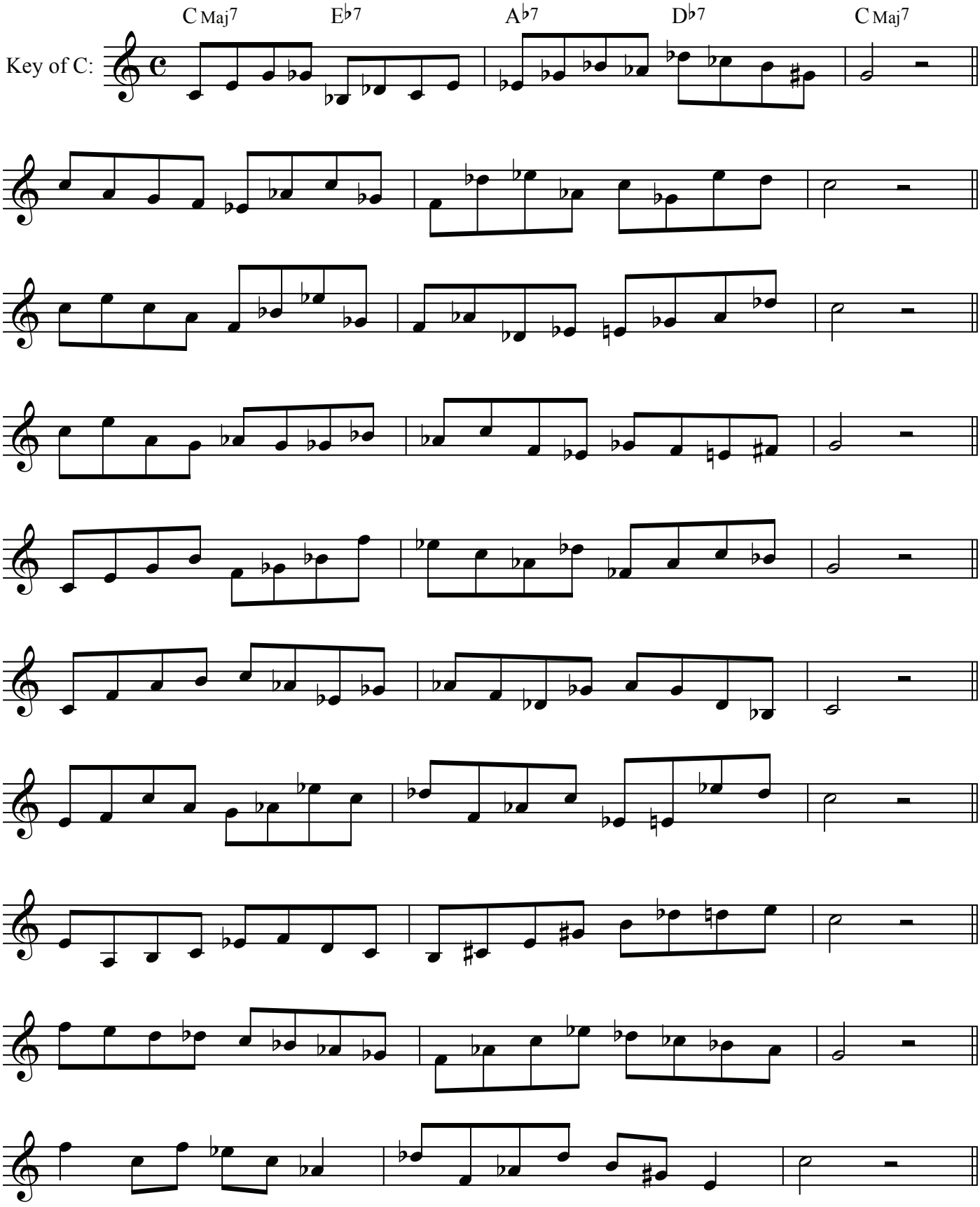

A min7
G♭7
D min7
G min7
C 7♭9♯9
F Maj7
Key of F:

iii-vi-ii-V^7 for Blues Prep

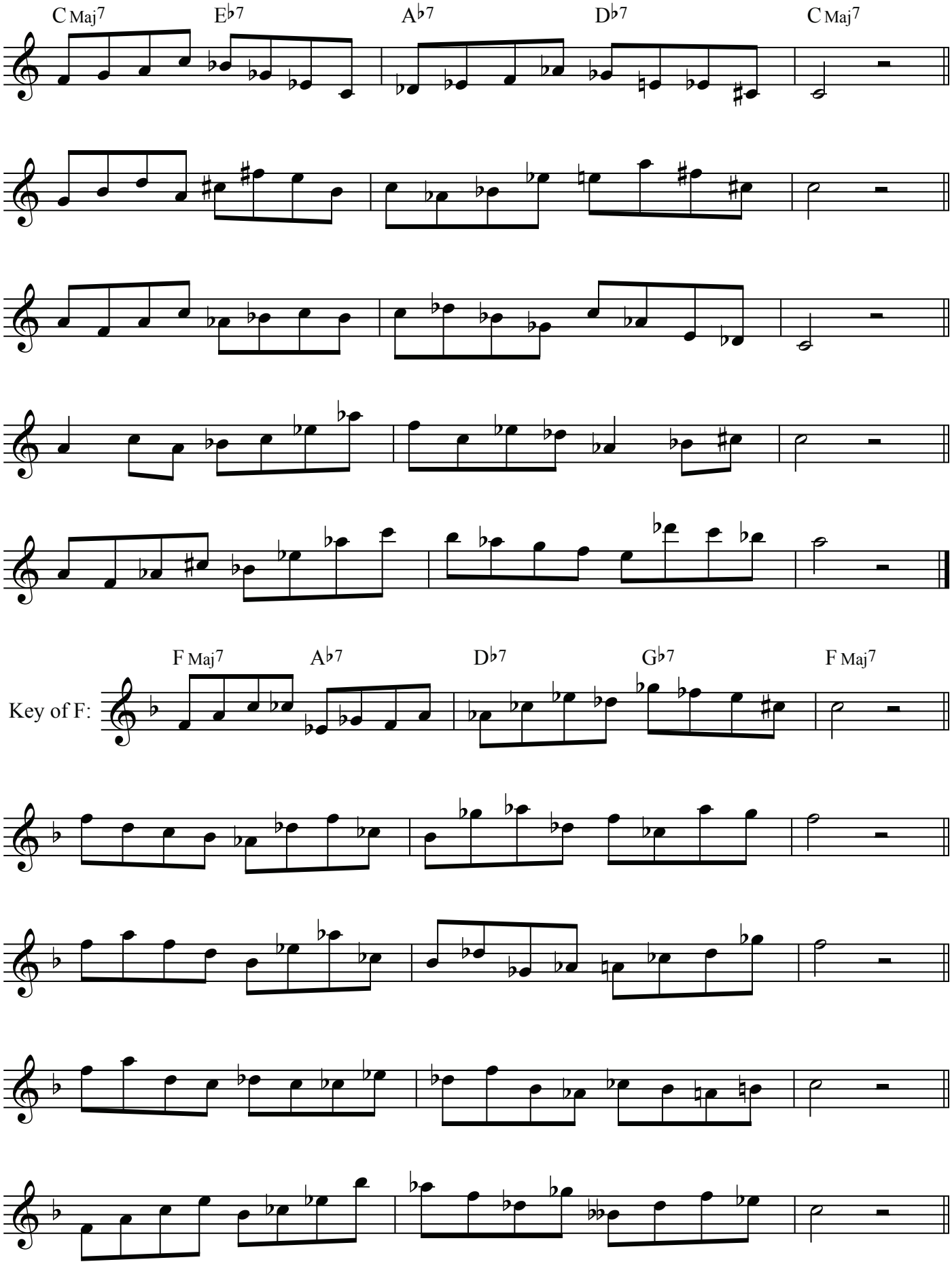


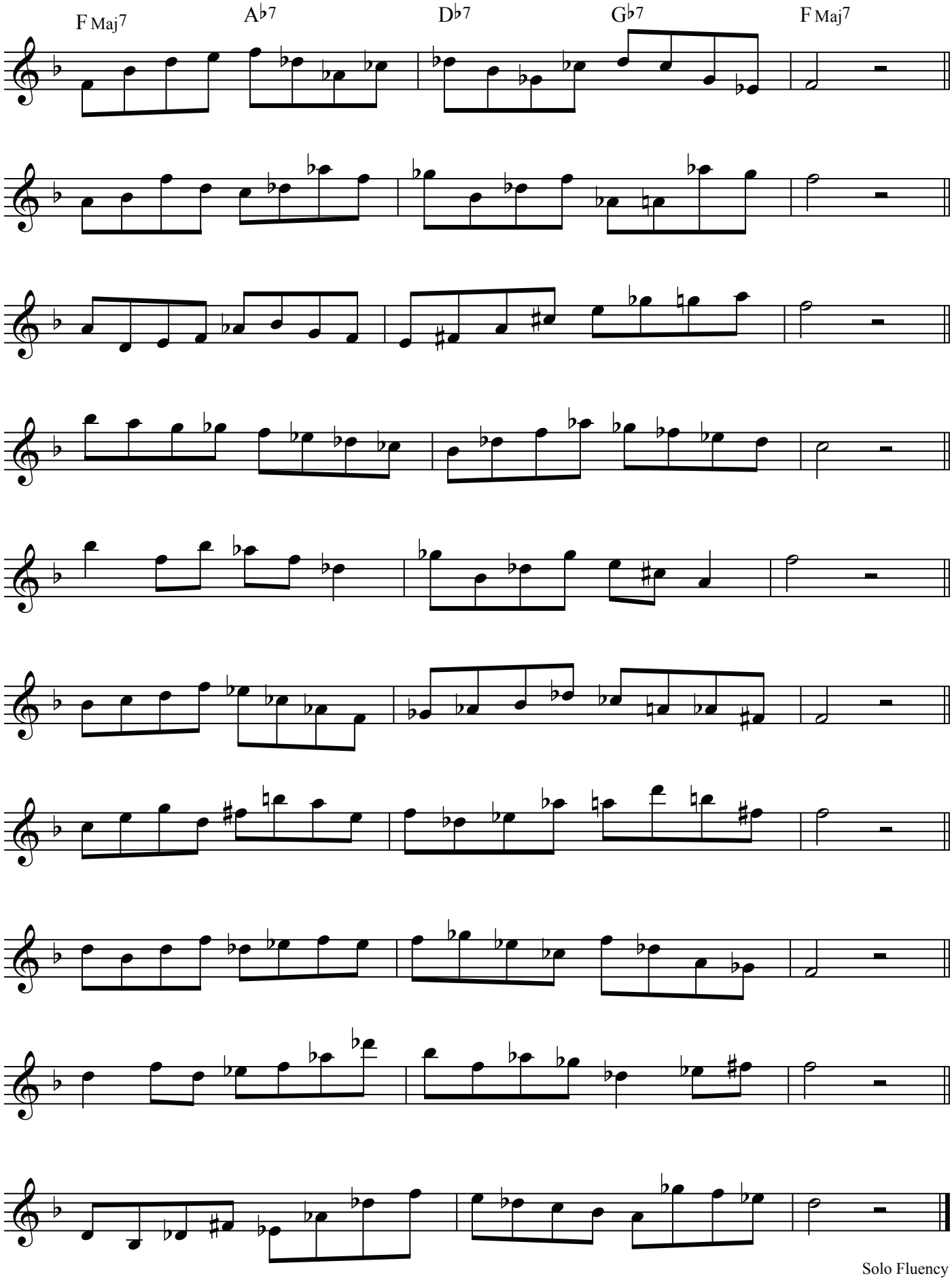
Turnaround with Substitutions

IMaj^7 to the ♭III^7 to the ♭VI^7 to the ♭II^7

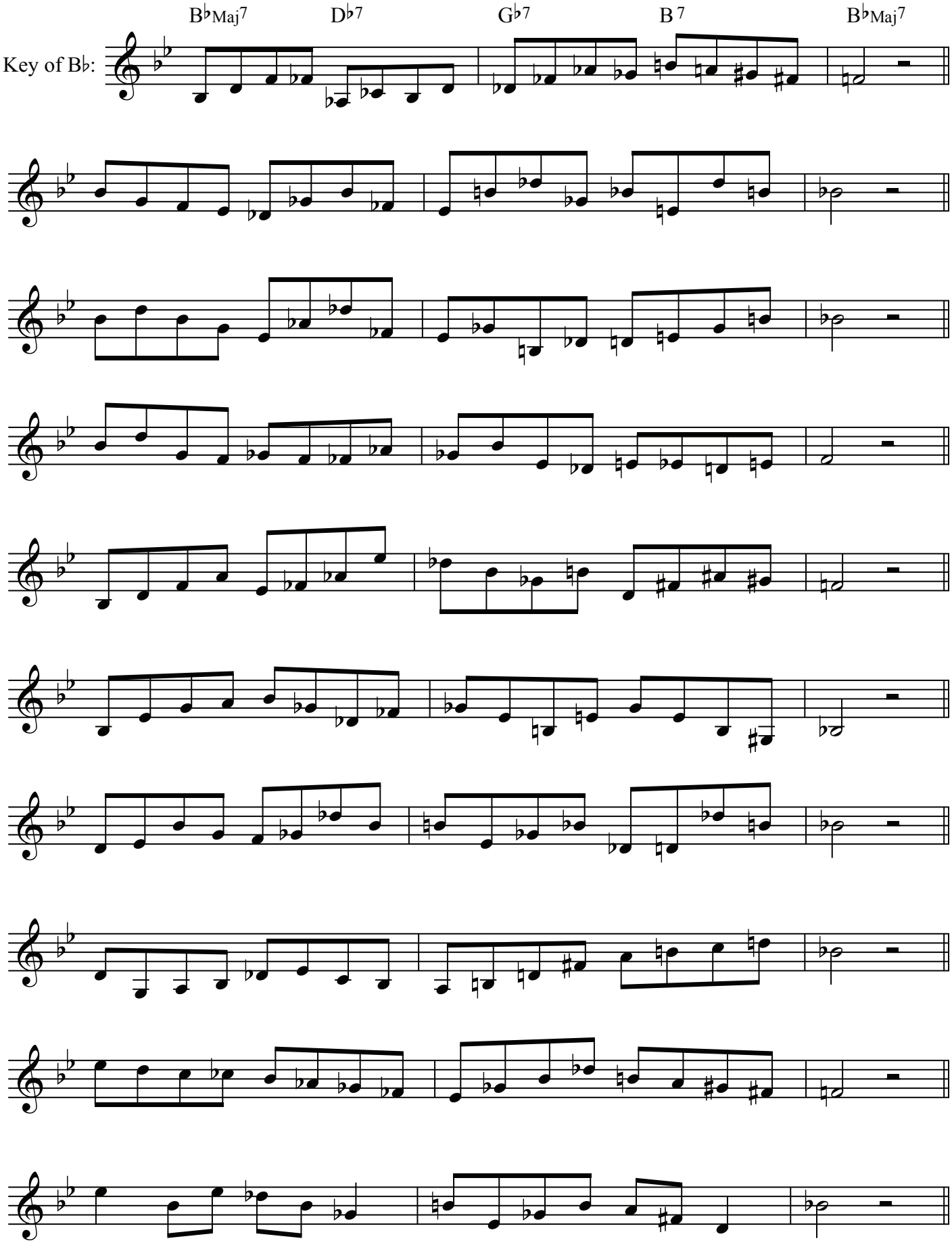


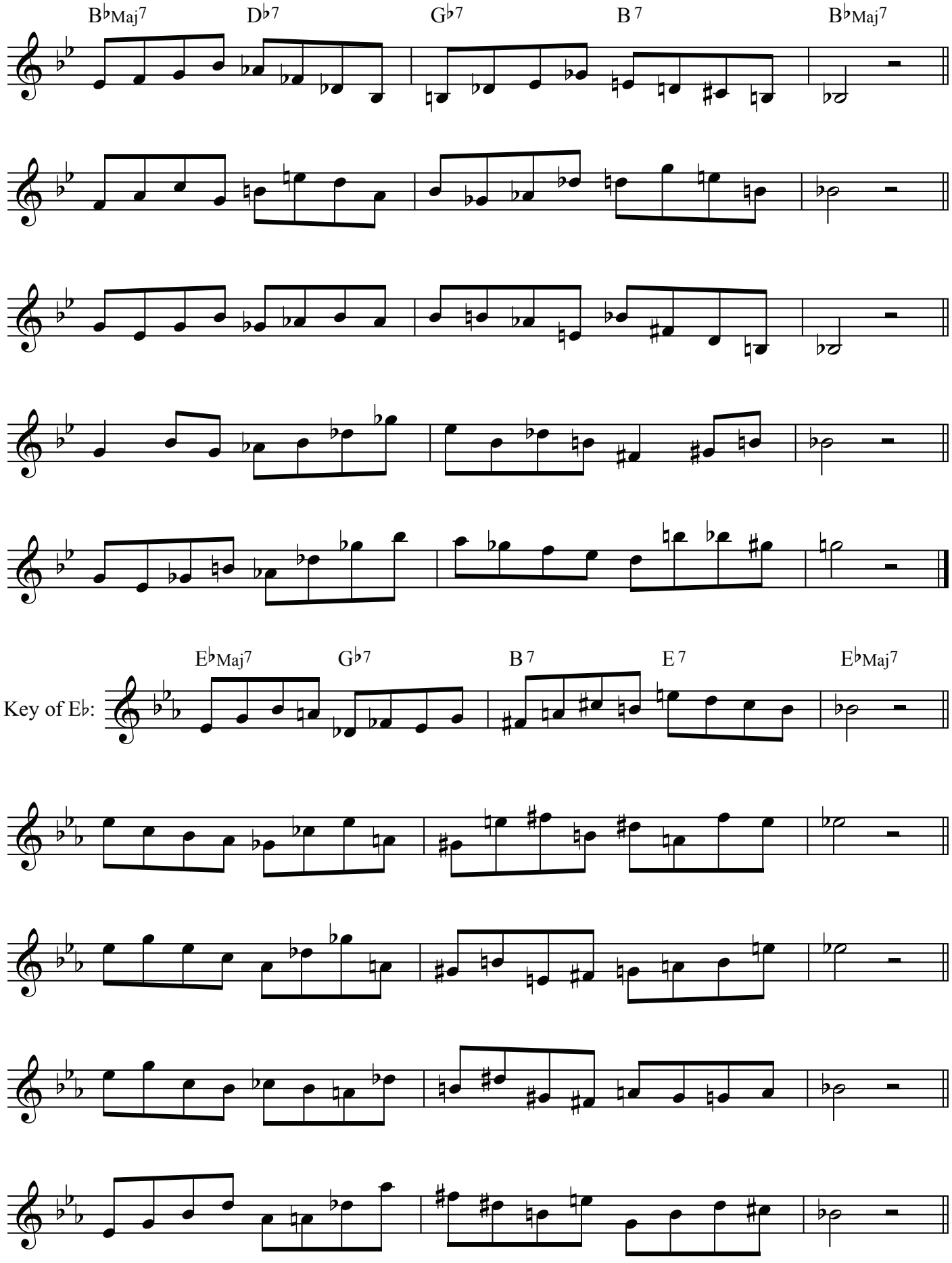
Turnaround with Substitutions



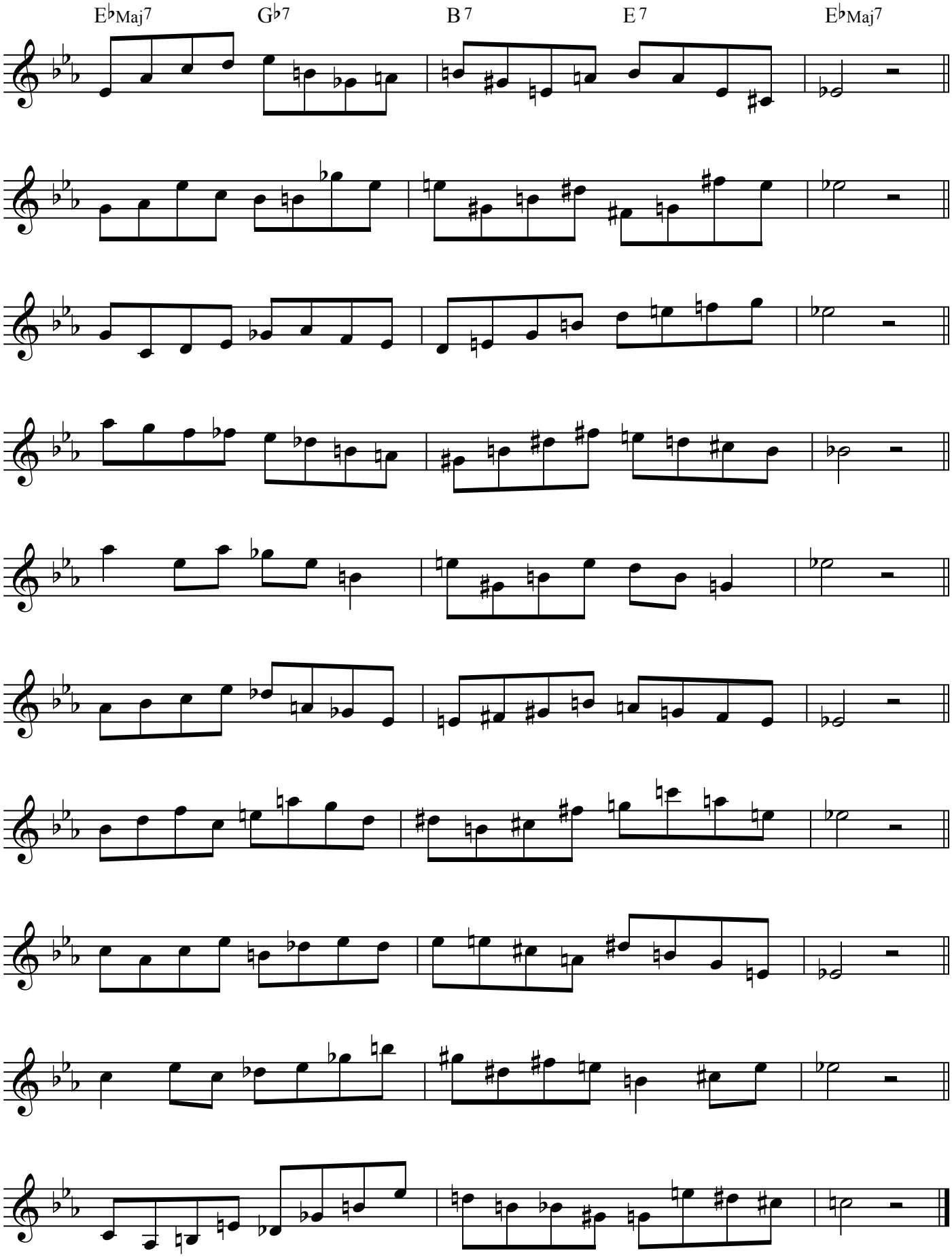

F Maj7
A♭7
D♭7
G♭7
F Maj7

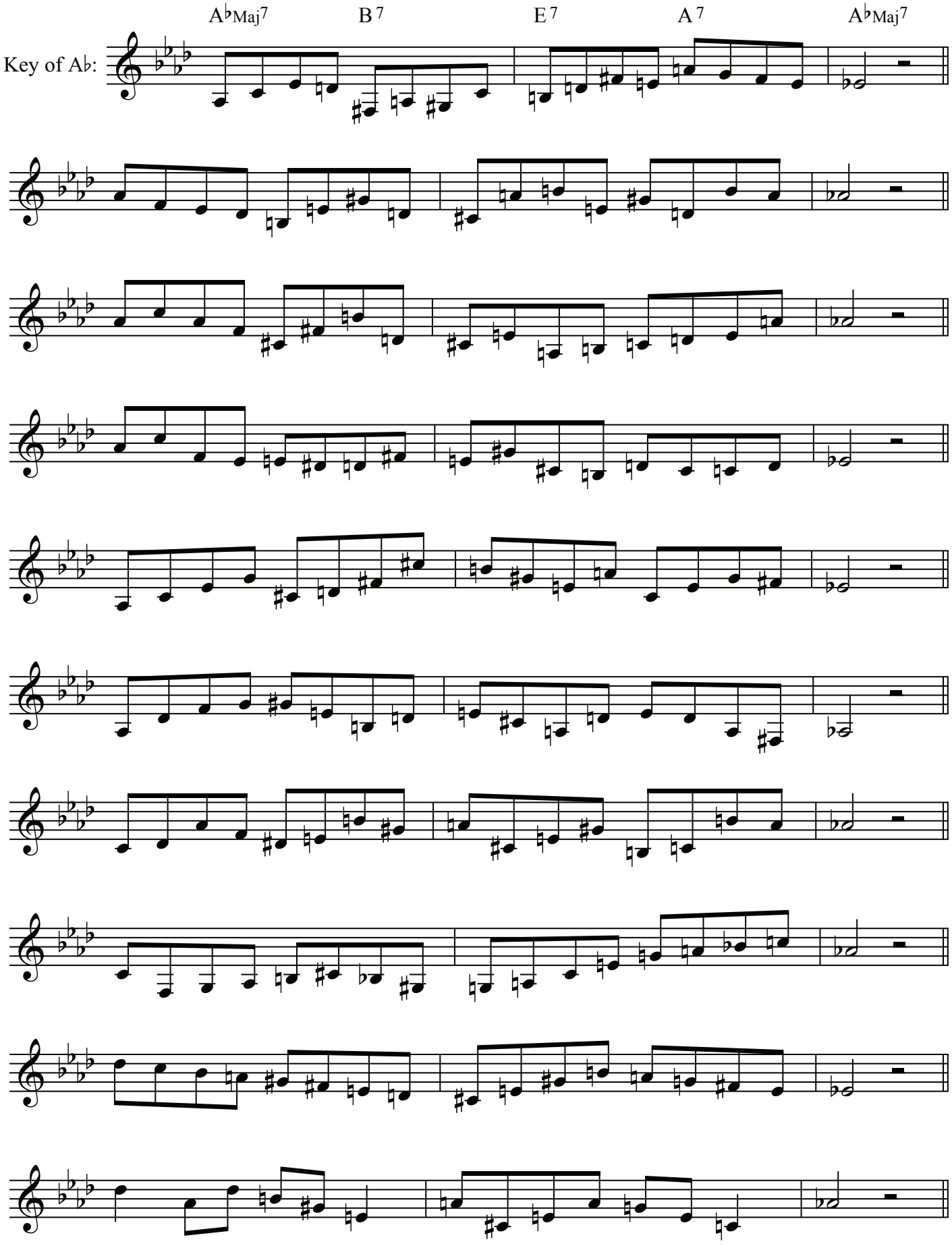
Turnaround with Substitutions



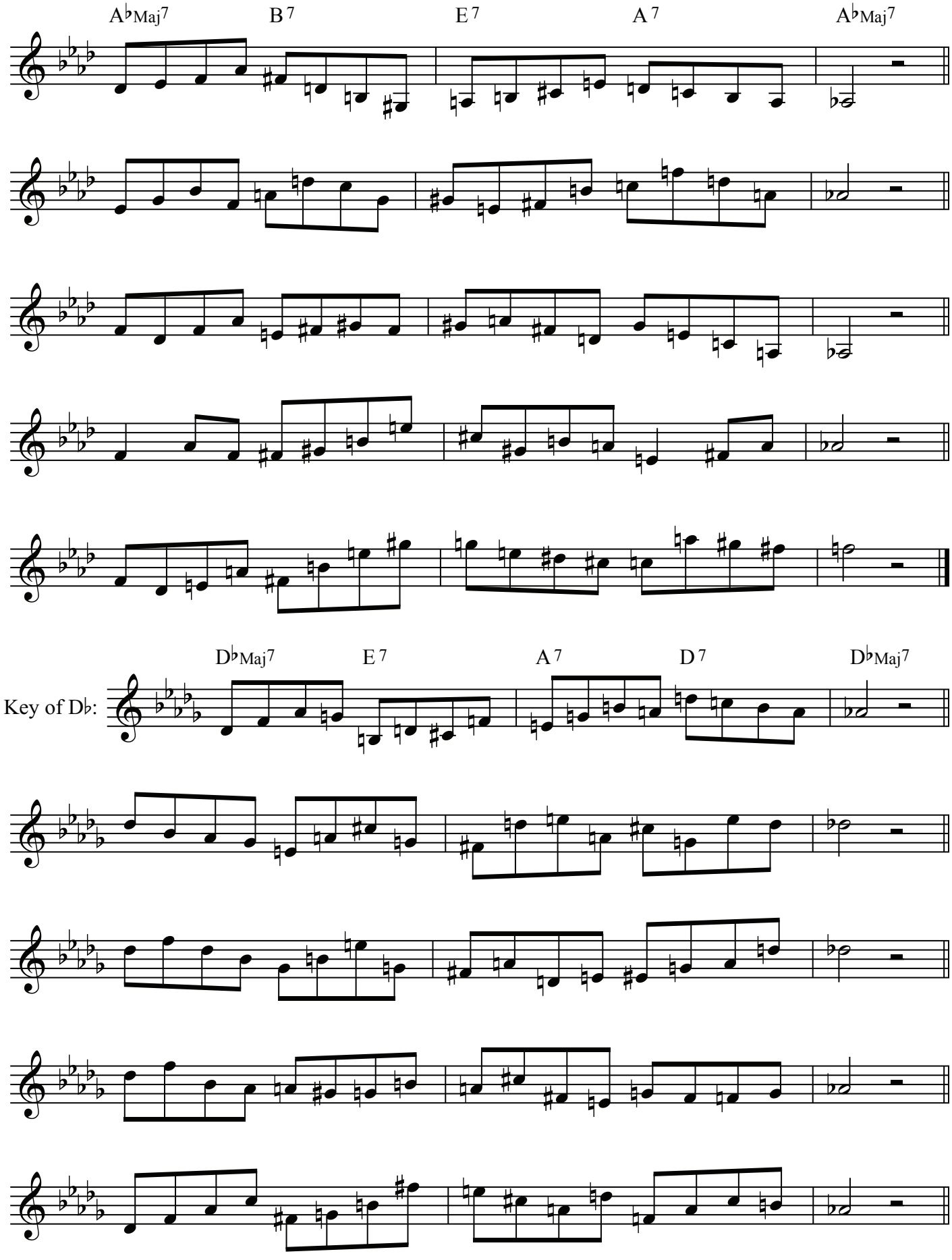

B♭Maj7
D♭7
G♭7
B 7
B♭Maj7
E♭Maj7
G♭7
B 7
E 7
E♭Maj7
Key of E♭:

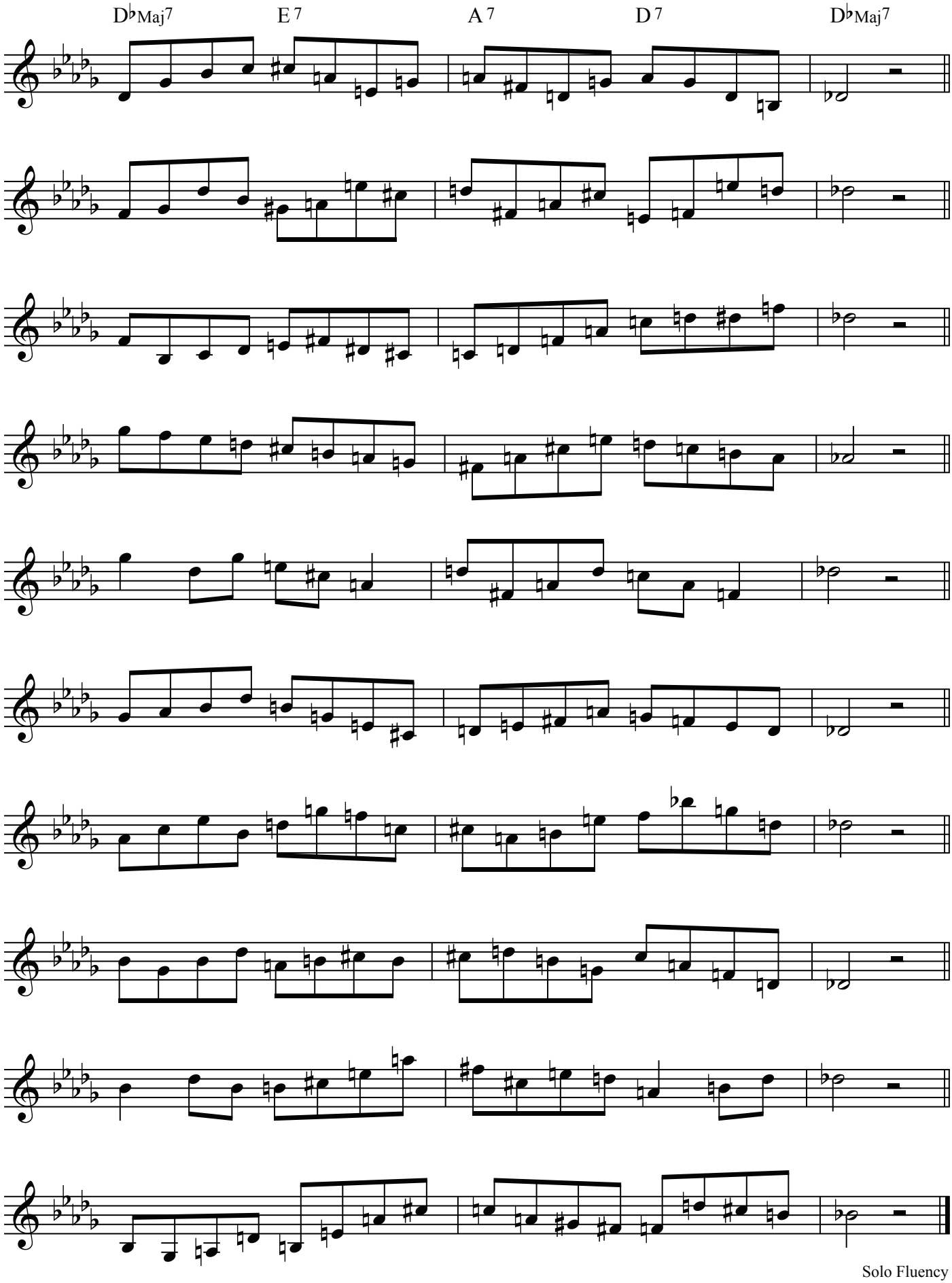
Turnaround with Substitutions



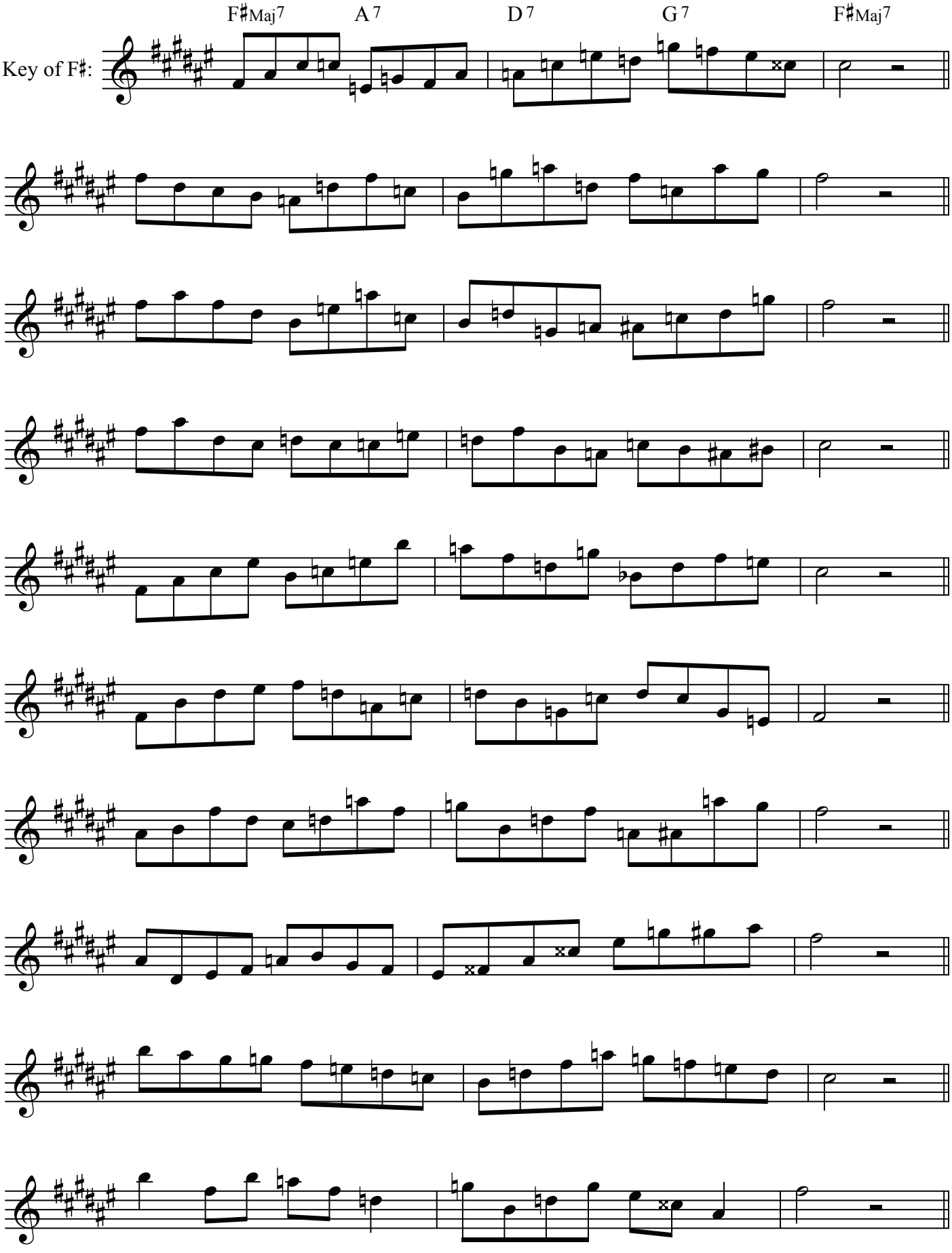

A♭Maj7
B 7
E 7
A 7
A♭Maj7
Key of A♭:

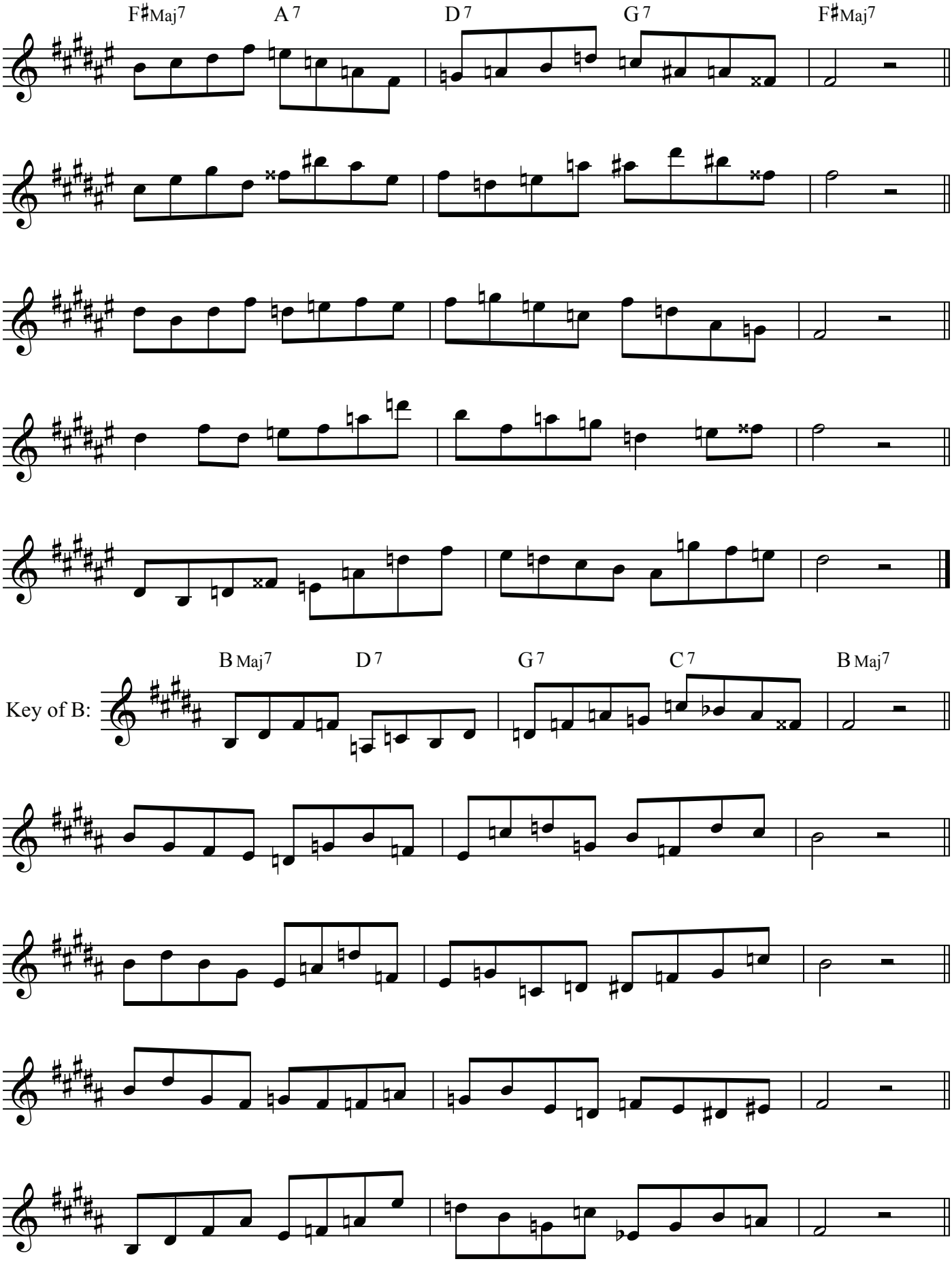
Turnaround with Substitutions



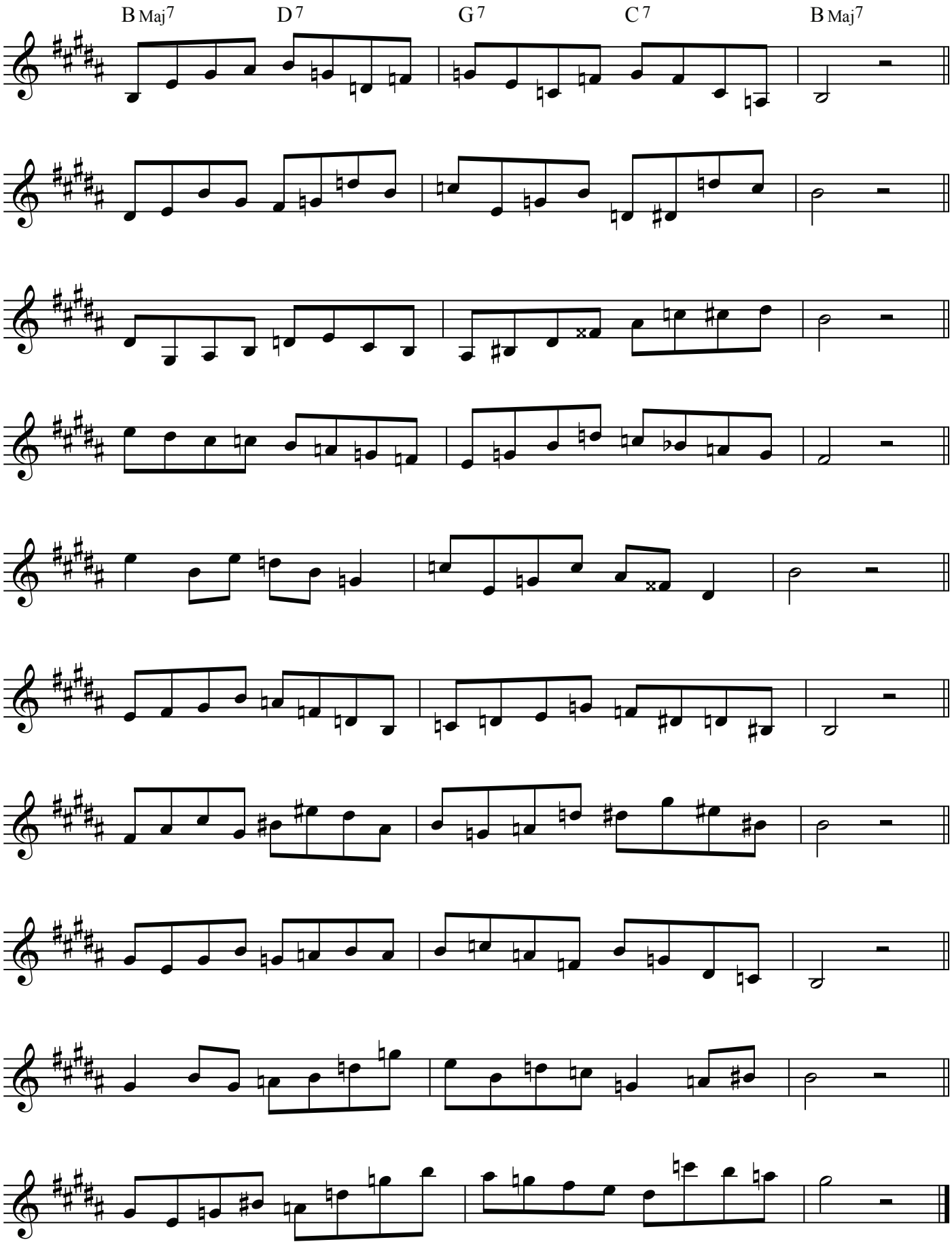

D♭Maj7
E 7
A 7
D 7
D♭Maj7

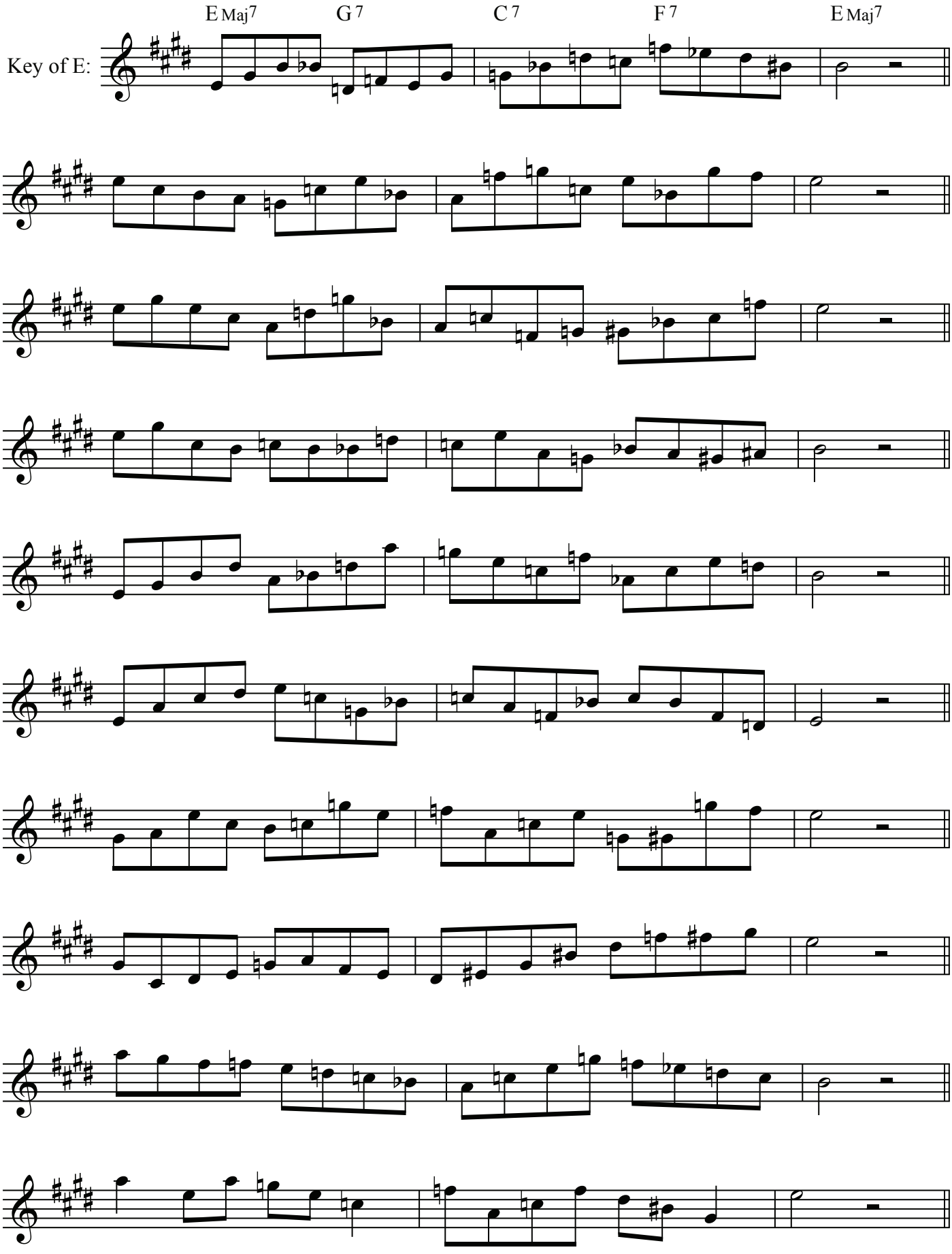
Turnaround with Substitutions



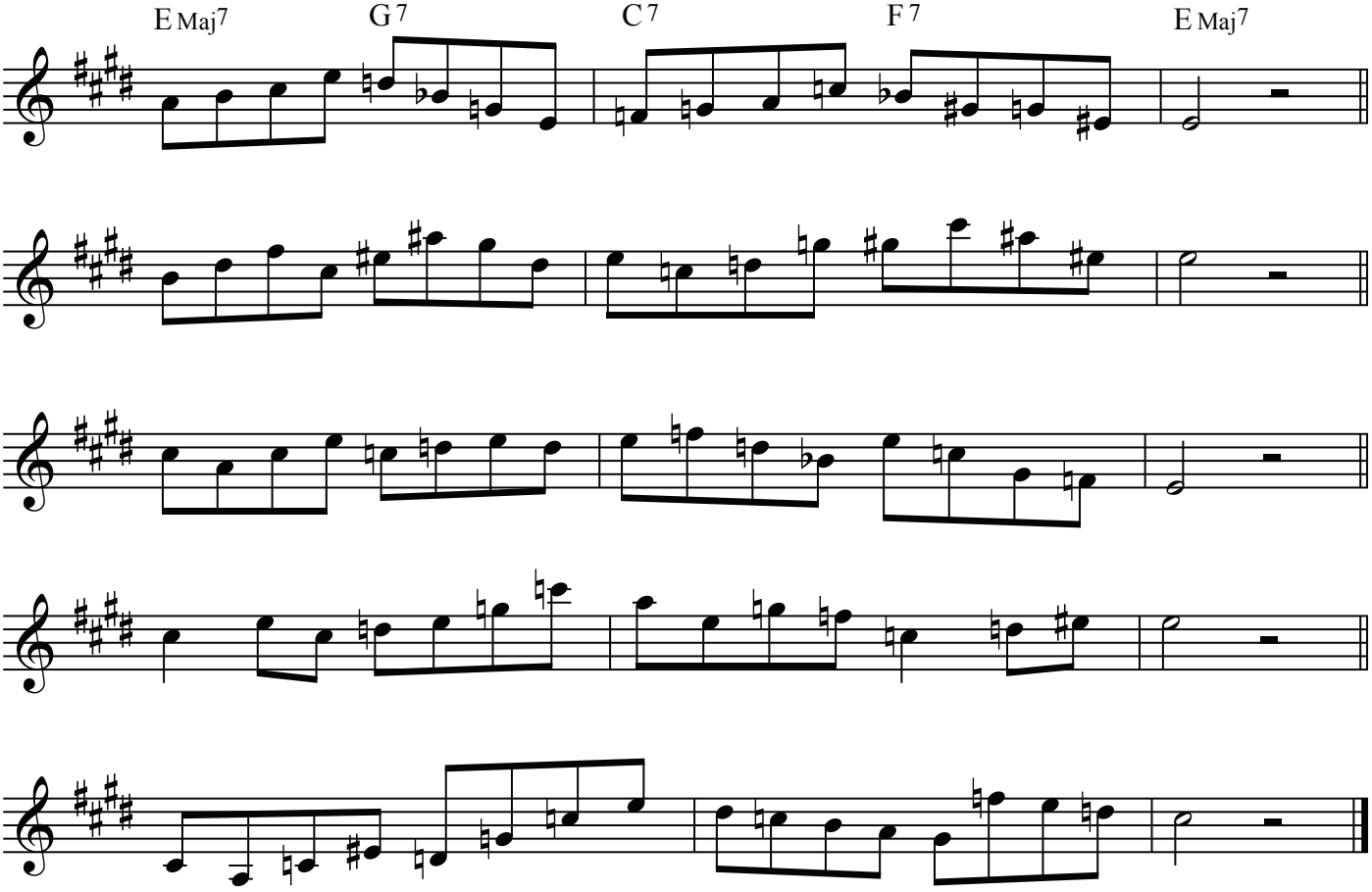

F♯Maj7
A7
D7
G7
F♯Maj7
B Maj7
D7
G7
C7
B Maj7
Key of B:

Turnaround with Substitutions

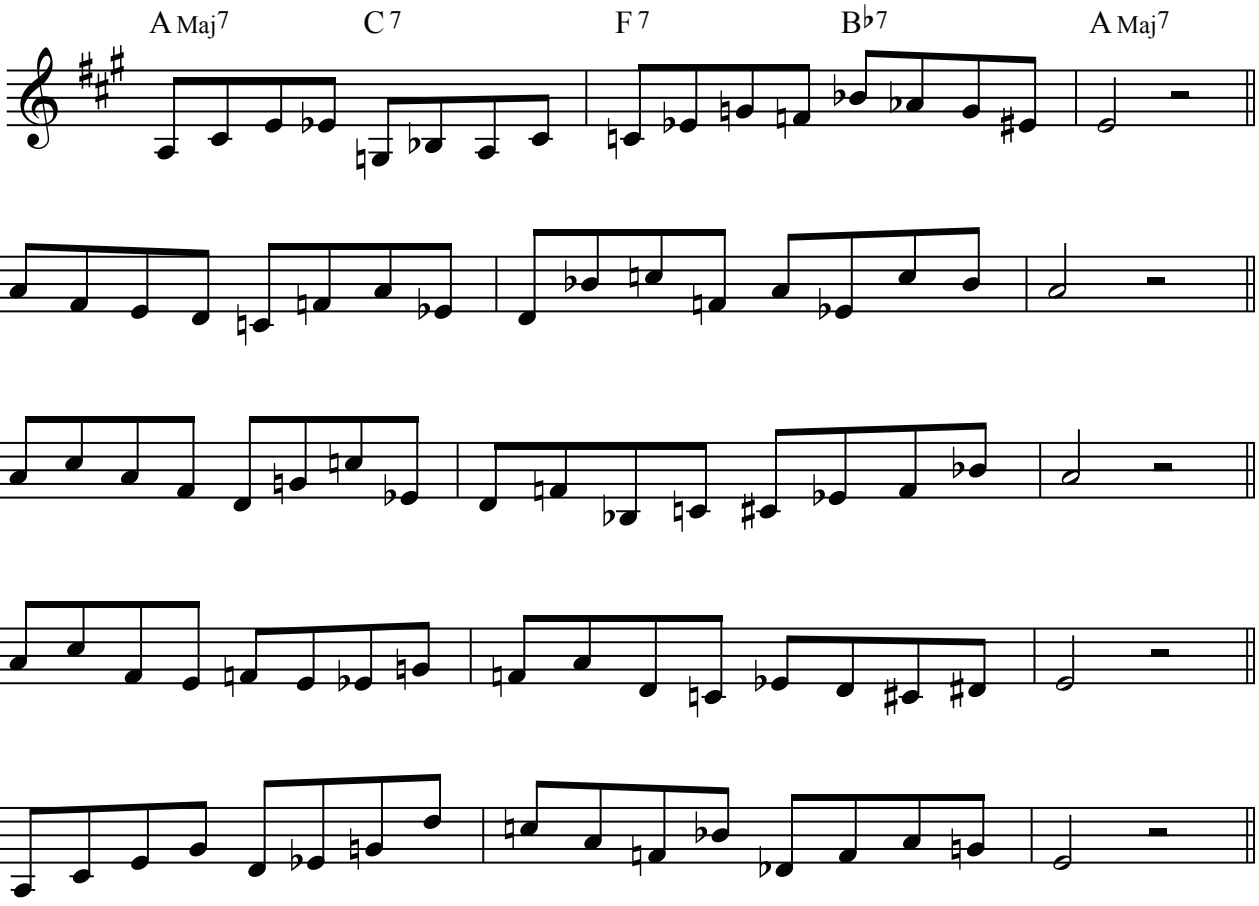


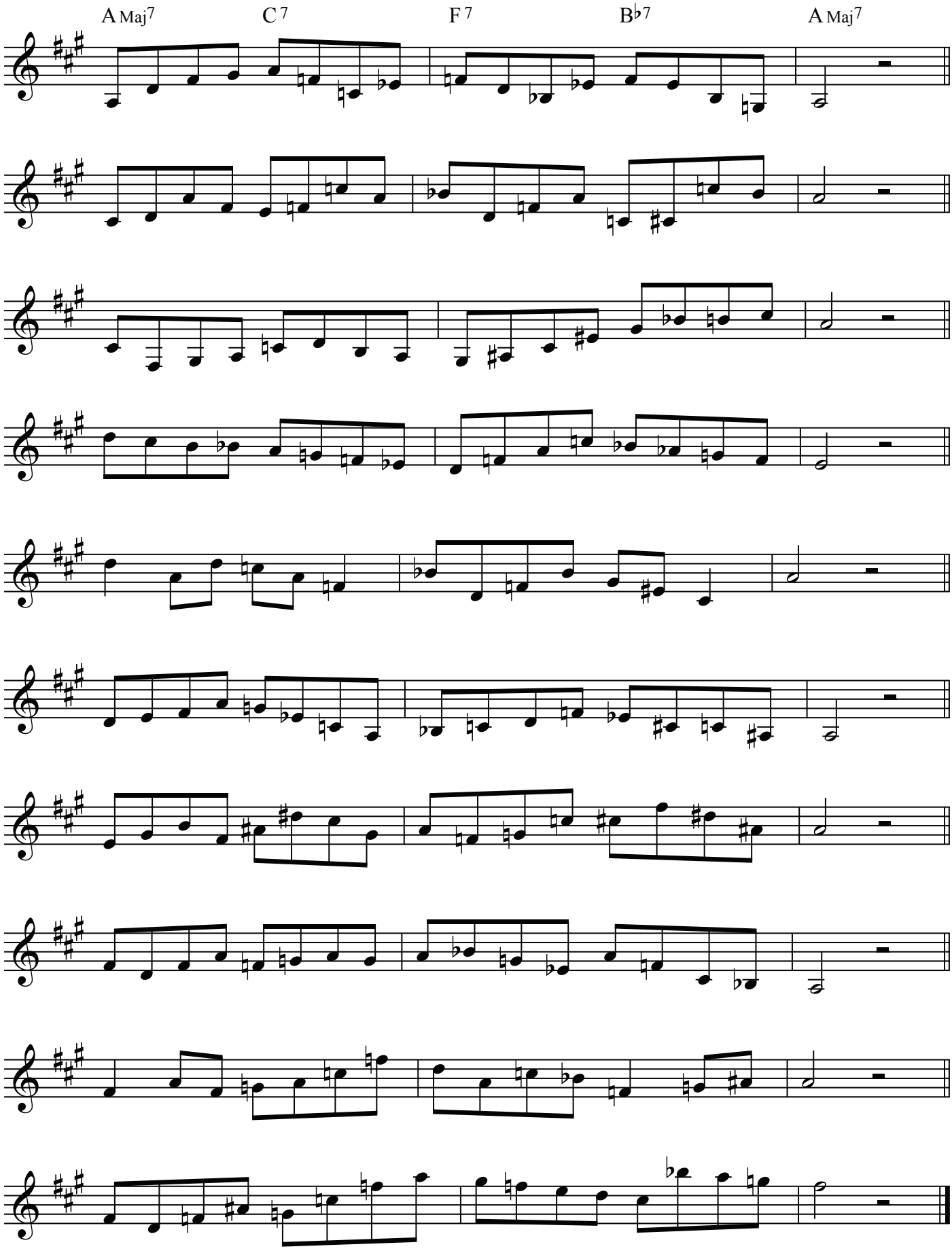

E Maj7
G 7
C 7
F 7
E Maj7
Key of E:

Turnaround with Substitutions

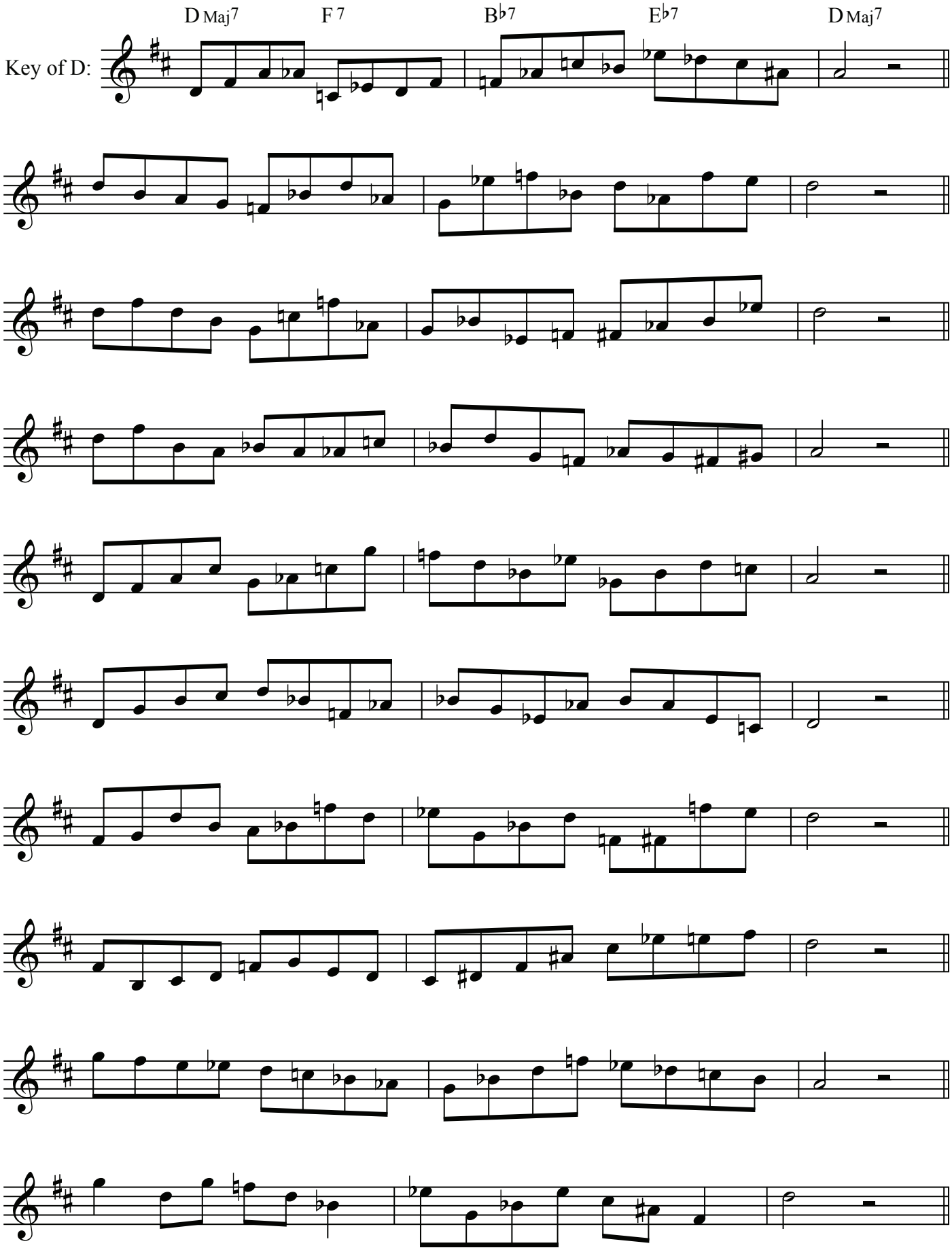


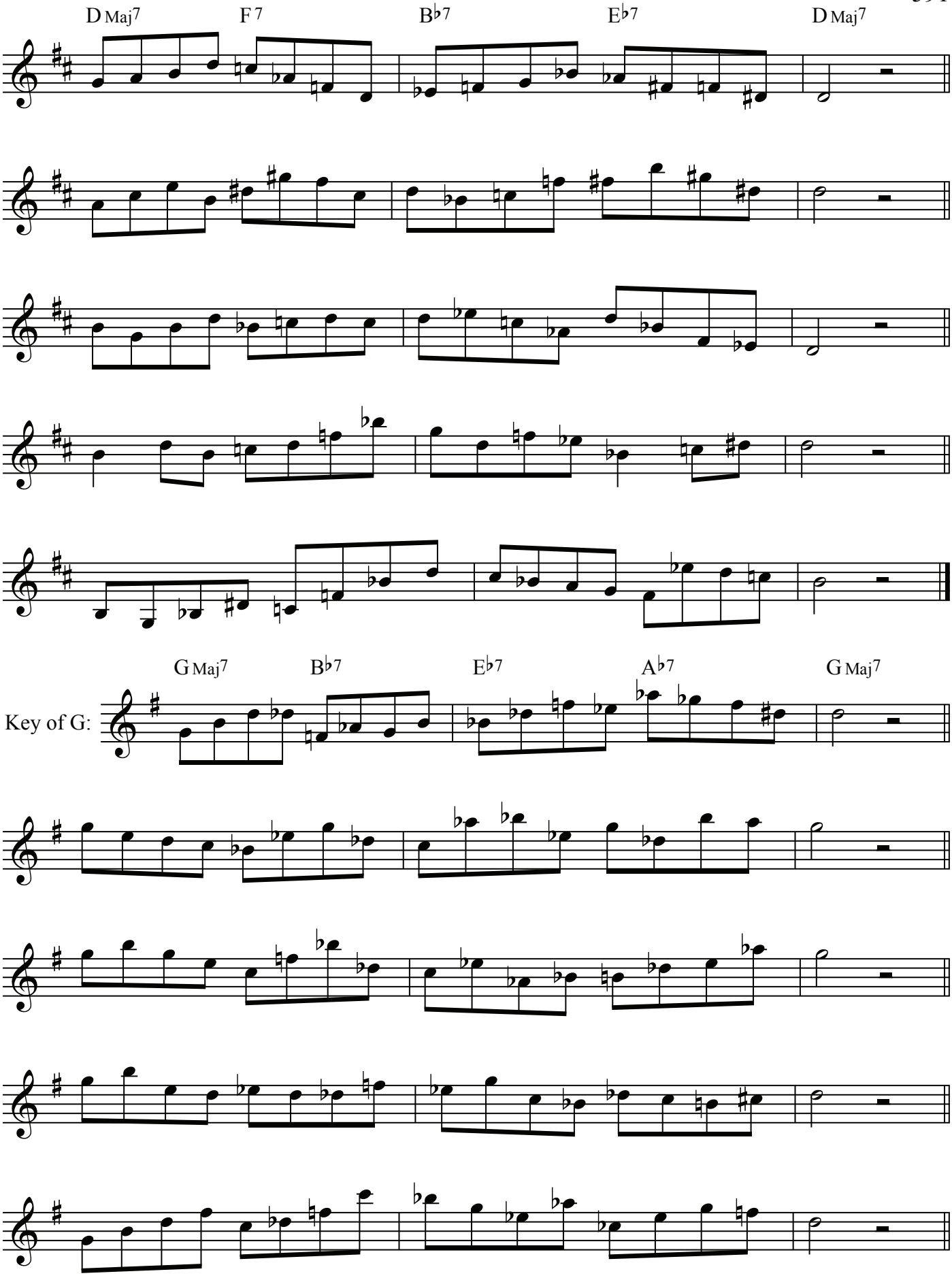
Key of A:



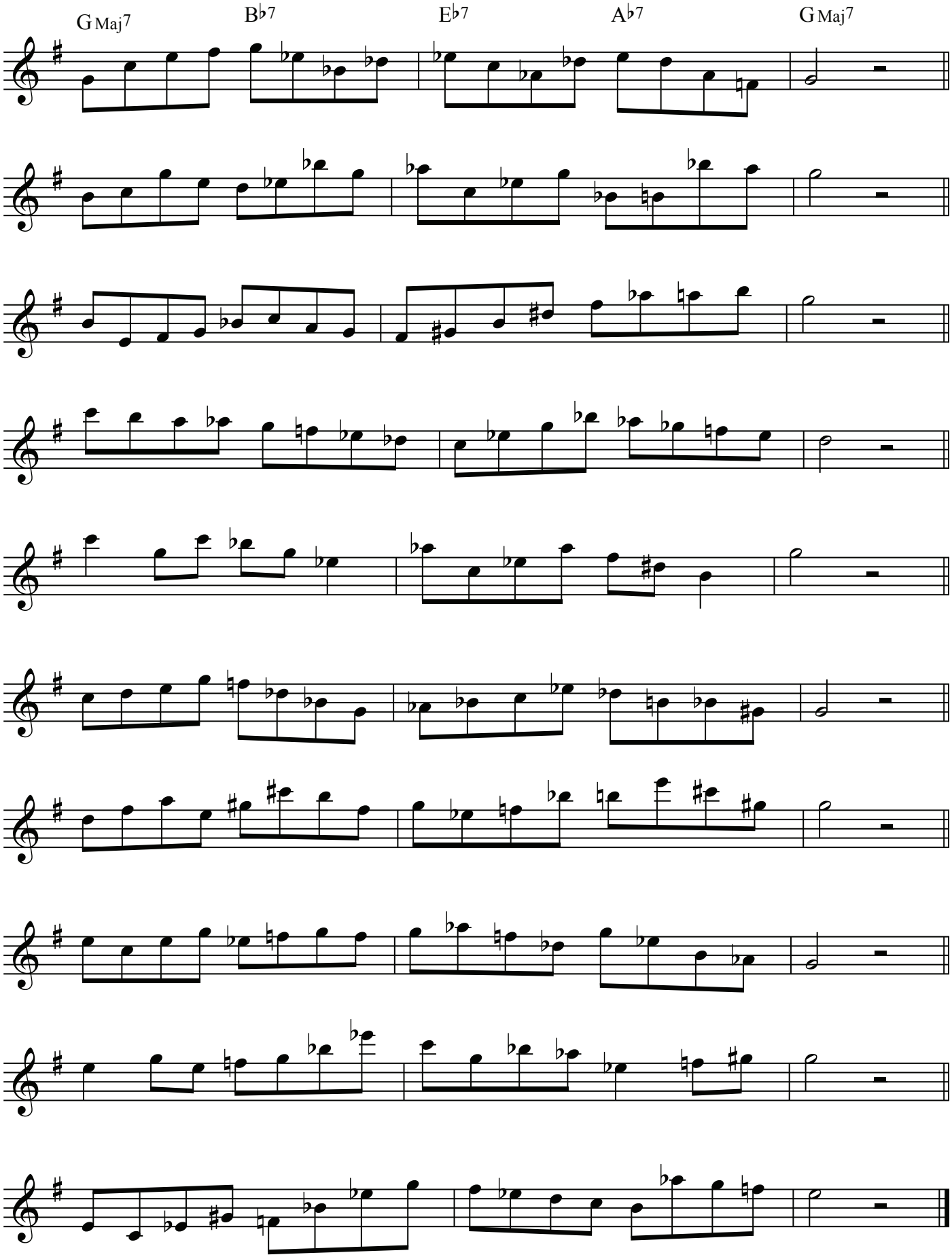

A Maj7
C 7
F 7
B♭7
A Maj7

Turnaround with Substitutions




D Maj7
F 7
B♭7
E♭7
D Maj7
G Maj7
B♭7
E♭7
A♭7
G Maj7
Key of G:

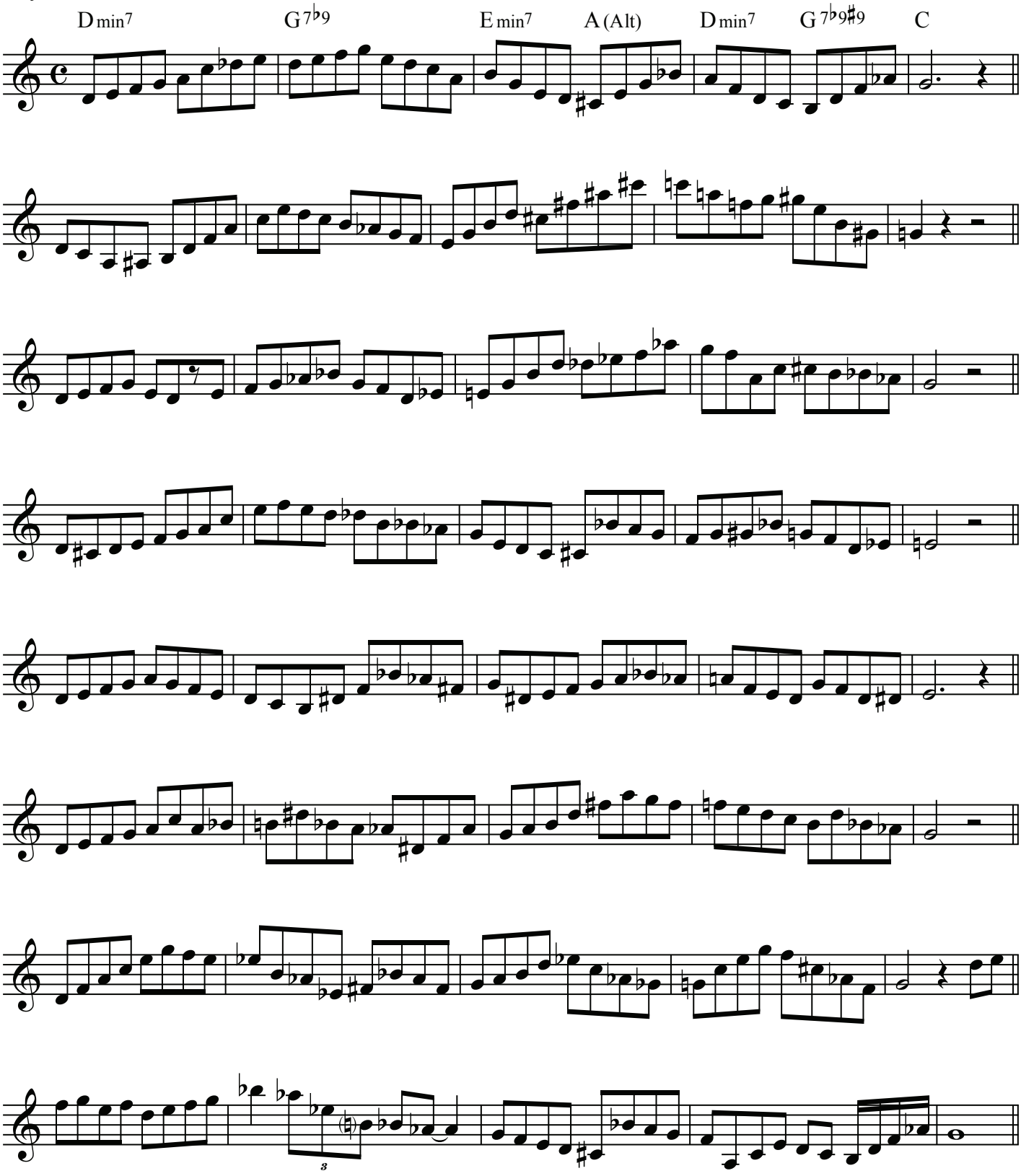
Turnaround with Substitutions



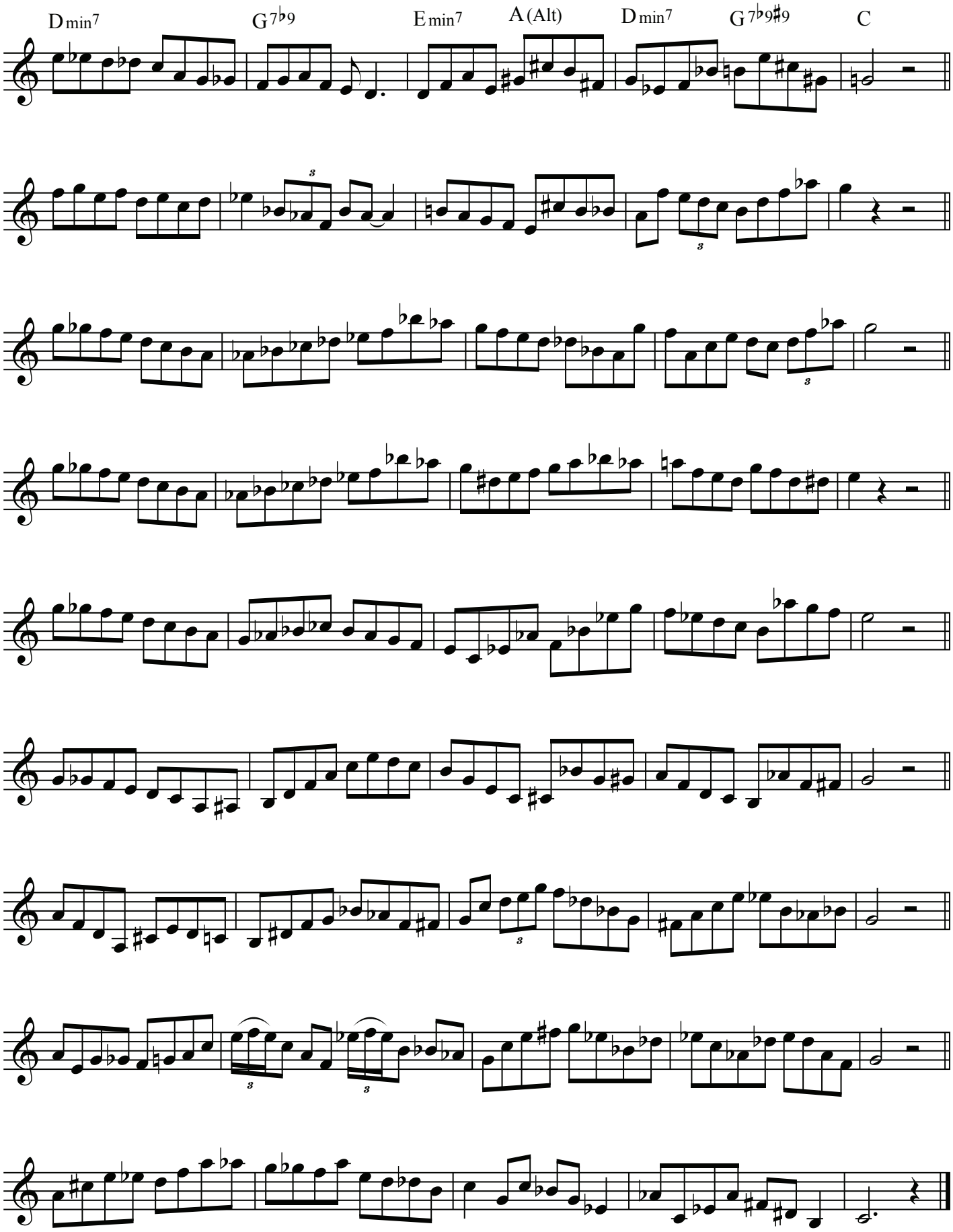
Turnaround with ii-V^7 in Front

Note: The Turnaround is also called a “Turn-Back”. Here we end a phrase with ii-V^7 but without the I chord. We instead use the Turn-Back to take us to the head, or the next phrase.

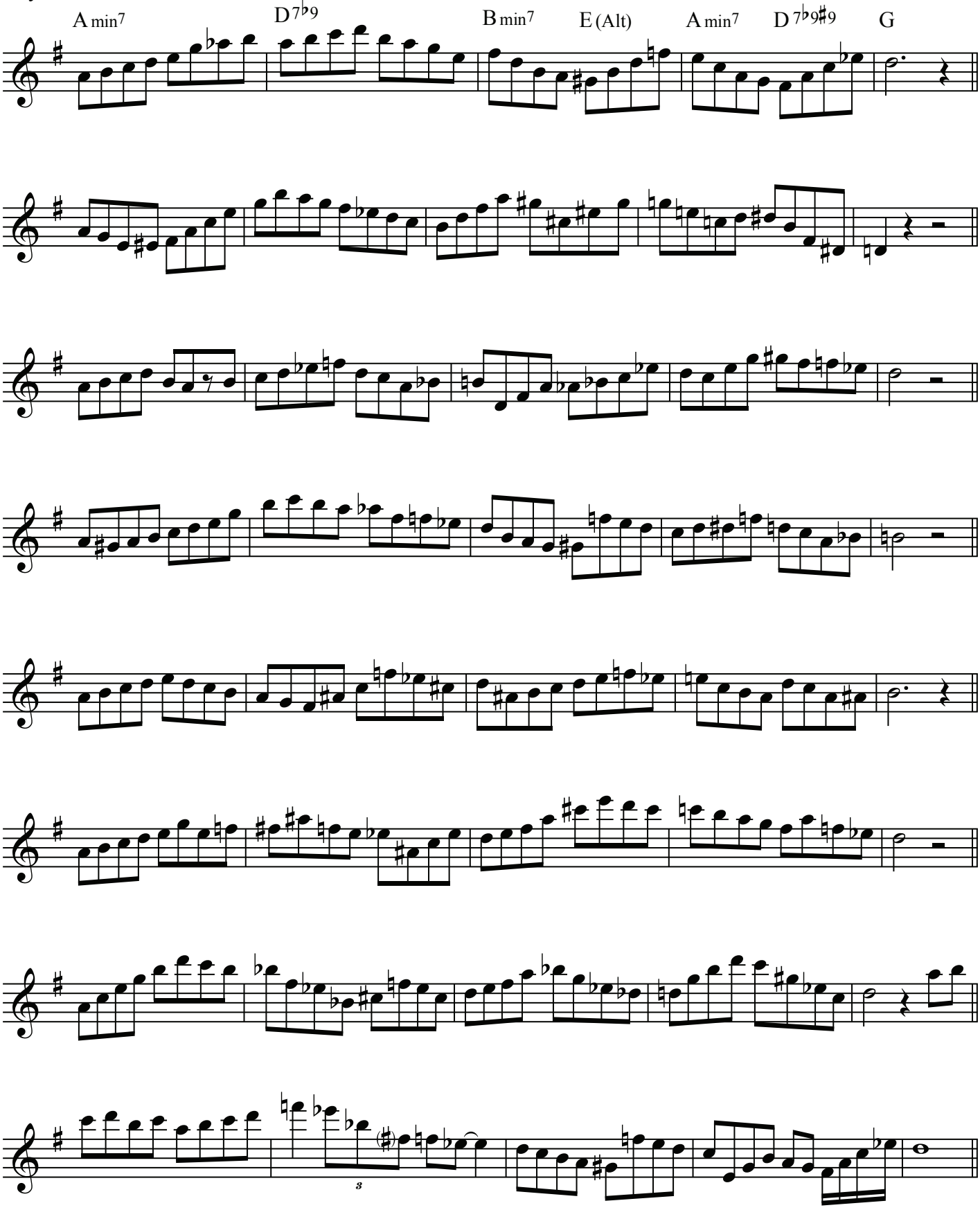
Key of C:



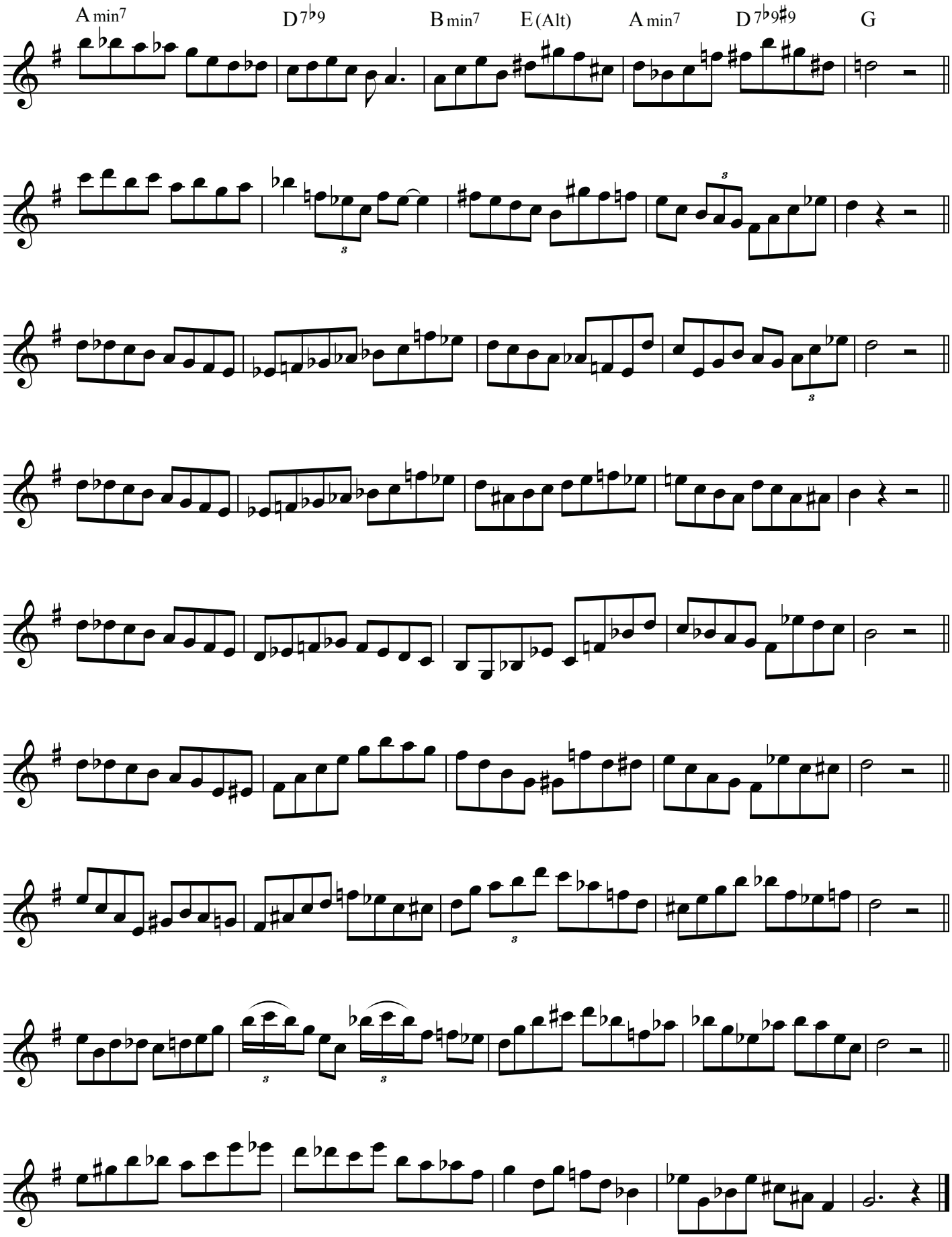
Turnaround with ii-V^7 in Front



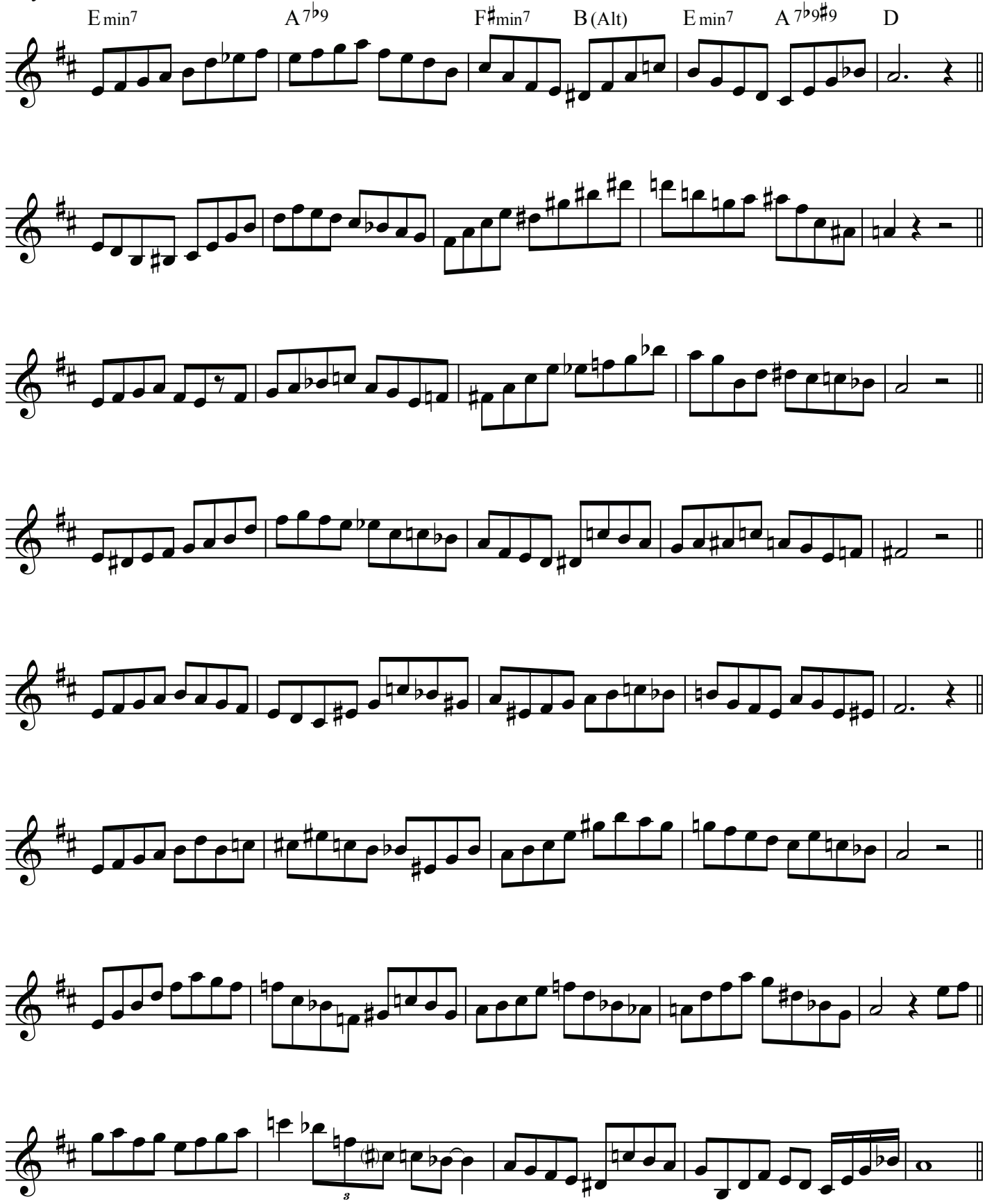
Key of G:



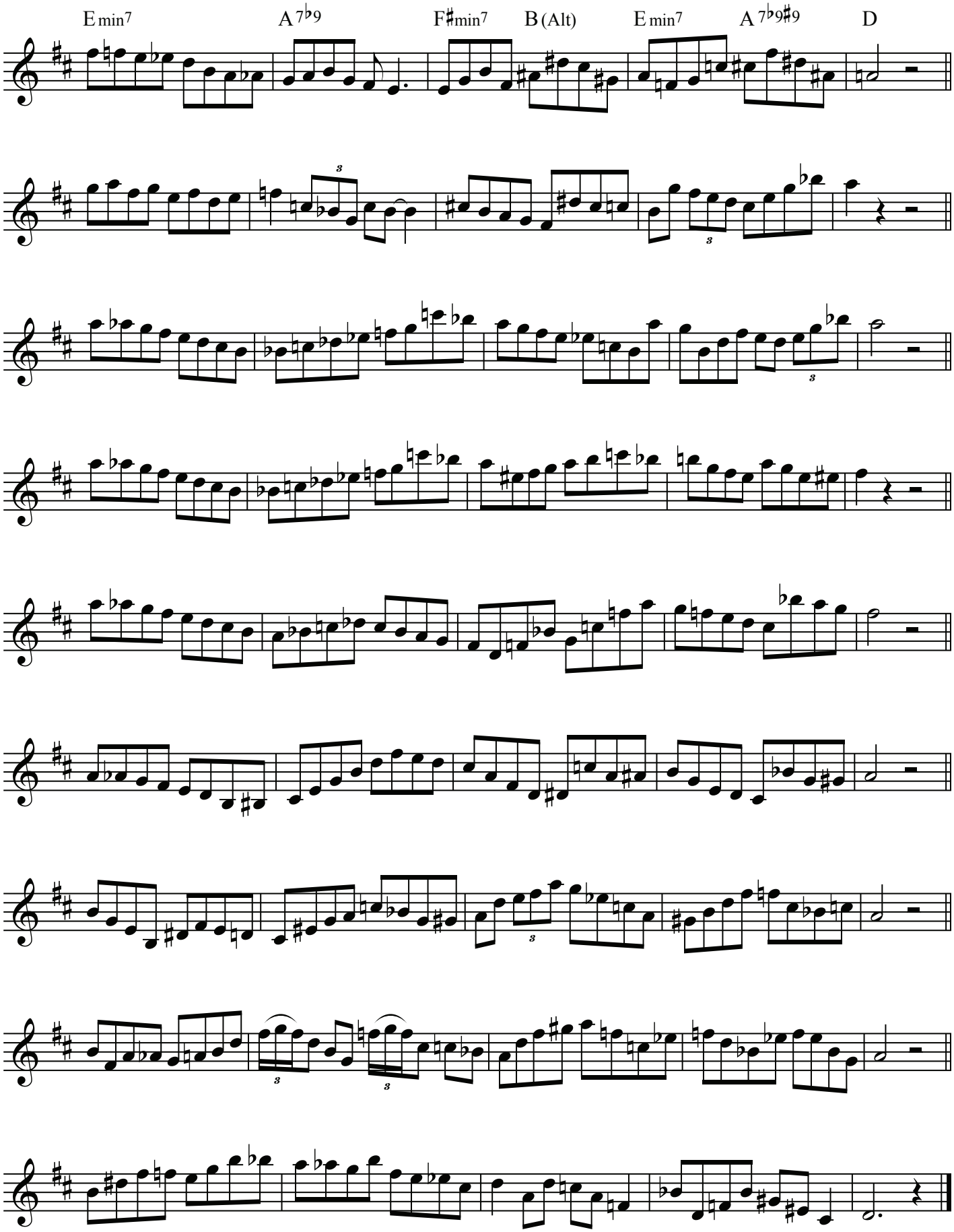
Turnaround with ii-V^7 in Front



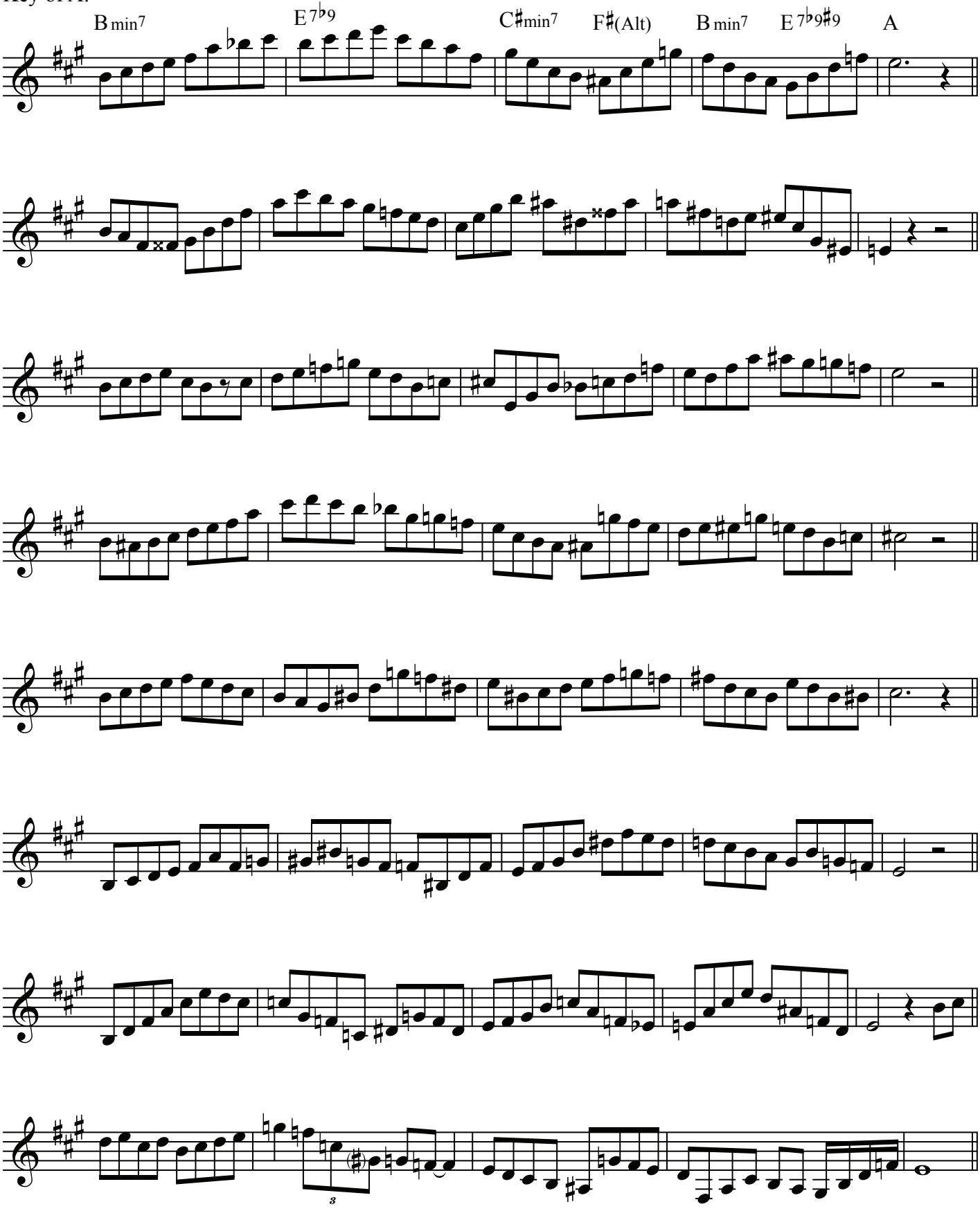
Key of D:



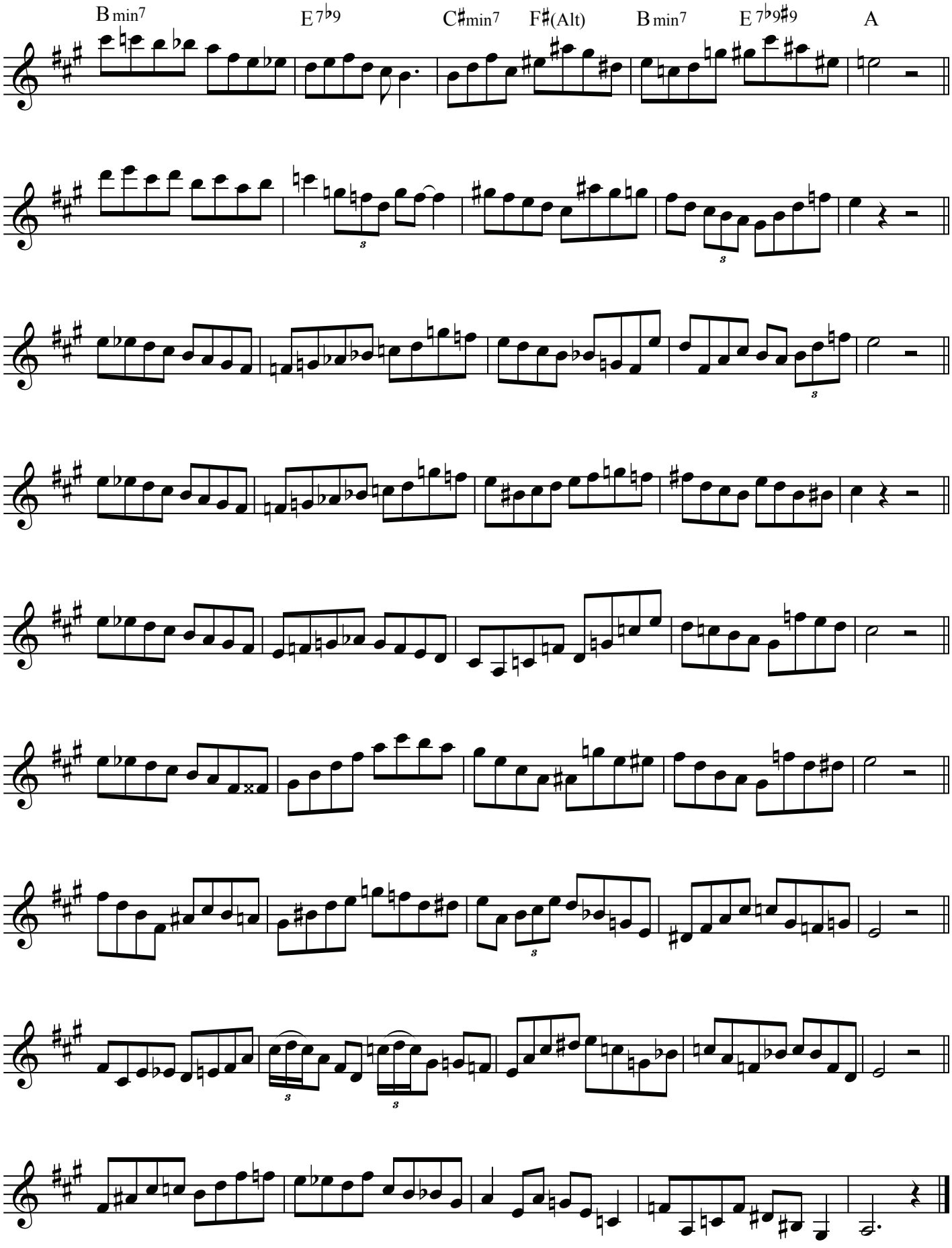
Turnaround with ii-V^7 in Front



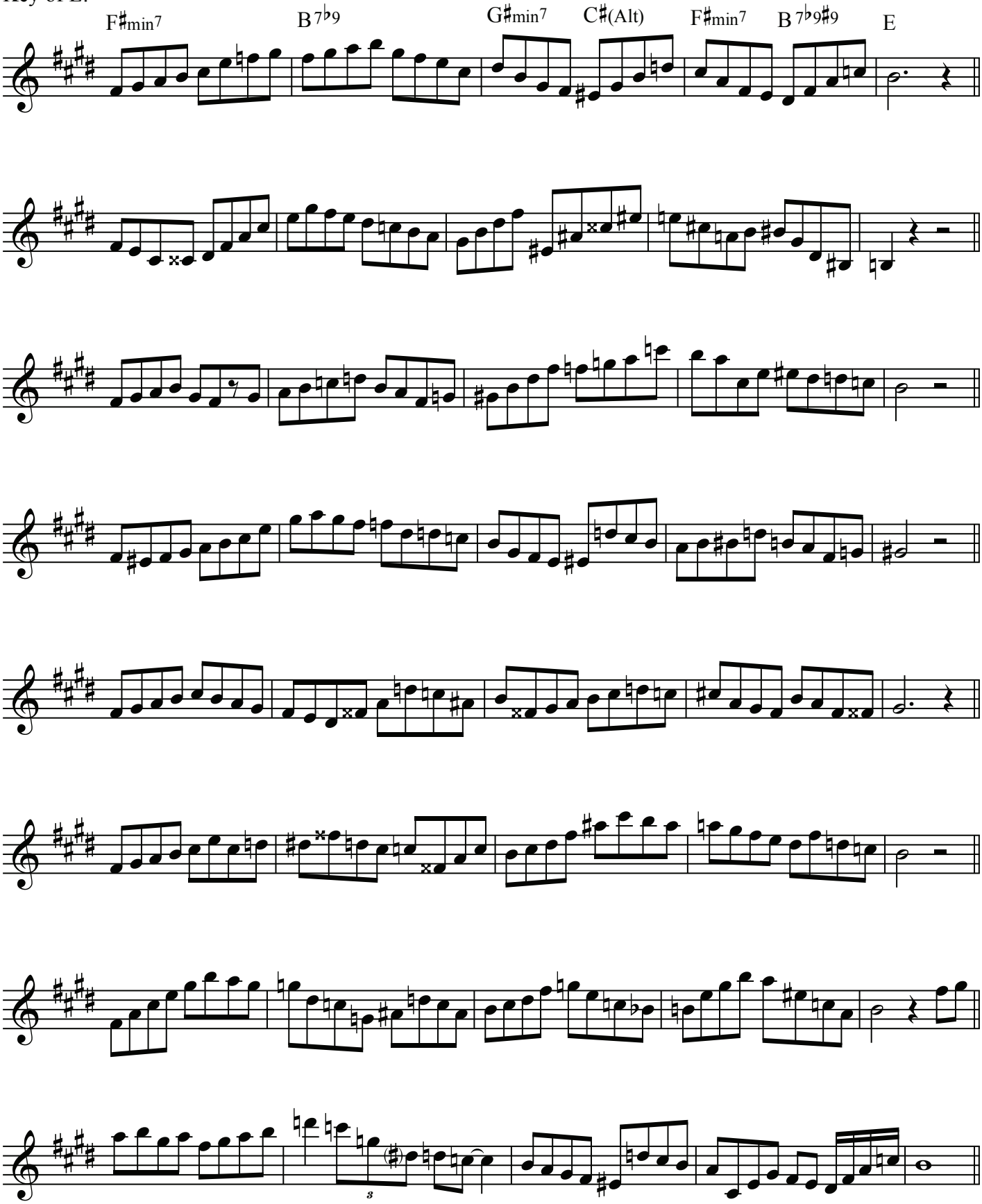
Key of A:



Turnaround with ii-V^7 in Front

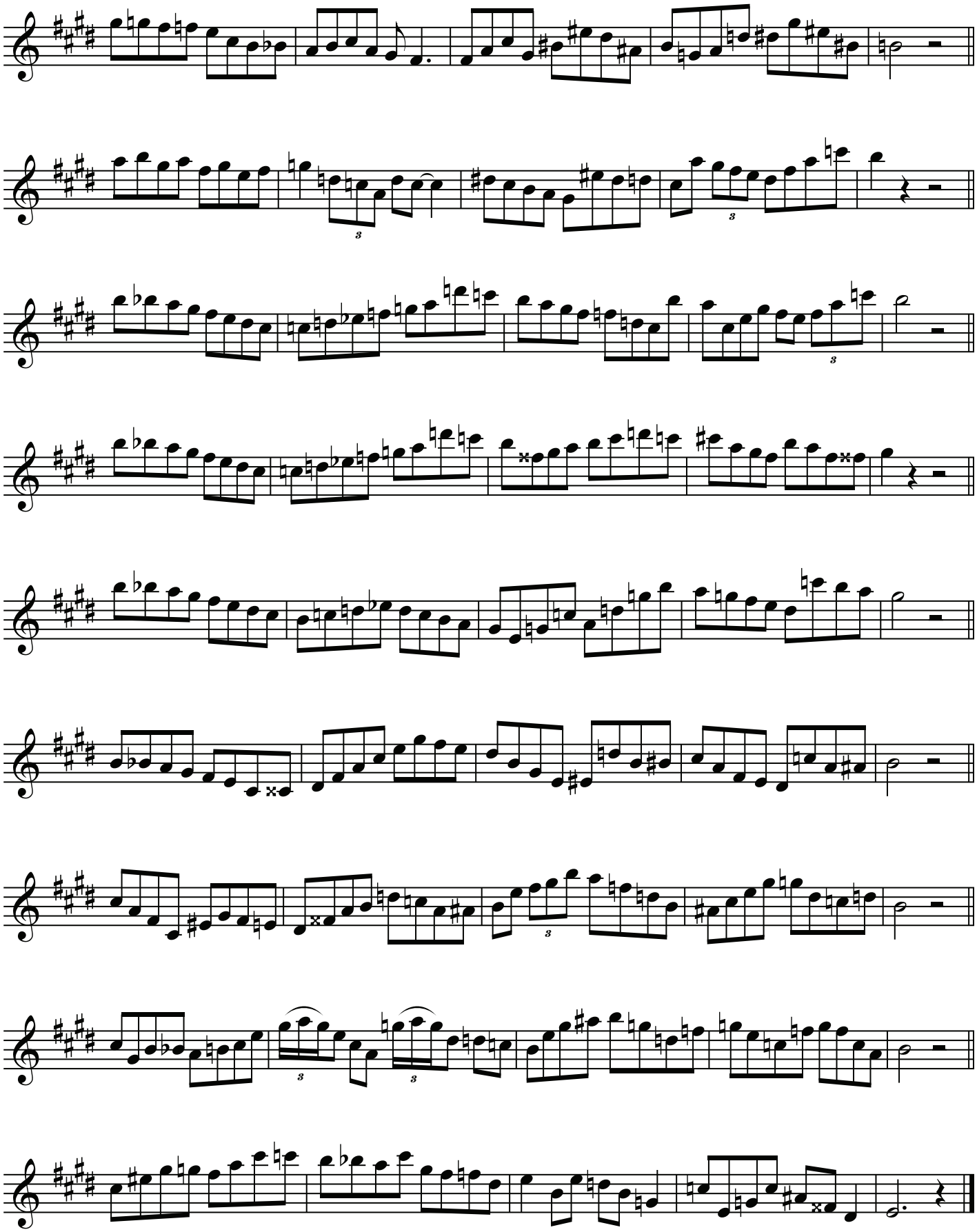


Key of E:

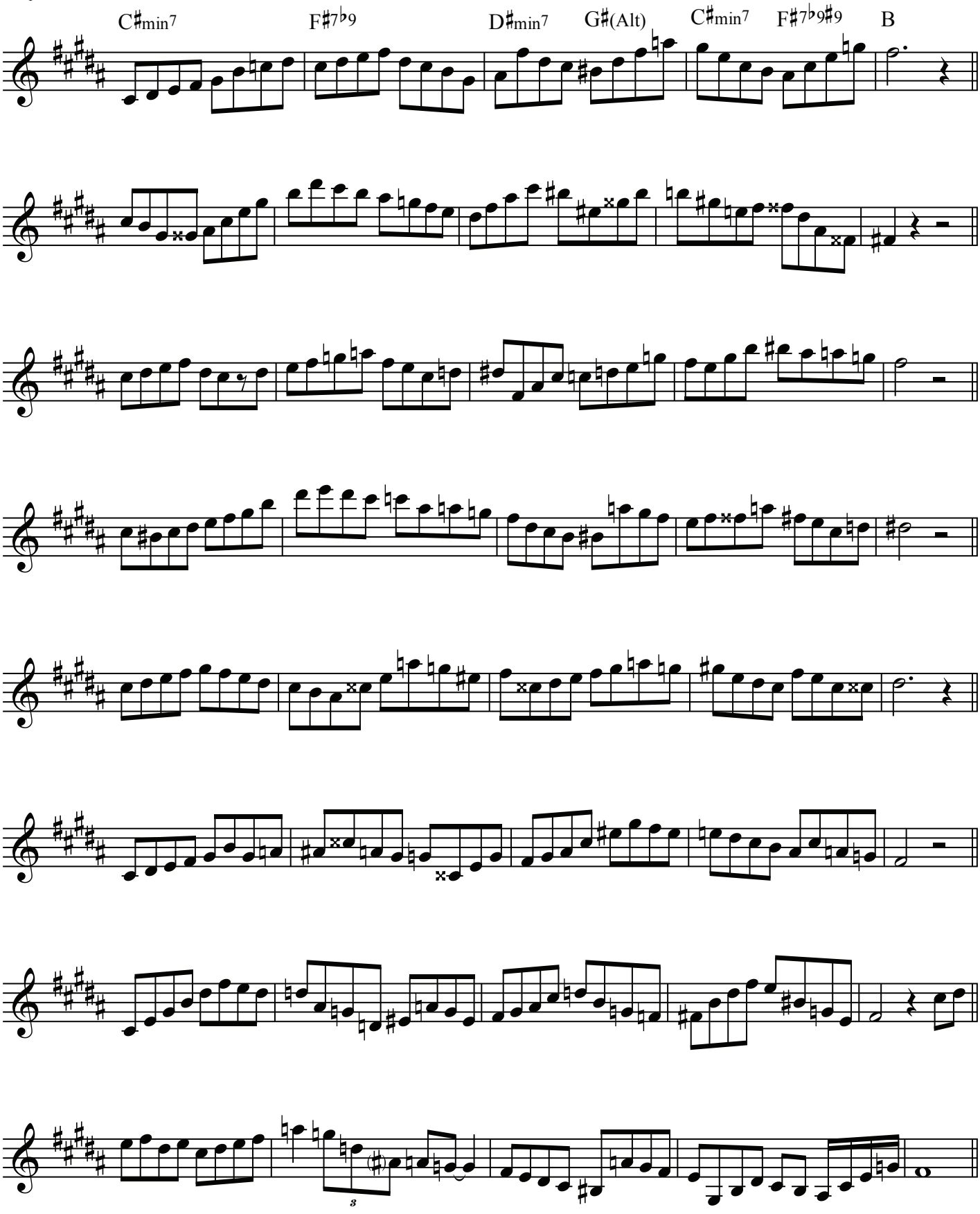


Turnaround with ii-V^7 in Front

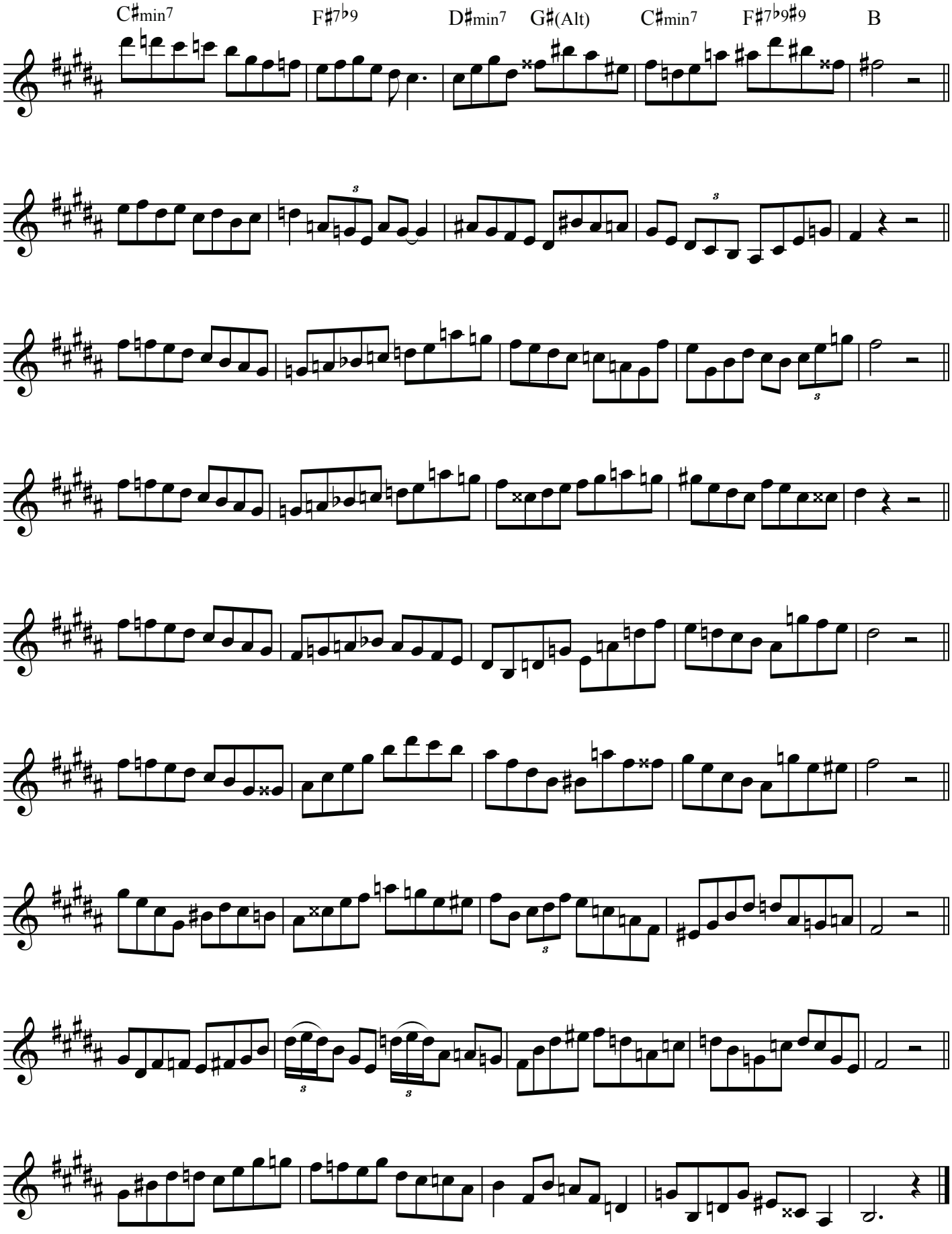
F♯min7 B 7♭9 G♯min7 C♯(Alt) F♯min7 B 7♭9♯9 E



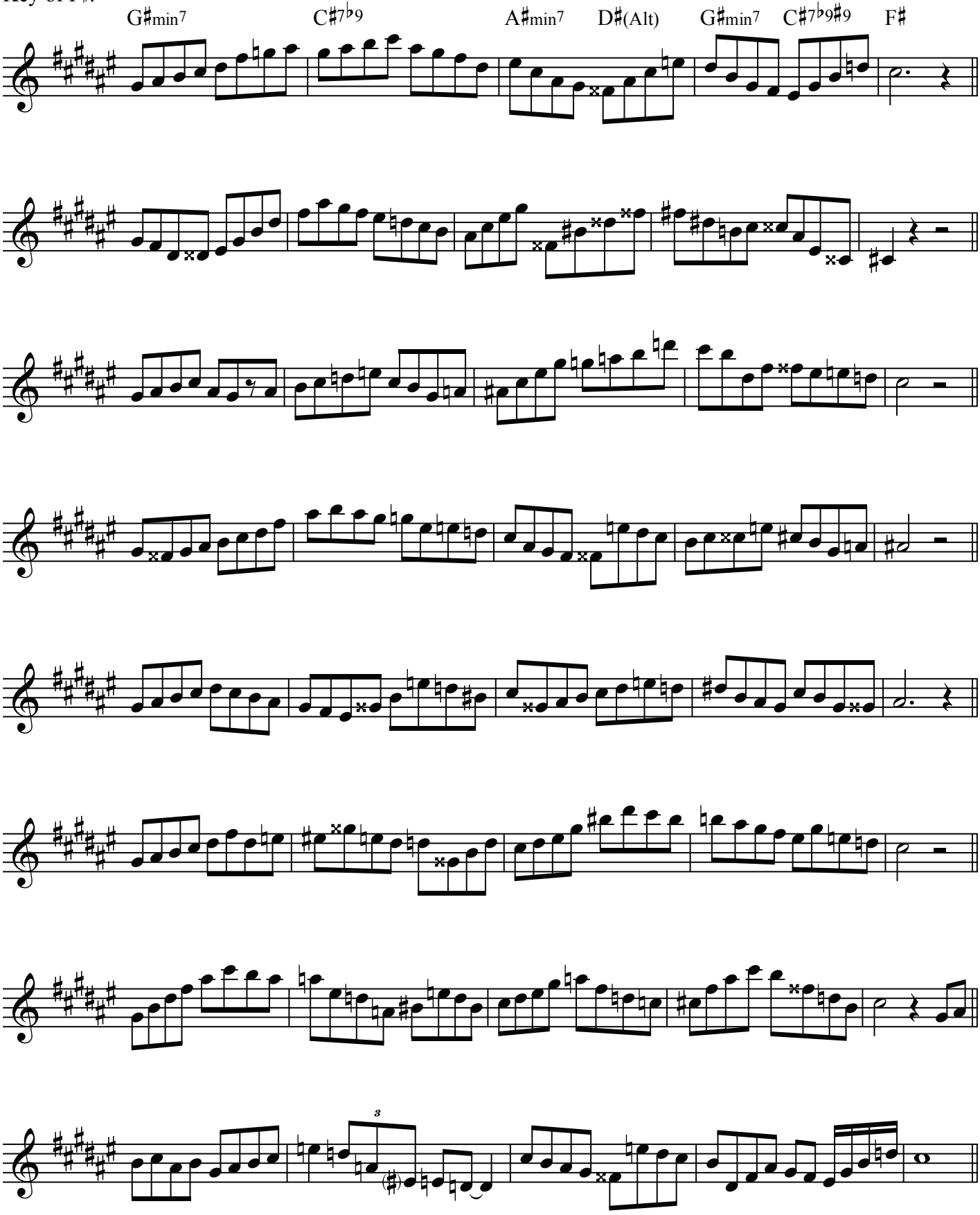
Key of B:



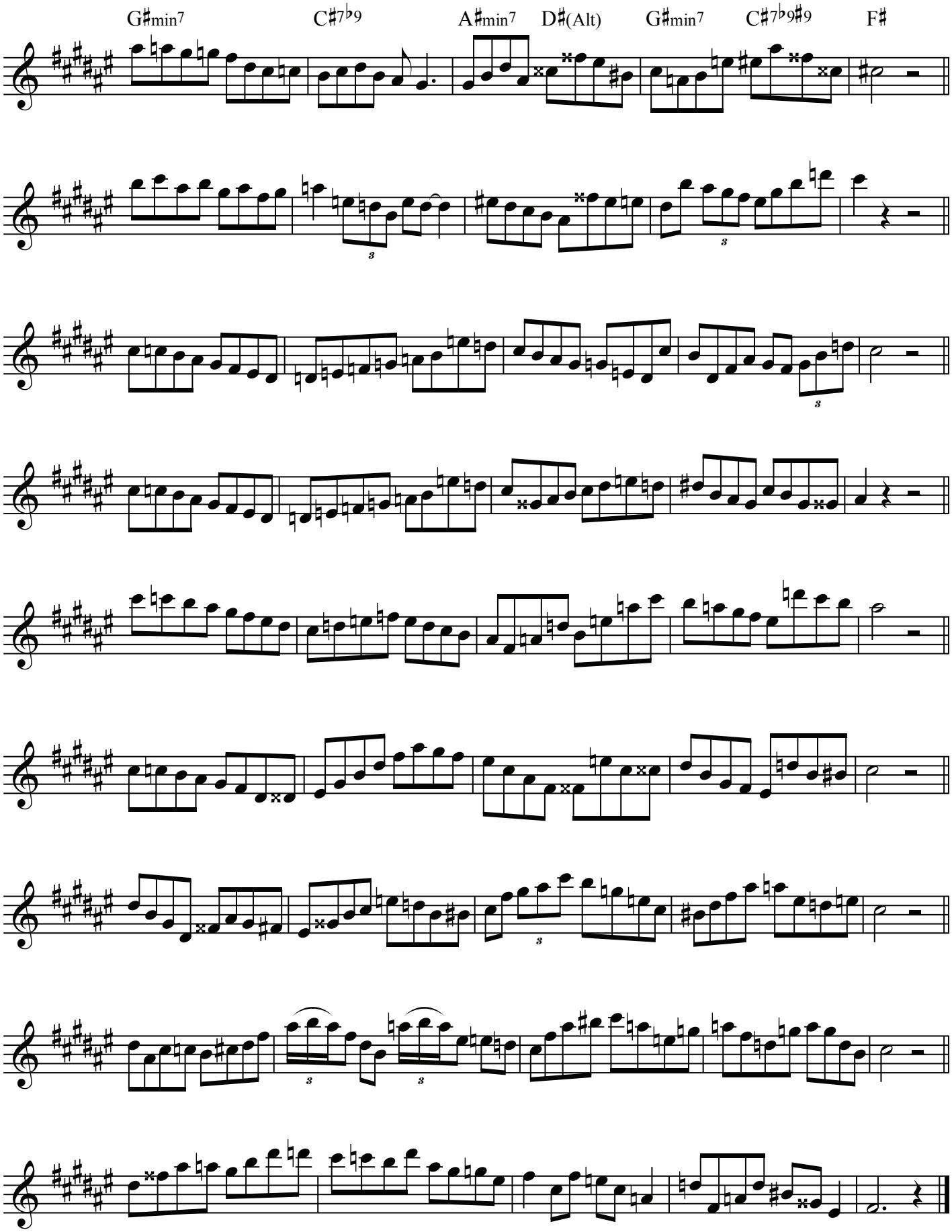
Turnaround with ii-V^7 in Front



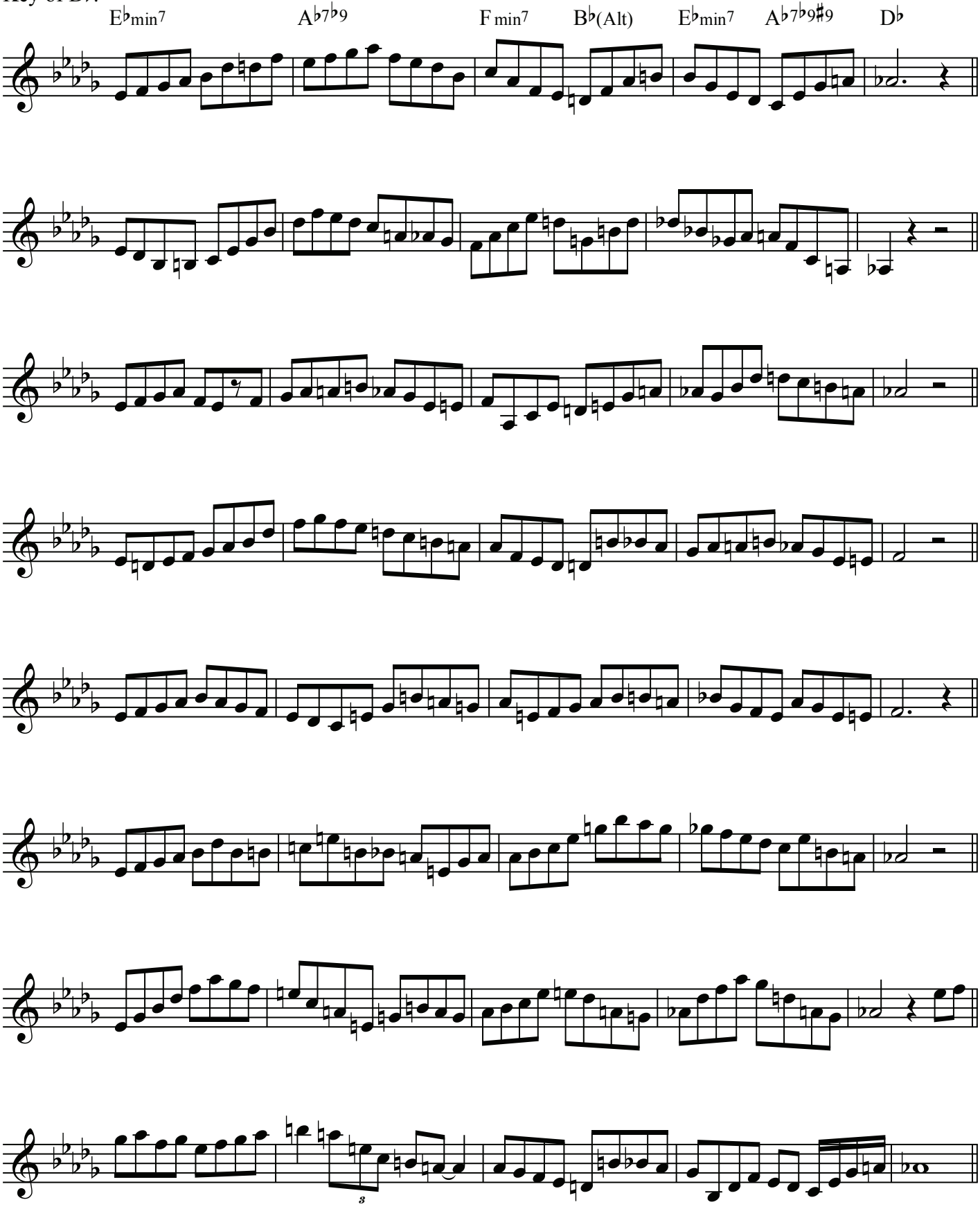
Key of F♯:



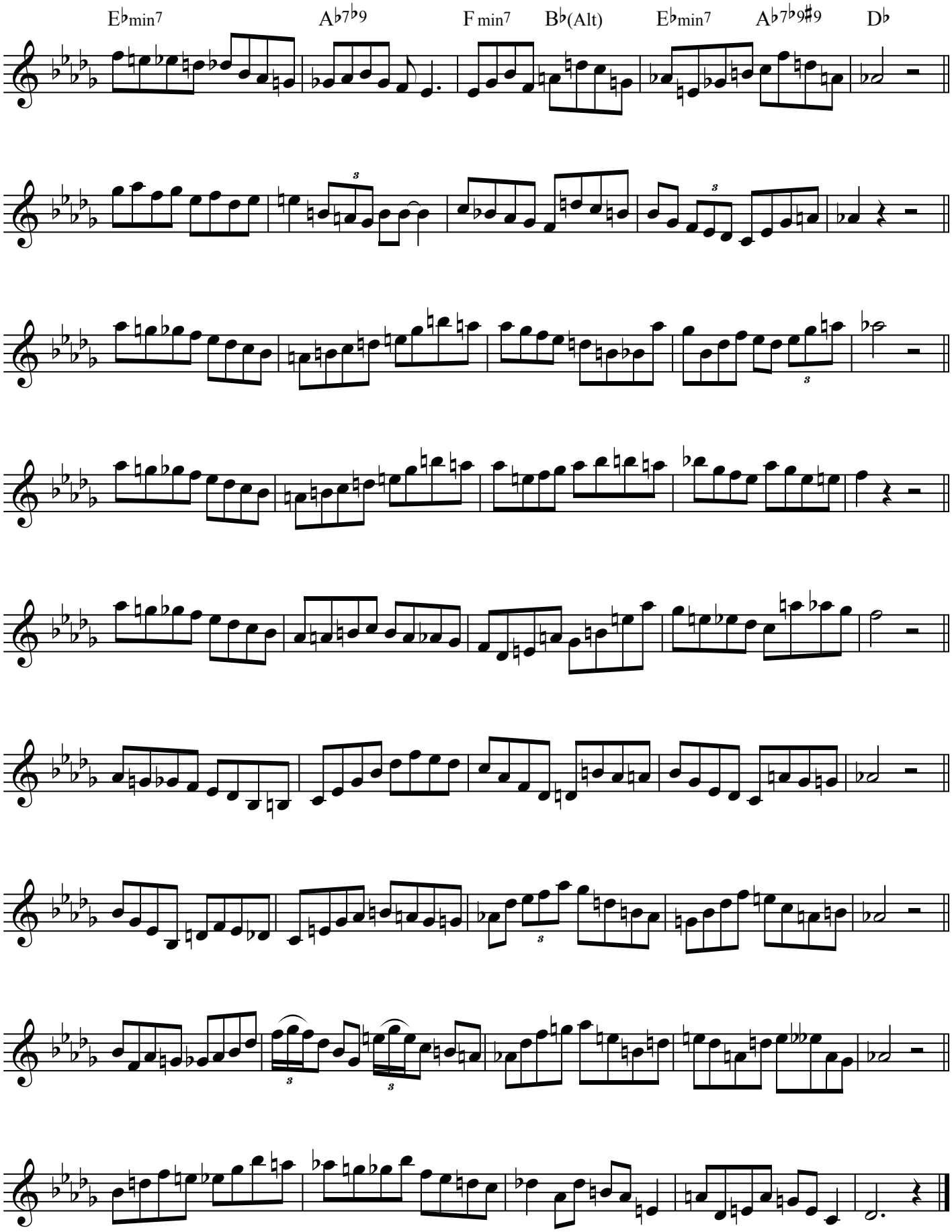
Turnaround with ii-V^7 in Front



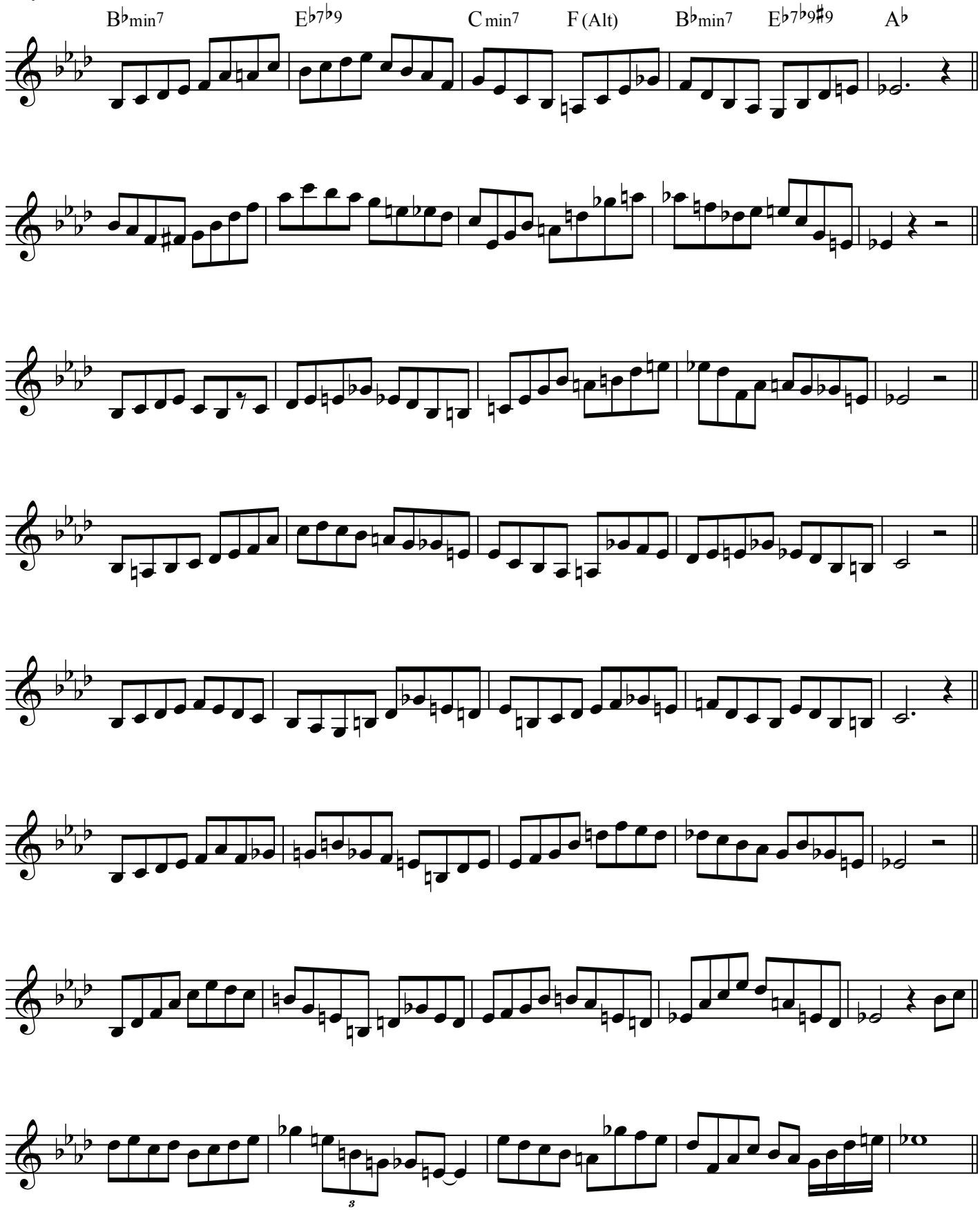
Key of D♭:



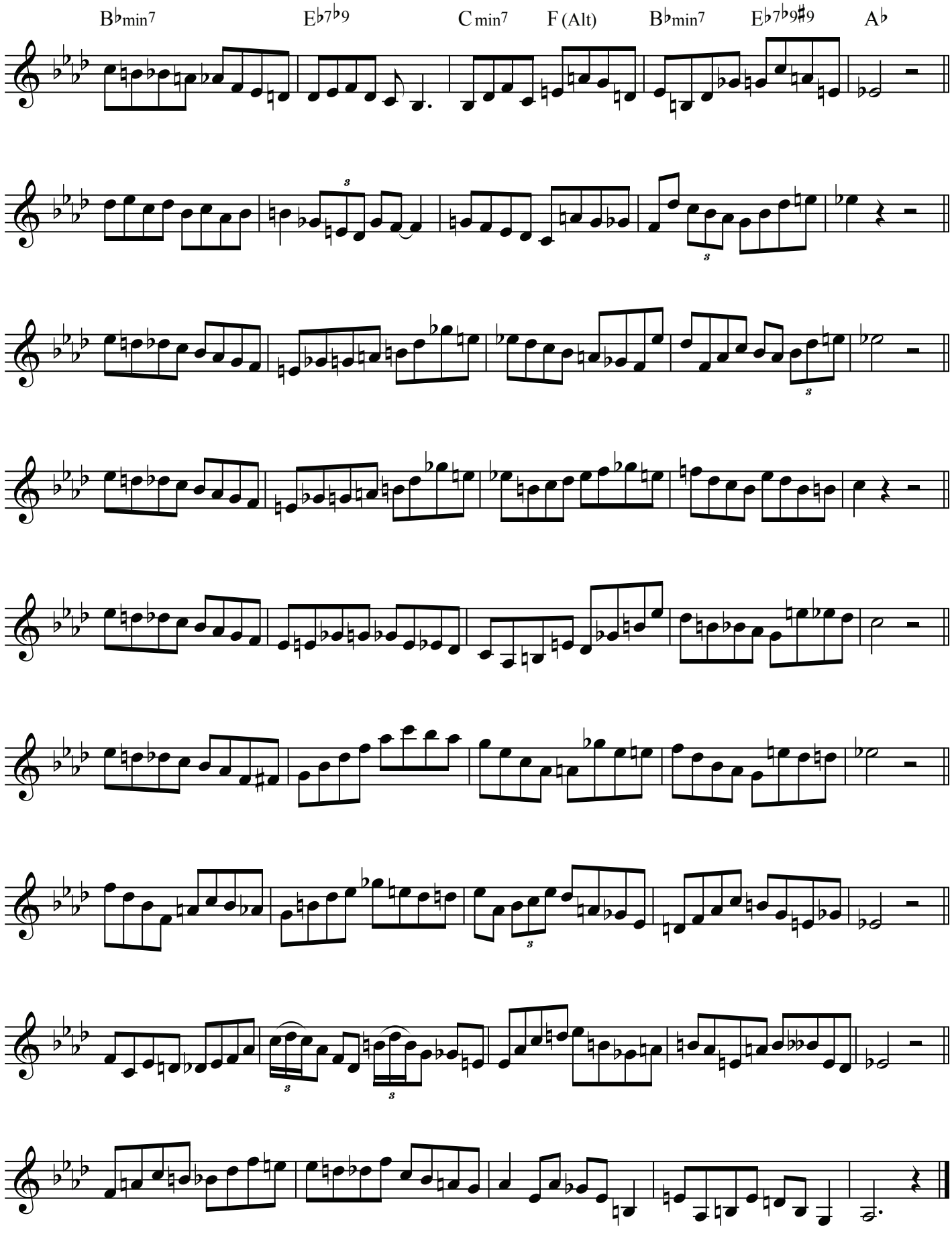
Turnaround with ii-V^7 in Front



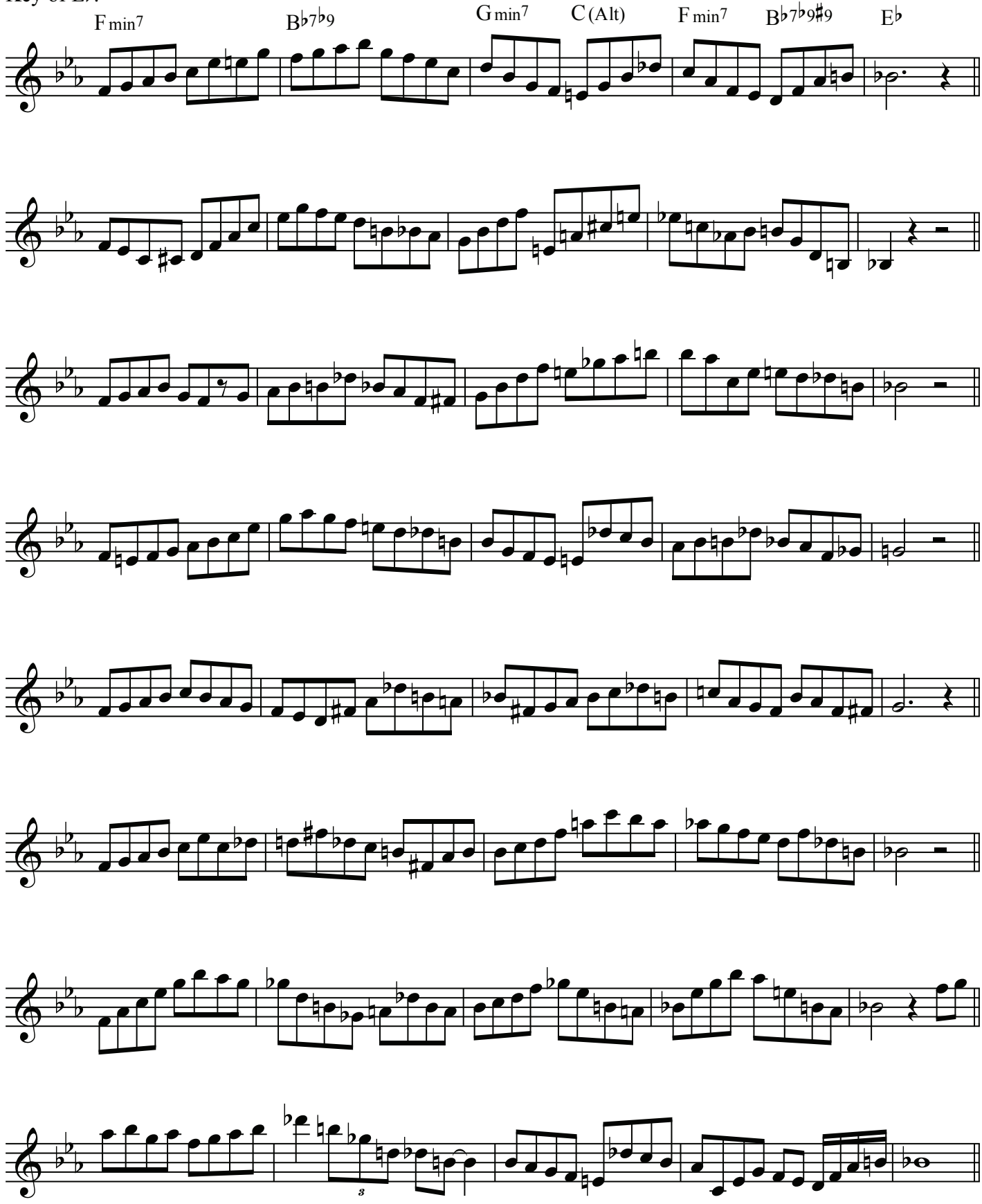
Key of A♭:



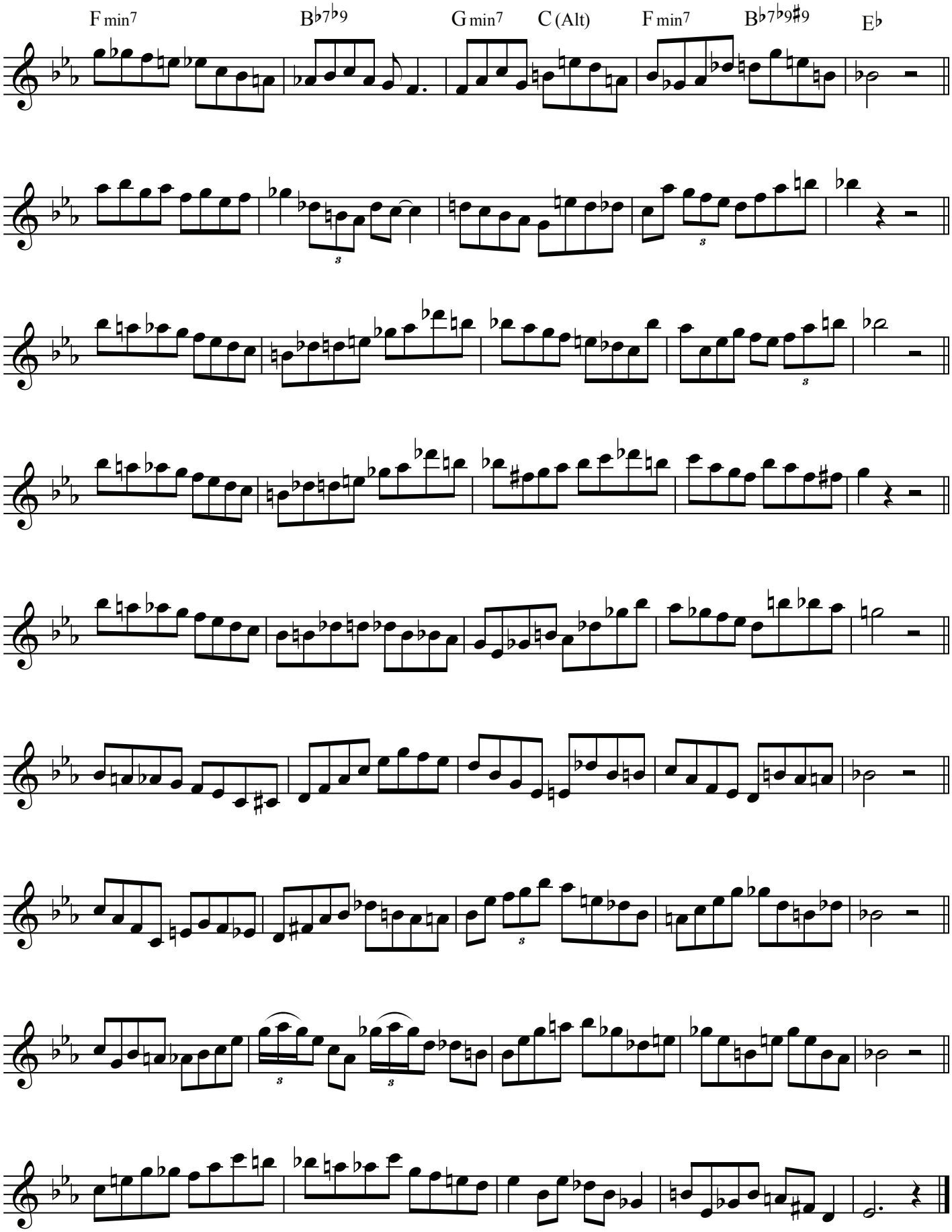
Turnaround with ii-V^7 in Front



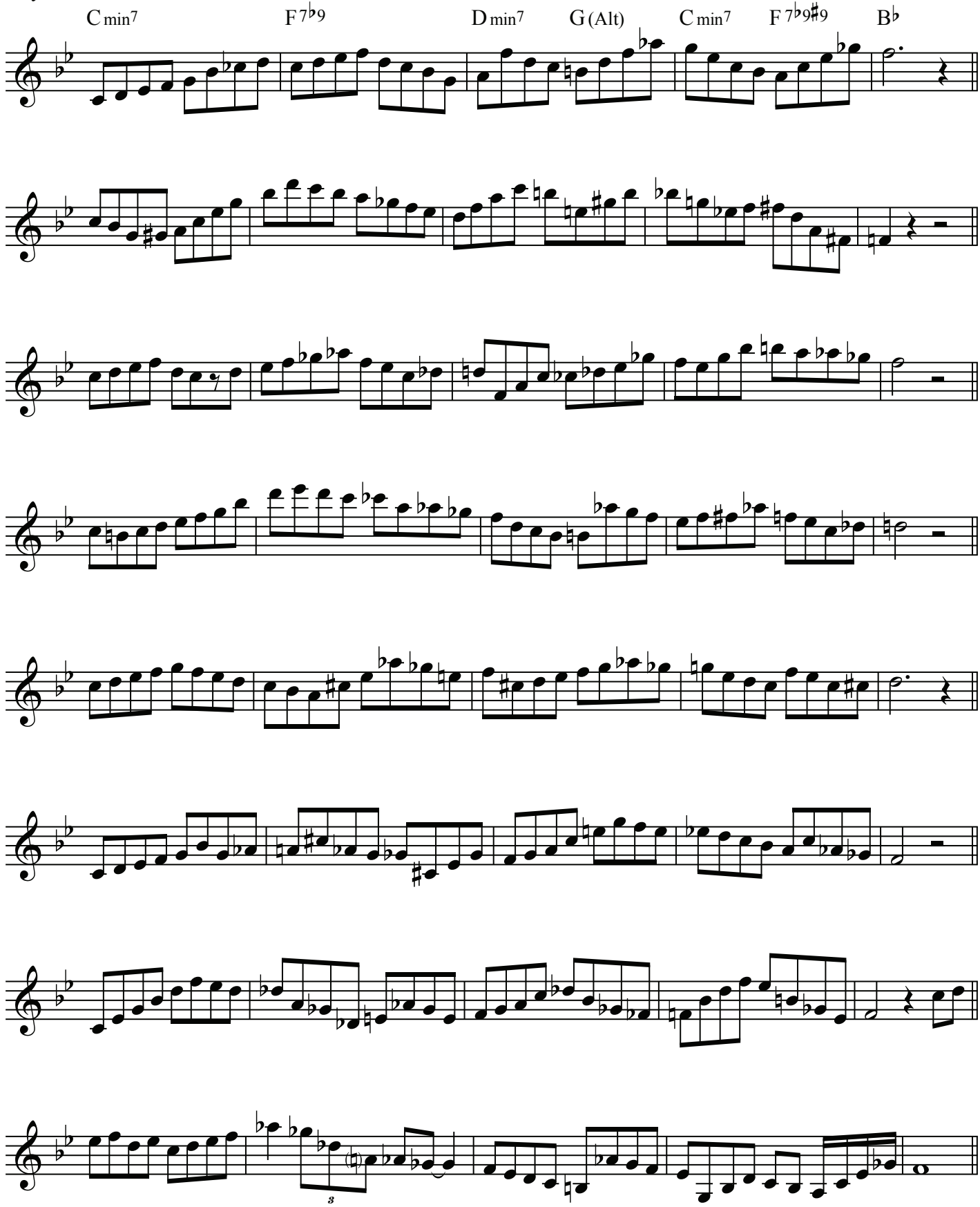
Key of E♭:



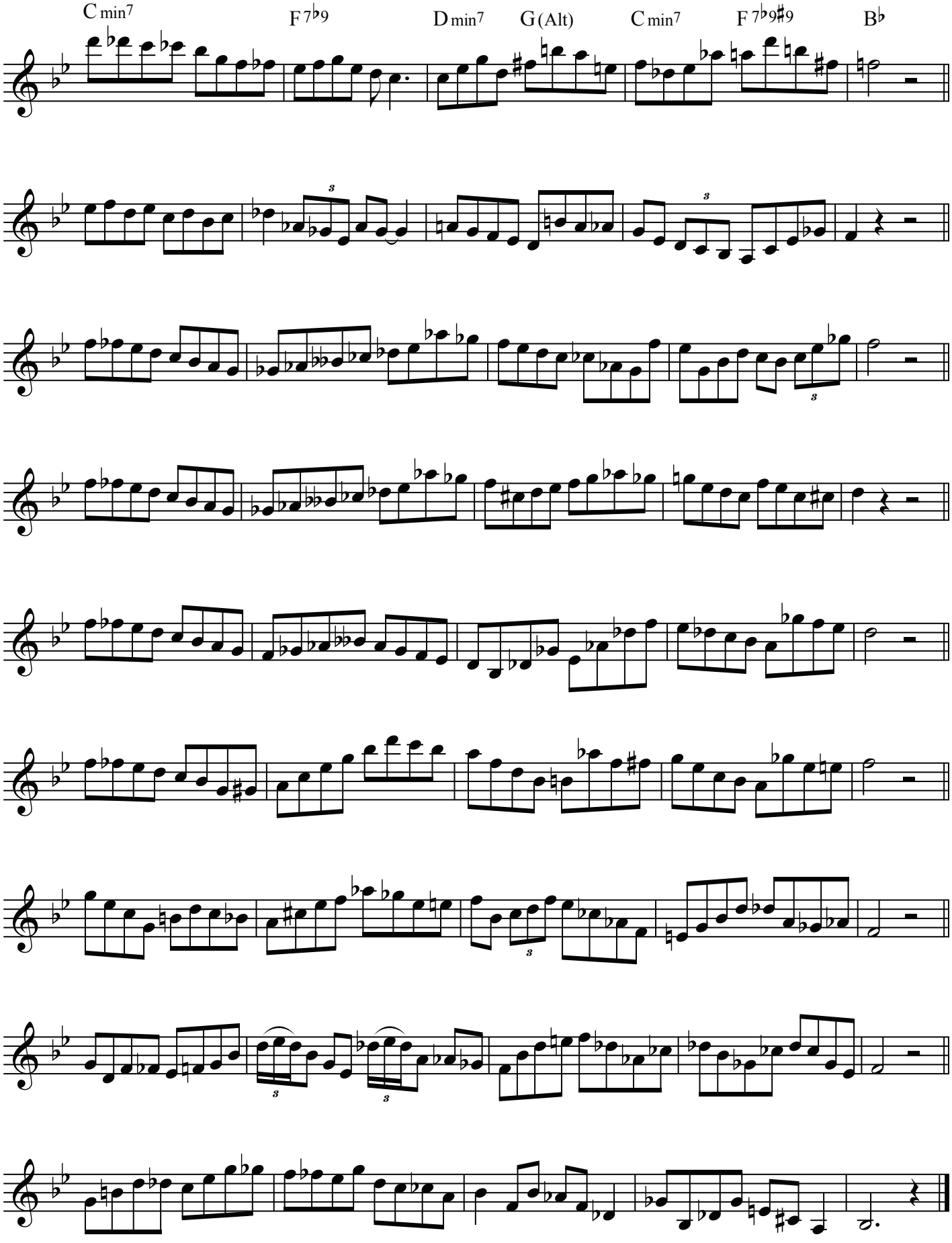
Turnaround with ii-V^7 in Front



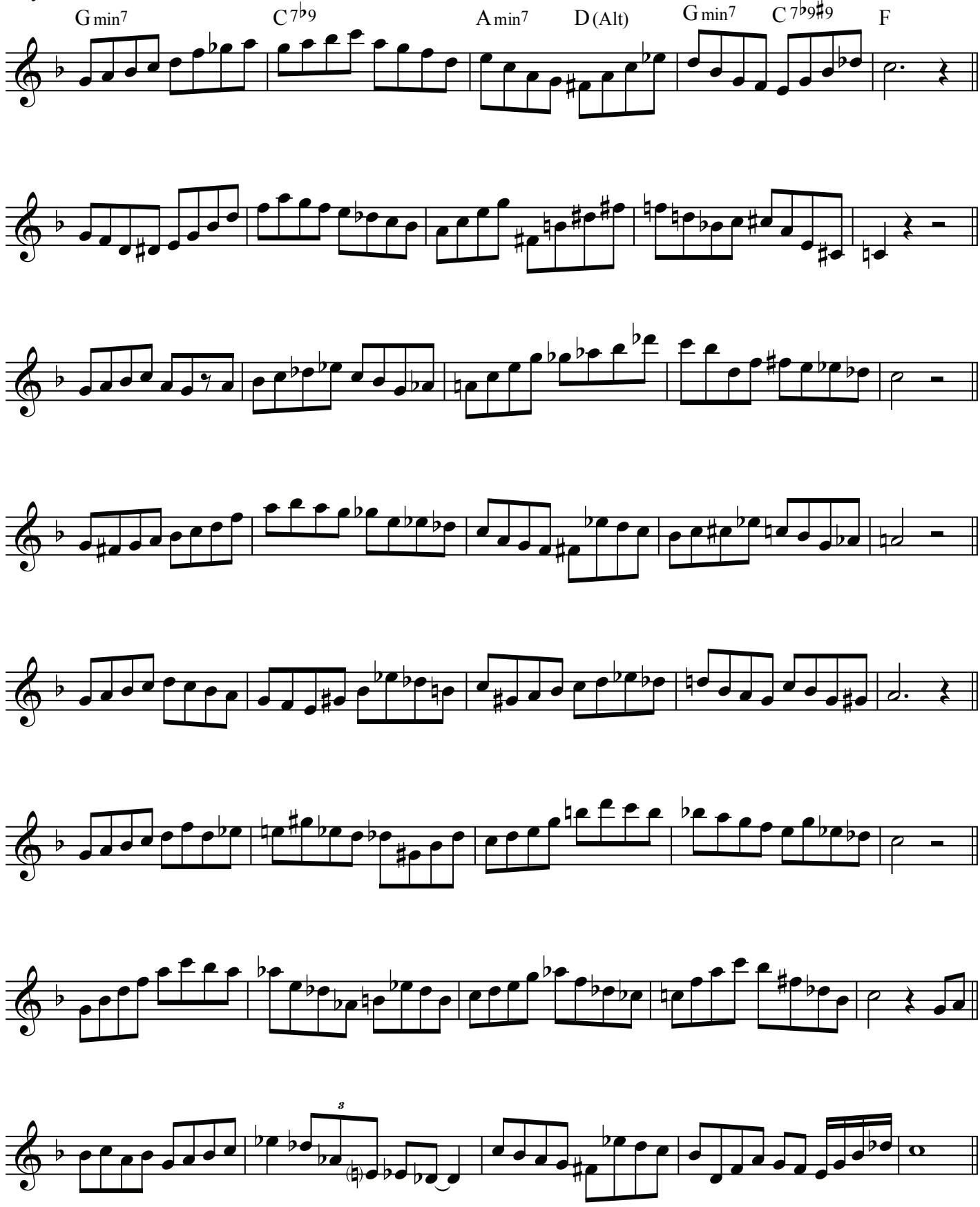
Key of B♭:



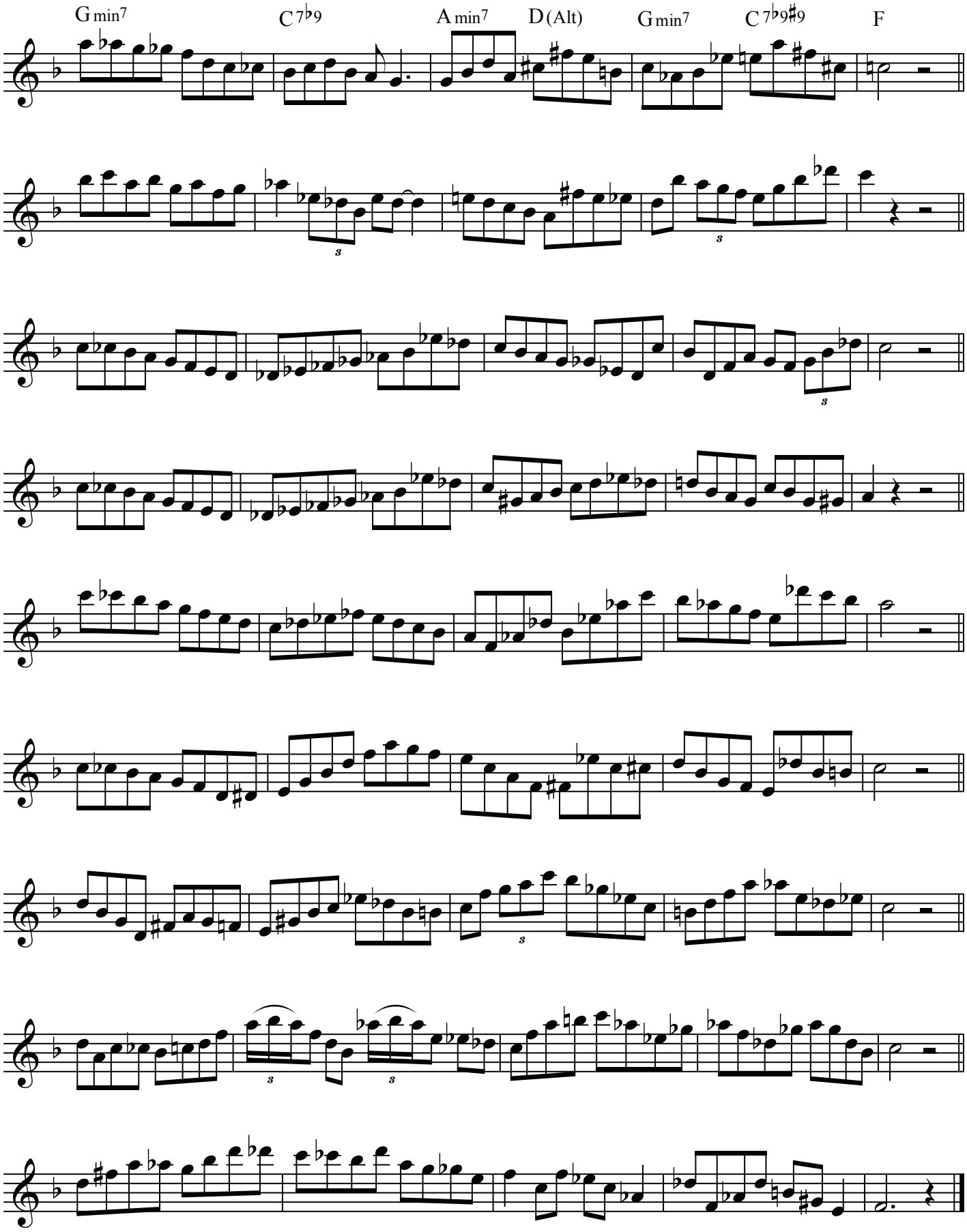
Turnaround with ii-V^7 in Front



Key of F:



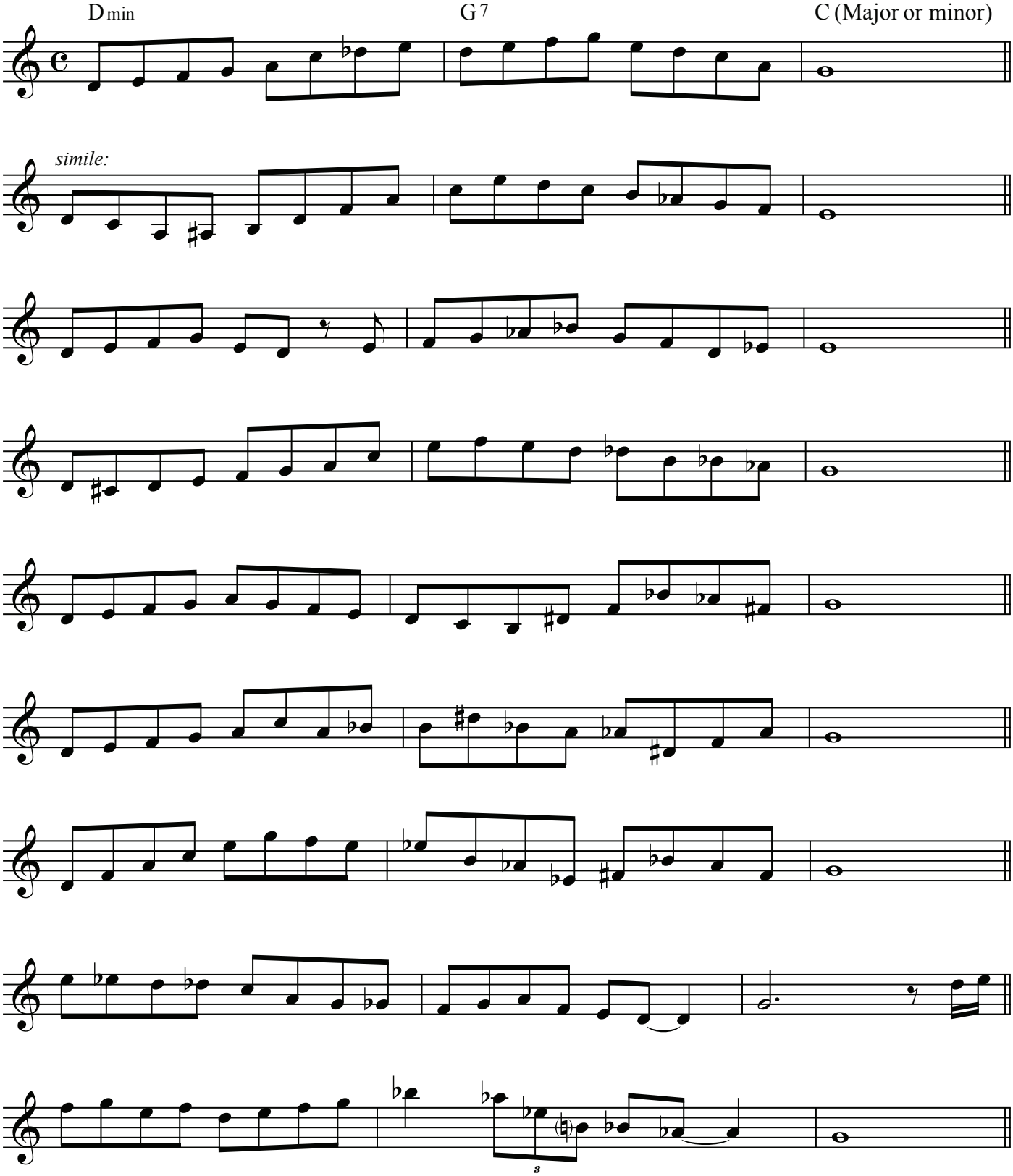
Turnaround with ii-V^7 in Front

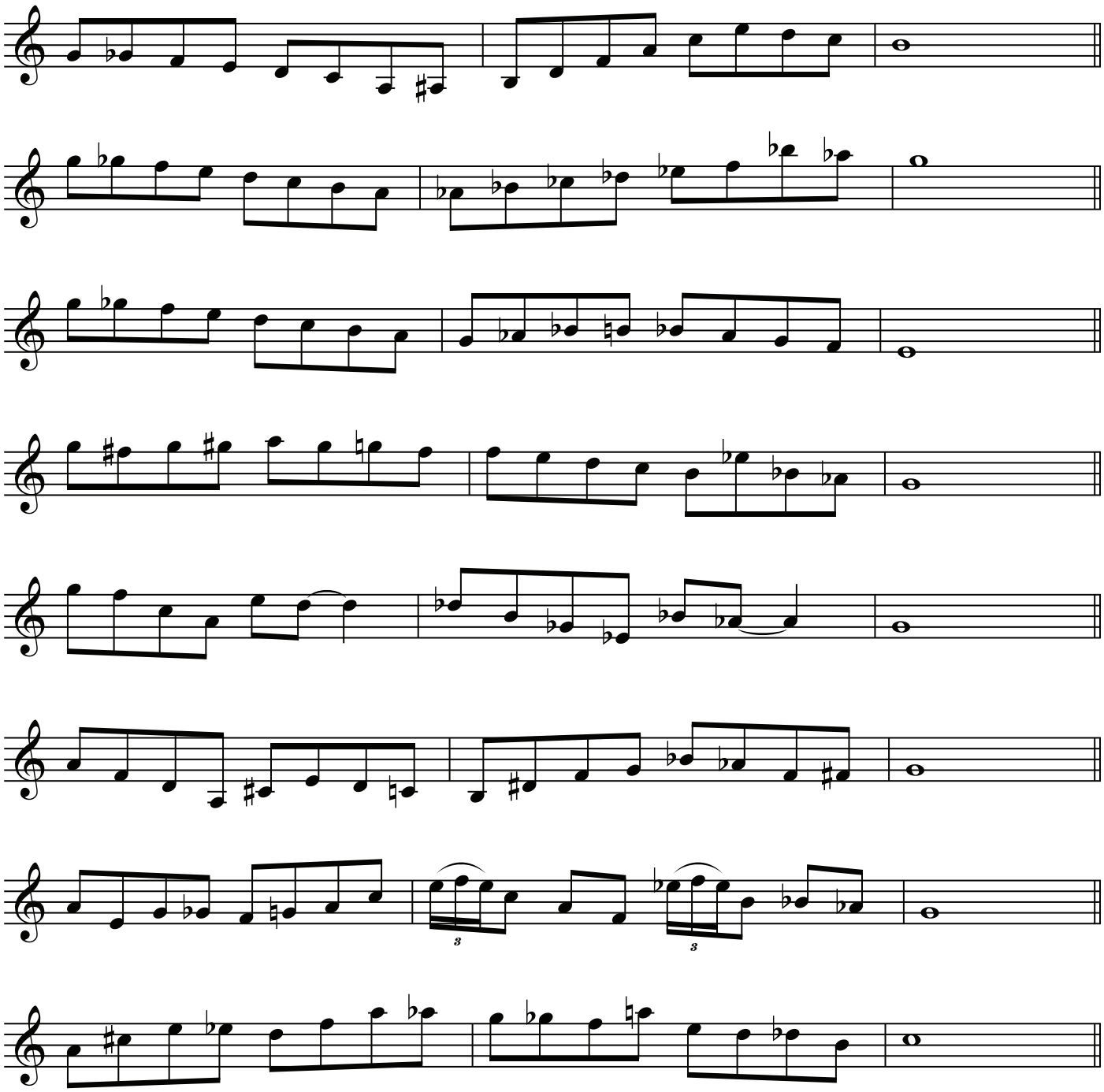


ii - V^7 - I for Blues Prep

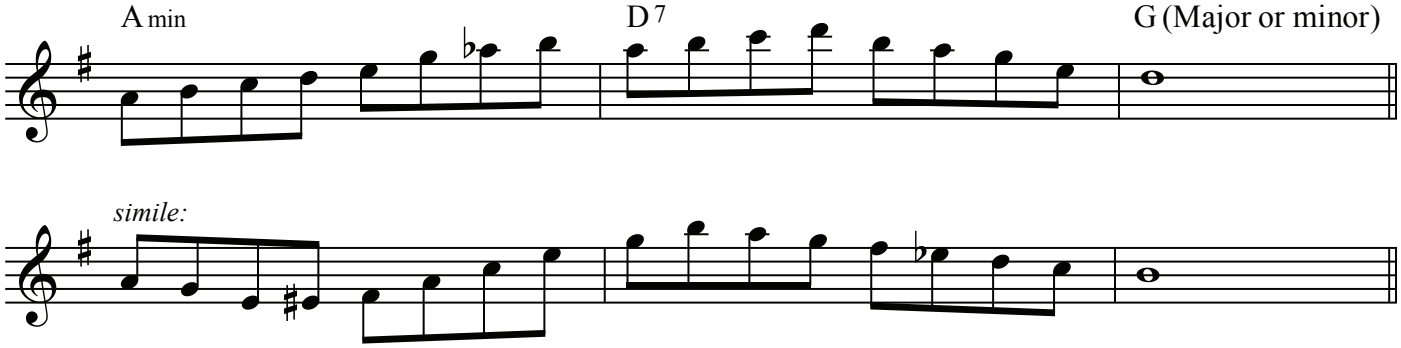
Study of ii minor to V^7 to I Major or minor

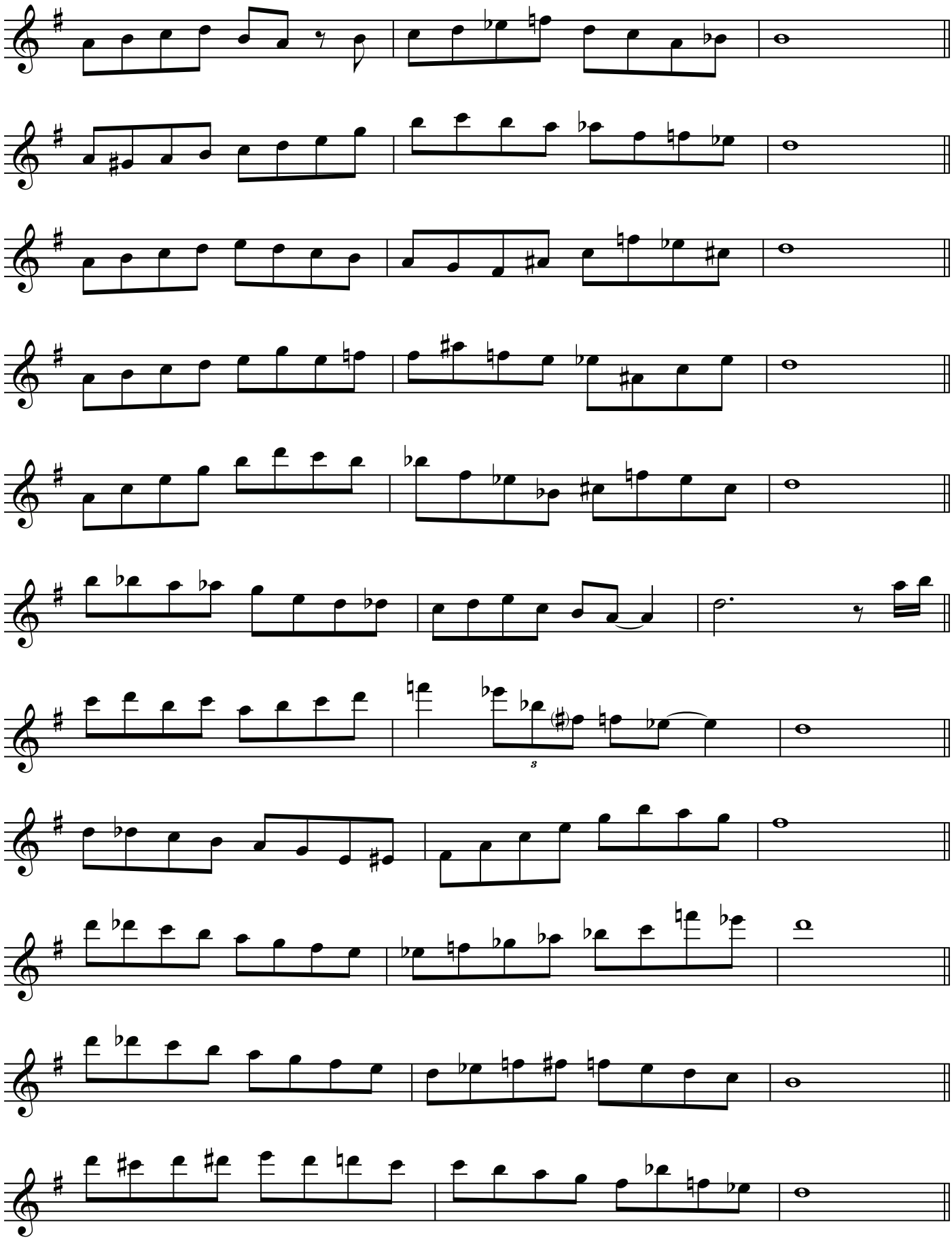
Key of C:



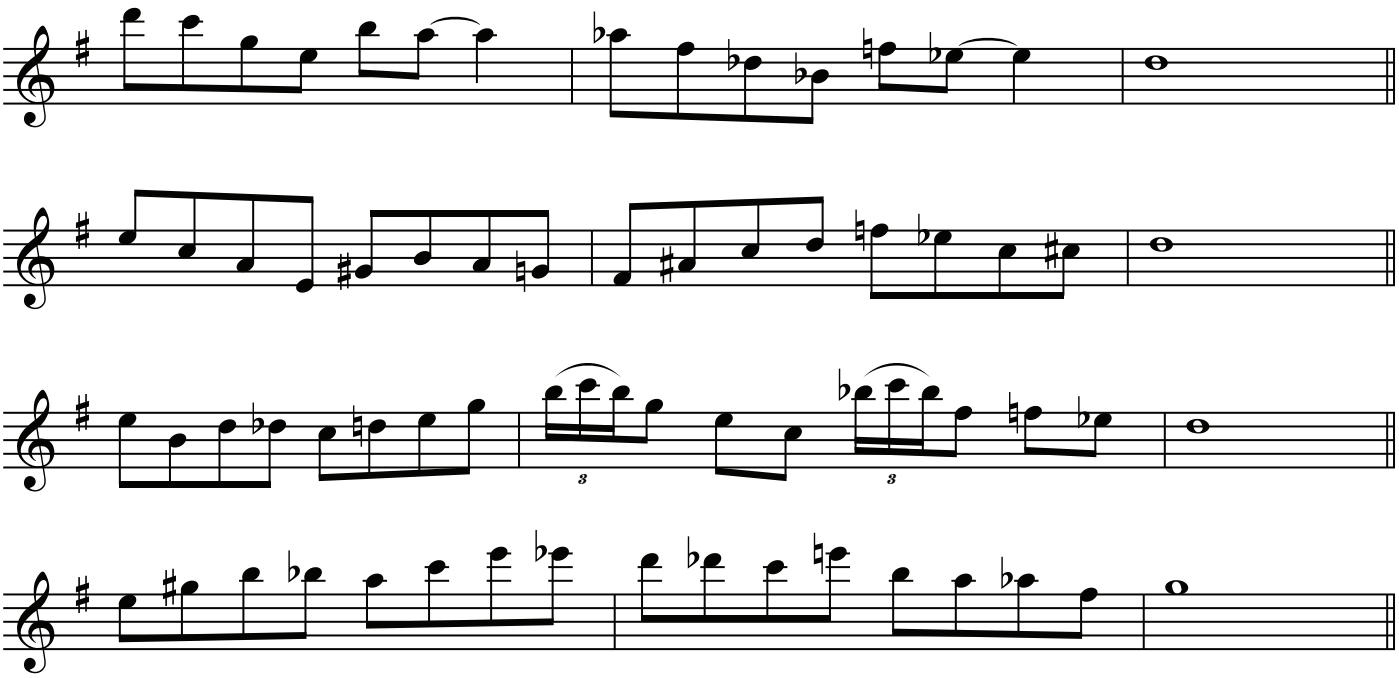


Key of G:

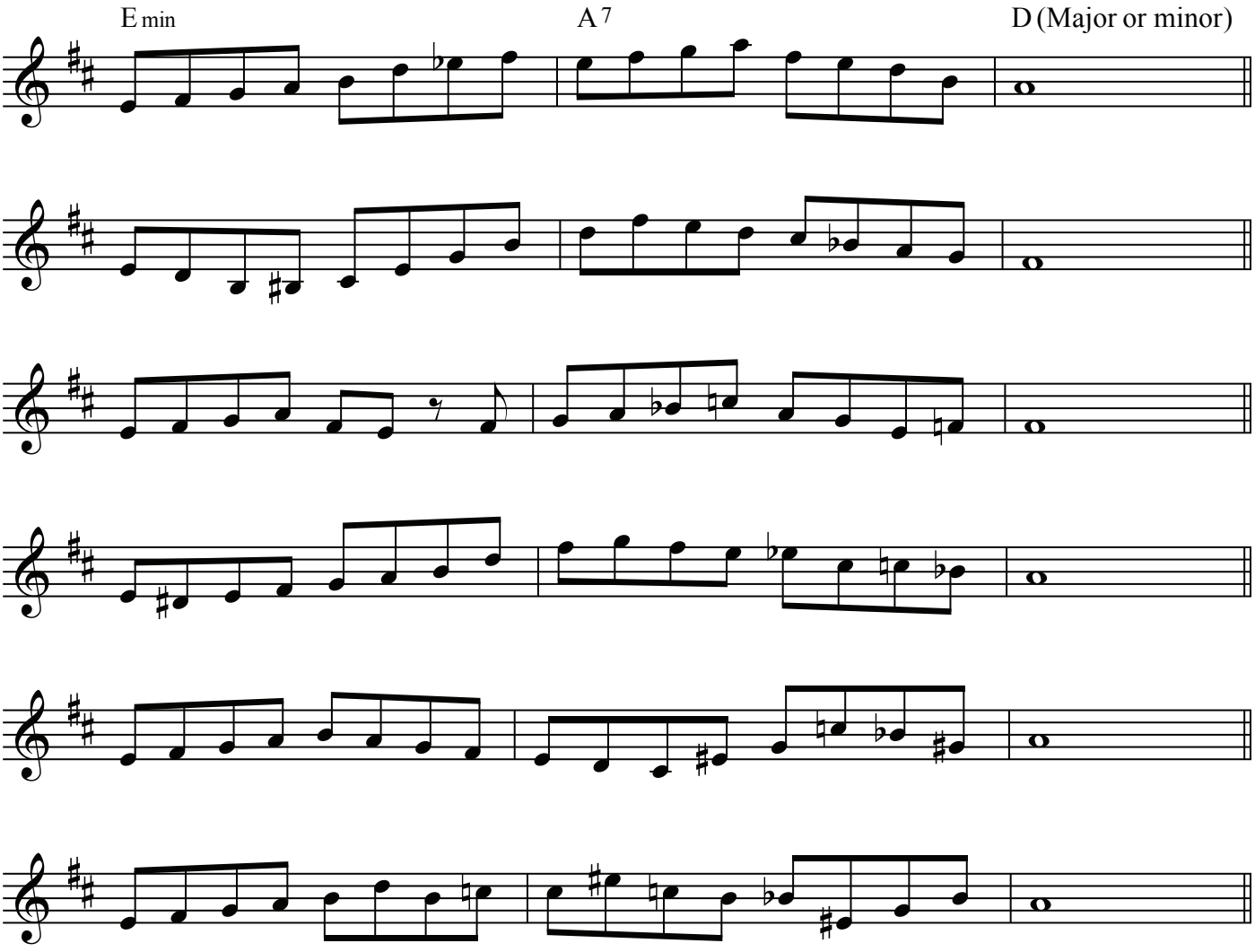


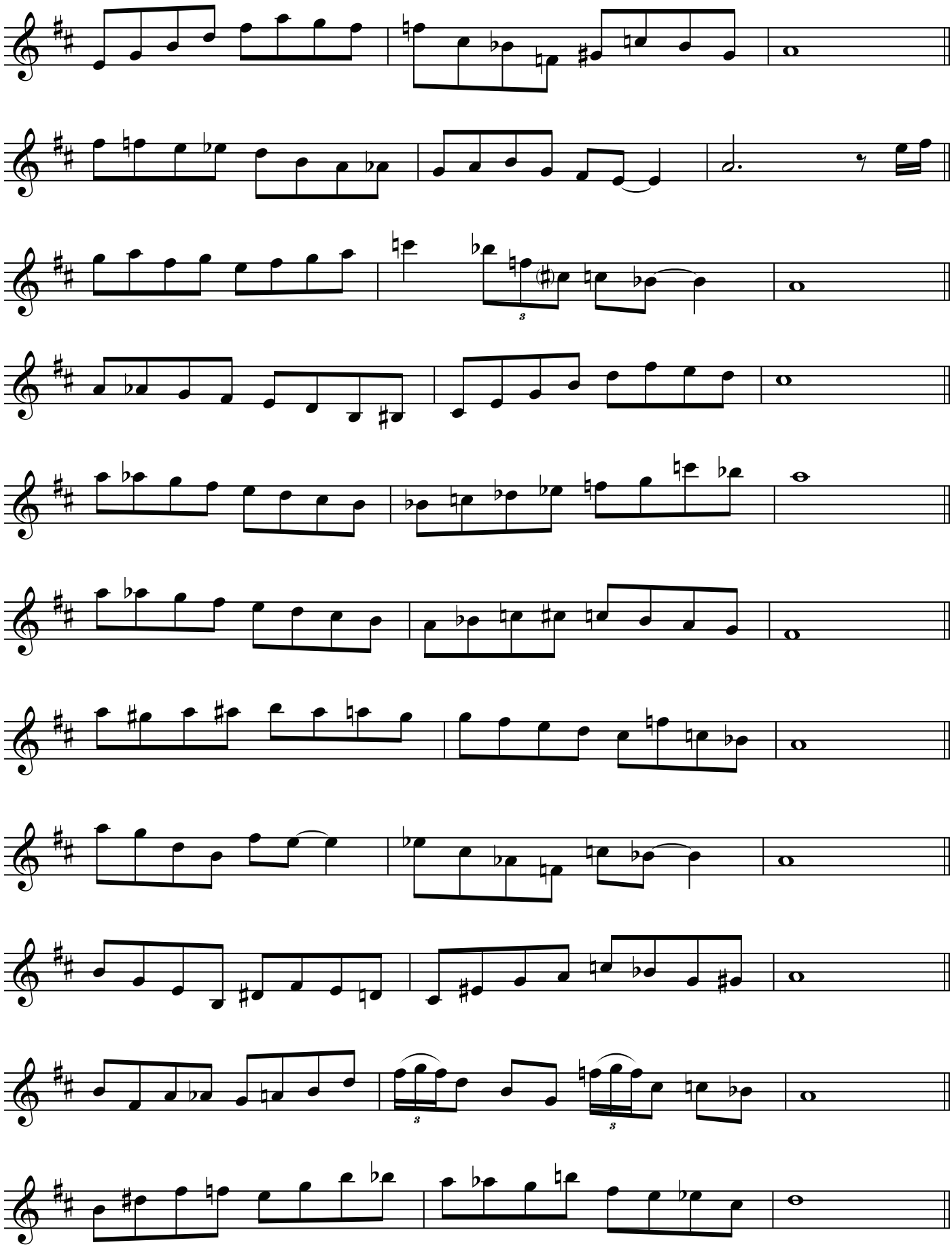


ii - V^7 - I for Blues Prep



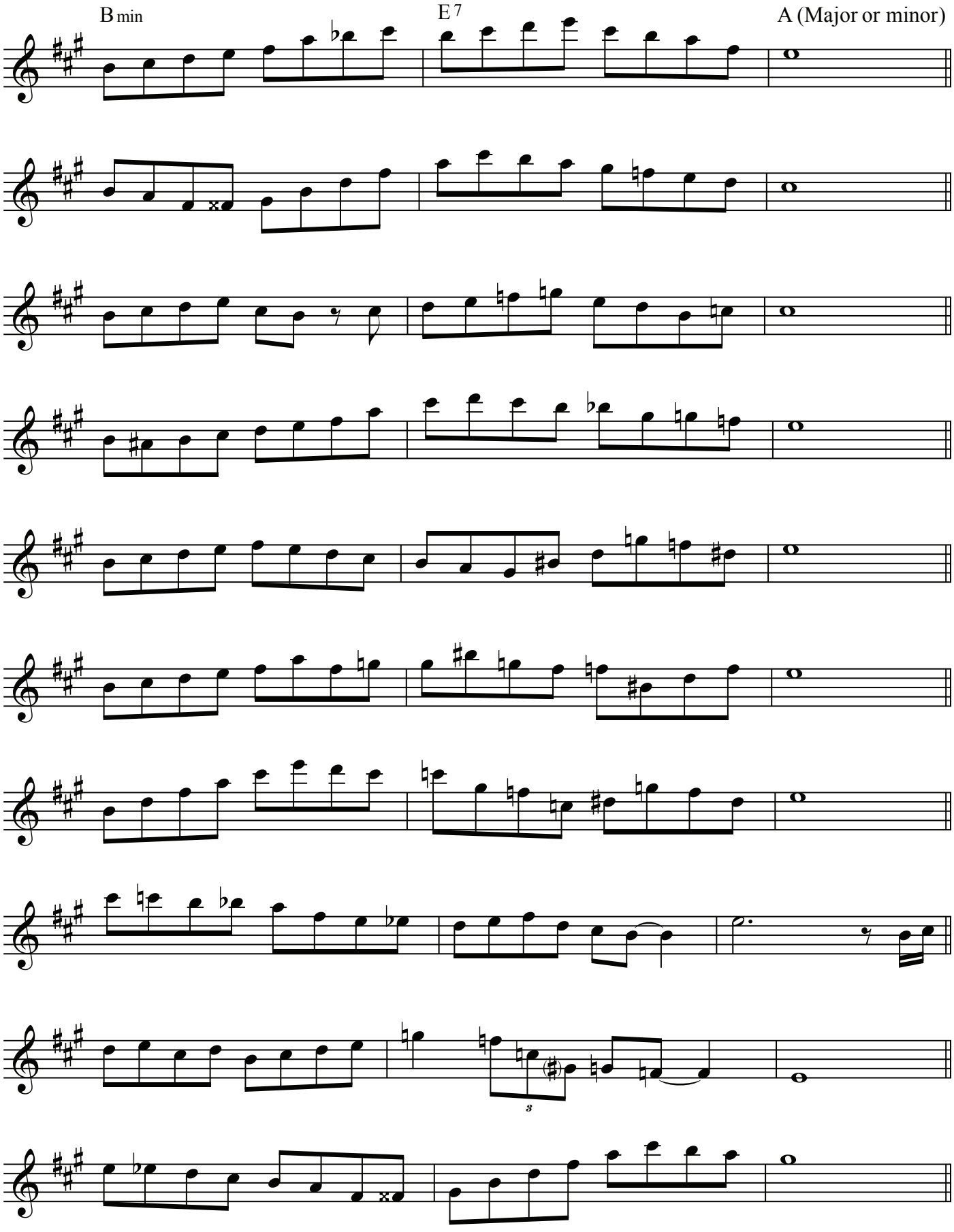
Key of D:

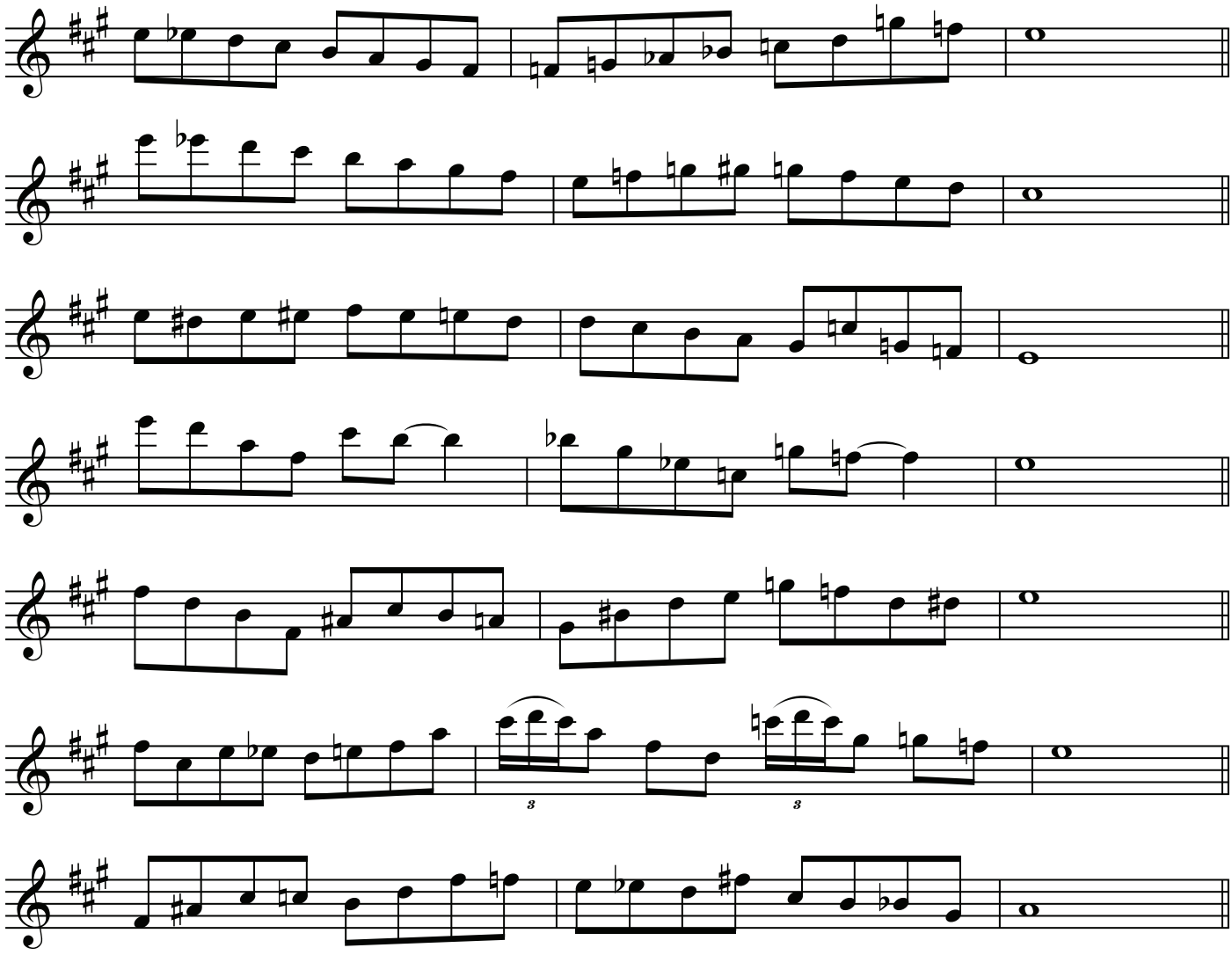




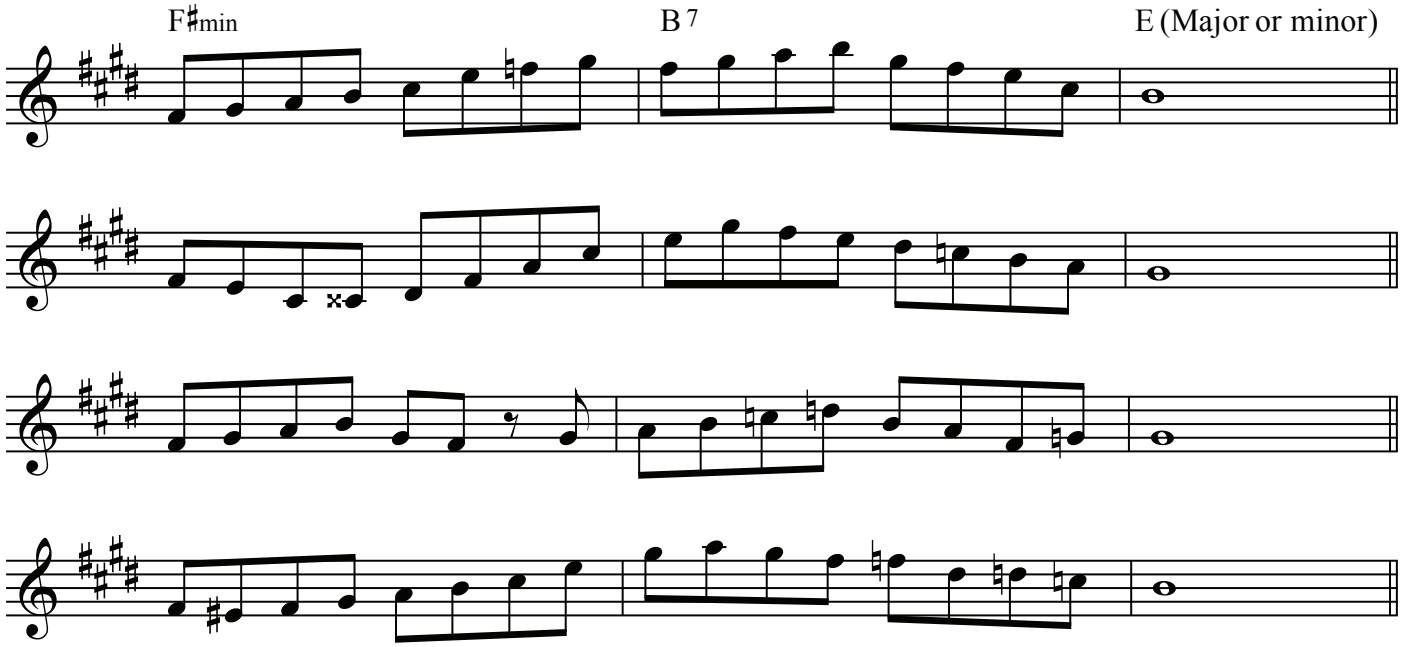
ii - V^7 - I for Blues Prep

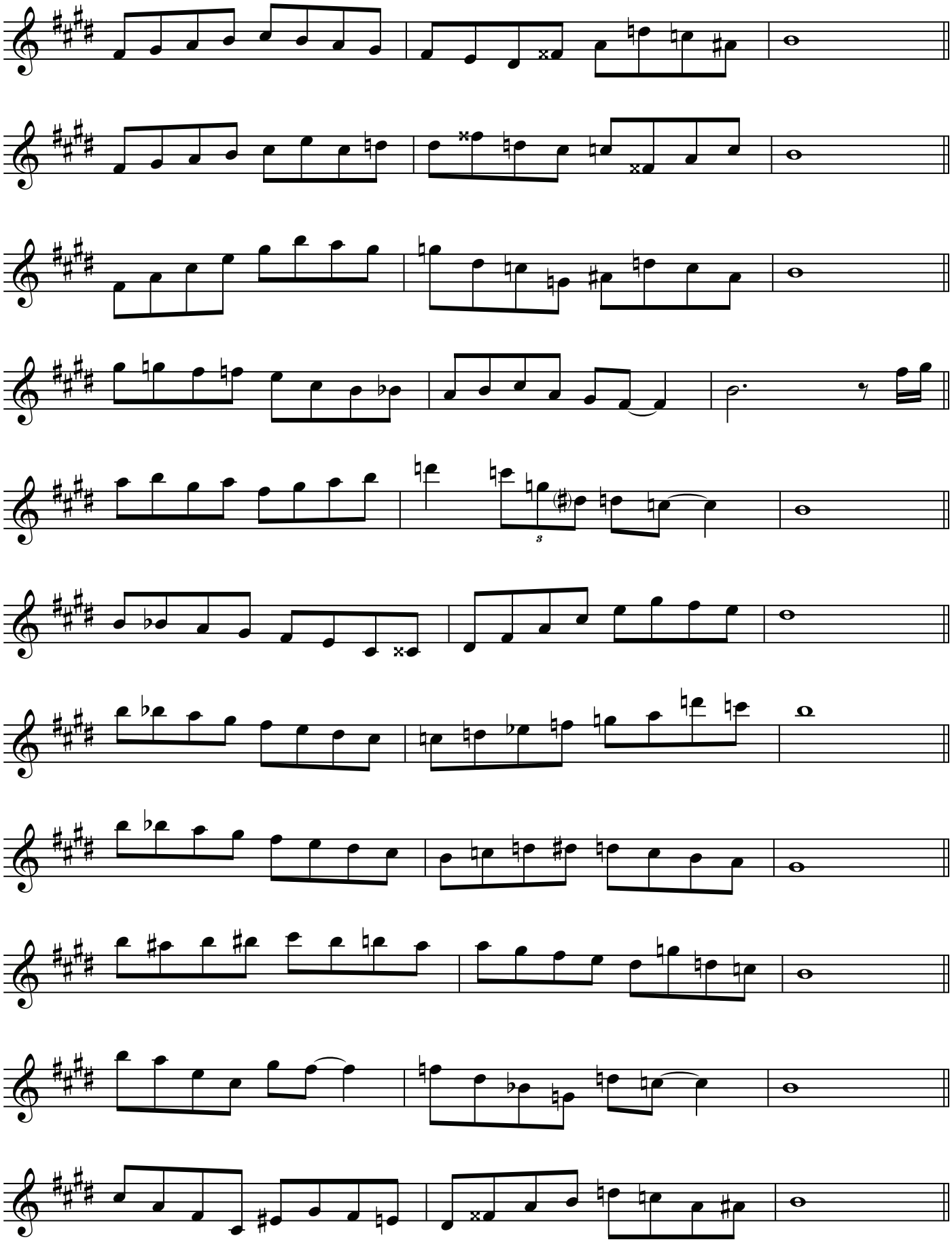
Key of A:

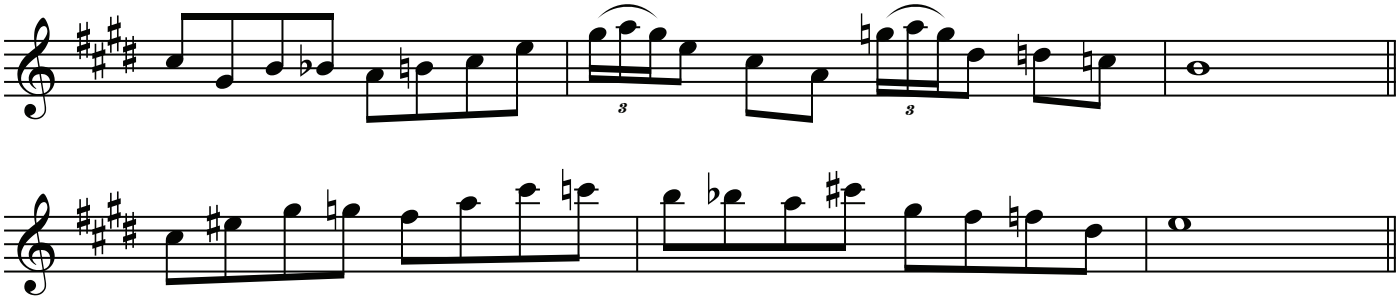




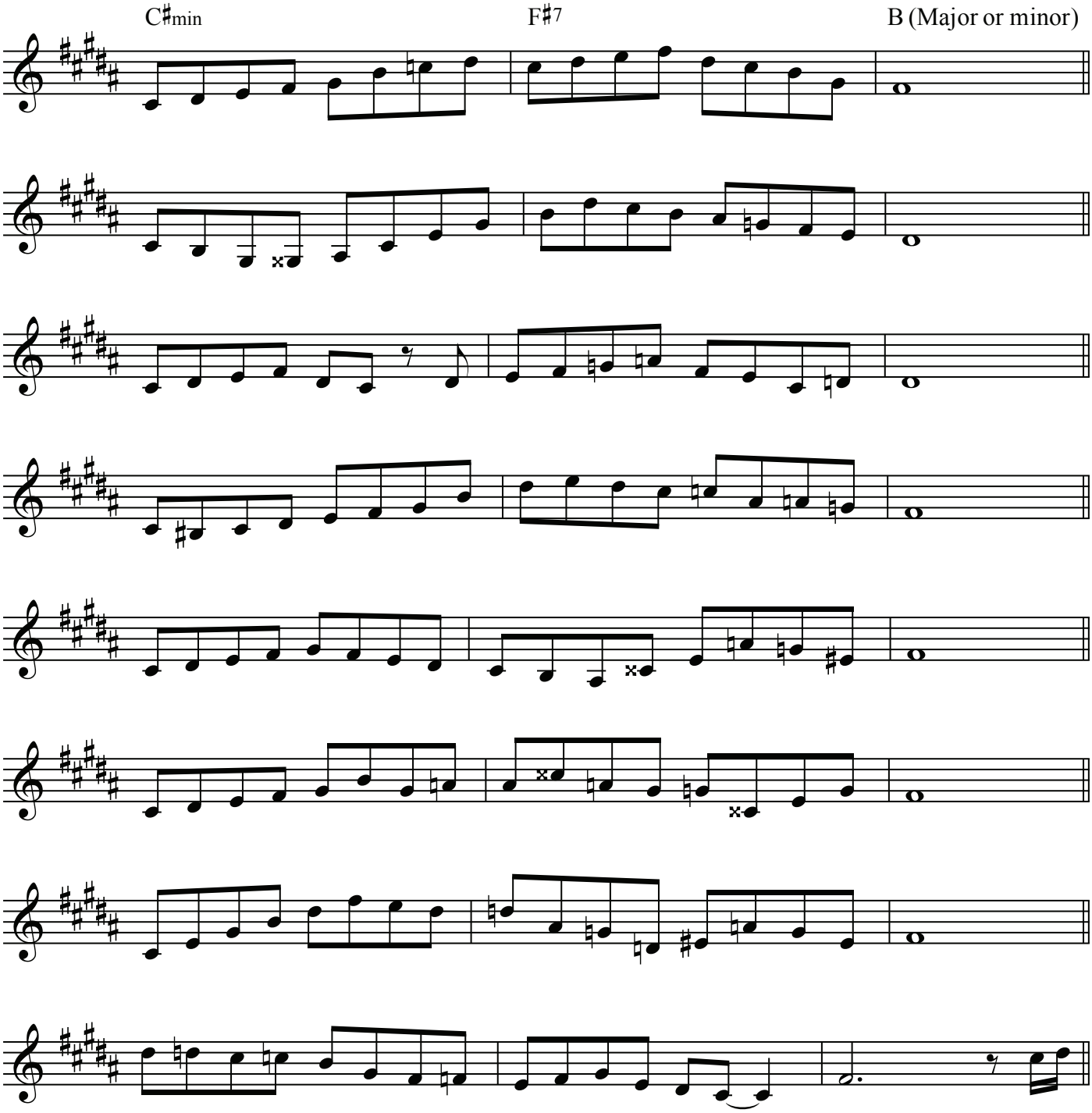
Key of E:



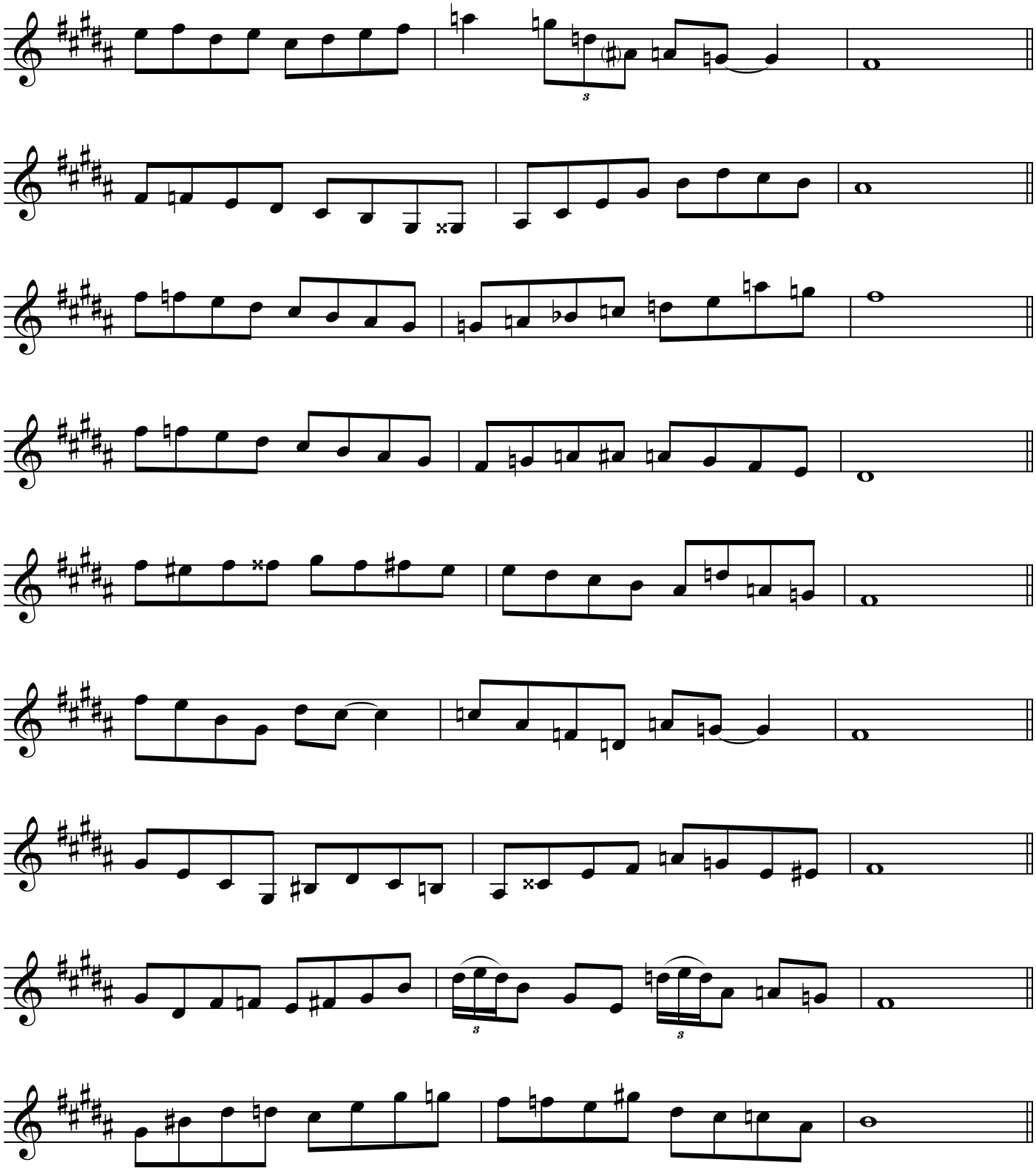




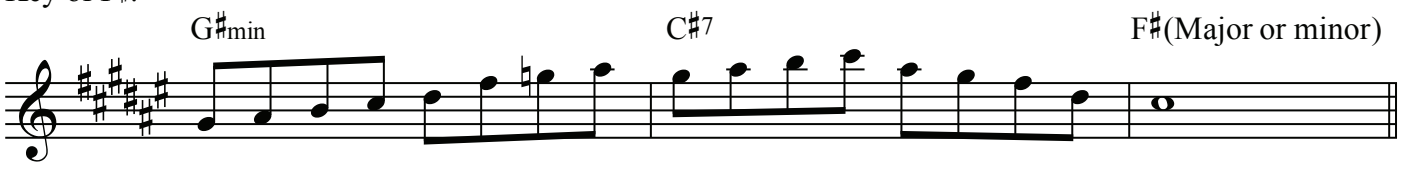
Key of B:

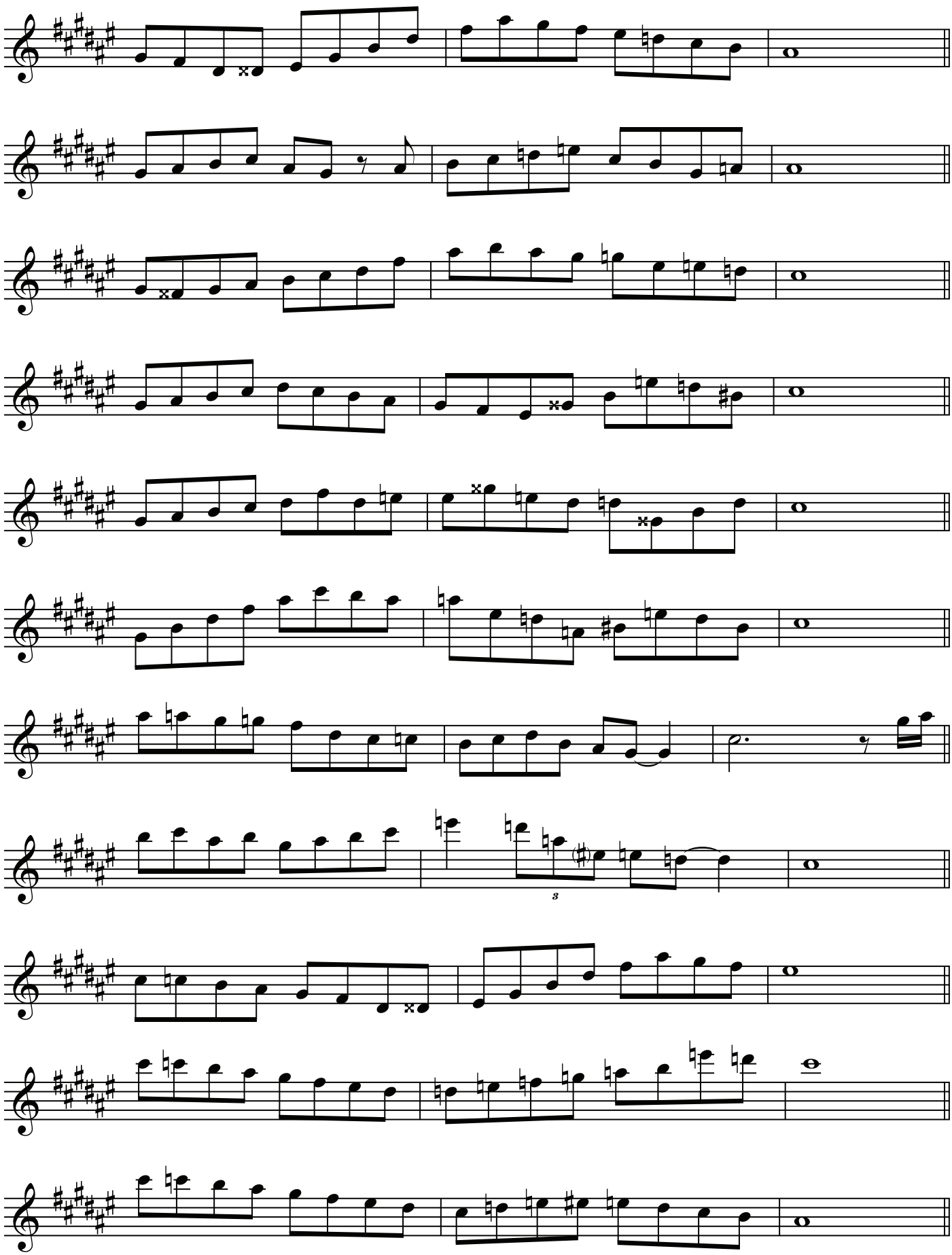


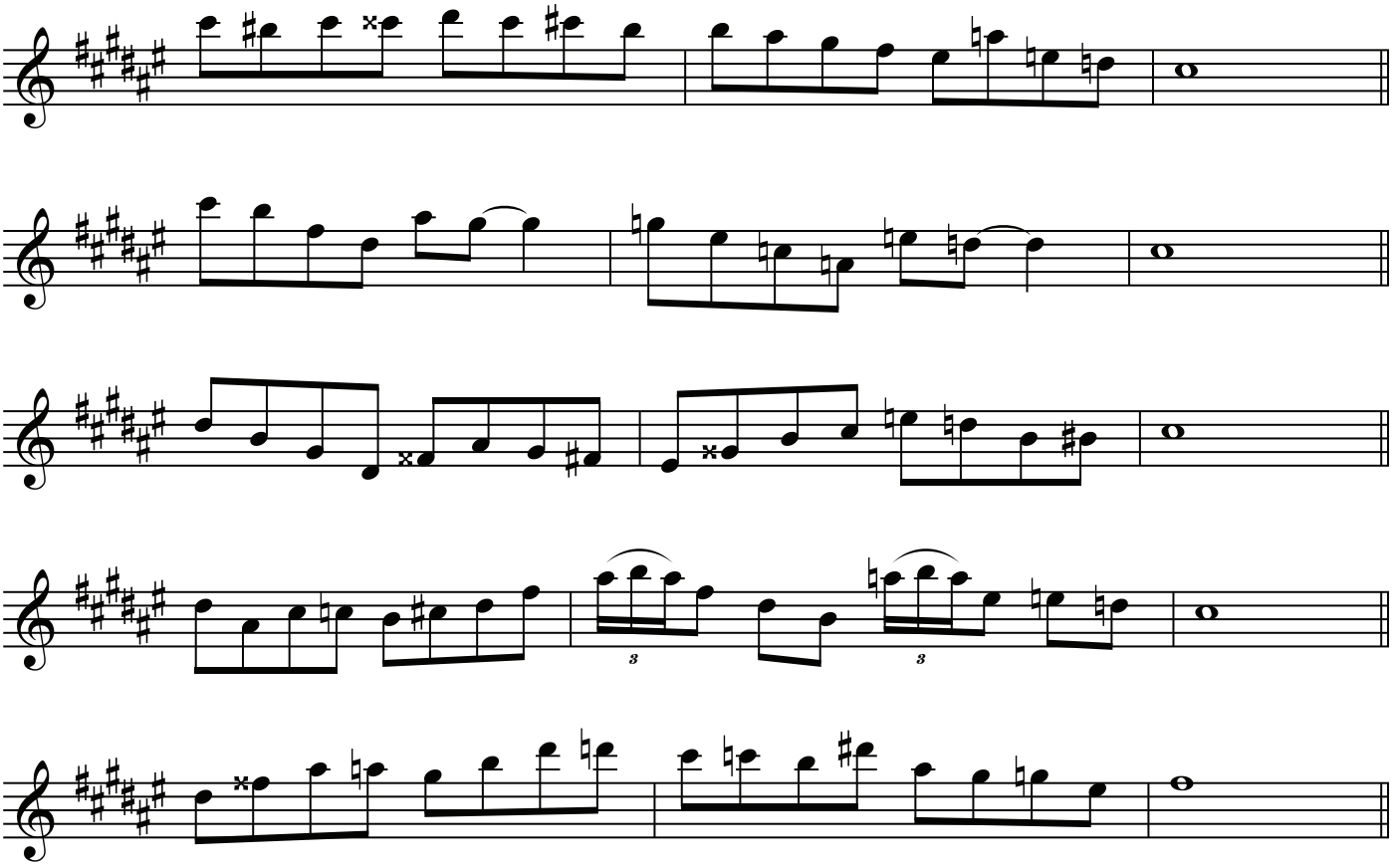
ii - V^7 - I for Blues Prep



Key of F♯:

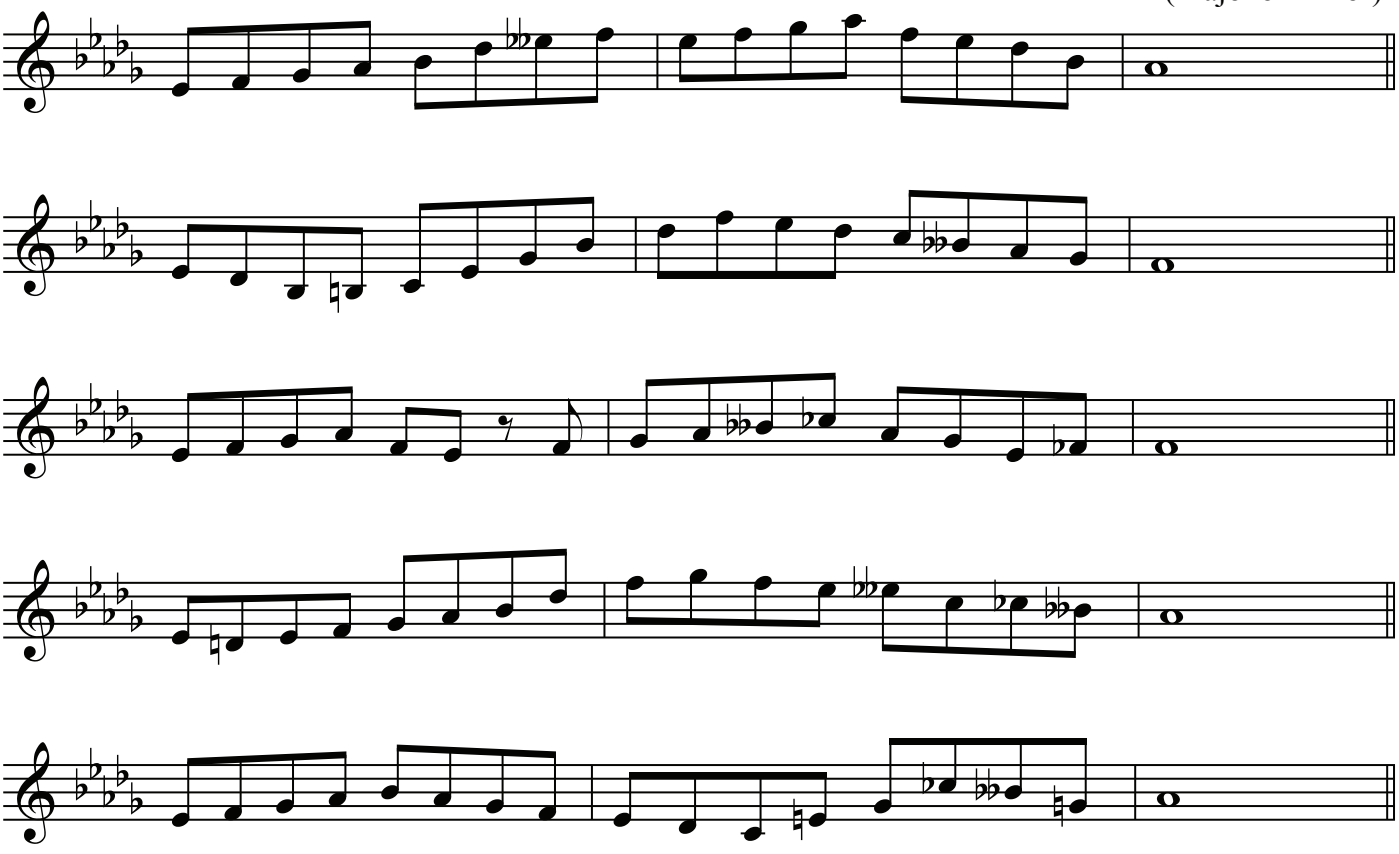


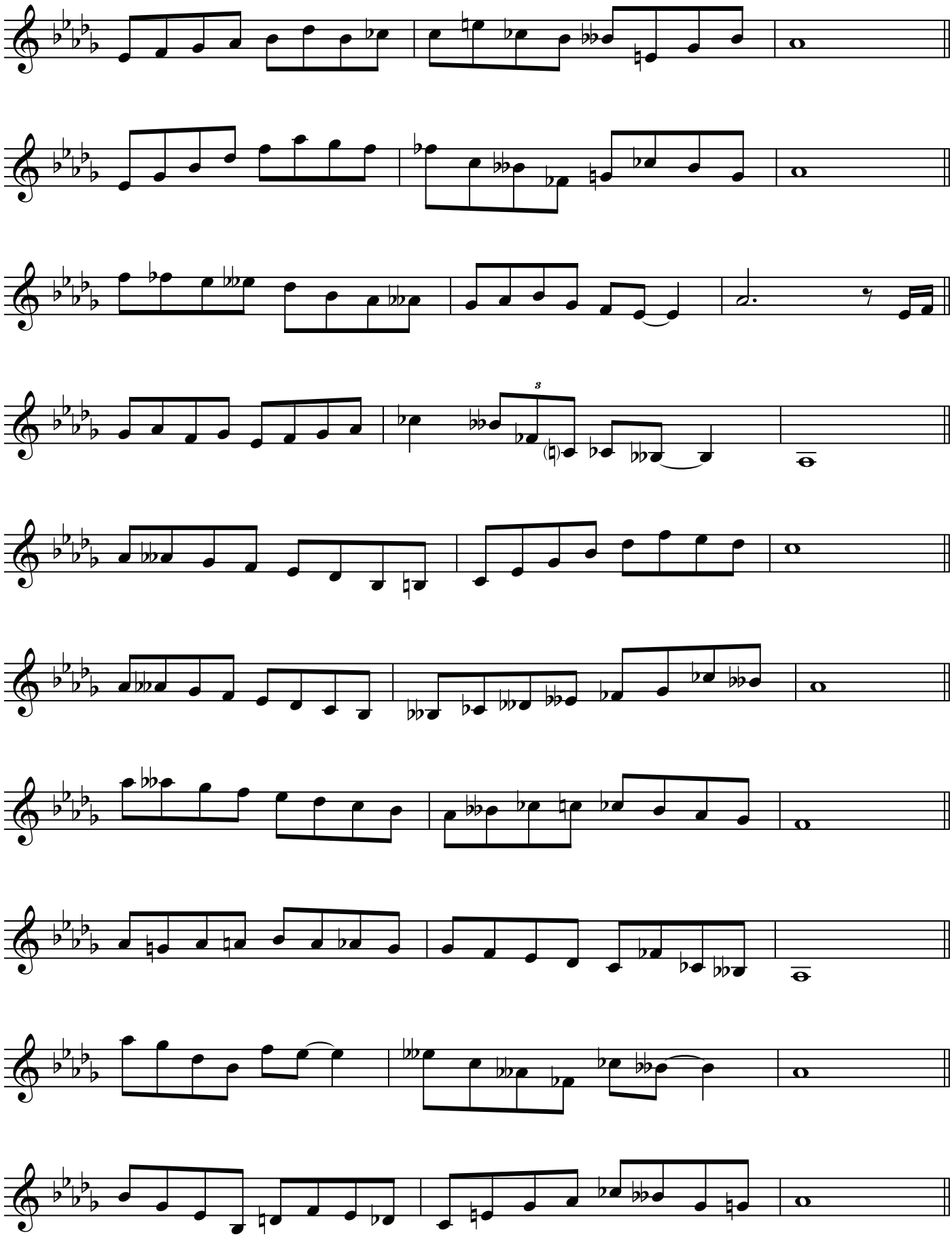




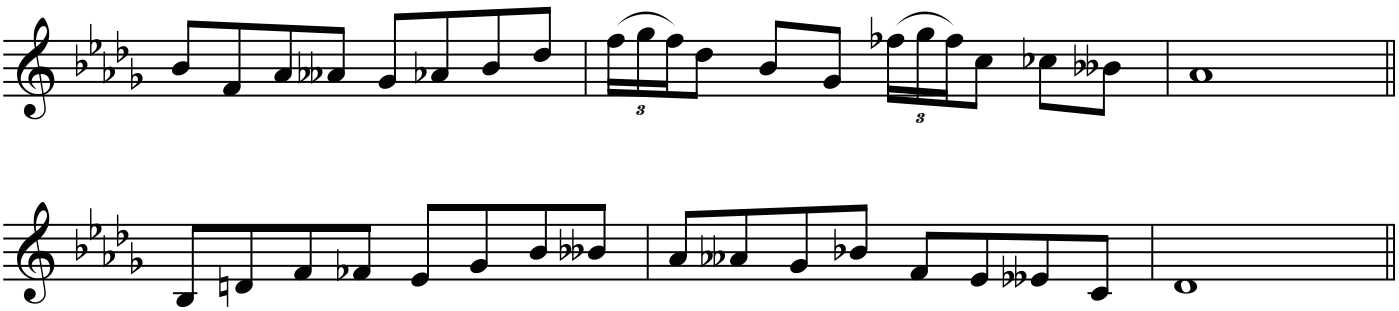
Key of D♭:

E♭min A♭7 D♭(Major or minor)



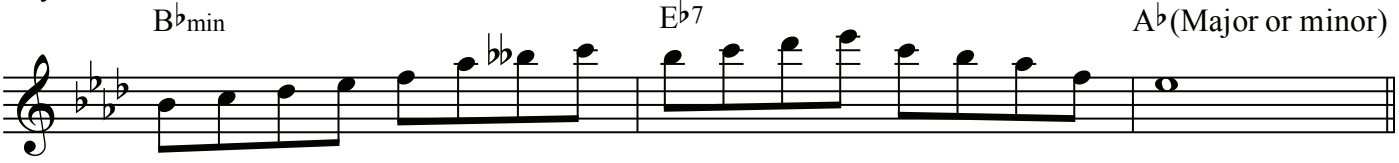


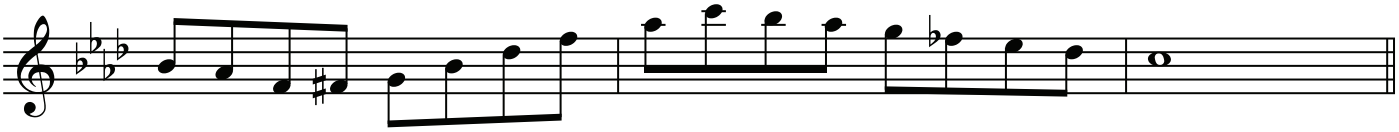
ii - V^7 - I for Blues Prep

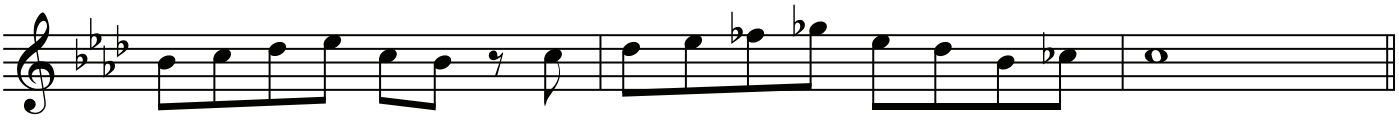


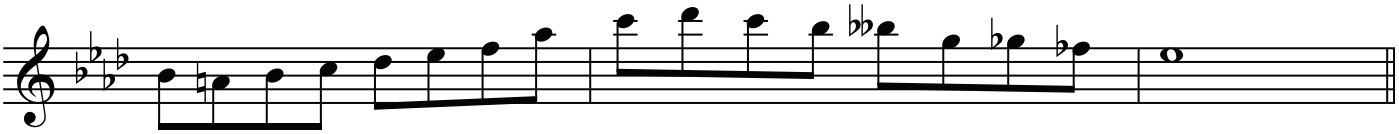
Key of A♭:

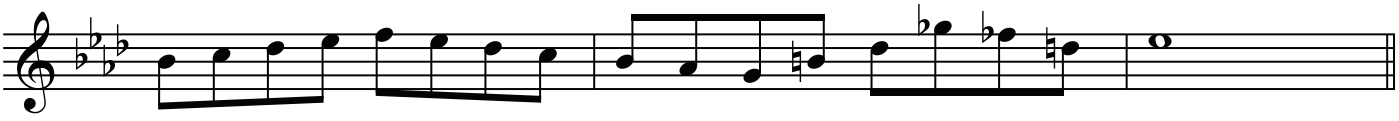
B♭min E♭7 A♭(Major or minor)

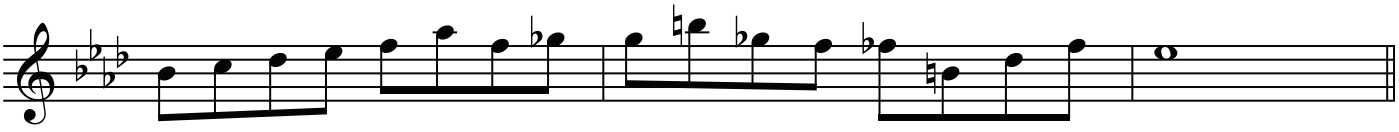


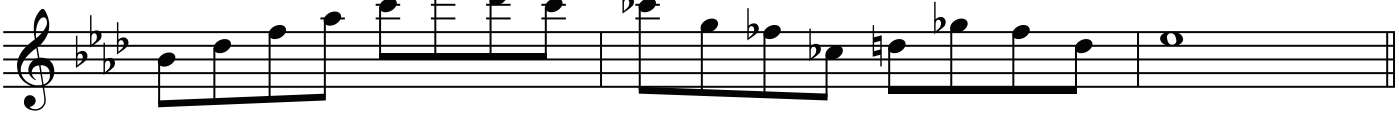


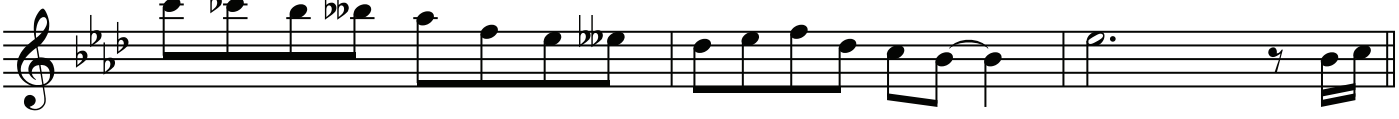


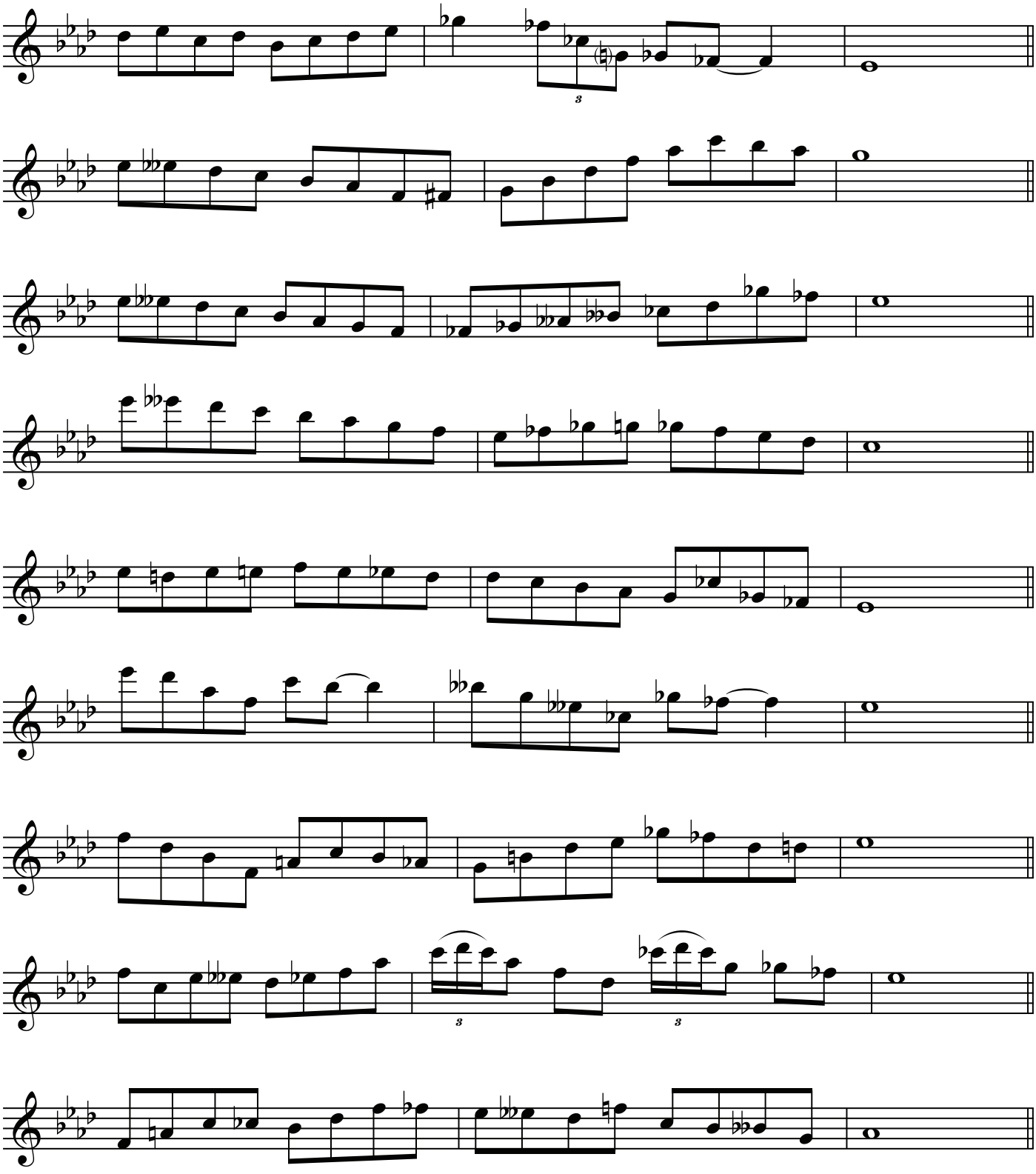






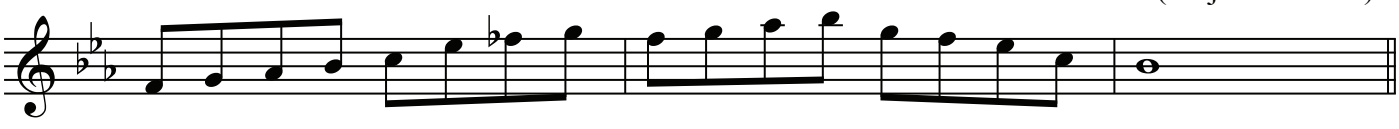


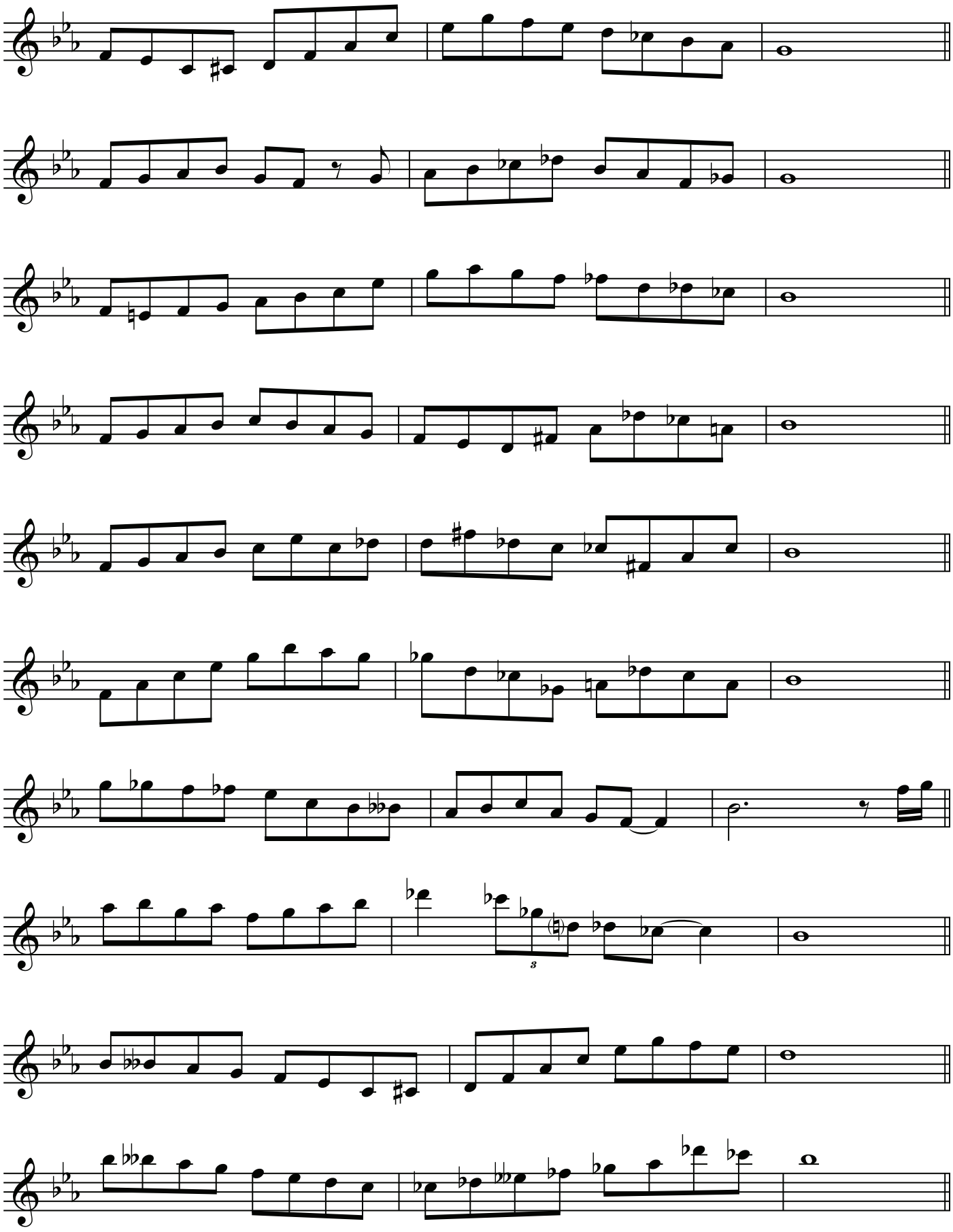


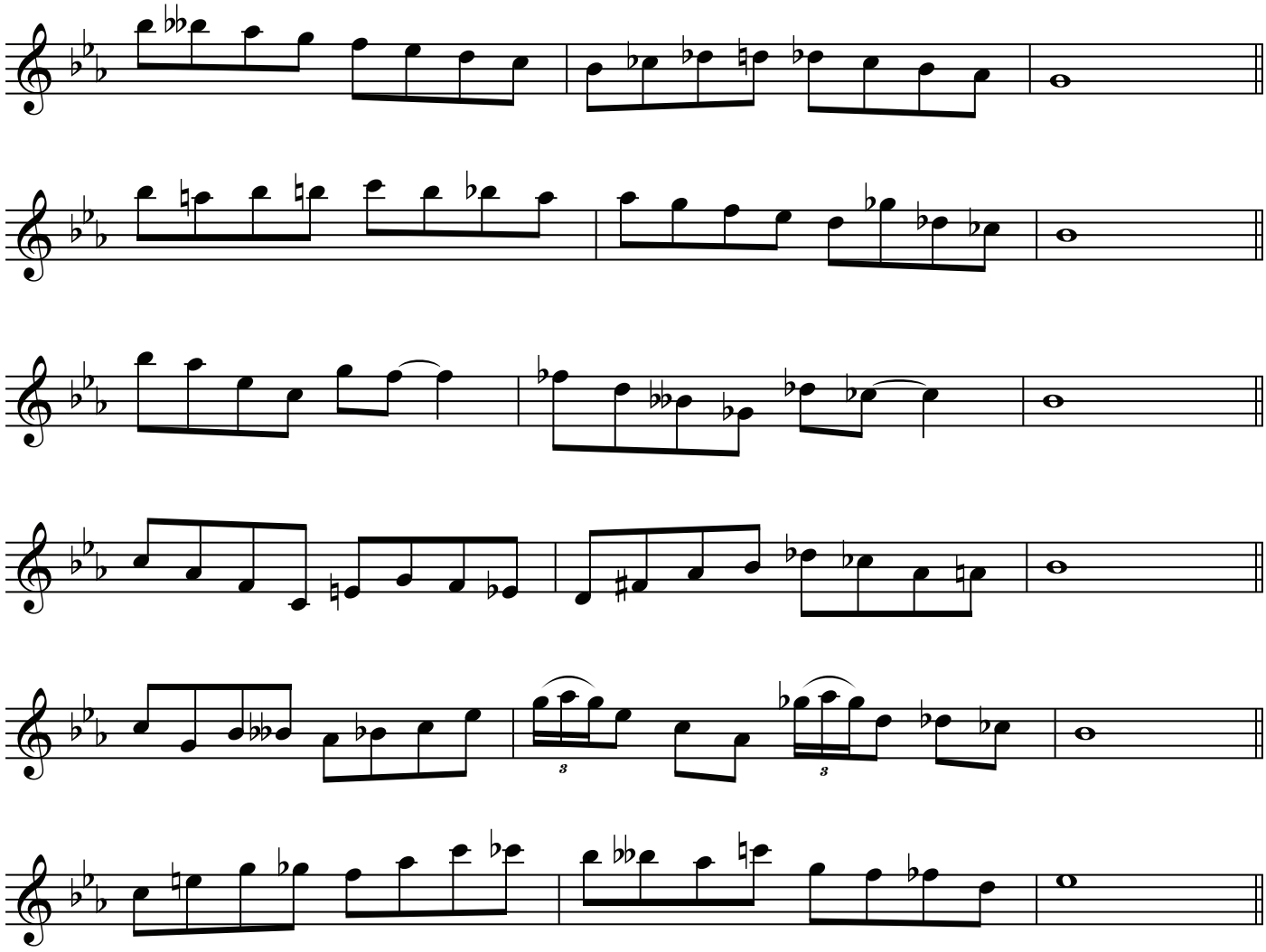


Key of E♭:

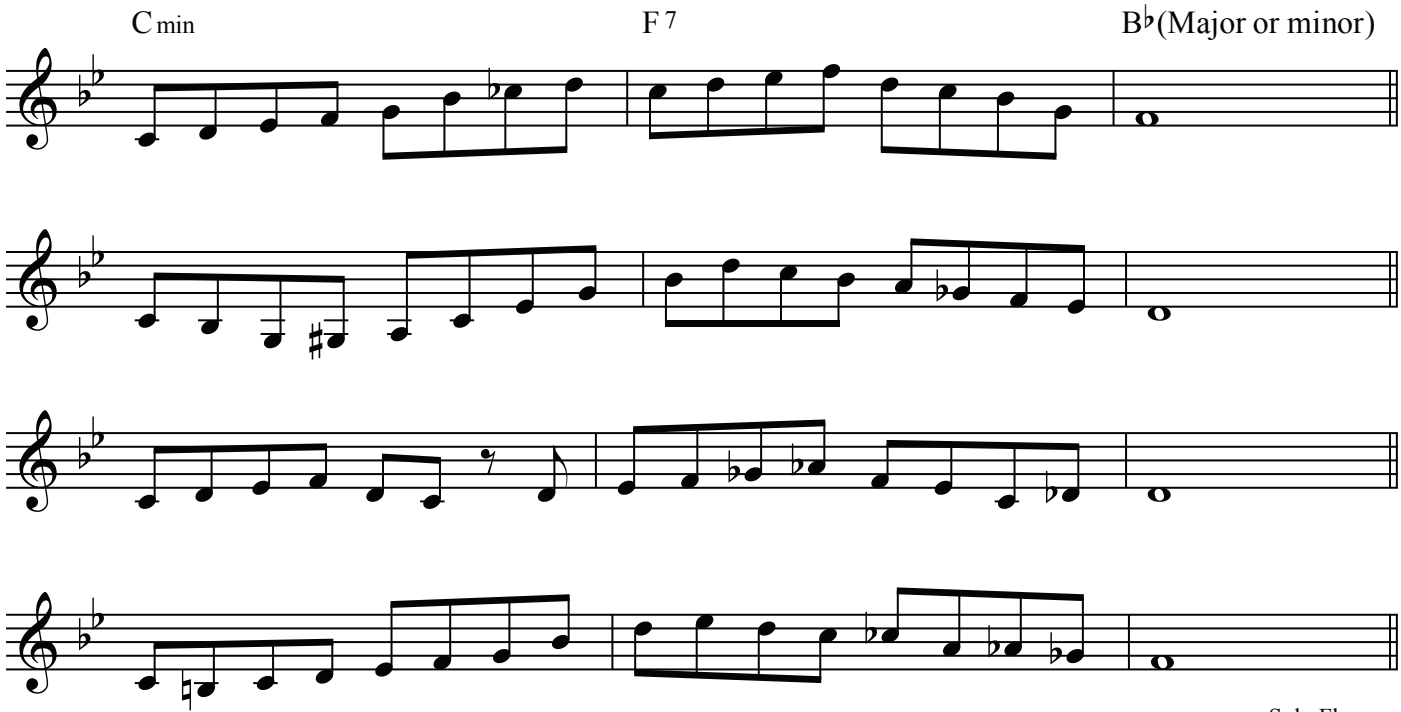
F min B♭7 E♭(Major or minor)

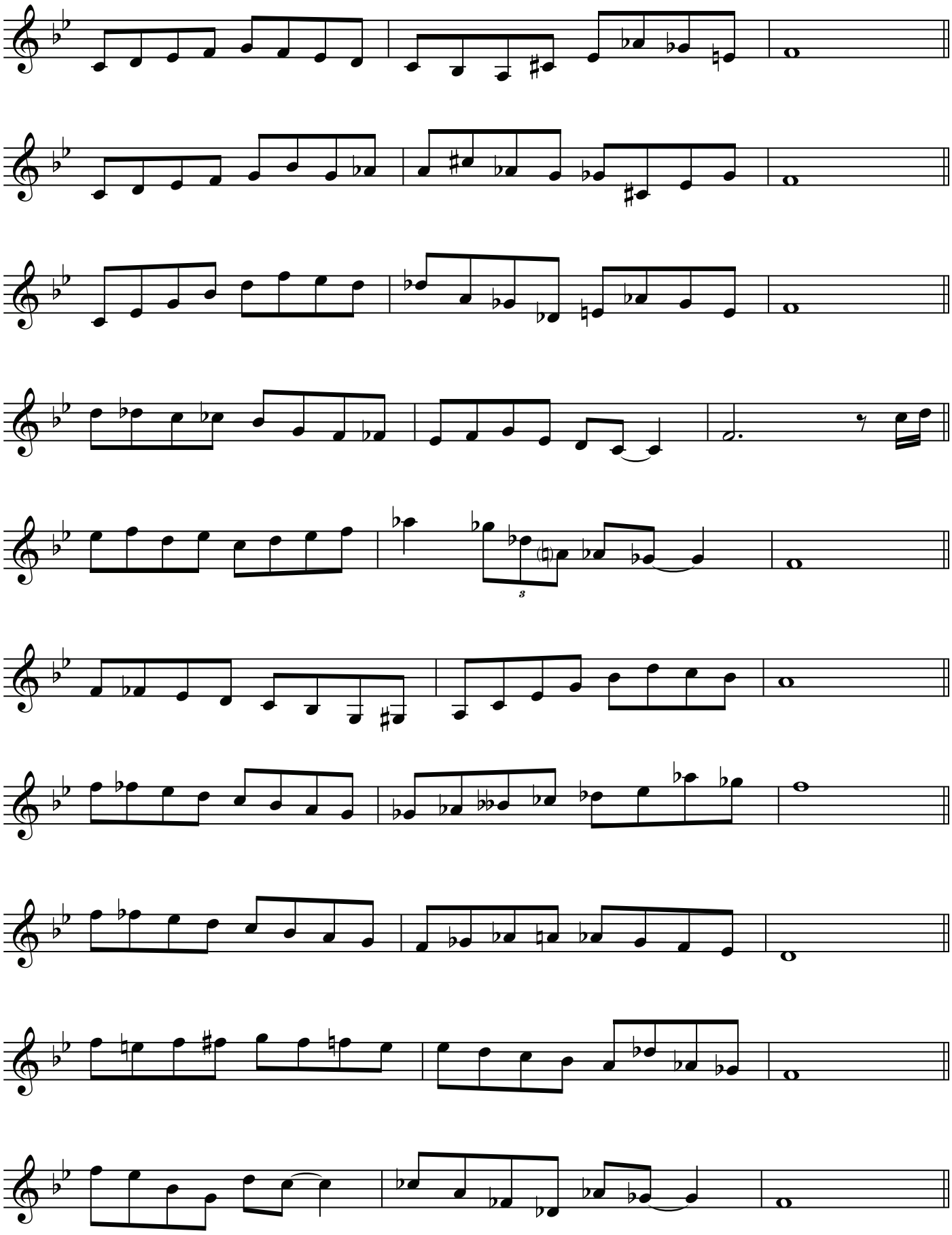


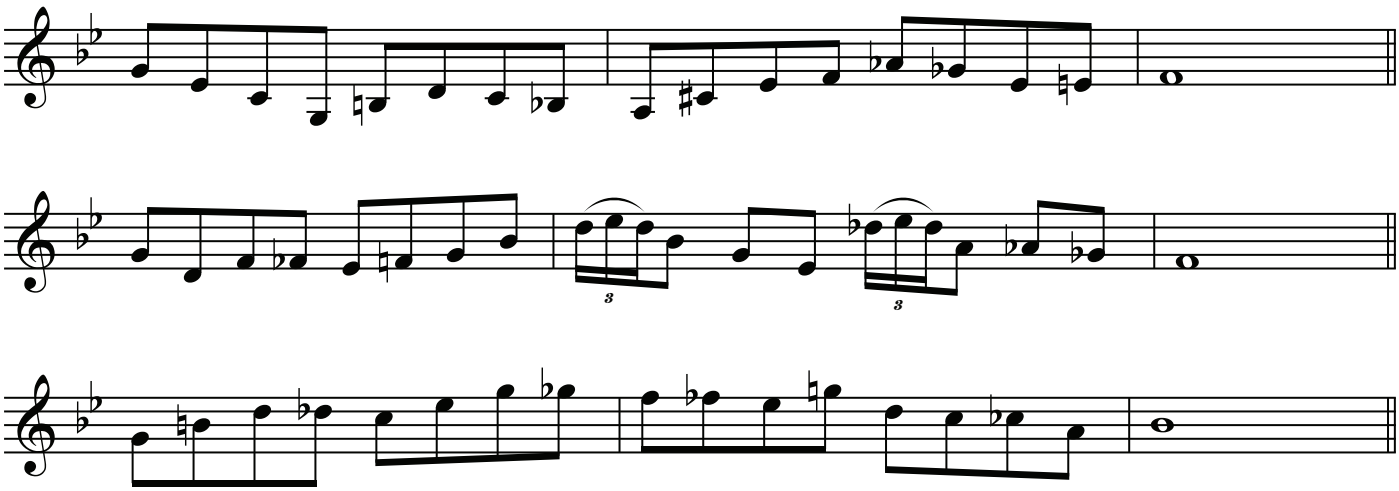




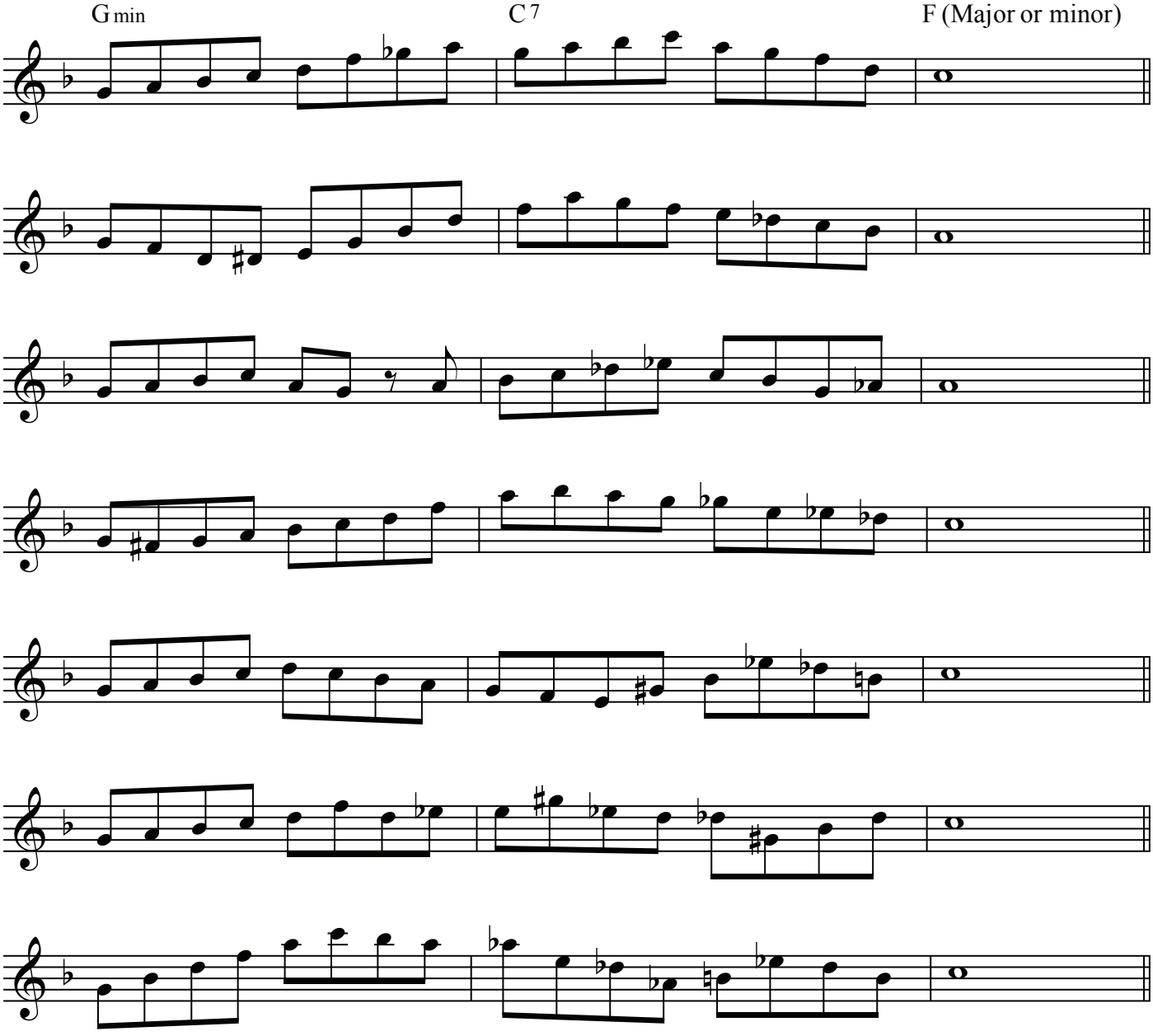
Key of B♭:



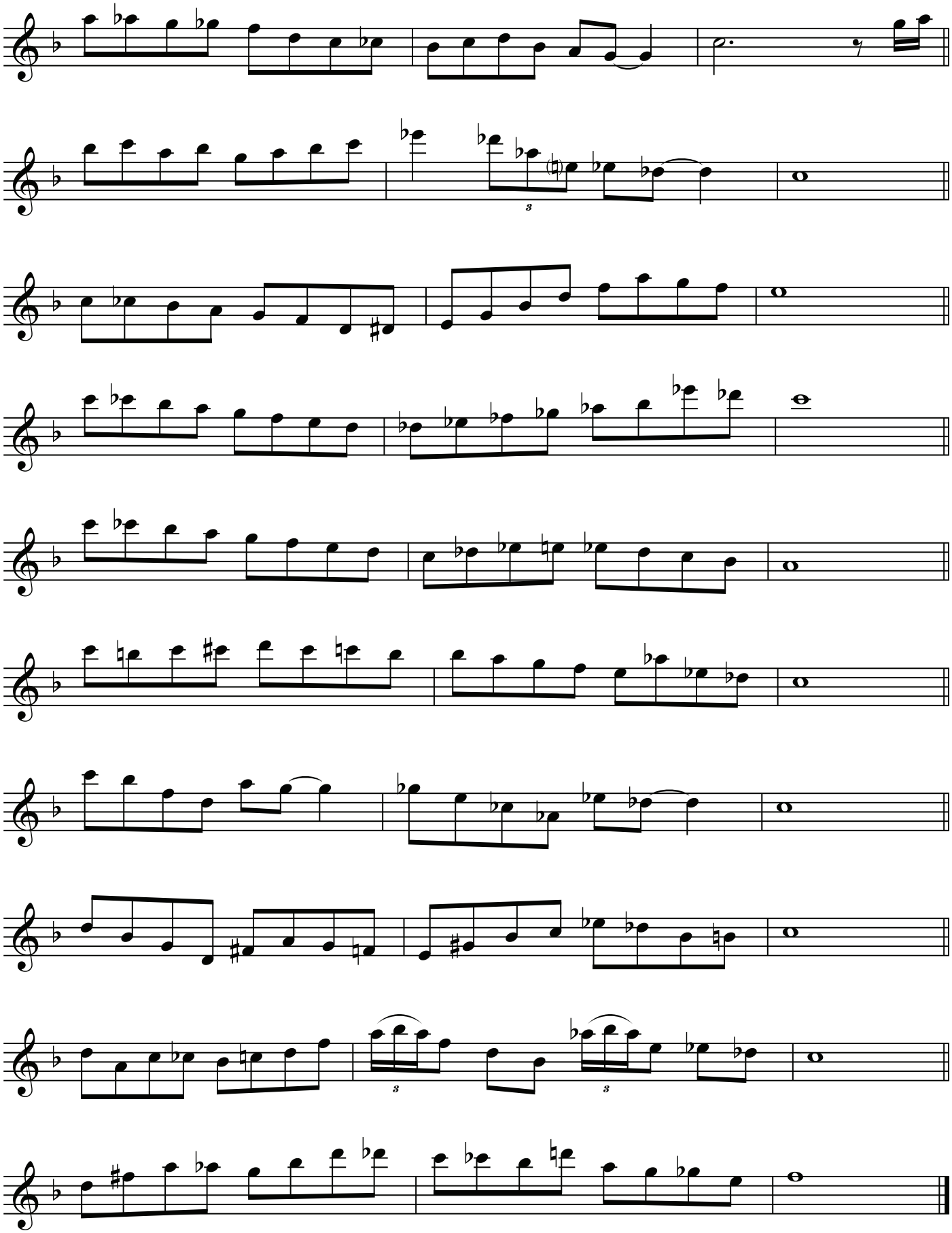




Key of F:



ii - V^7 - I for Blues Prep

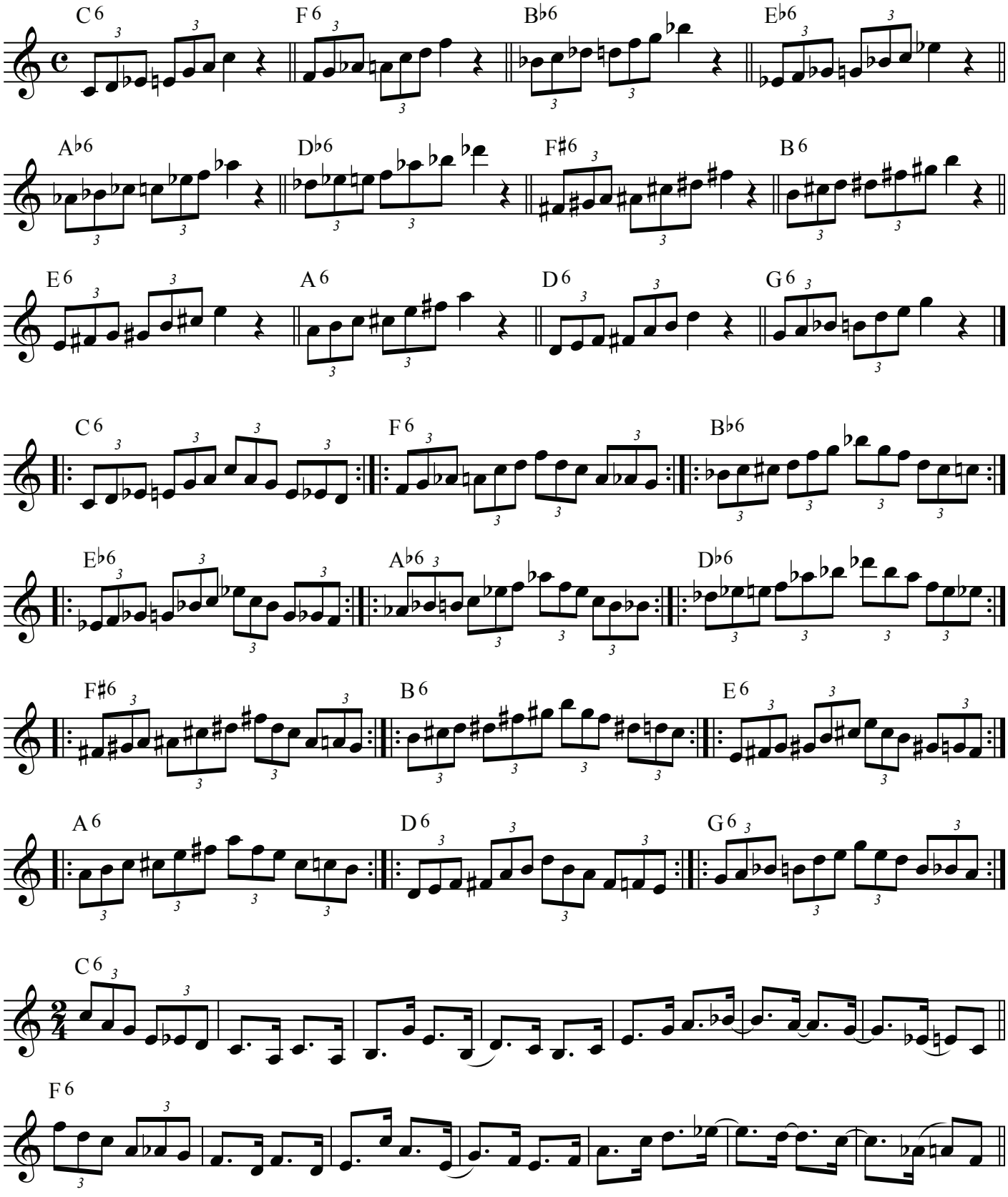


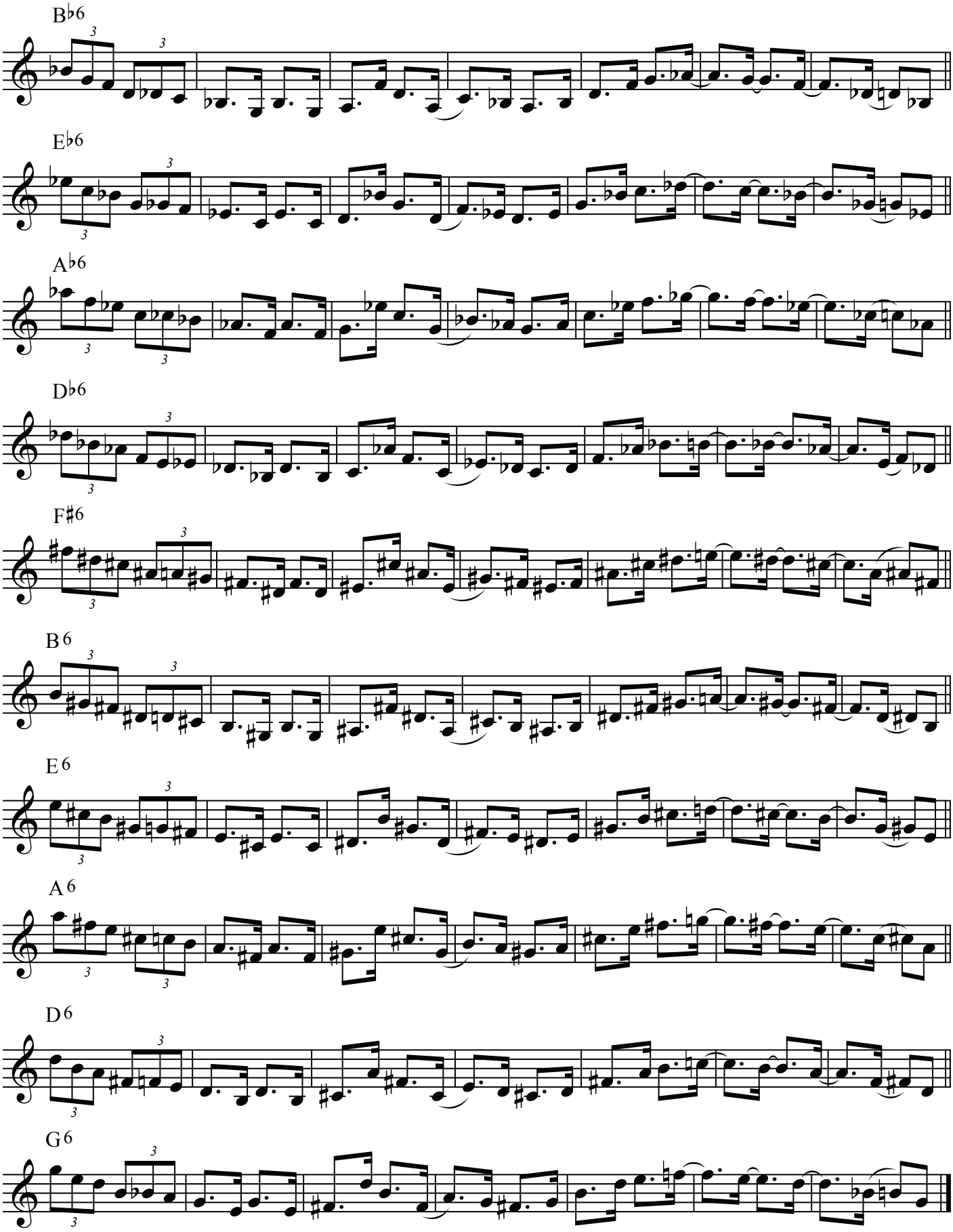
Chapter 10

Blues

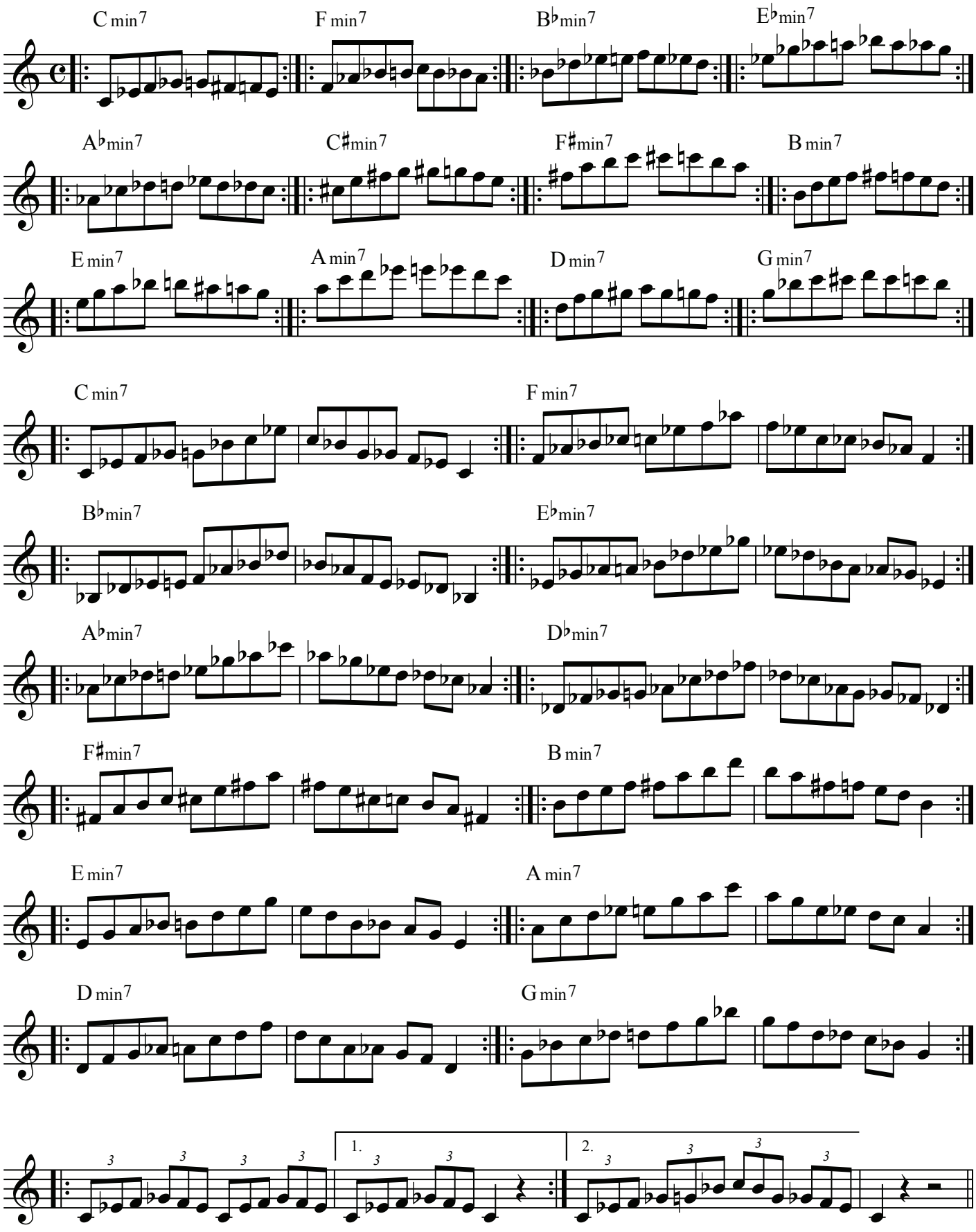
Major Blues

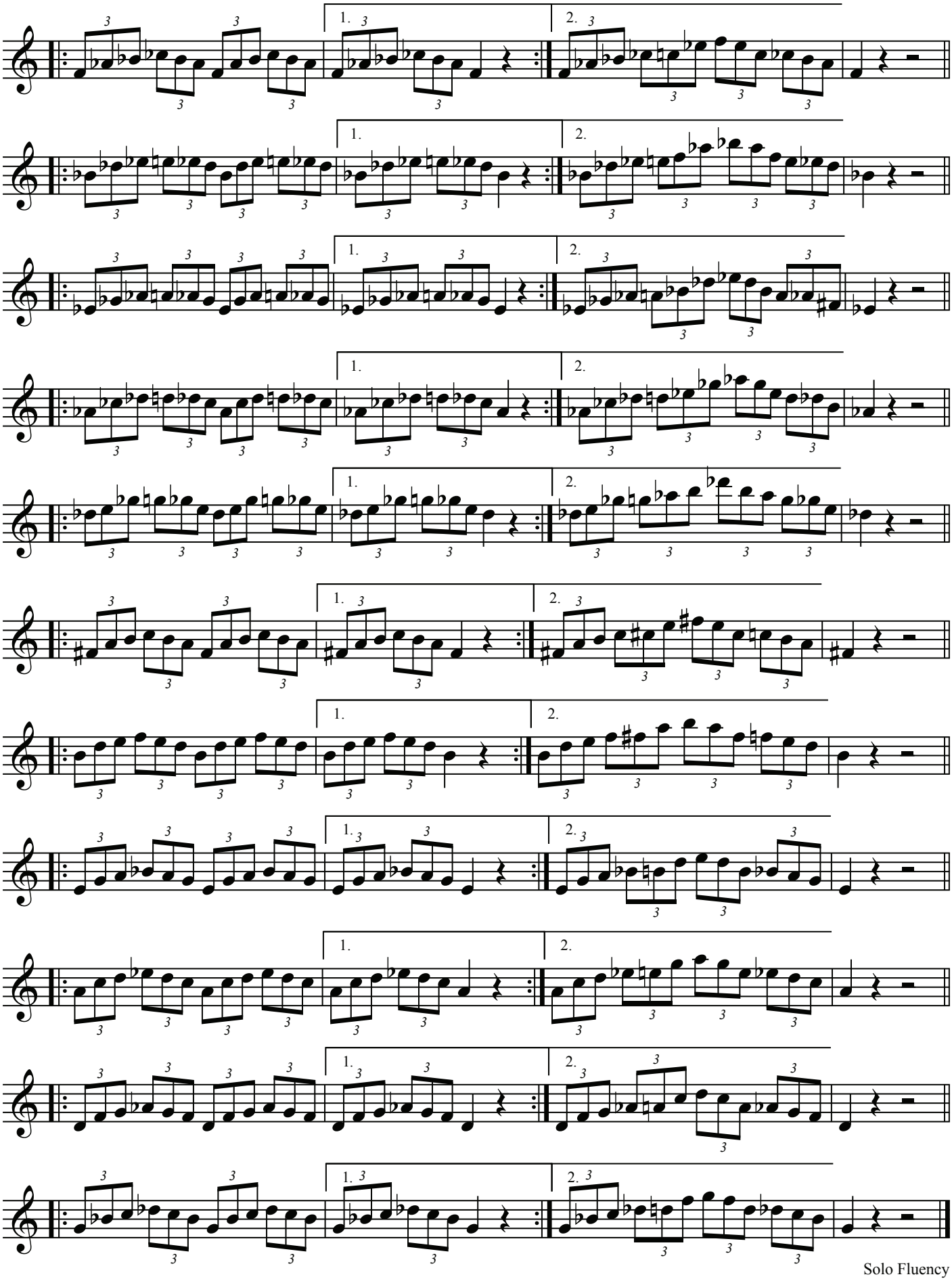
Many players confuse the Major Blues and the Minor Blues patterns.
Note: Major Blues feature the Major Sixth and the Flat (♭)Third!




B♭6
E♭6
A♭6
D♭6
F♯6
B 6
E 6
A 6
D 6
G 6

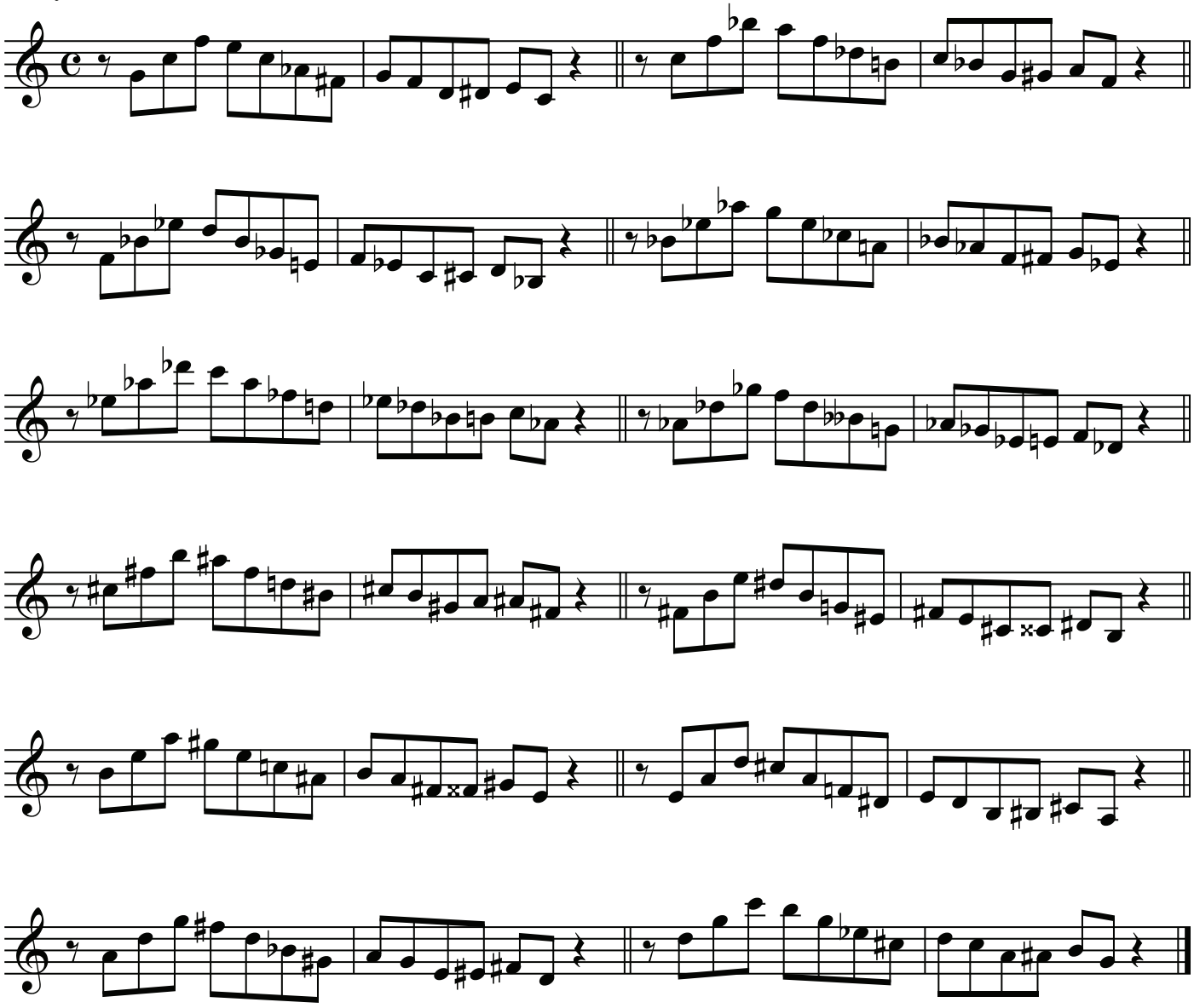
Minor Blues


C min7
F min7
B♭min7
E♭min7
A♭min7
C♯min7
F♯min7
B min7
E min7
A min7
D min7
G min7
C min7
F min7
B♭min7
E♭min7
A♭min7
D♭min7
F♯min7
B min7
E min7
A min7
D min7
G min7
1.
2.

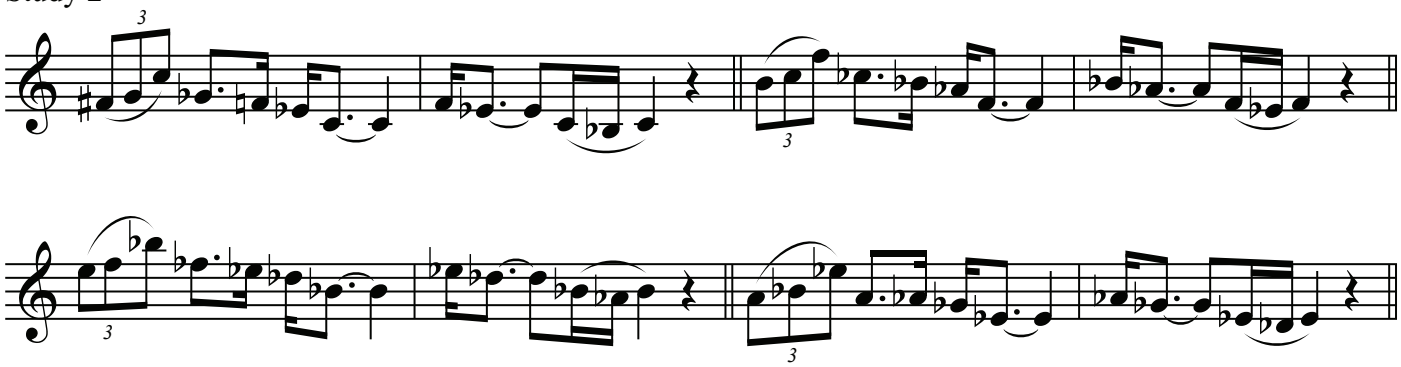


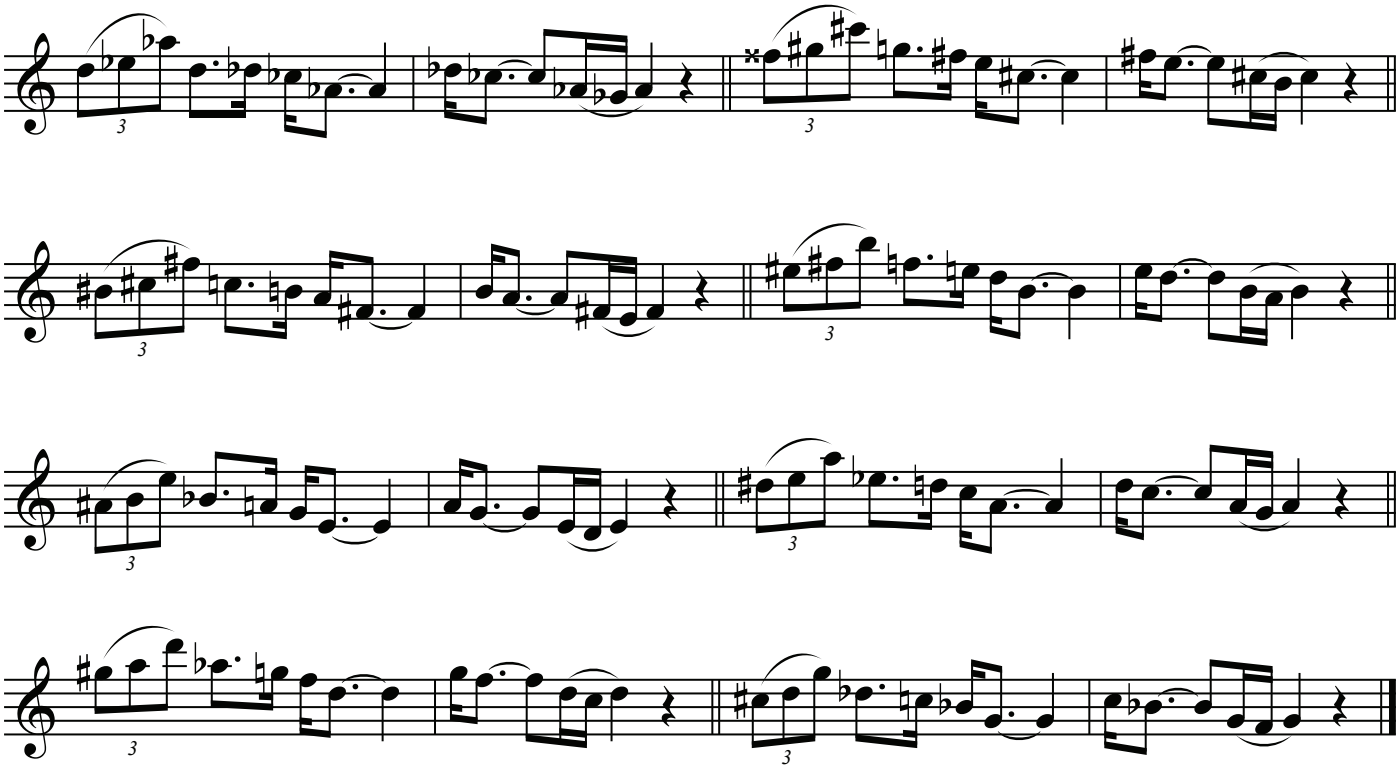
Blues Fun Workout

Study 1

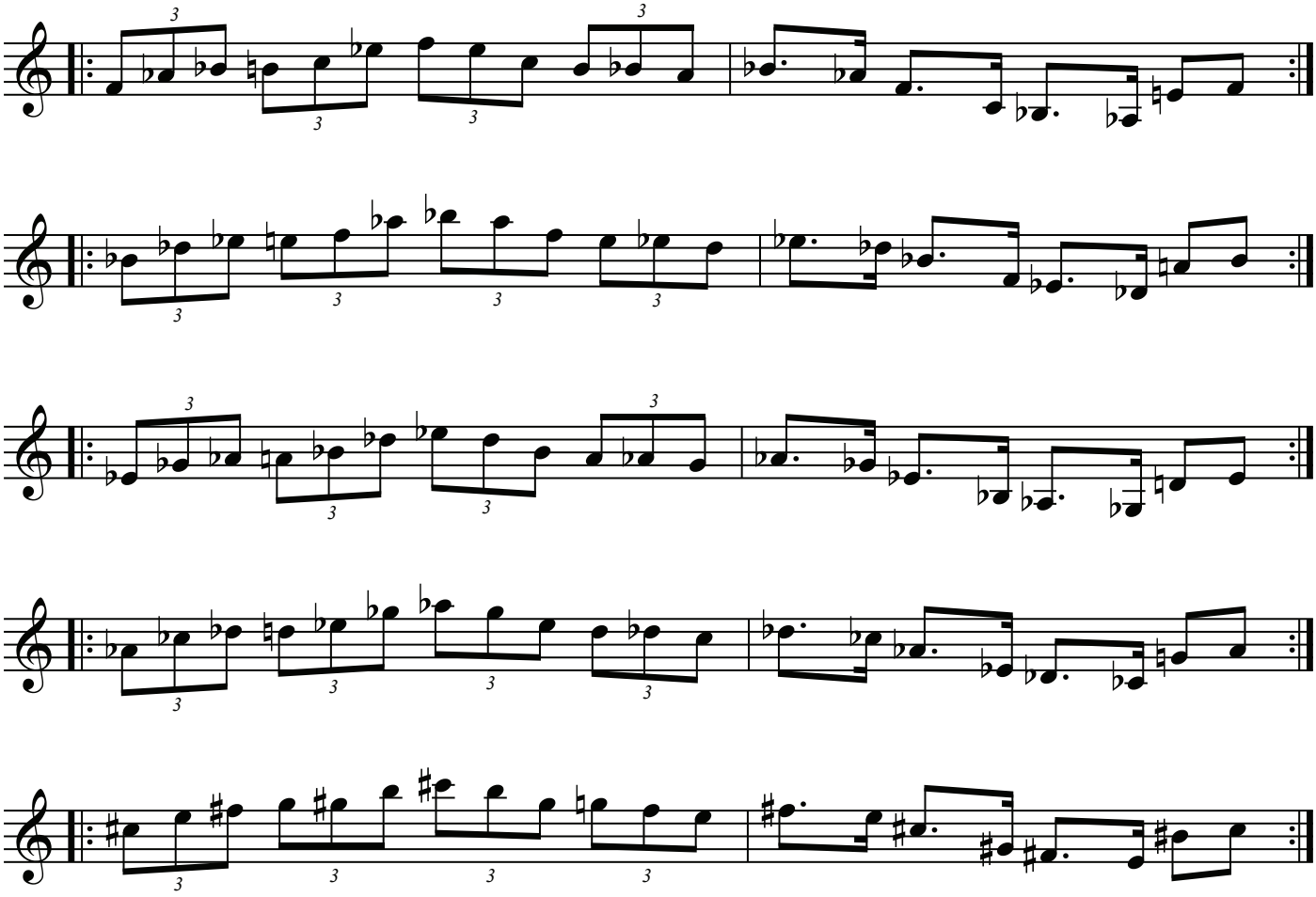


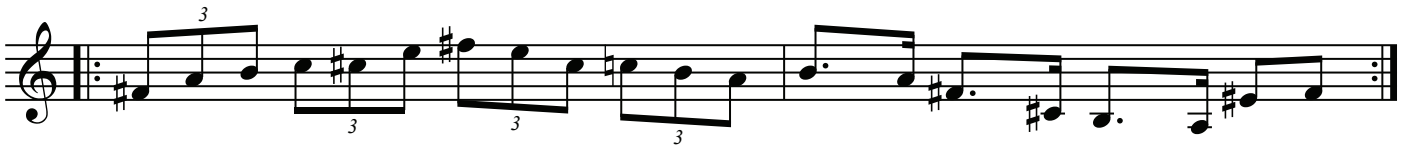
Study 2

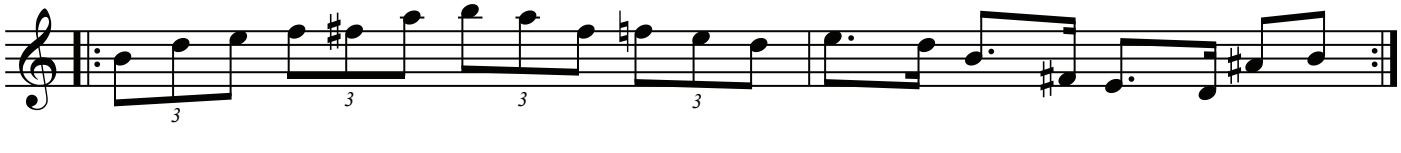


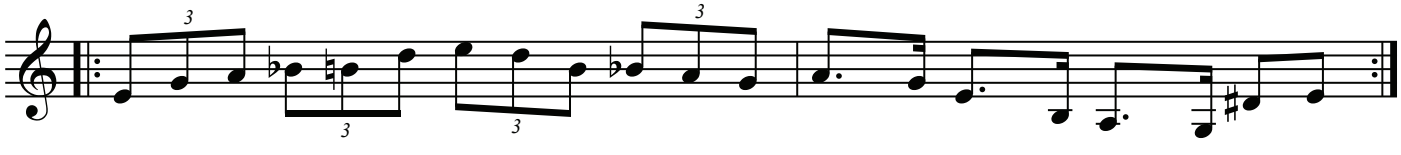


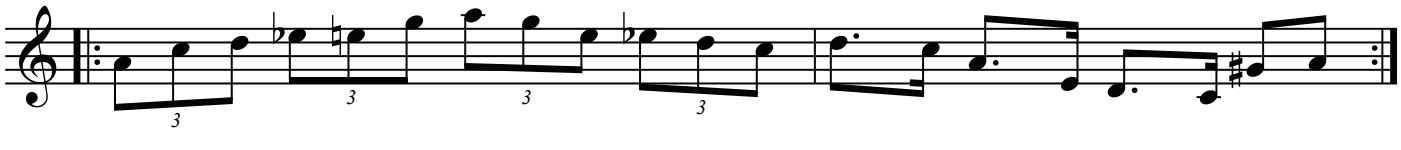
Study 3

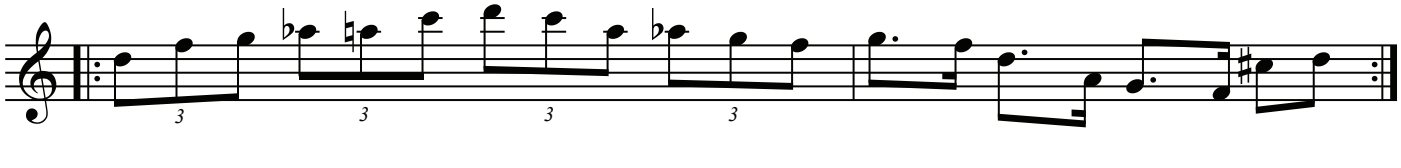


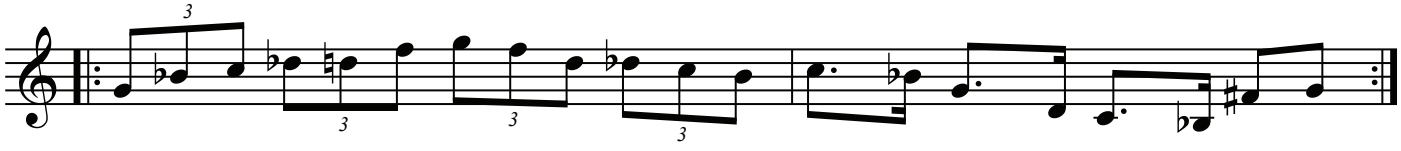


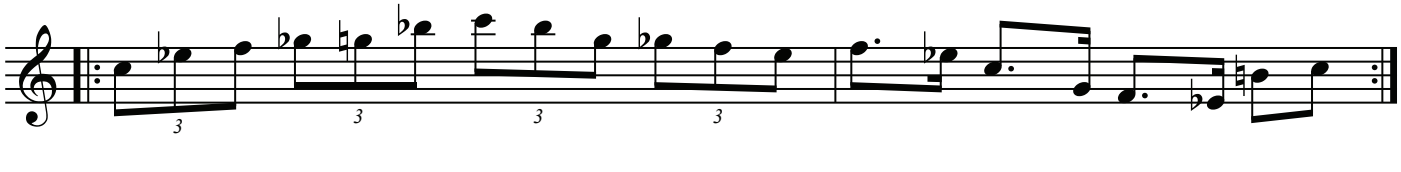












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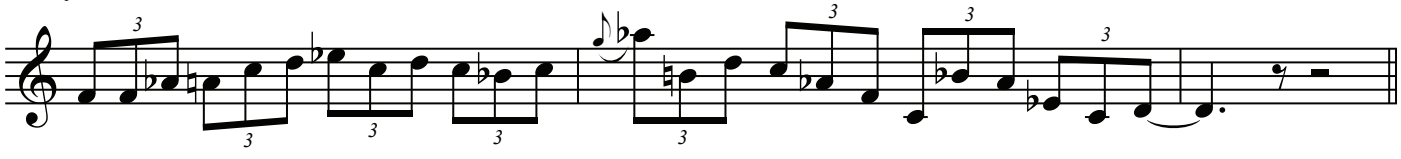

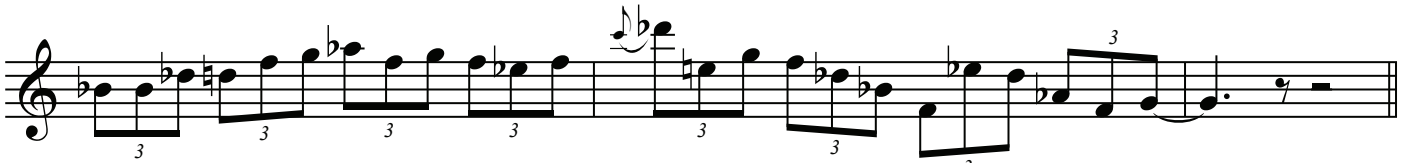

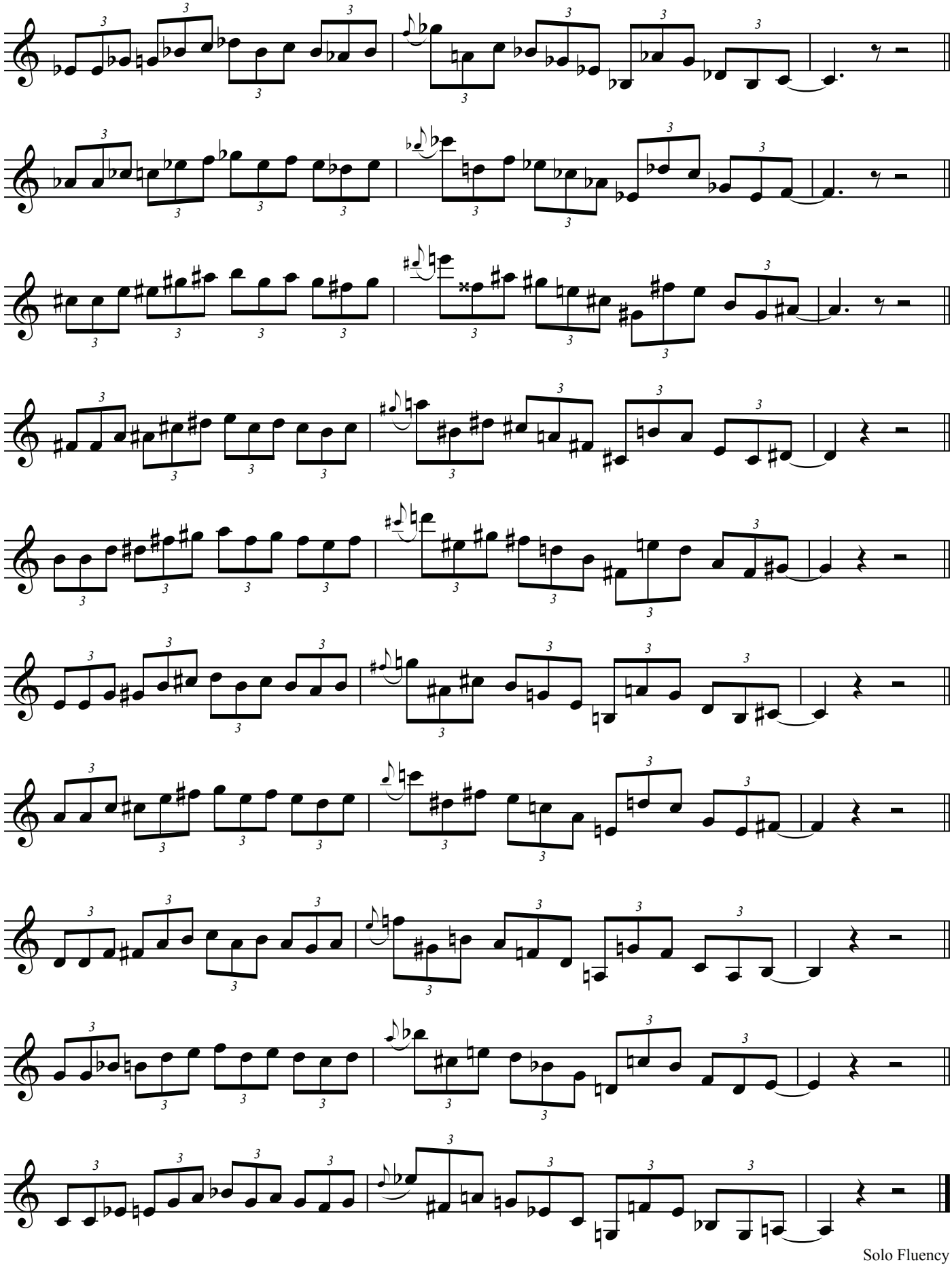

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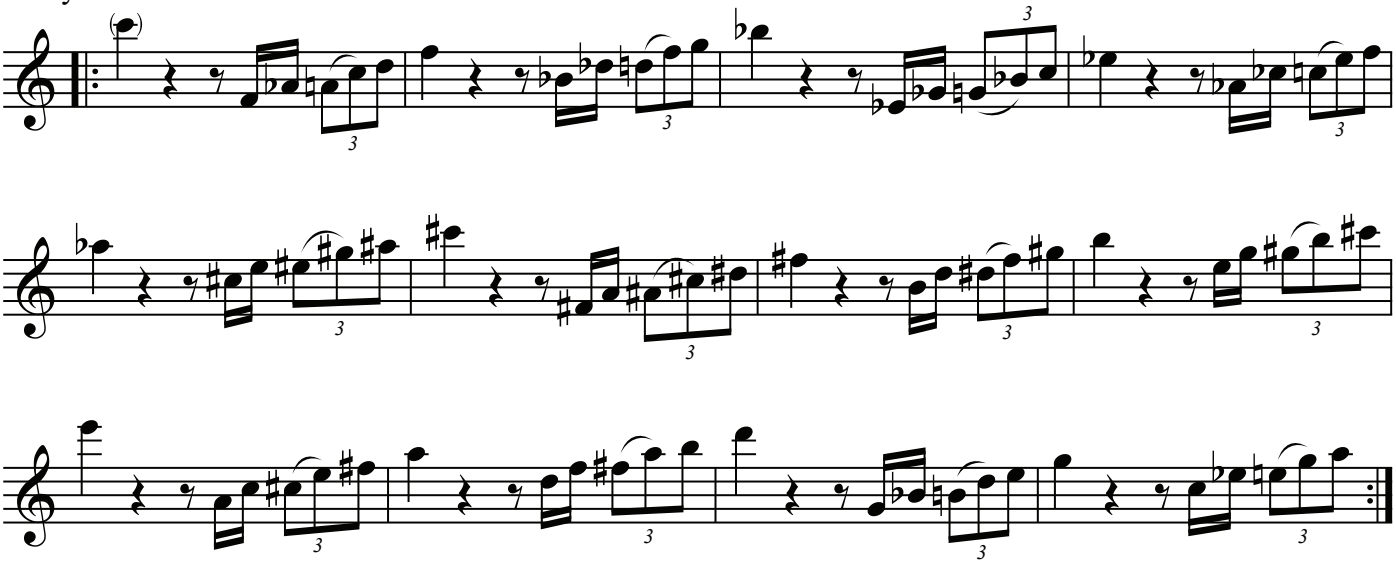
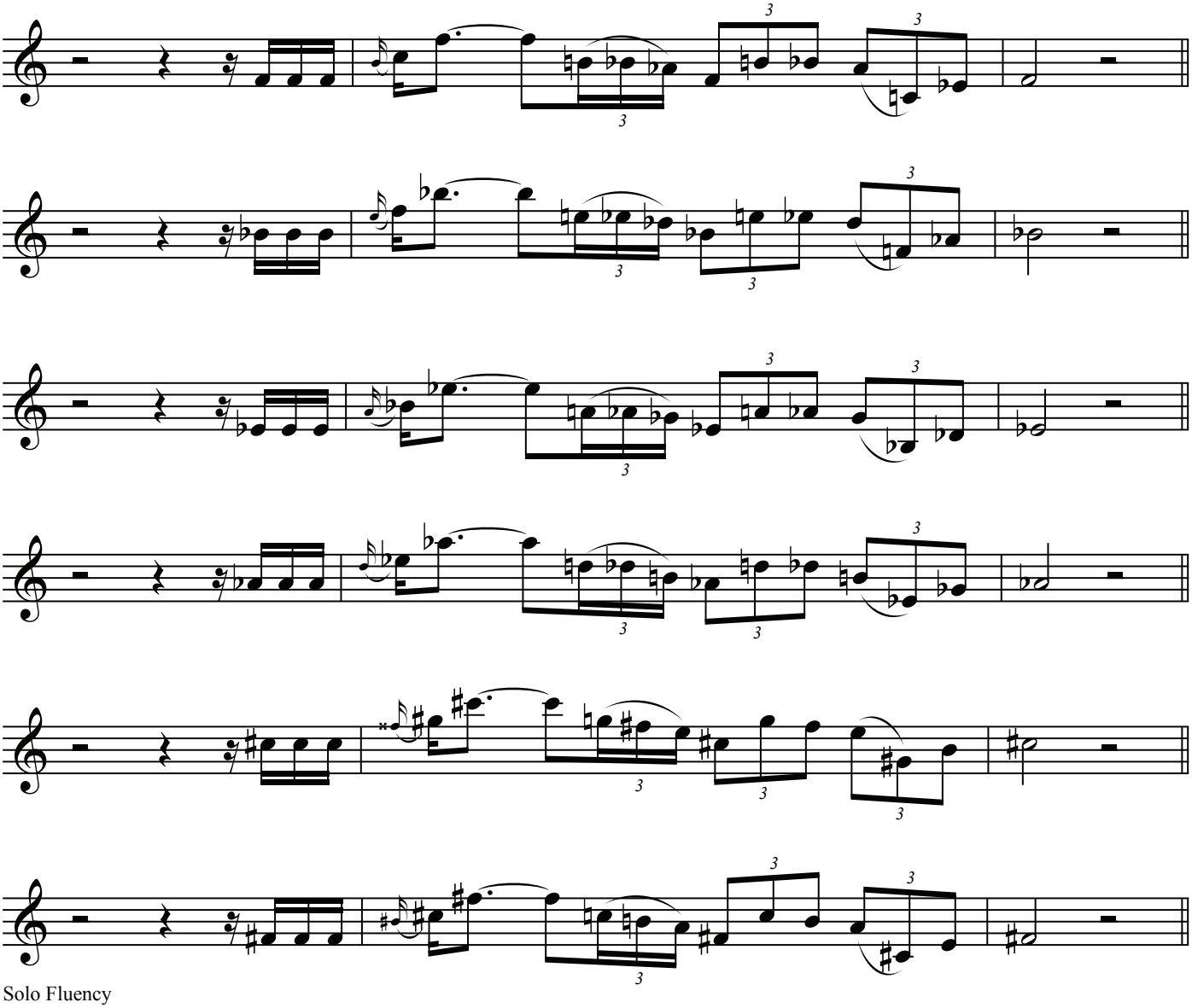
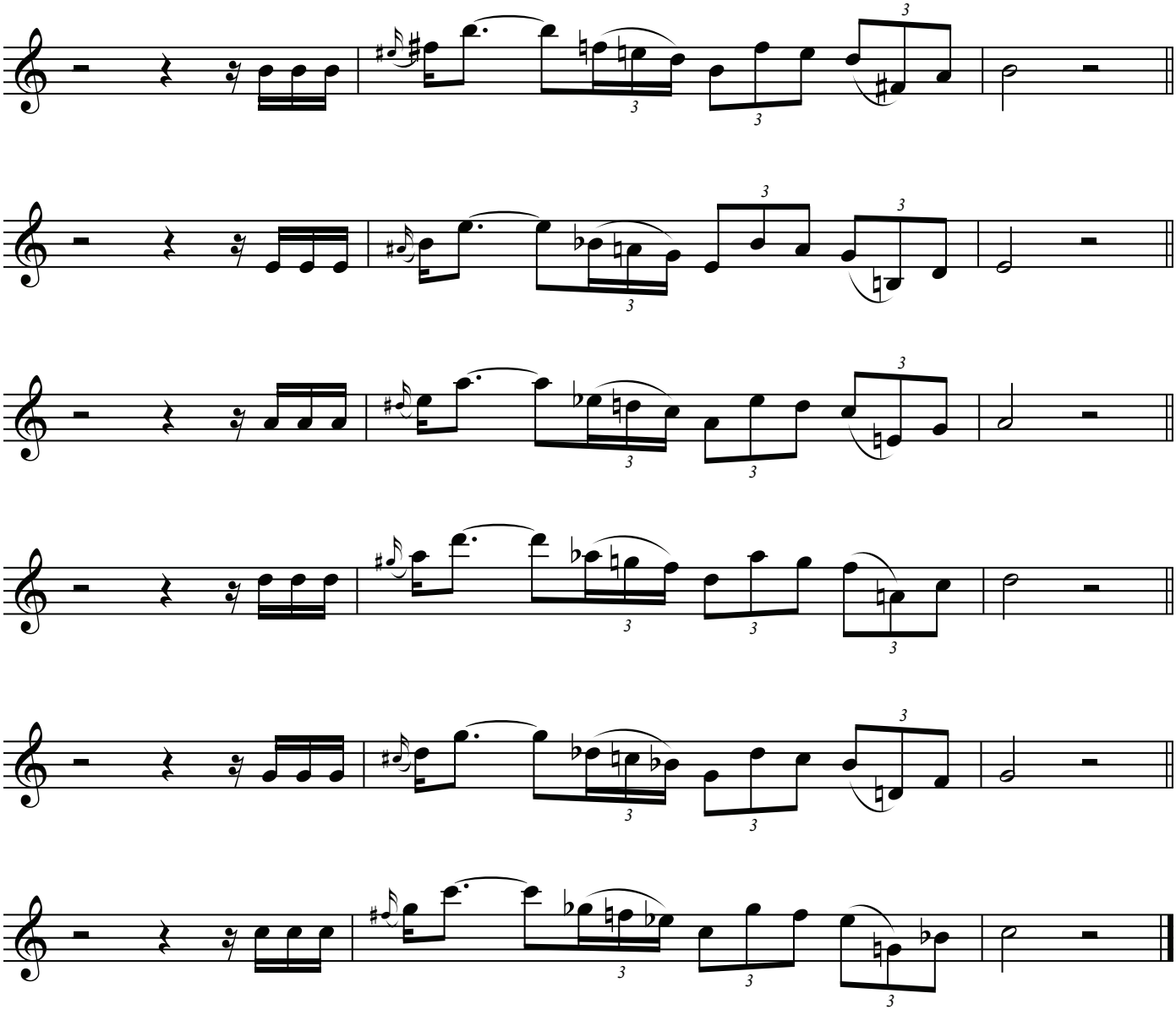
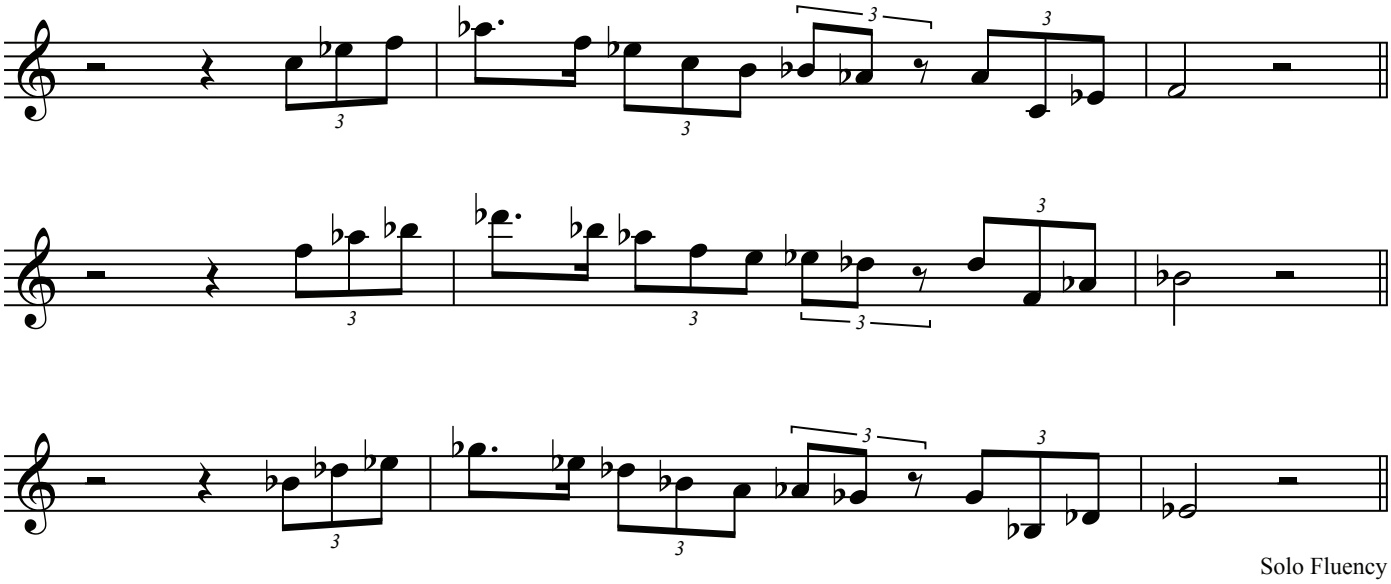


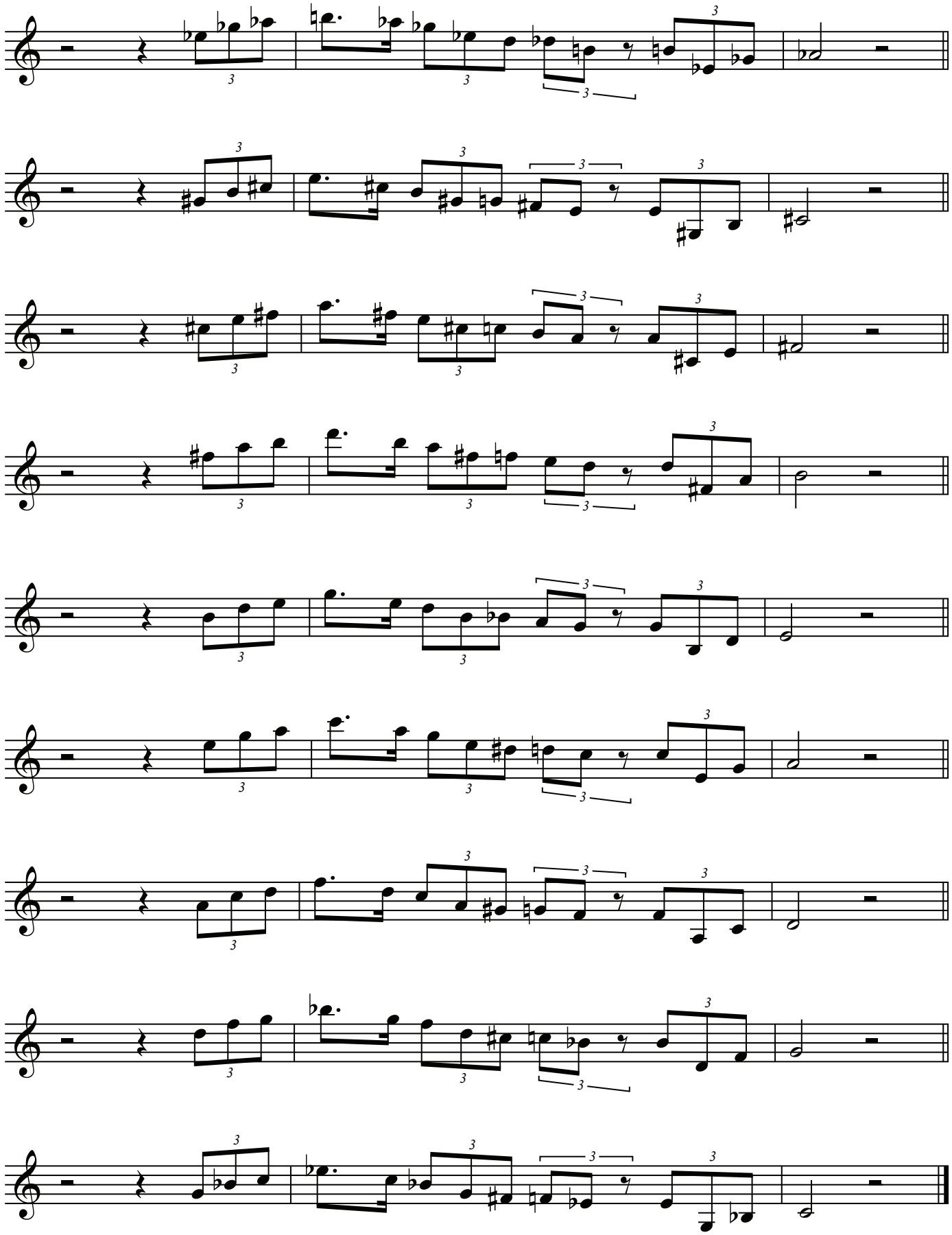
Study 6





Study 7

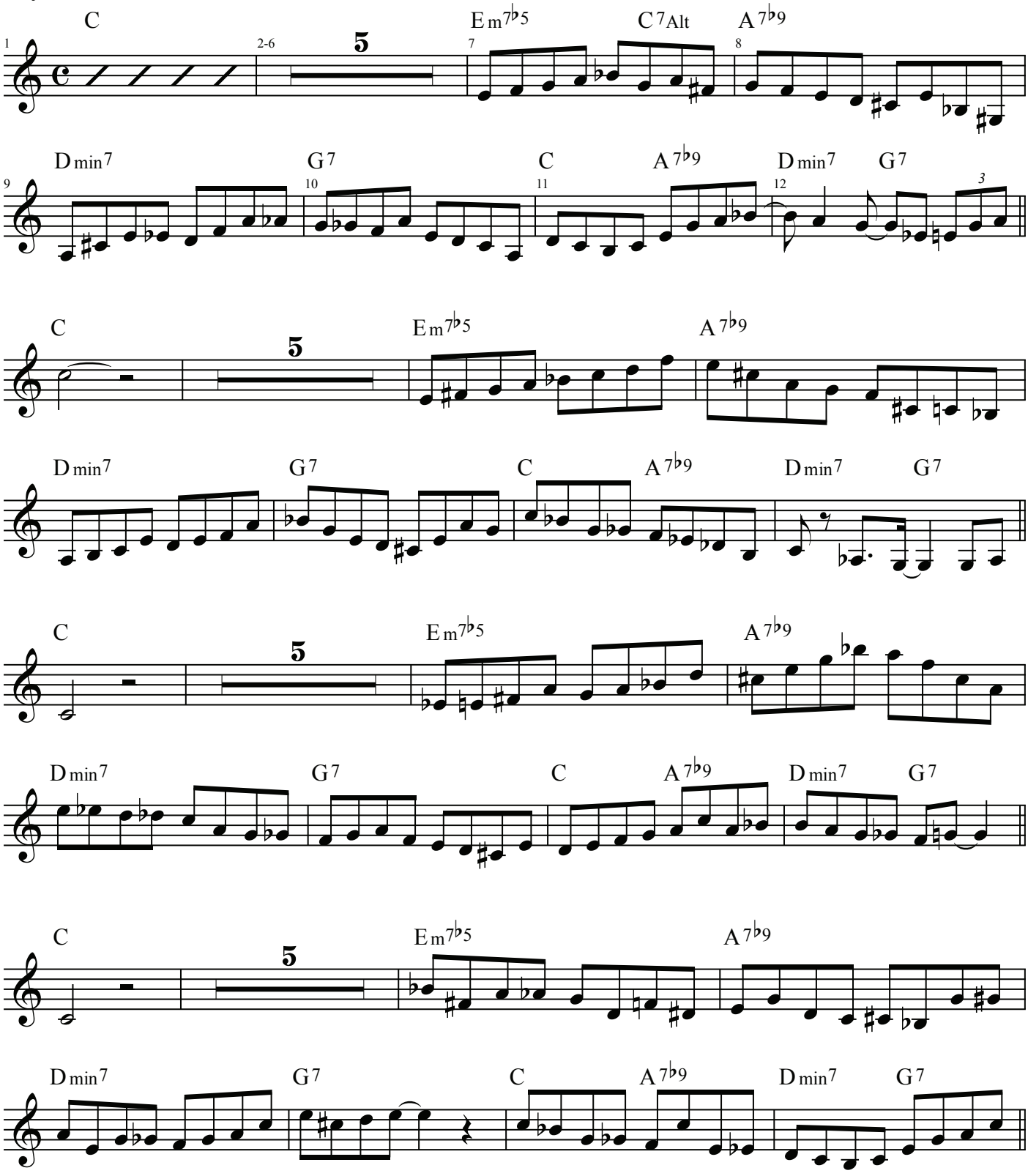


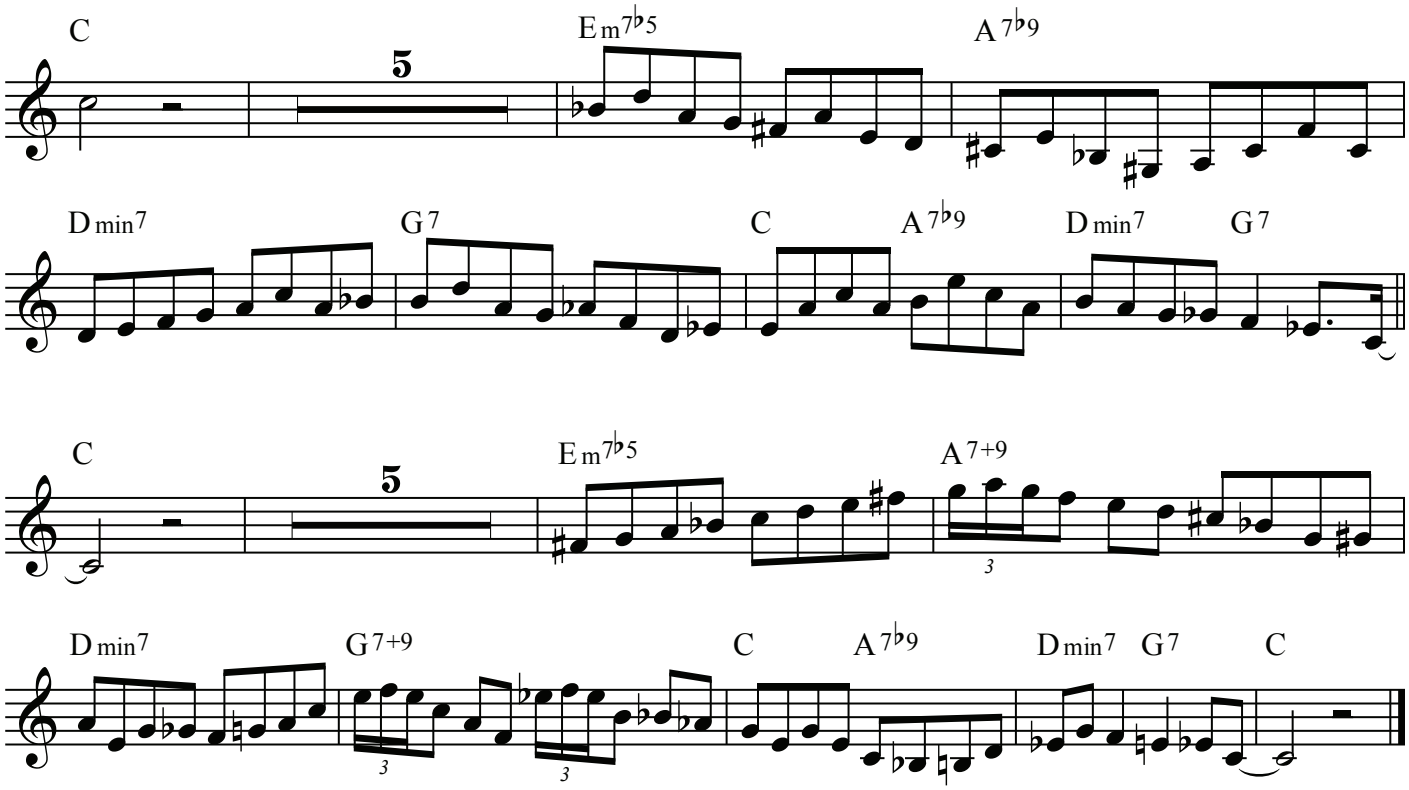


The Minor 7♭5 and the Blues

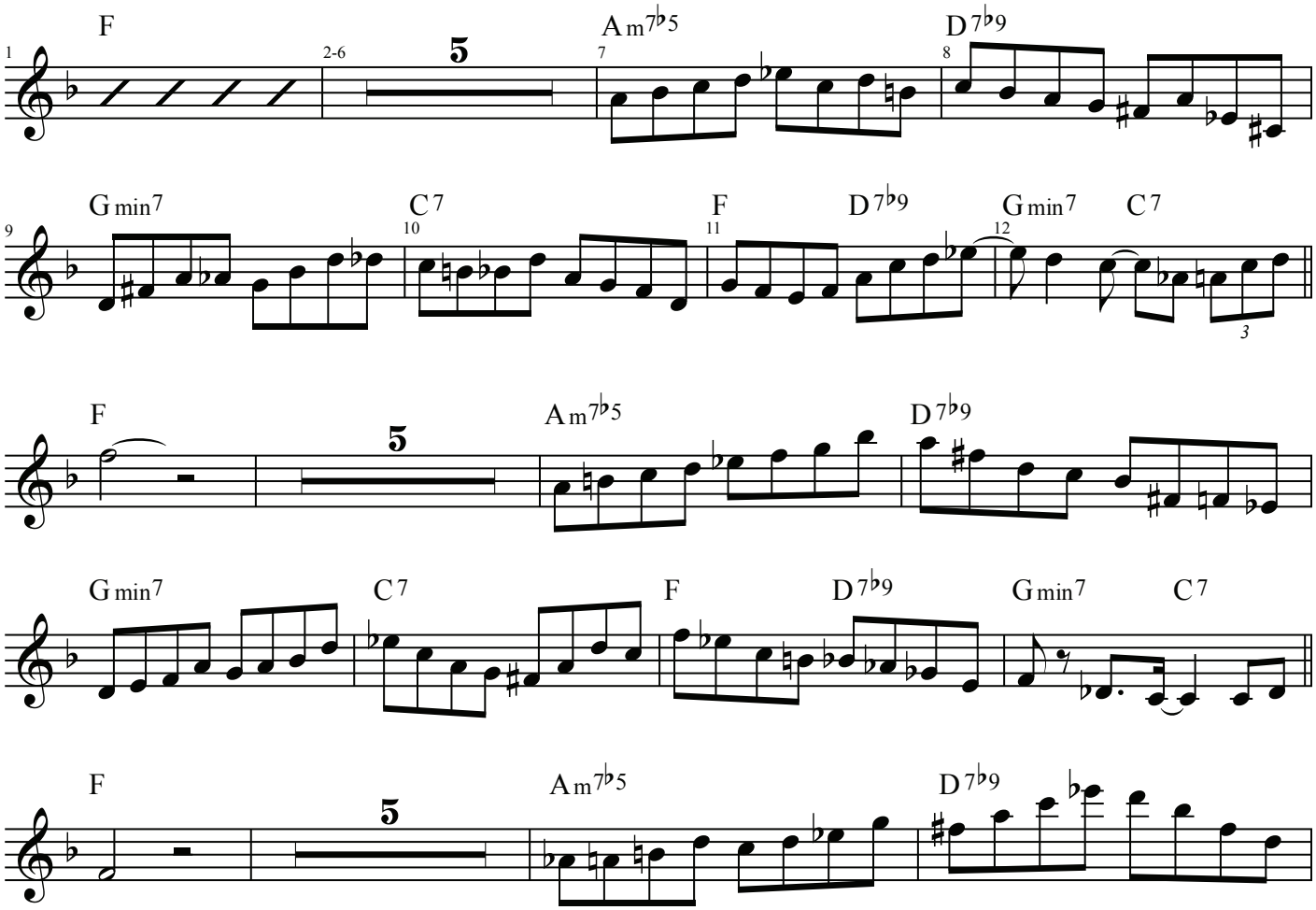
Note: The following studies relate to Bars 7 and 8 of the 12 Bar Blues. The use of the minor 7♭5 here is a common substitute for the tonic leading to the ii-V7-I turnaround.

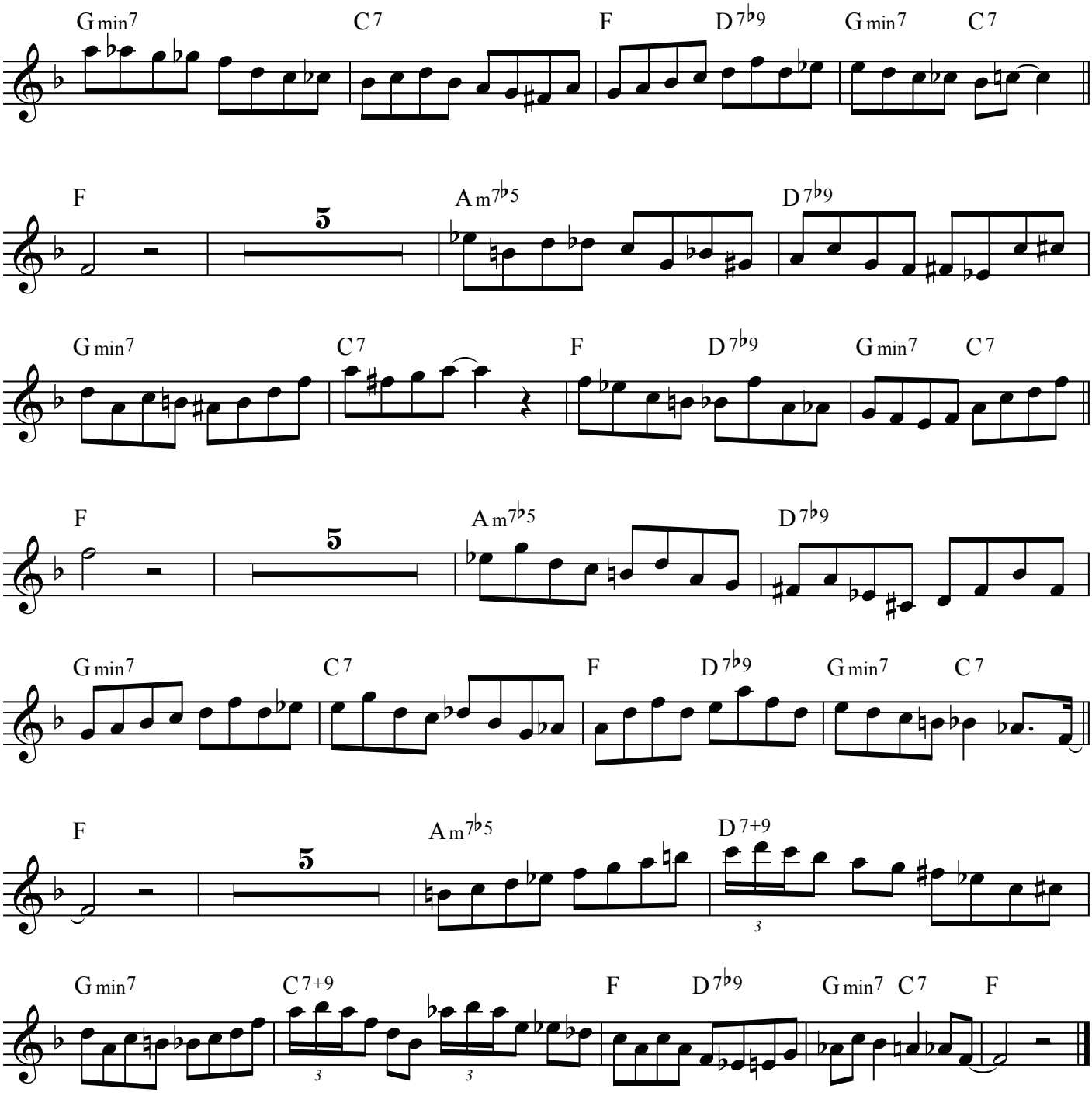
Key of C:



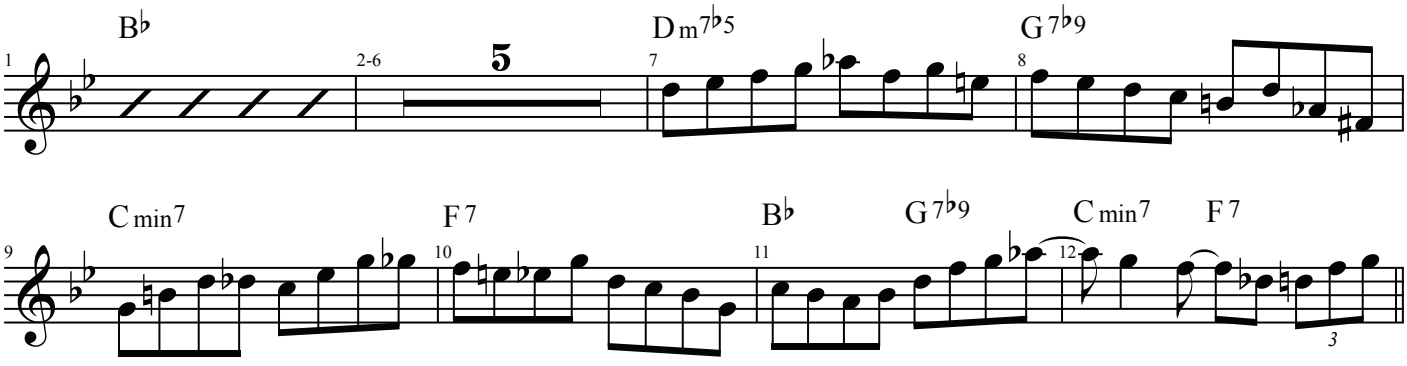

C
5
Em7♭5
A7♭9
Dmin7
G7
C
A7♭9
Dmin7
G7
C
5
Em7♭5
A7+9
Dmin7
G7+9
C
A7♭9
Dmin7
G7
C

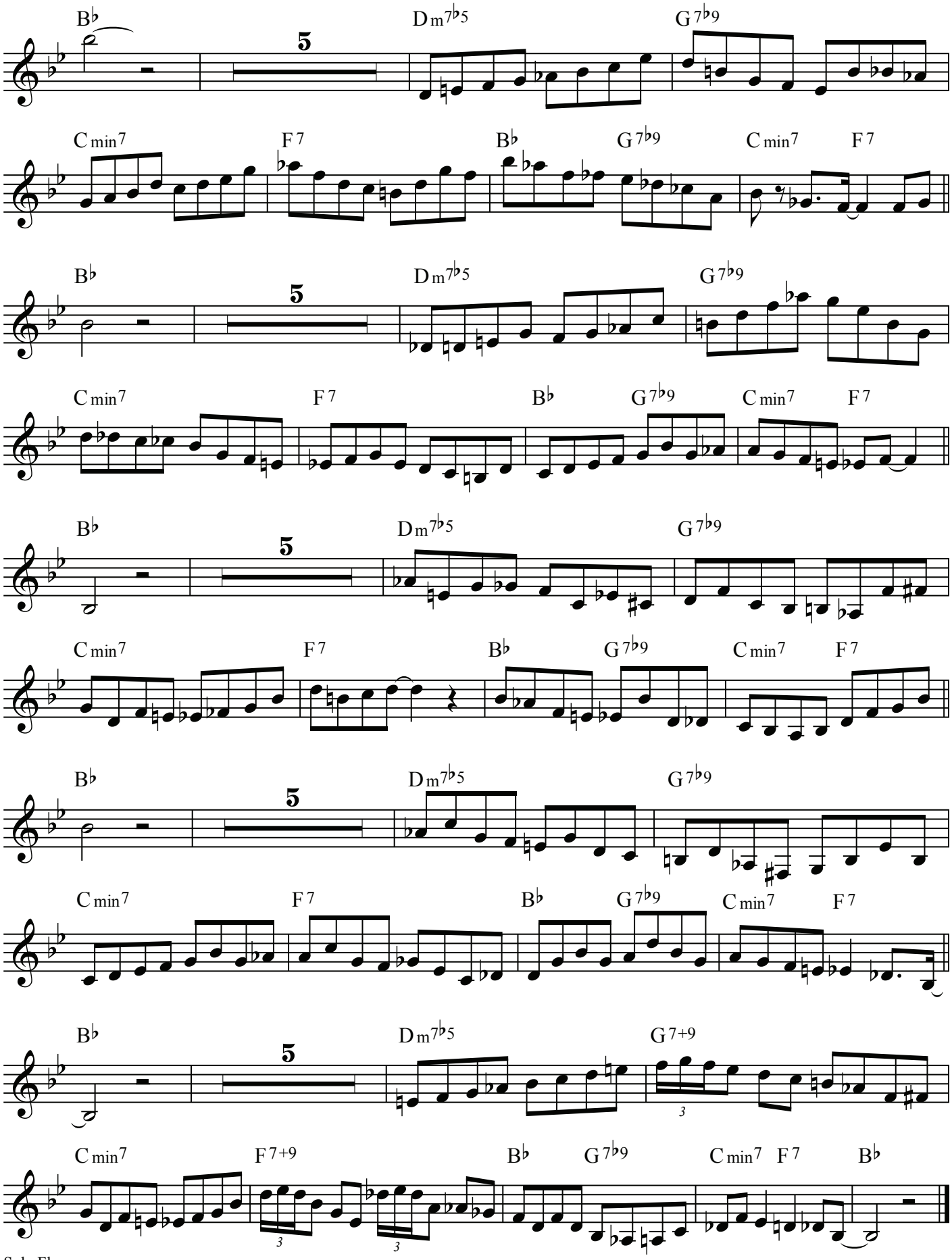
Key of F:


1
F
2-6
5
7
Am7♭5
8
D7♭9
9
Gmin7
10
C7
11
F
D7♭9
12
Gmin7
C7
F
5
Am7♭5
D7♭9
Gmin7
C7
F
D7♭9
Gmin7
C7
F
5
Am7♭5
D7♭9

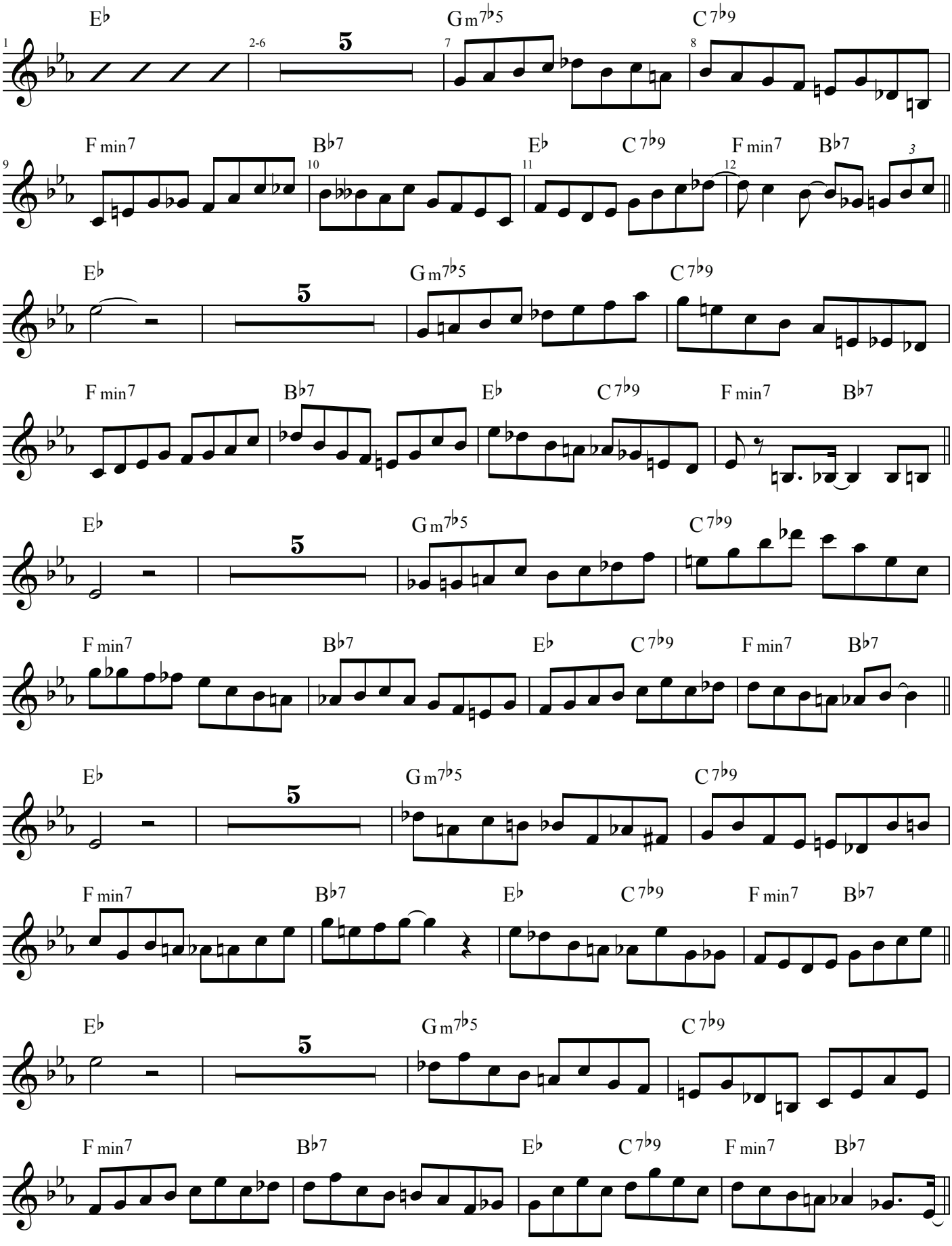

G min7
C 7
F
D 7♭9
G min7
C 7
F
5
A m7♭5
D 7♭9
G min7
C 7
F
D 7♭9
G min7
C 7
F
5
A m7♭5
D 7♭9
G min7
C 7
F
D 7♭9
G min7
C 7
F
5
A m7♭5
D 7+9
3
G min7
C 7+9
3
3
F
D 7♭9
G min7
C 7
F

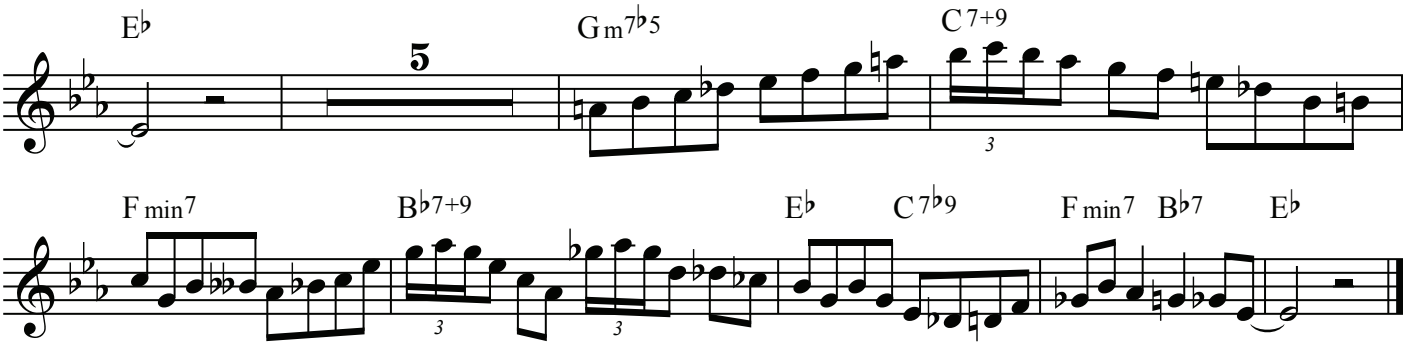
Key of B♭:


B♭
1
2-6
5
D m7♭5
7
G 7♭9
8
C min7
F 7
9
B♭
10
G 7♭9
11
C min7
F 7
12
3

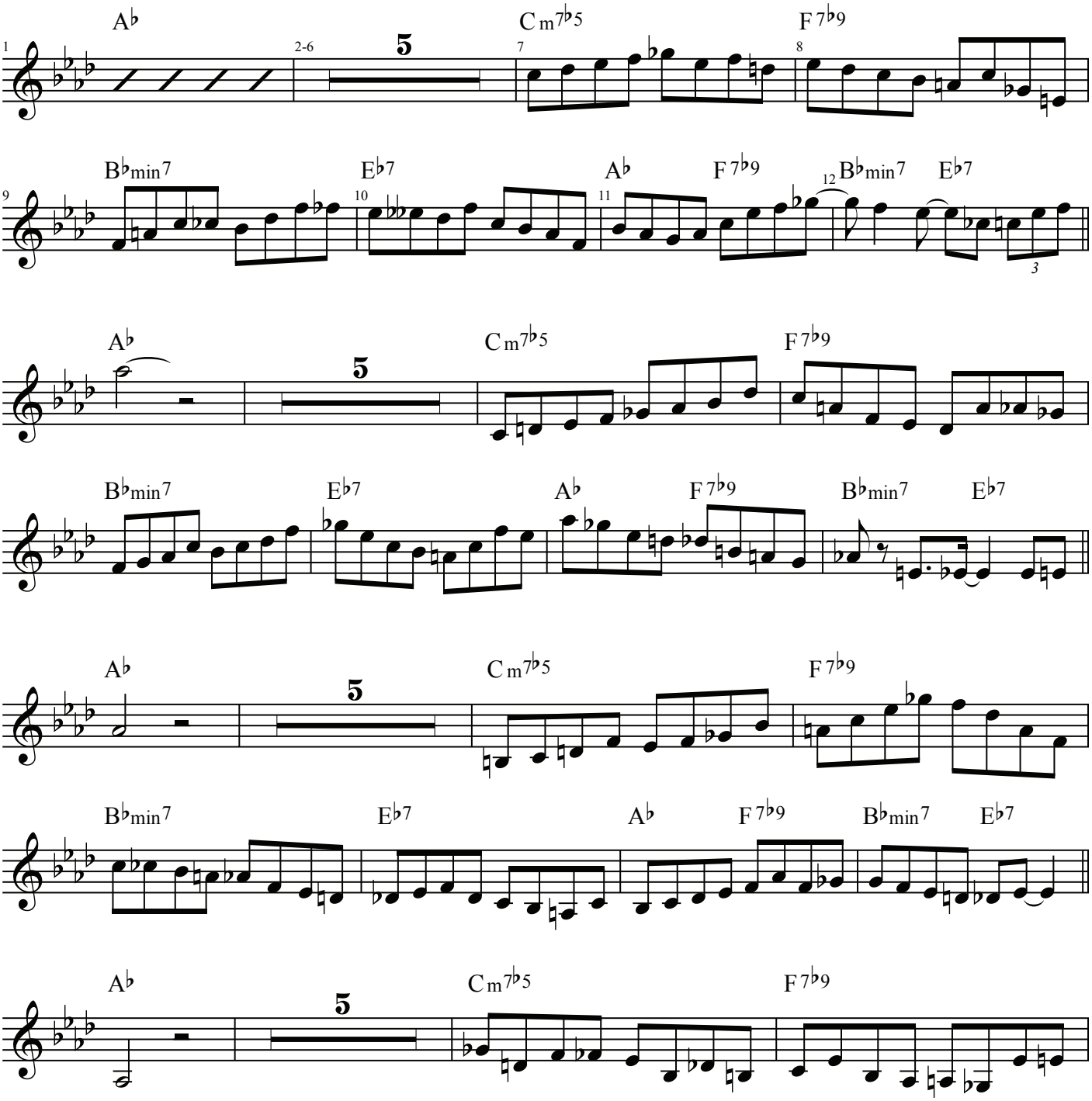

B♭
5
Dm7♭5
G7♭9
Cmin7
F7
B♭
G7♭9
Cmin7
F7
B♭
5
Dm7♭5
G7♭9
Cmin7
F7
B♭
G7♭9
Cmin7
F7
B♭
5
Dm7♭5
G7♭9
Cmin7
F7
B♭
G7♭9
Cmin7
F7
B♭
5
Dm7♭5
G7♭9
Cmin7
F7
B♭
G7♭9
Cmin7
F7
B♭
5
Dm7♭5
G7+9
Cmin7
F7+9
B♭
G7♭9
Cmin7
F7
B♭

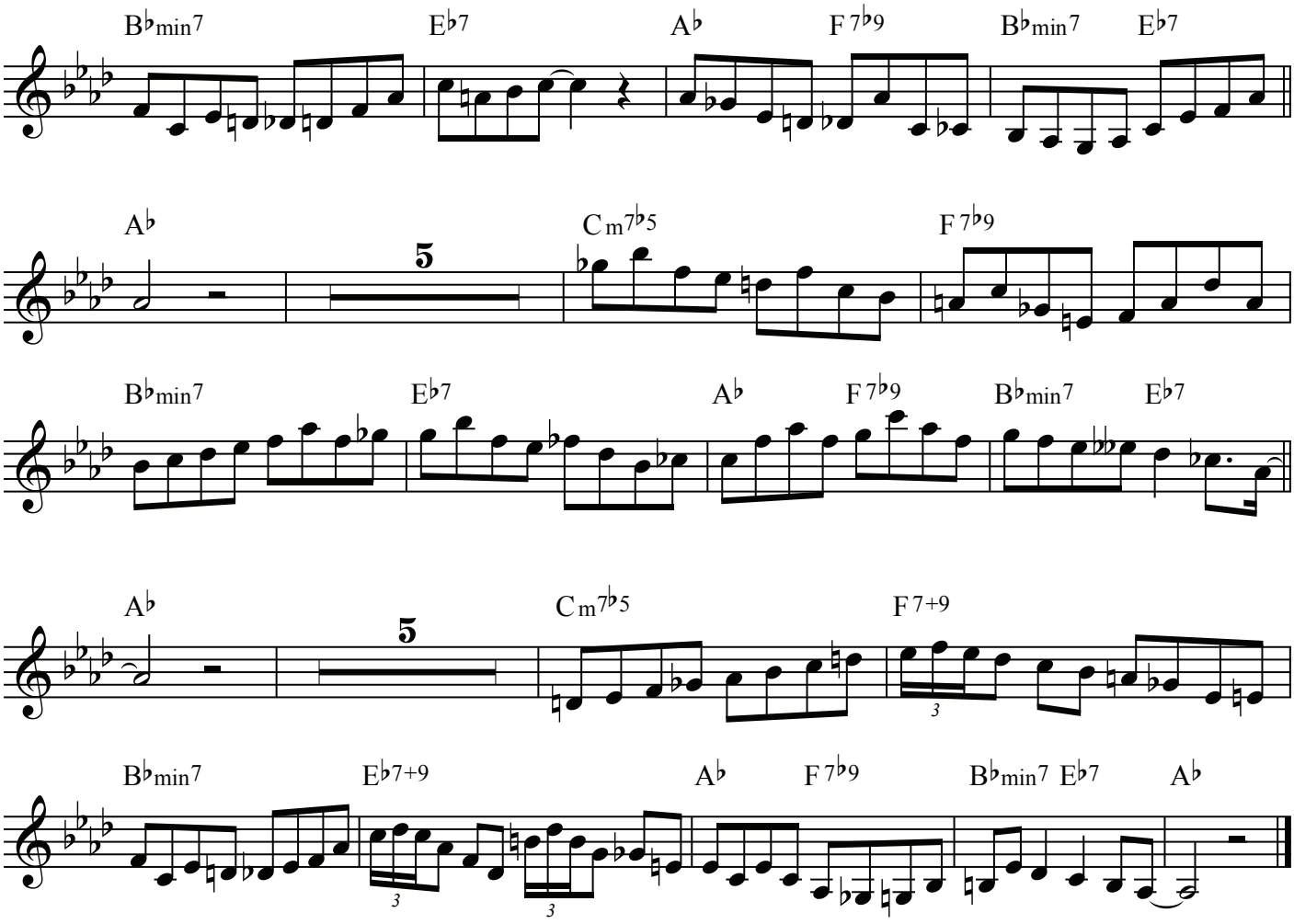
Key of E♭:


E♭
1
2-6
5
Gm7♭5
7
C7♭9
8
F min7
B♭7
9
10
E♭
C7♭9
11
F min7
B♭7
12
3
E♭
5
Gm7♭5
C7♭9
F min7
B♭7
E♭
C7♭9
F min7
B♭7
E♭
5
Gm7♭5
C7♭9
F min7
B♭7
E♭
C7♭9
F min7
B♭7
E♭
5
Gm7♭5
C7♭9
F min7
B♭7
E♭
C7♭9
F min7
B♭7
E♭
5
Gm7♭5
C7♭9
F min7
B♭7
E♭
C7♭9
F min7
B♭7

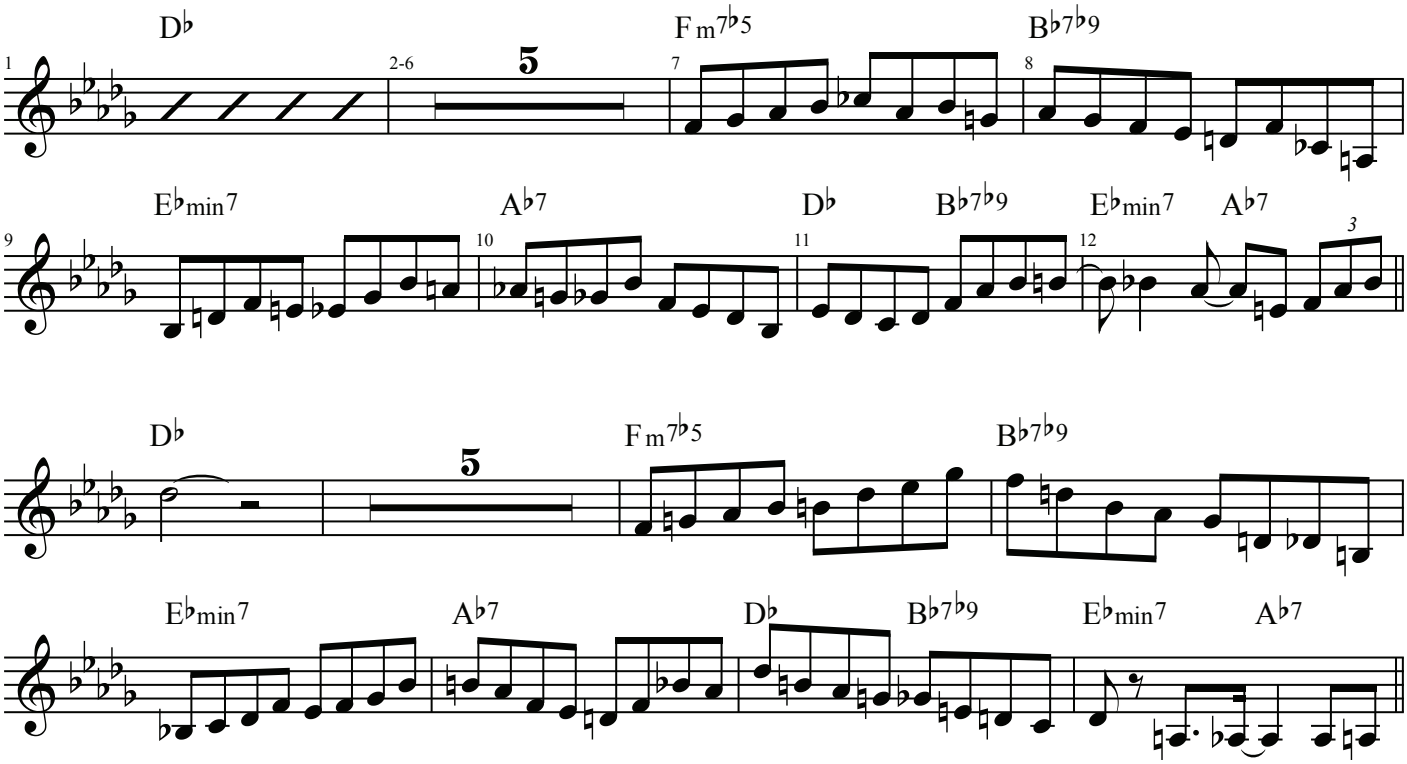

E♭
5
Gm7♭5
C7+9
3
Fmin7
B♭7+9
E♭
C7♭9
Fmin7
B♭7
E♭
3
3

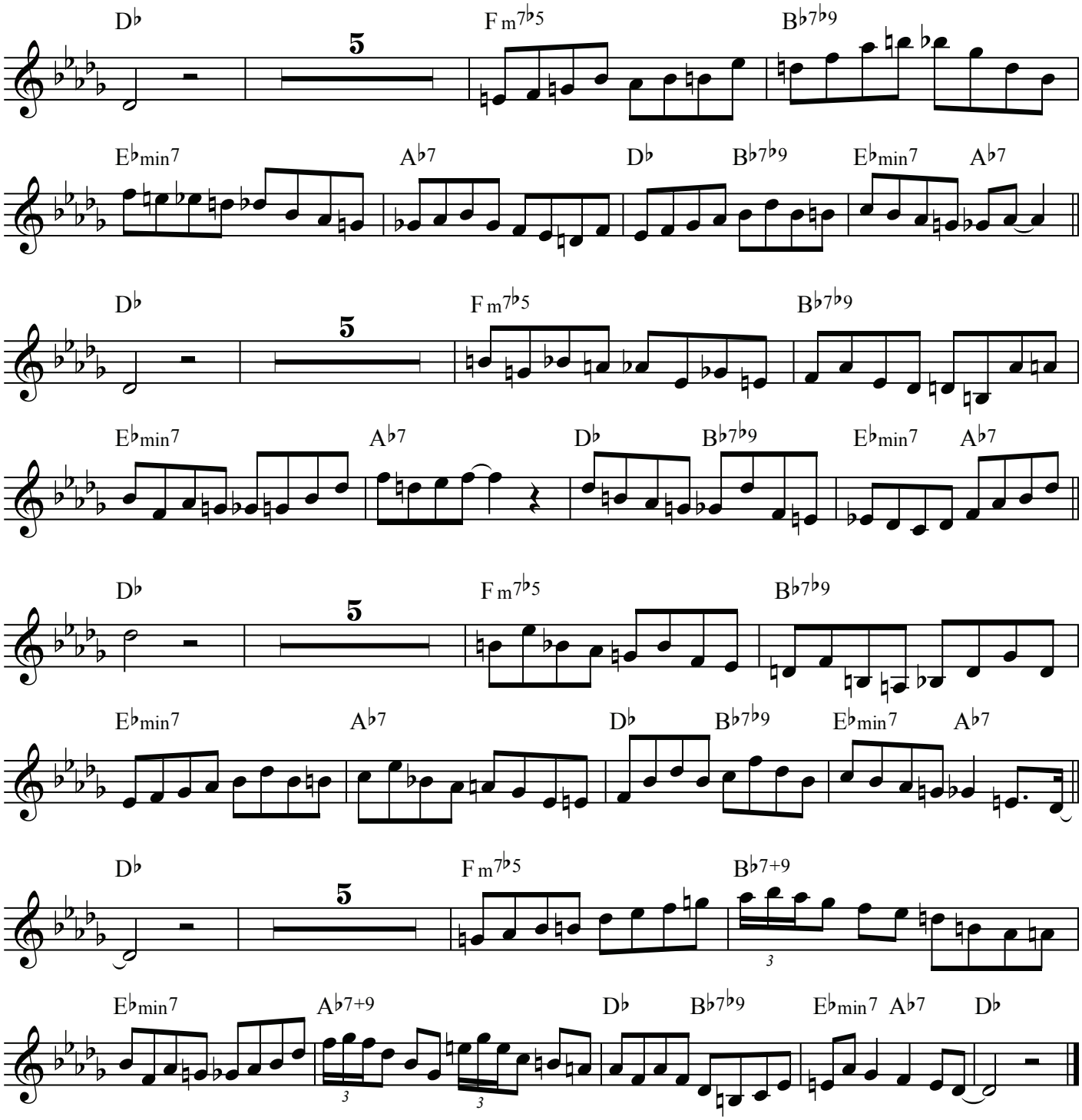
Key of A♭:


1
A♭
2-6
5
7
Cm7♭5
8
F7♭9
9
B♭min7
E♭7
10
11
A♭
F7♭9
12
B♭min7
E♭7
3
A♭
5
Cm7♭5
F7♭9
B♭min7
E♭7
A♭
F7♭9
B♭min7
E♭7
A♭
5
Cm7♭5
F7♭9
B♭min7
E♭7
A♭
F7♭9
B♭min7
E♭7
A♭
5
Cm7♭5
F7♭9

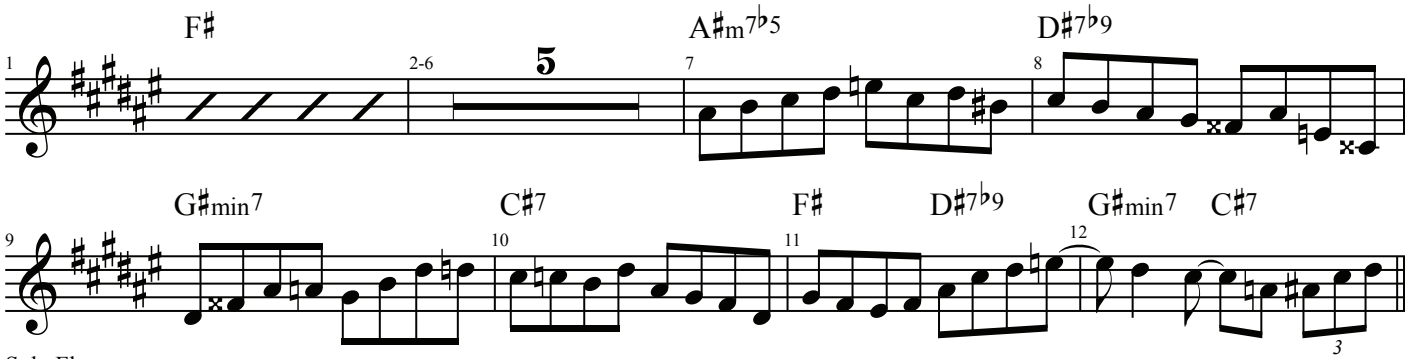

B♭min7
E♭7
A♭
F 7♭9
B♭min7
E♭7
A♭
5
C m7♭5
F 7♭9
B♭min7
E♭7
A♭
F 7♭9
B♭min7
E♭7
A♭
5
C m7♭5
F 7+9
B♭min7
E♭7+9
A♭
F 7♭9
B♭min7 E♭7
A♭

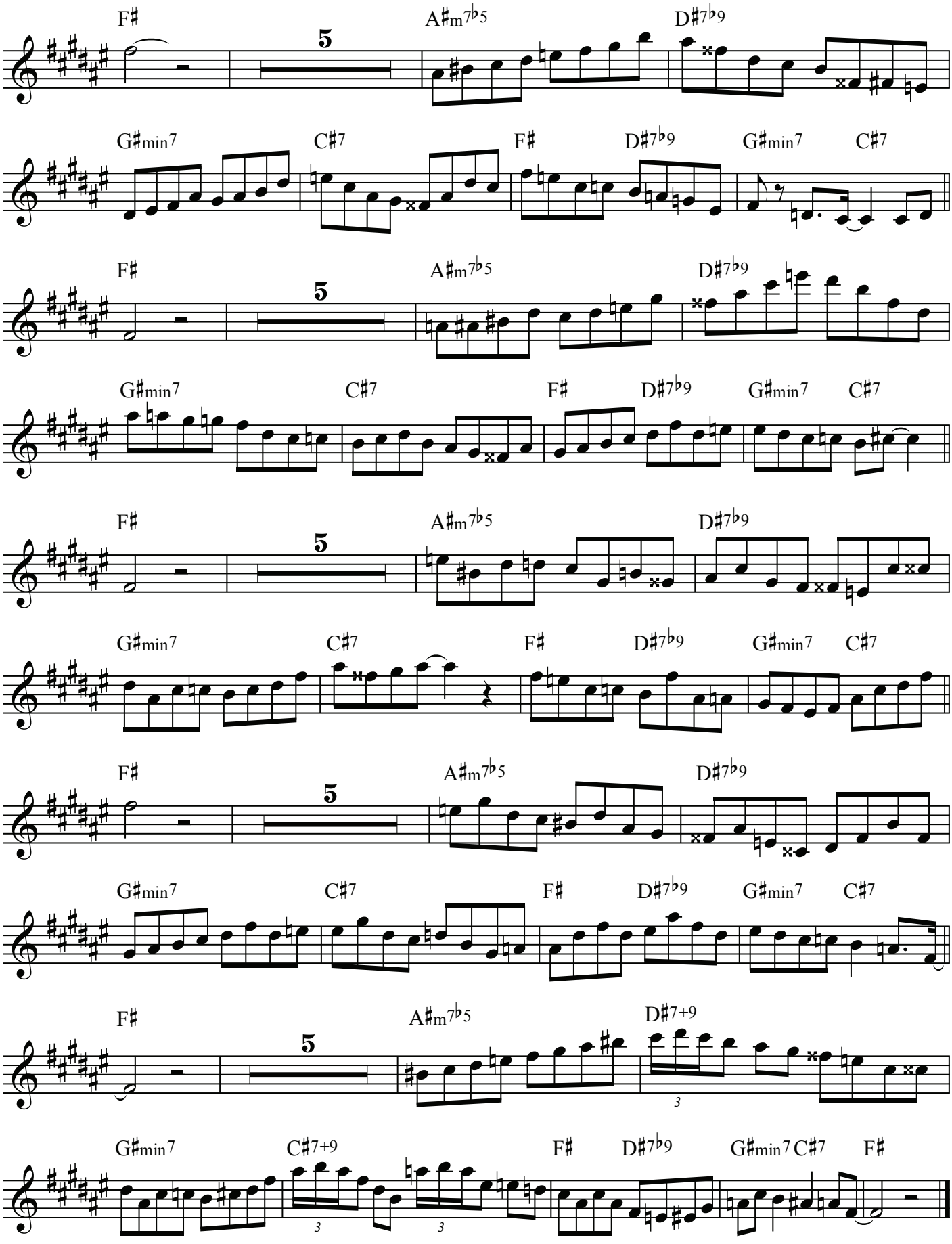
Key of D♭:


D♭
1
2-6
5
F m7♭5
7
B♭7♭9
8
E♭min7
A♭7
D♭
B♭7♭9
E♭min7
A♭7
9
10
11
12
D♭
5
F m7♭5
B♭7♭9
E♭min7
A♭7
D♭
B♭7♭9
E♭min7
A♭7

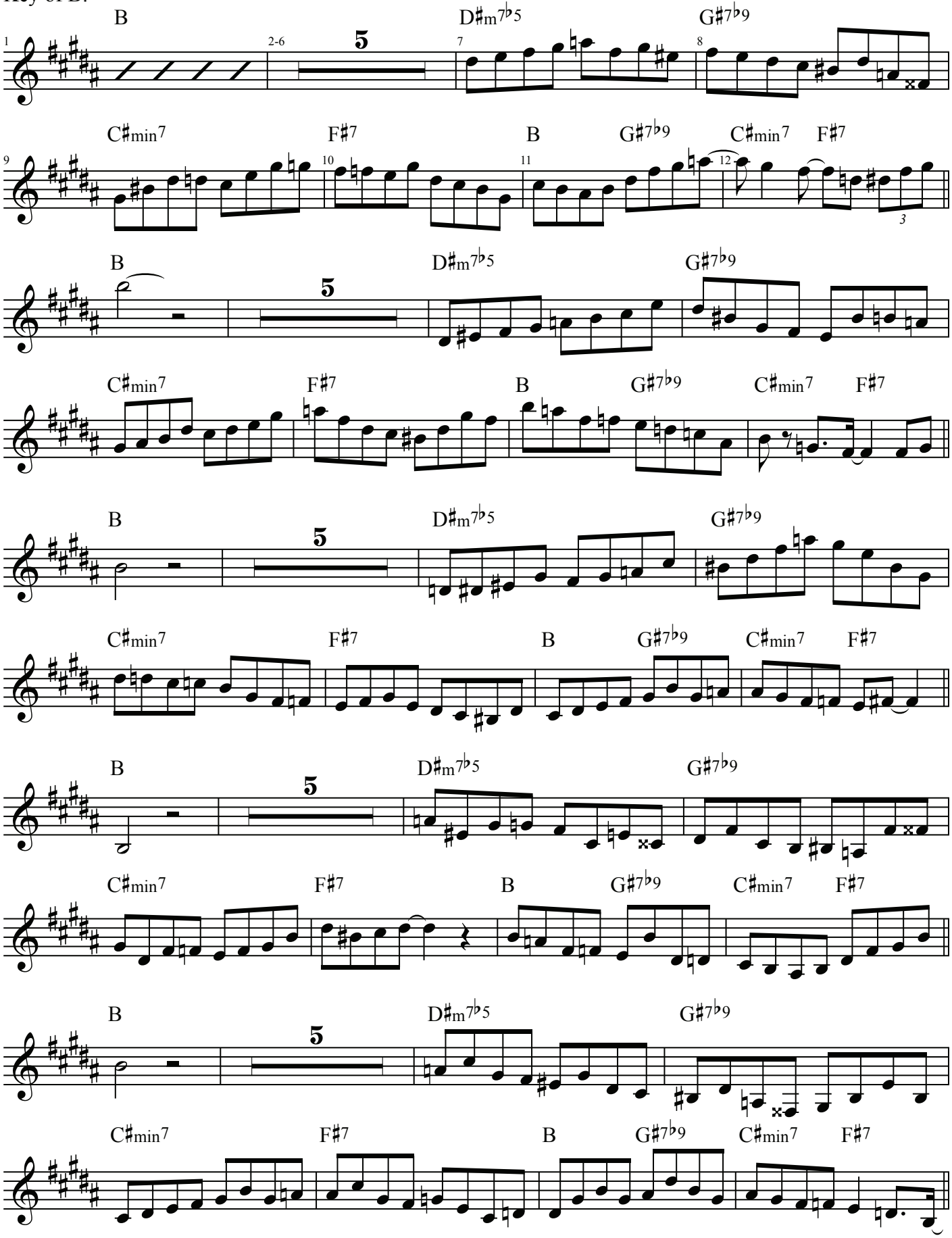

D♭
5
F m7♭5
B♭7♭9
E♭min7
A♭7
D♭
B♭7♭9
E♭min7
A♭7
D♭
5
F m7♭5
B♭7♭9
E♭min7
A♭7
D♭
B♭7♭9
E♭min7
A♭7
D♭
5
F m7♭5
B♭7♭9
E♭min7
A♭7
D♭
B♭7♭9
E♭min7
A♭7
D♭
5
F m7♭5
B♭7+9
3
E♭min7
A♭7+9
D♭
B♭7♭9
E♭min7
A♭7
D♭
3
3

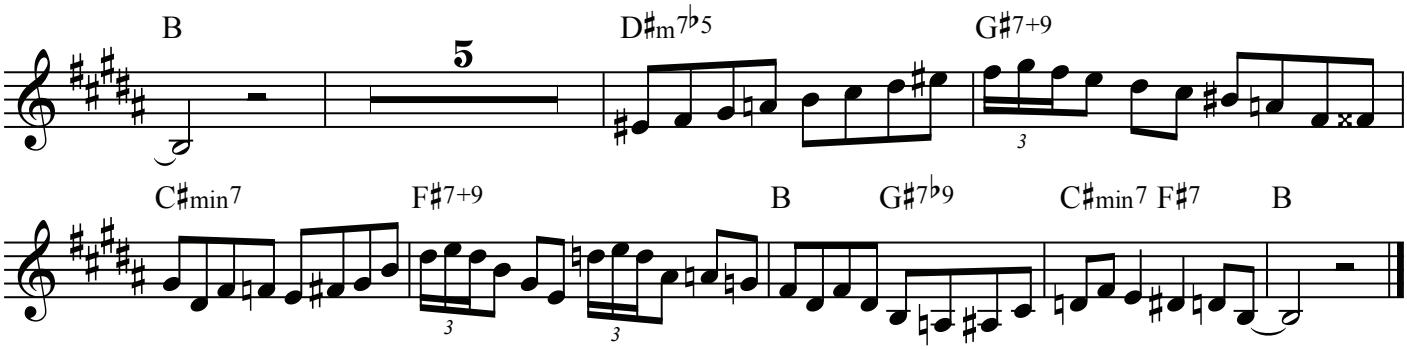
Key of F♯:


1
F♯
2-6
5
7
A♯m7♭5
8
D♯7♭9
9
G♯min7
10
C♯7
11
F♯
D♯7♭9
12
G♯min7
C♯7
3

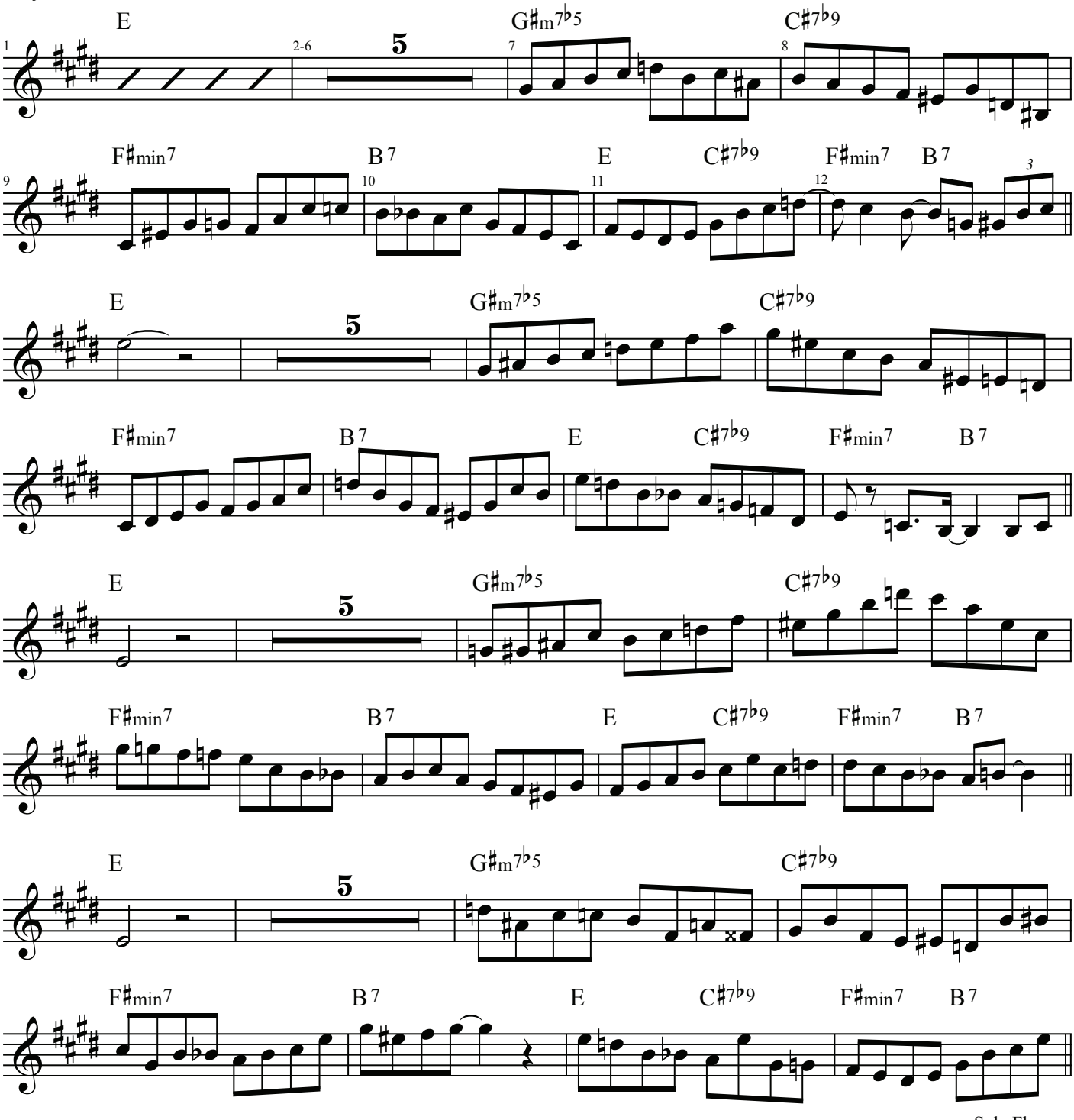

F♯
A♯m7♭5
D♯7♭9
5
G♯min7
C♯7
F♯
D♯7♭9
G♯min7
C♯7
D♯7+9
3

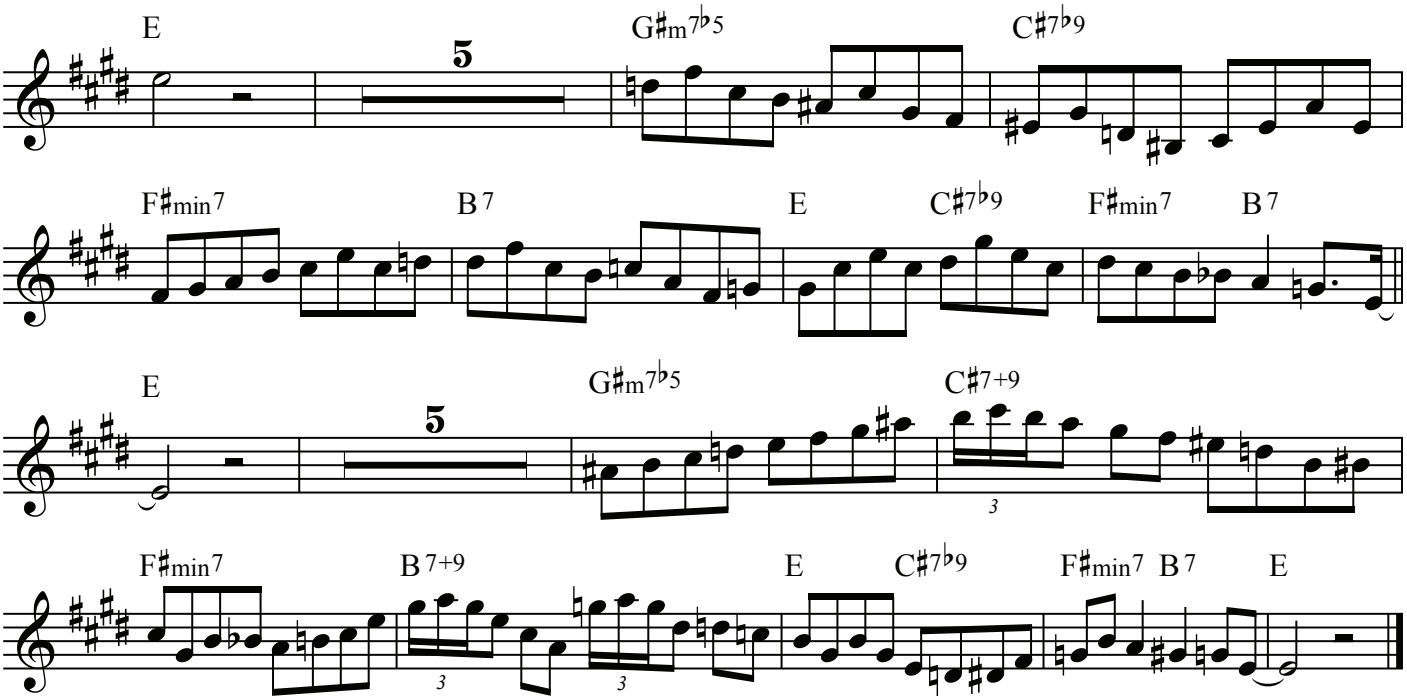
Key of B:



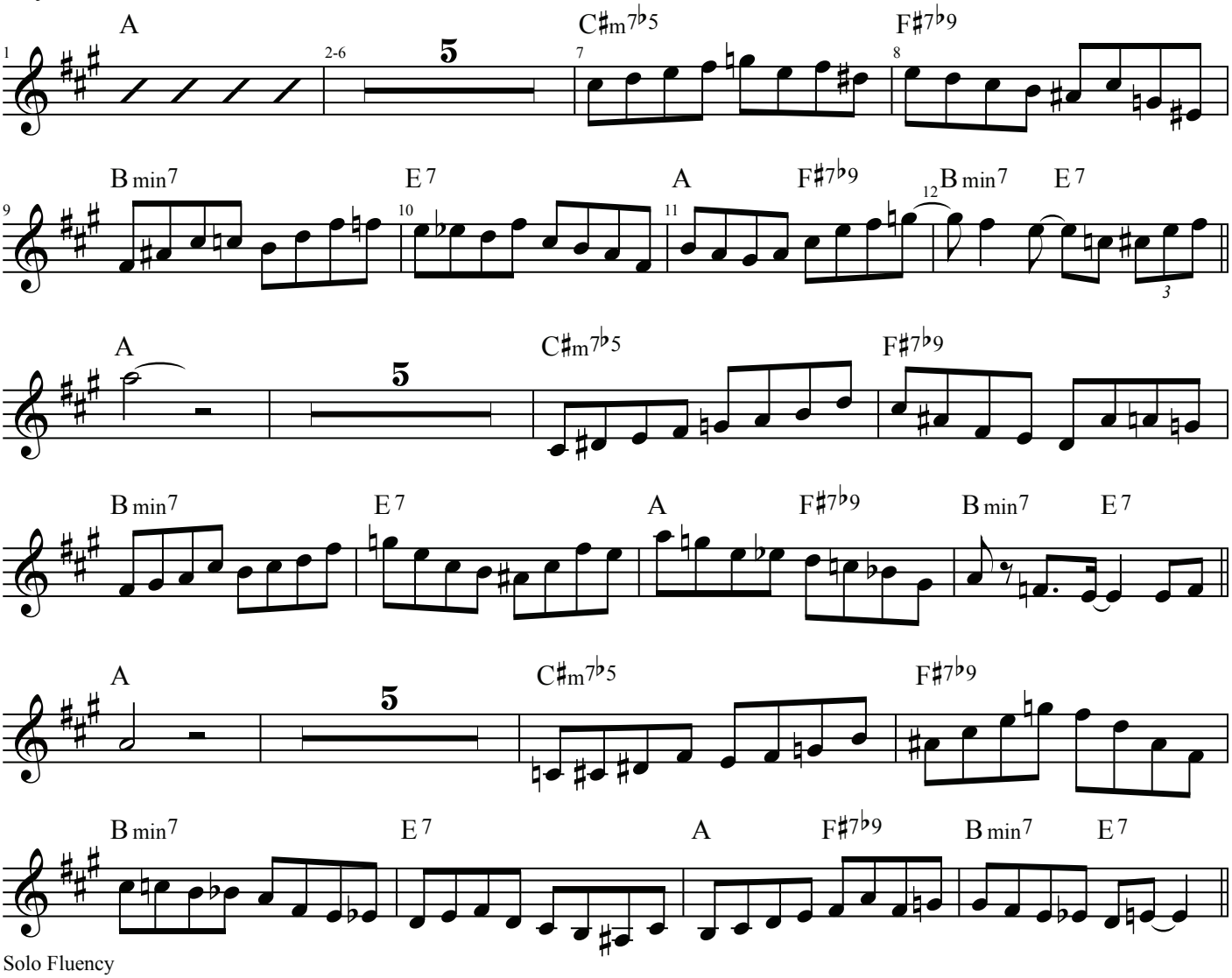

B
D♯m7♭5
G♯7+9
C♯min7
F♯7+9
B
G♯7♭9
C♯min7
F♯7
B

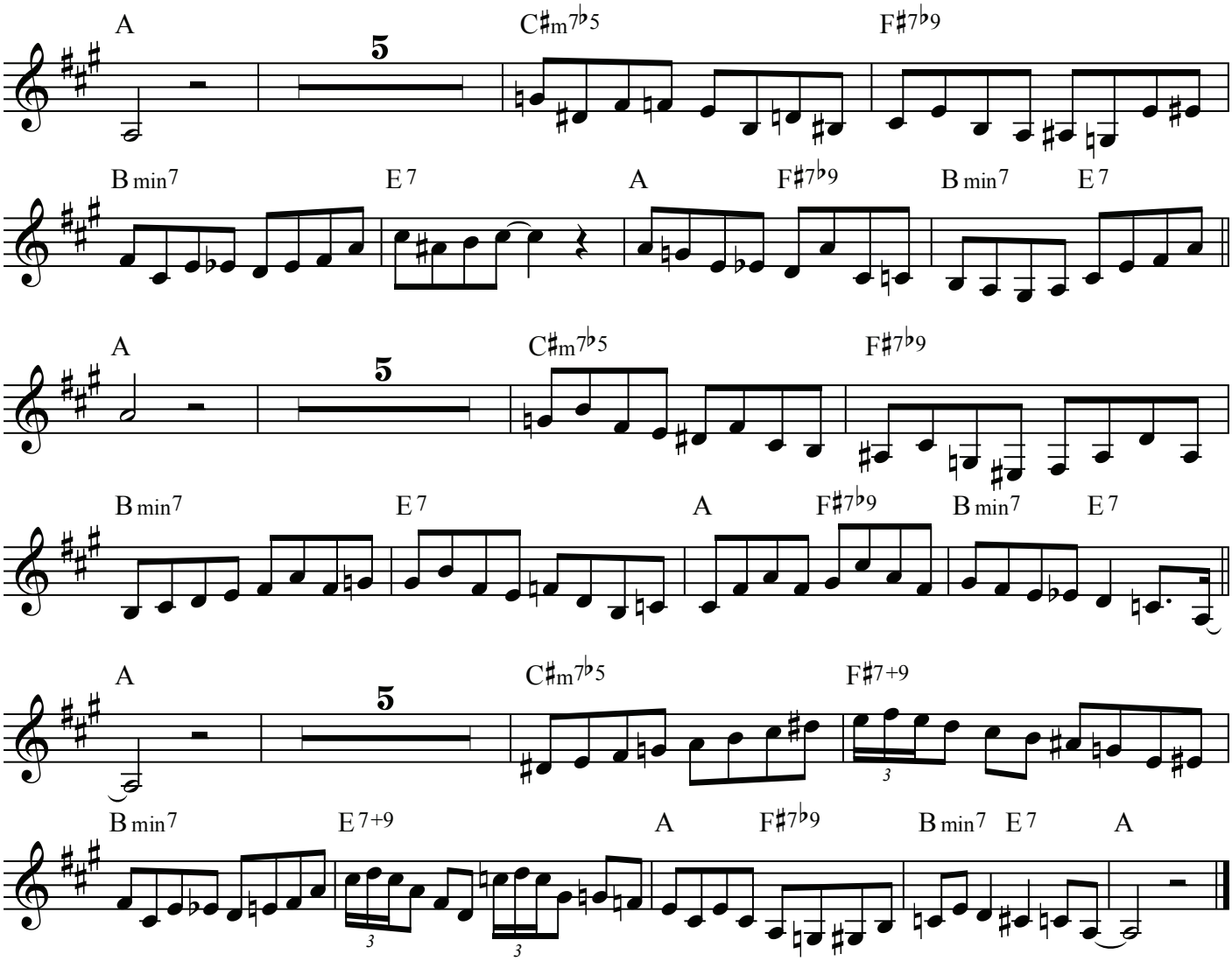
Key of E:


E
G♯m7♭5
C♯7♭9
F♯min7
B7
E
C♯7♭9
F♯min7
B7

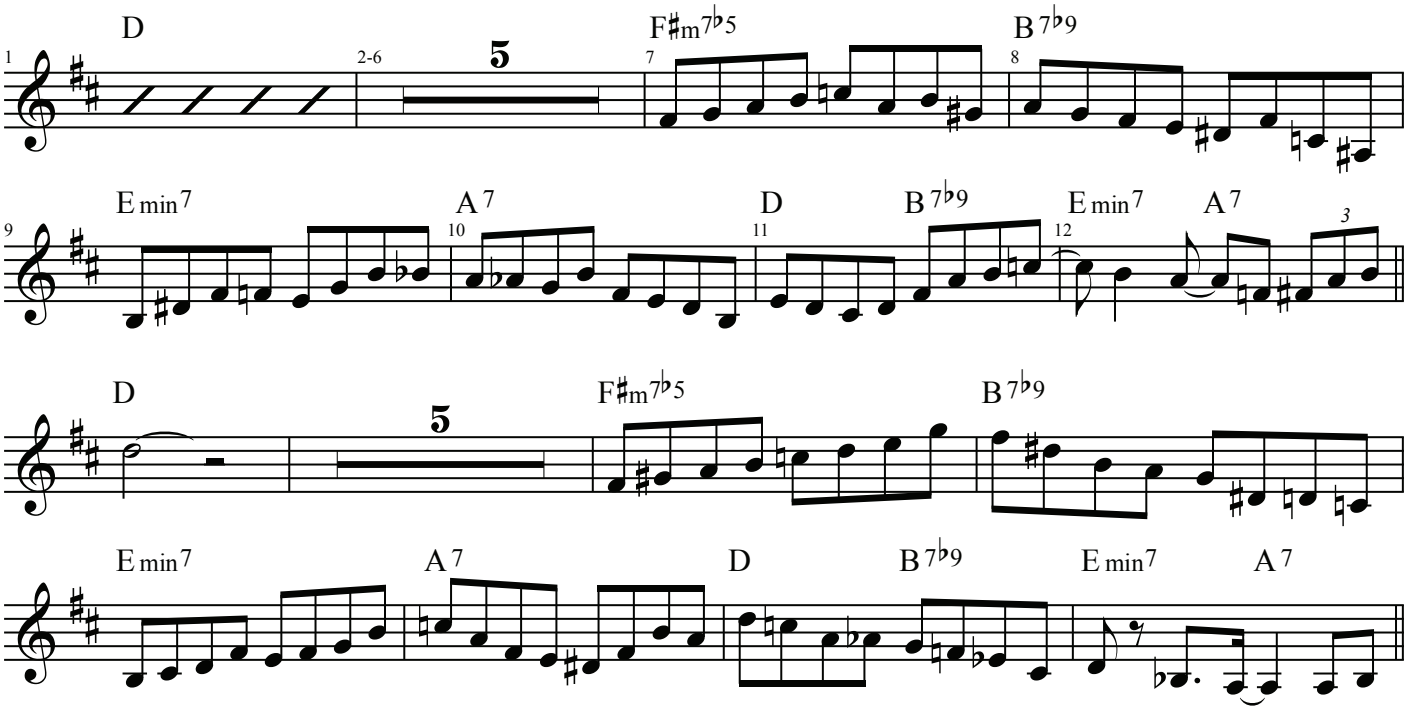

E
G♯m7♭5
C♯7♭9
F♯min7
B7
E
C♯7♭9
F♯min7
B7
E
G♯m7♭5
C♯7+9
F♯min7
B7+9
E
C♯7♭9
F♯min7
B7
E

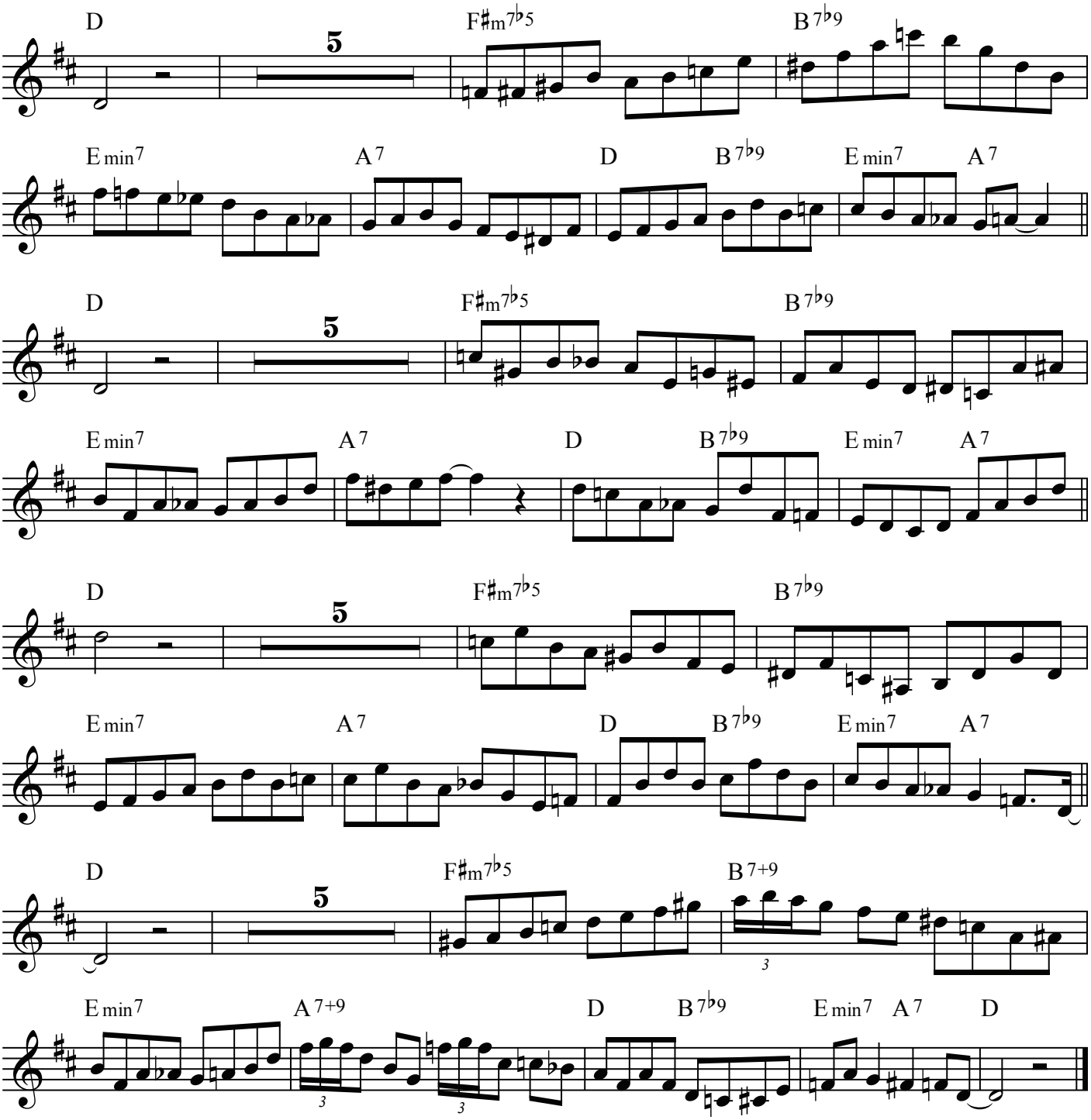
Key of A:


A
C♯m7♭5
F♯7♭9
B min7
E7
A
F♯7♭9
B min7
E7
A
C♯m7♭5
F♯7♭9
B min7
E7
A
F♯7♭9
B min7
E7
A
C♯m7♭5
F♯7♭9
B min7
E7
A
F♯7♭9
B min7
E7

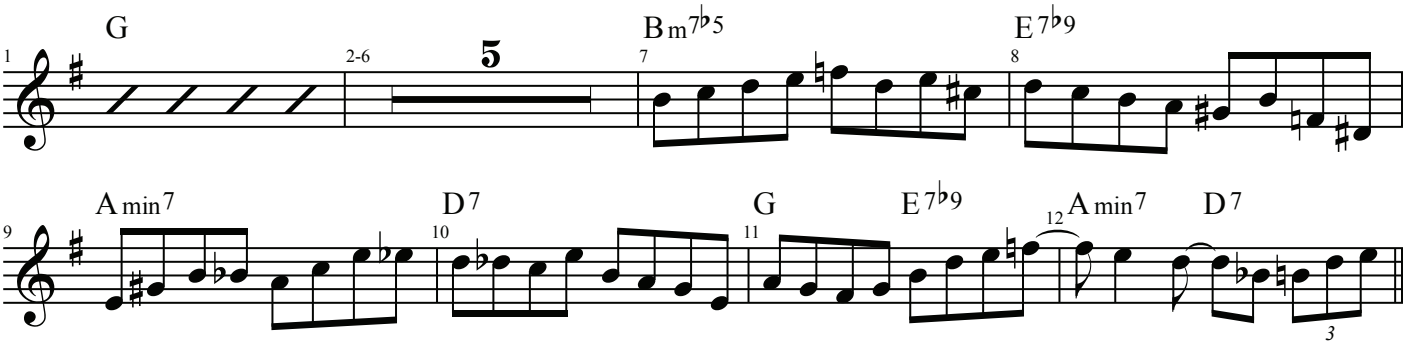

A
C♯m7♭5
F♯7♭9
B min7
E 7
A
F♯7♭9
B min7
E 7
A
C♯m7♭5
F♯7♭9
B min7
E 7
A
F♯7♭9
B min7
E 7
A
C♯m7♭5
F♯7+9
B min7
E 7+9
A
F♯7♭9
B min7
E 7
A

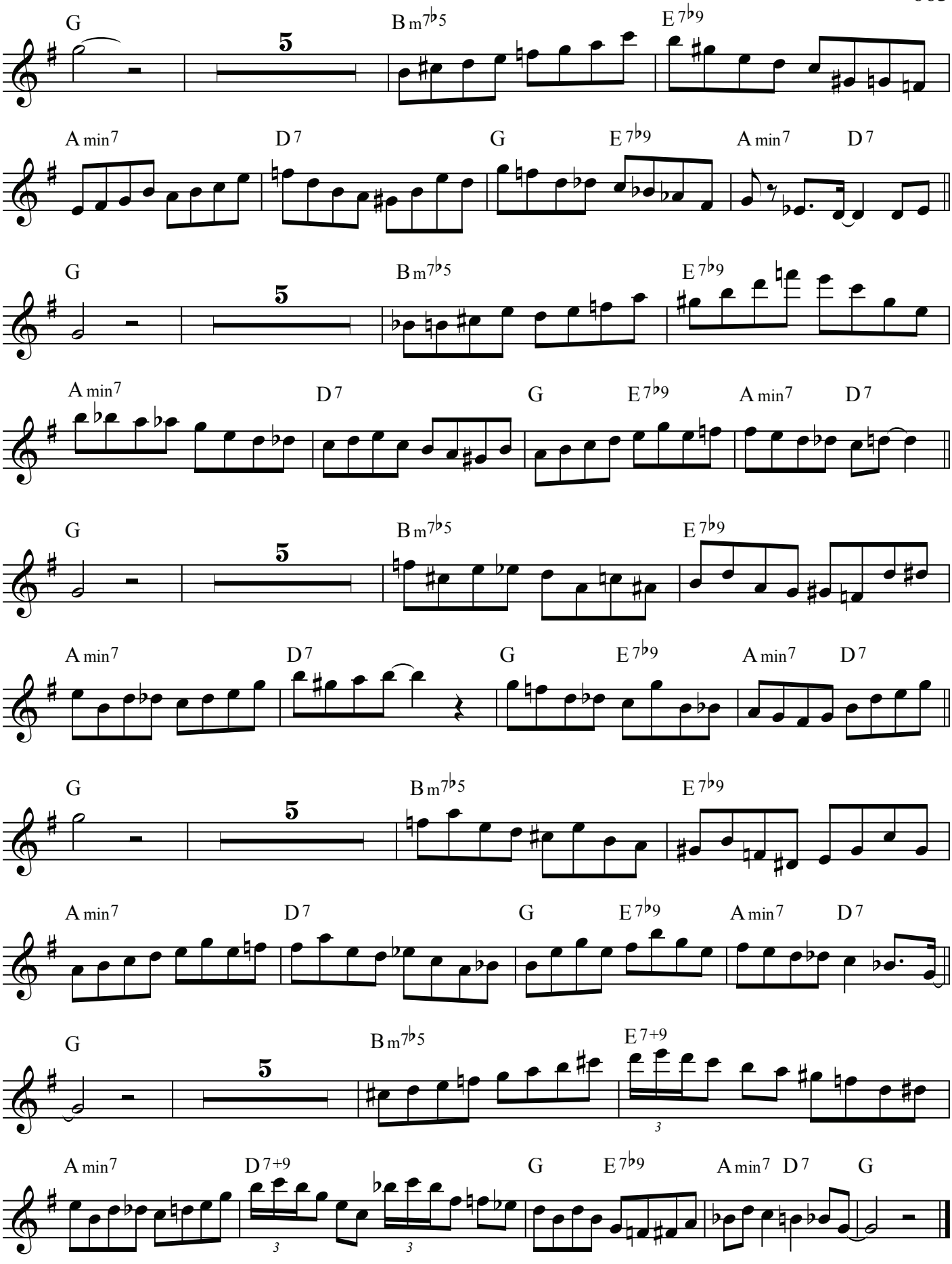
Key of D:


D
F♯m7♭5
B 7♭9
E min7
A 7
D
B 7♭9
E min7
A 7
D
F♯m7♭5
B 7♭9
E min7
A 7
D
B 7♭9
E min7
A 7


D
5
F♯m7♭5
B 7♭9
E min7
A 7
D
B 7♭9
E min7
A 7
D
5
F♯m7♭5
B 7♭9
E min7
A 7
D
B 7♭9
E min7
A 7
D
5
F♯m7♭5
B 7♭9
E min7
A 7
D
B 7♭9
E min7
A 7
D
5
F♯m7♭5
B 7+9
3
E min7
A 7+9
3
3
D
B 7♭9
E min7
A 7
D

Key of G:

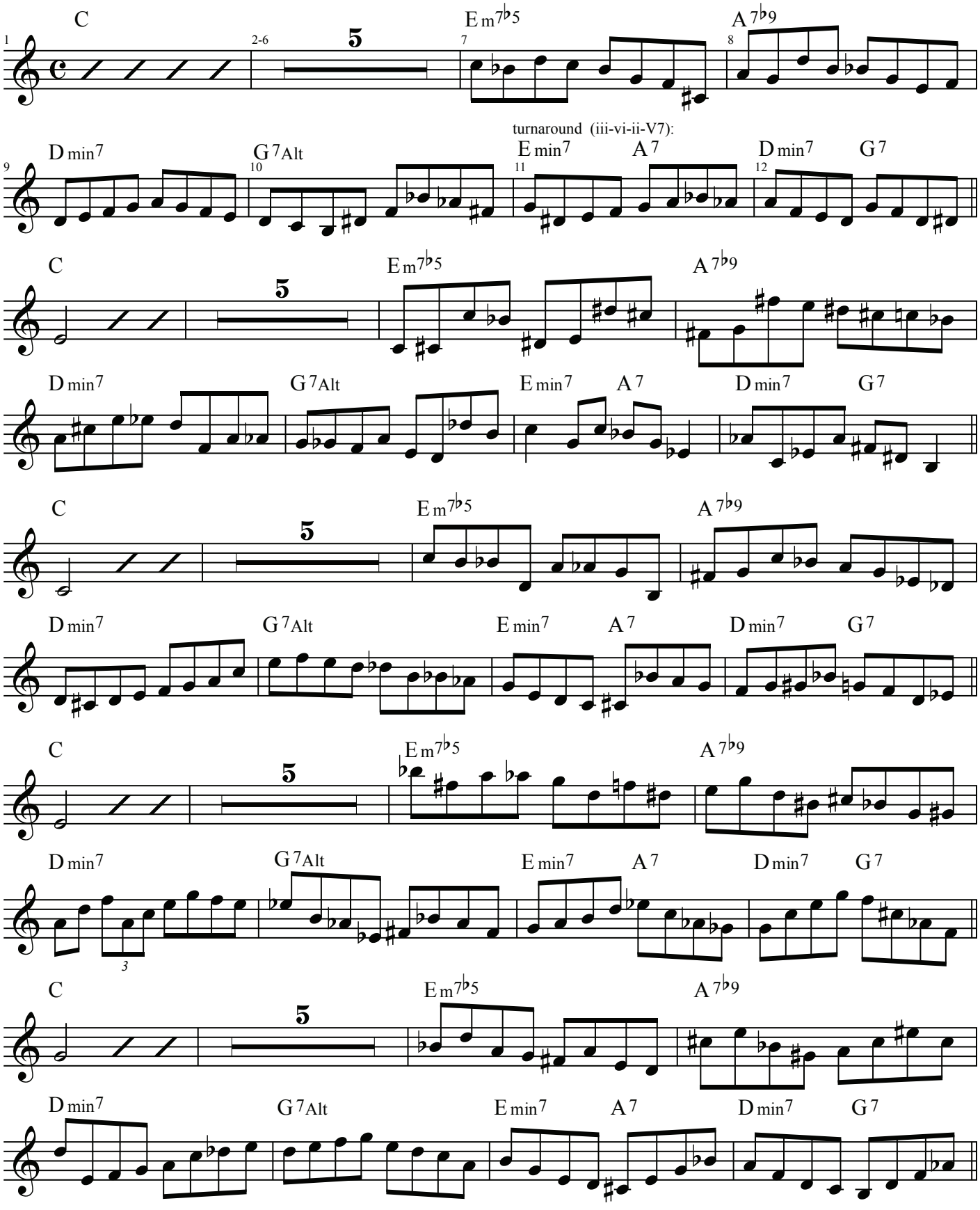

1
G
2-6
5
7
Bm7♭5
8
E 7♭9
9
A min7
10
D7
11
G
E 7♭9
12
A min7
D7
3

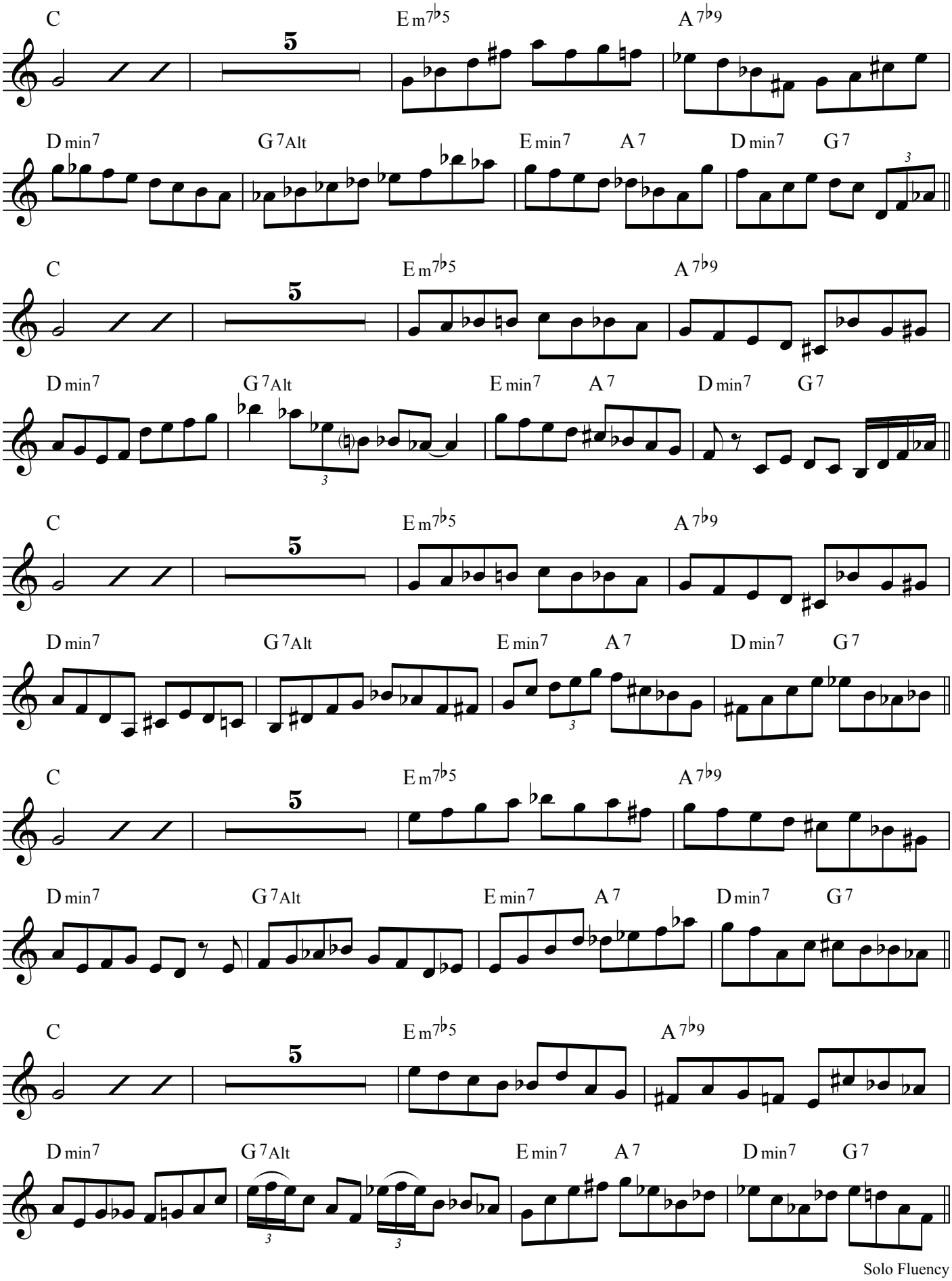

G
5
B m7♭5
E 7♭9
A min7
D 7
G
E 7♭9
A min7
D 7
G
5
B m7♭5
E 7♭9
A min7
D 7
G
E 7♭9
A min7
D 7
G
5
B m7♭5
E 7♭9
A min7
D 7
G
E 7♭9
A min7
D 7
G
5
B m7♭5
E 7♭9
A min7
D 7
G
E 7♭9
A min7
D 7
G
5
B m7♭5
E 7+9
3
A min7
D 7+9
3
3
G
E 7♭9
A min7
D 7
G

Altered Modern Blues

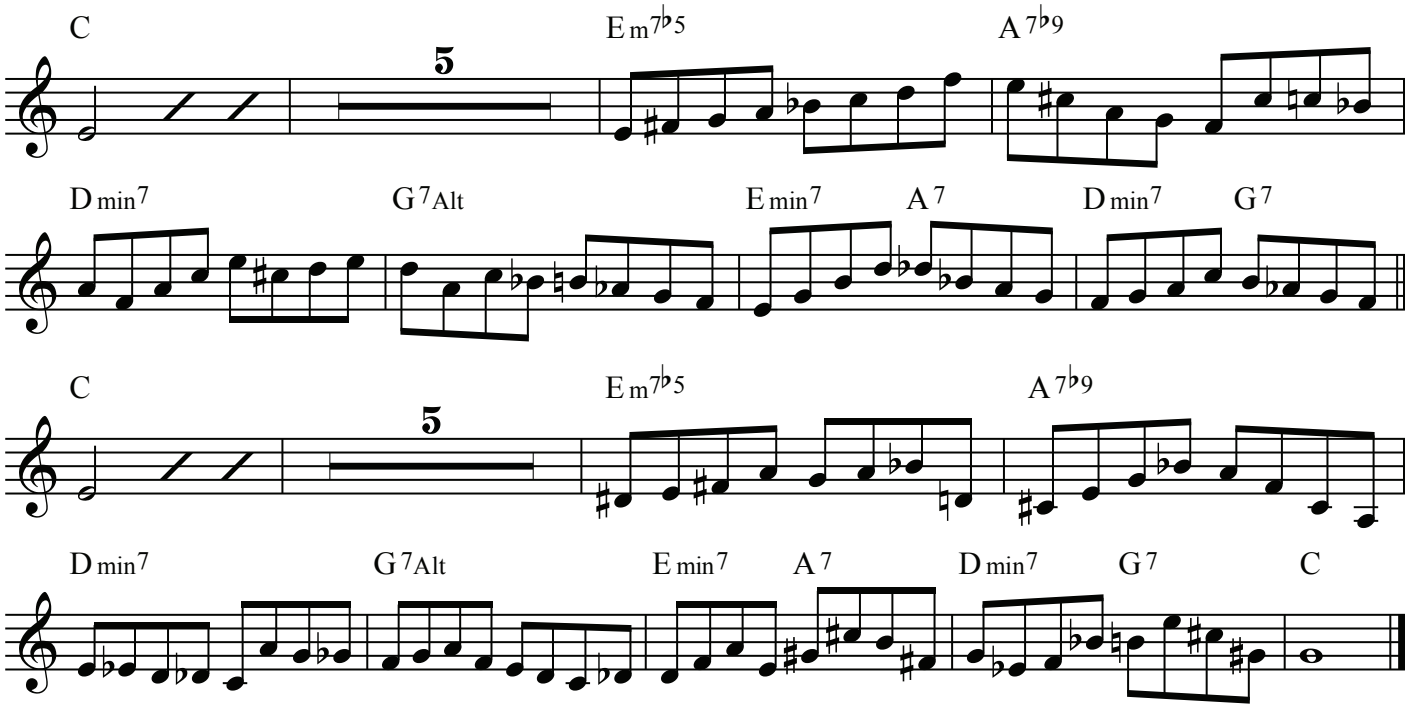
Note: The following studies relate to Bars 7 through 12 of the 12 Bar Blues. The V7 Alt is a common substitute for the dominant leading to the iii-iv-ii-V7-I turnaround.

Key of C:

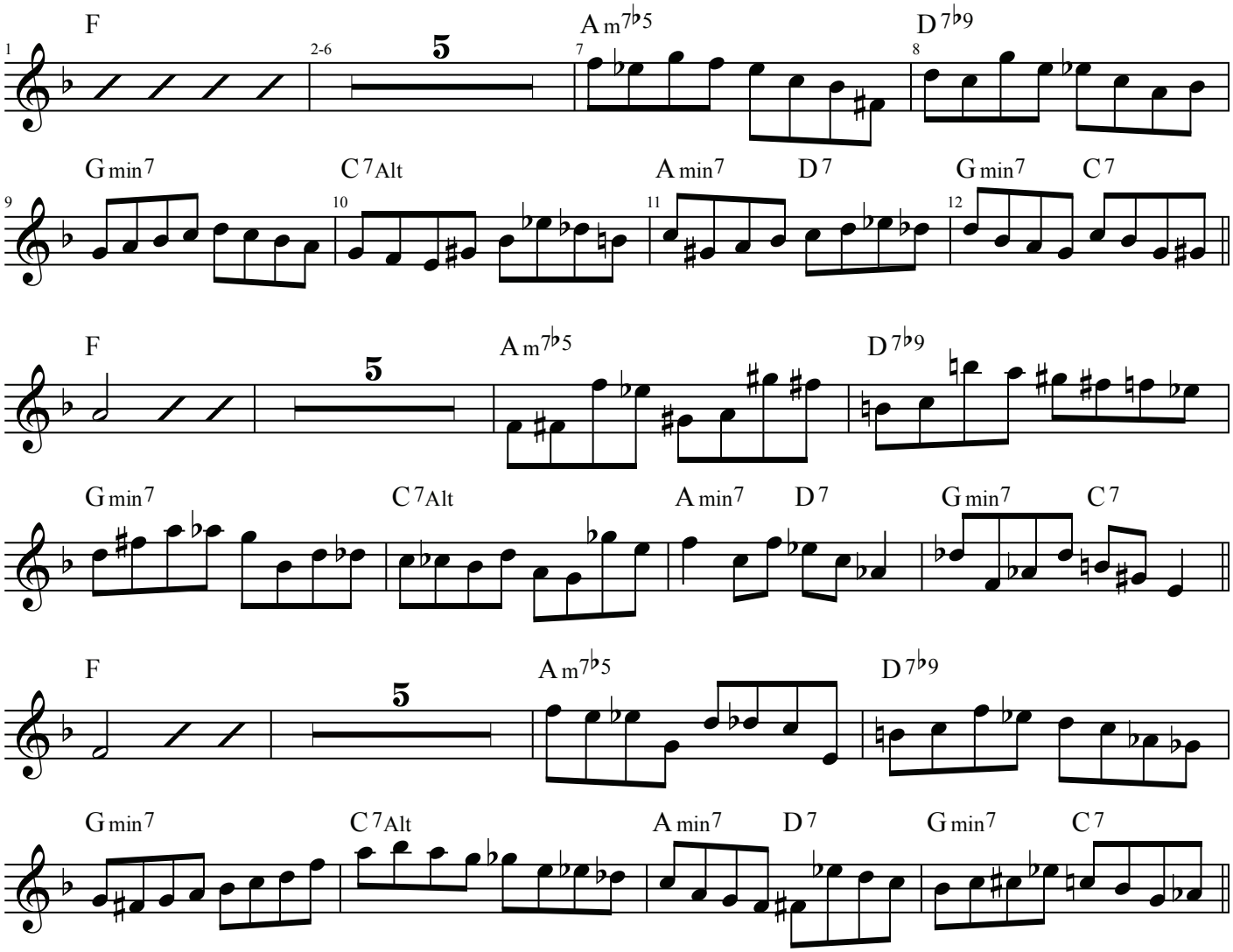


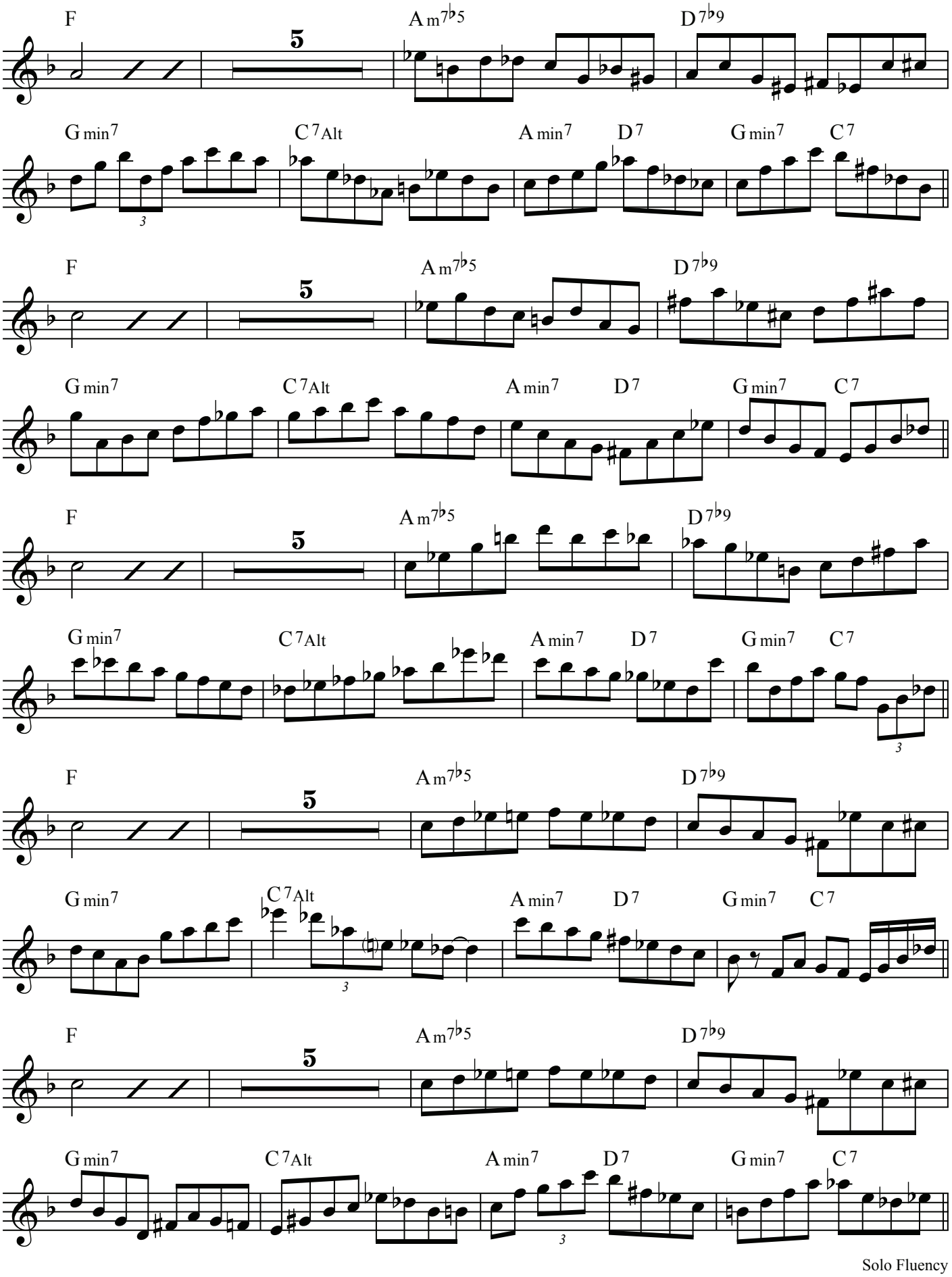

C
E m7♭5
A 7♭9
5
D min7
G 7Alt
E min7
A 7
D min7
G 7
3

Altered Modern Blues

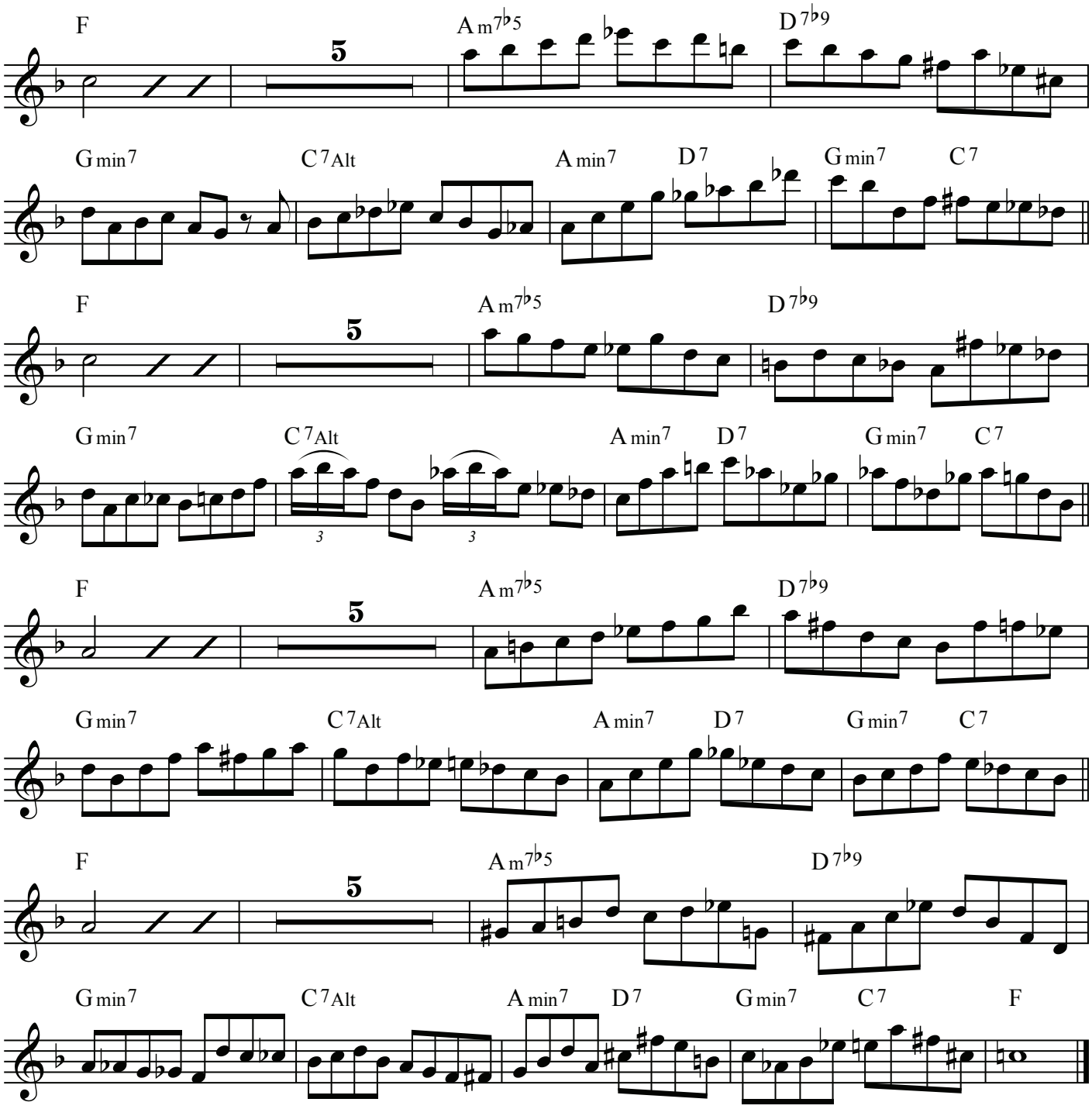


Key of F:

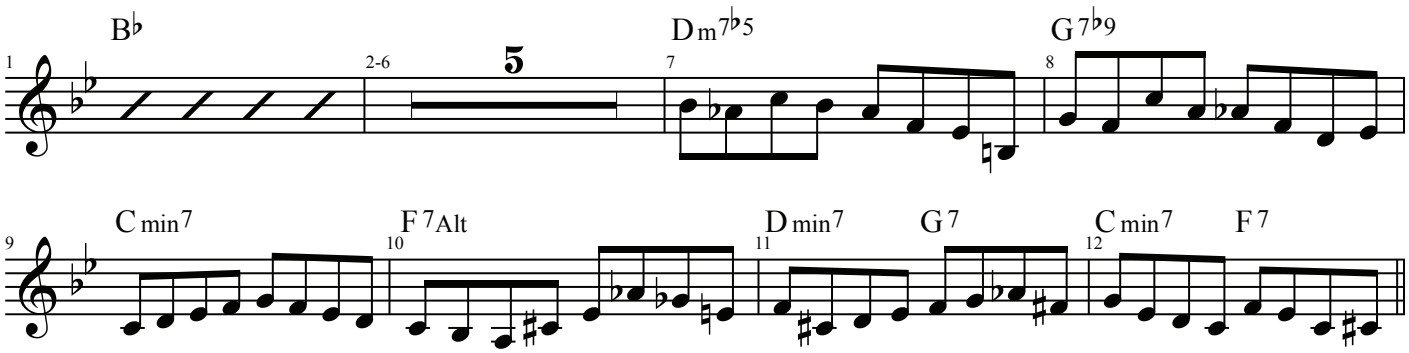


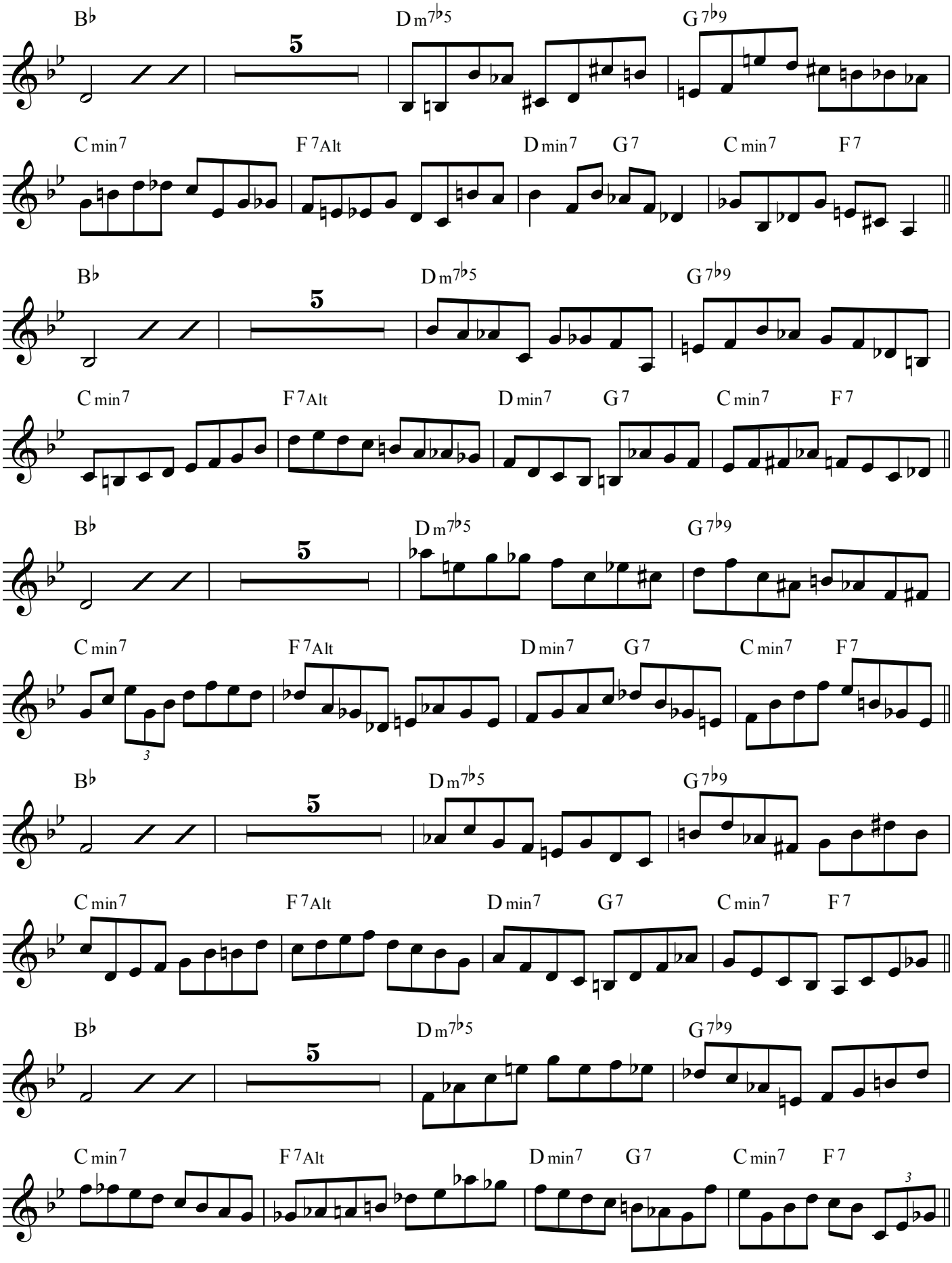

F
5
Am7♭5
D7♭9
Gmin7
C7Alt
Amin7
D7
Gmin7
C7
3

Altered Modern Blues

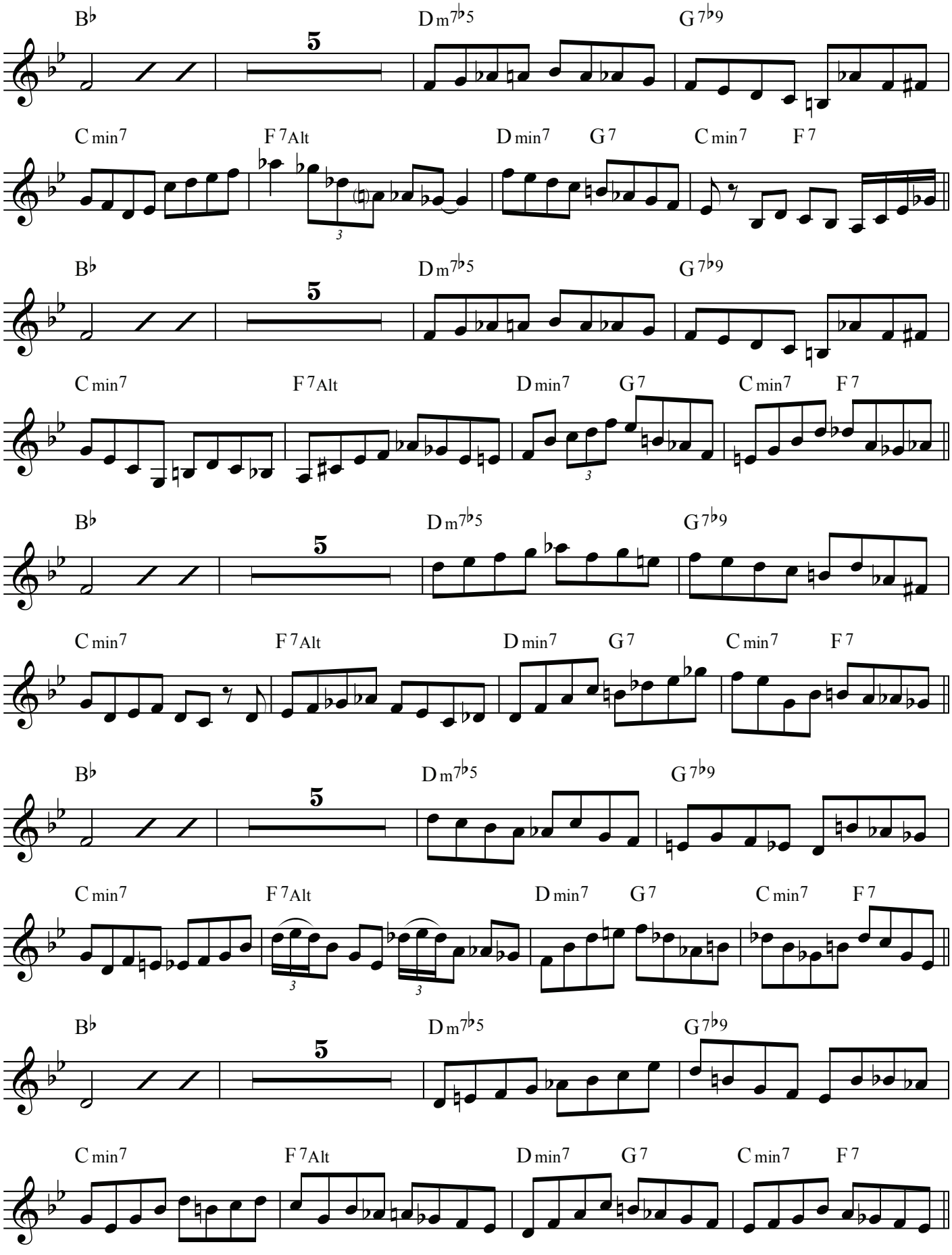


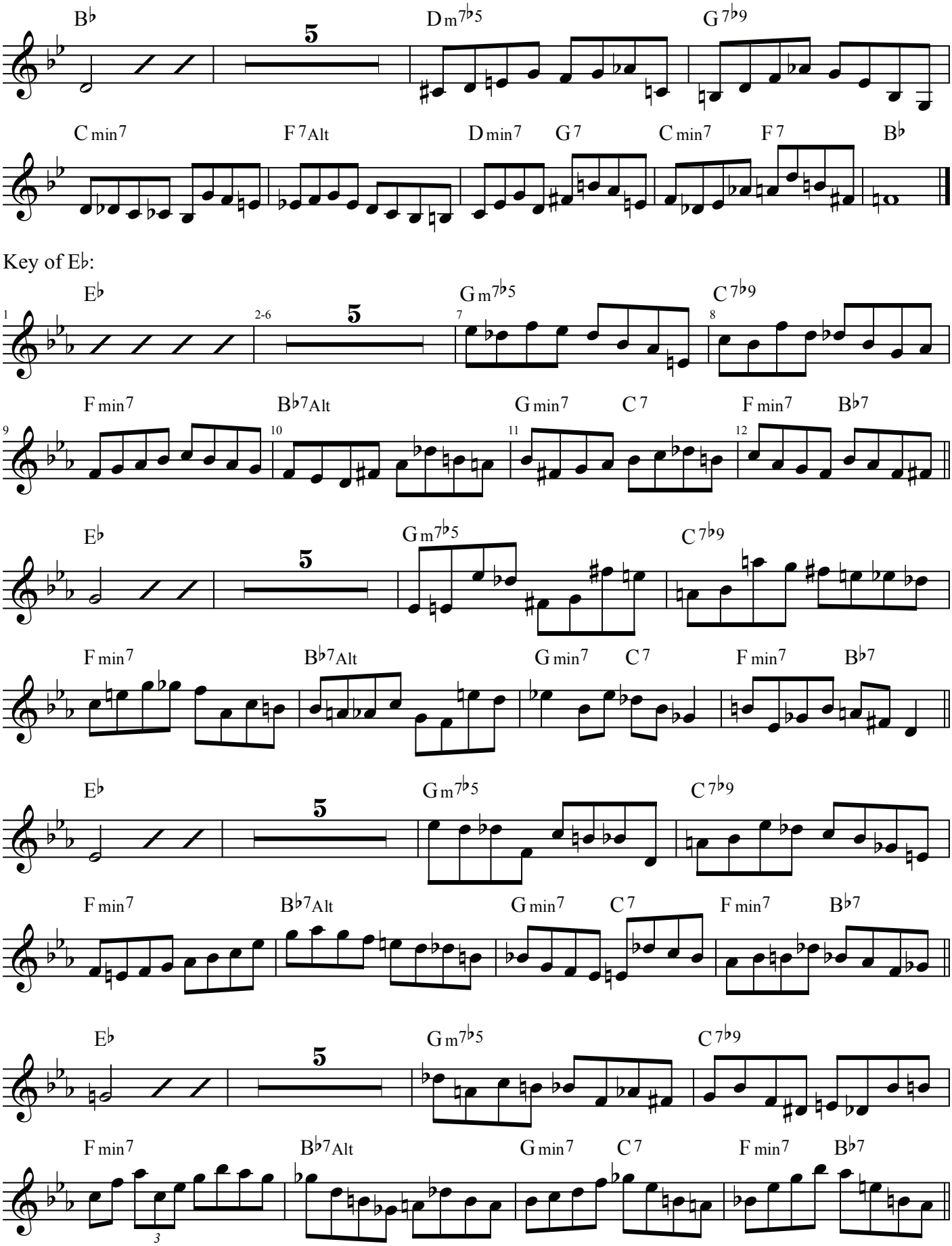
Key of B♭:



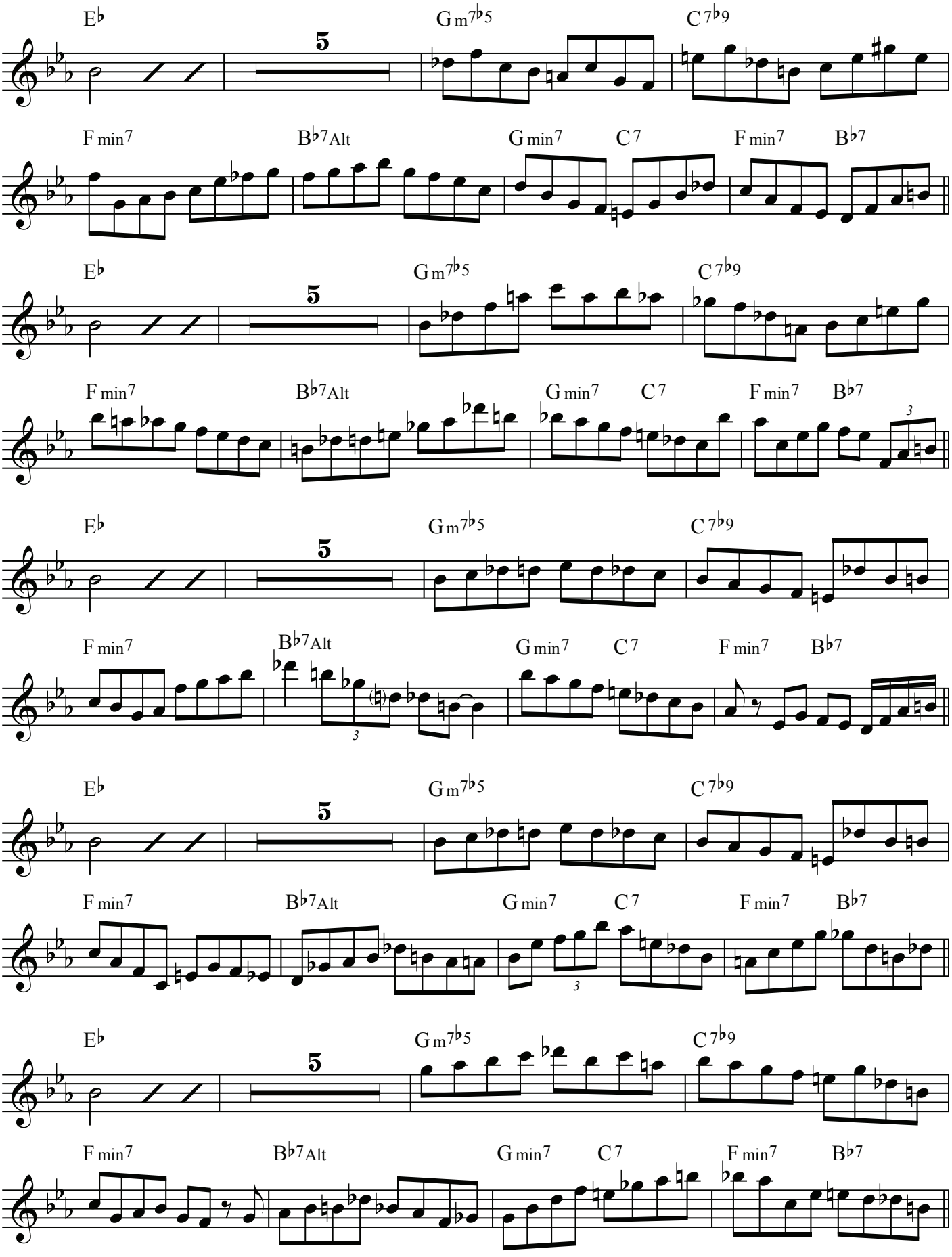

B♭
5
D m7♭5
G 7♭9
C min7
F 7Alt
D min7
G 7
C min7
F 7

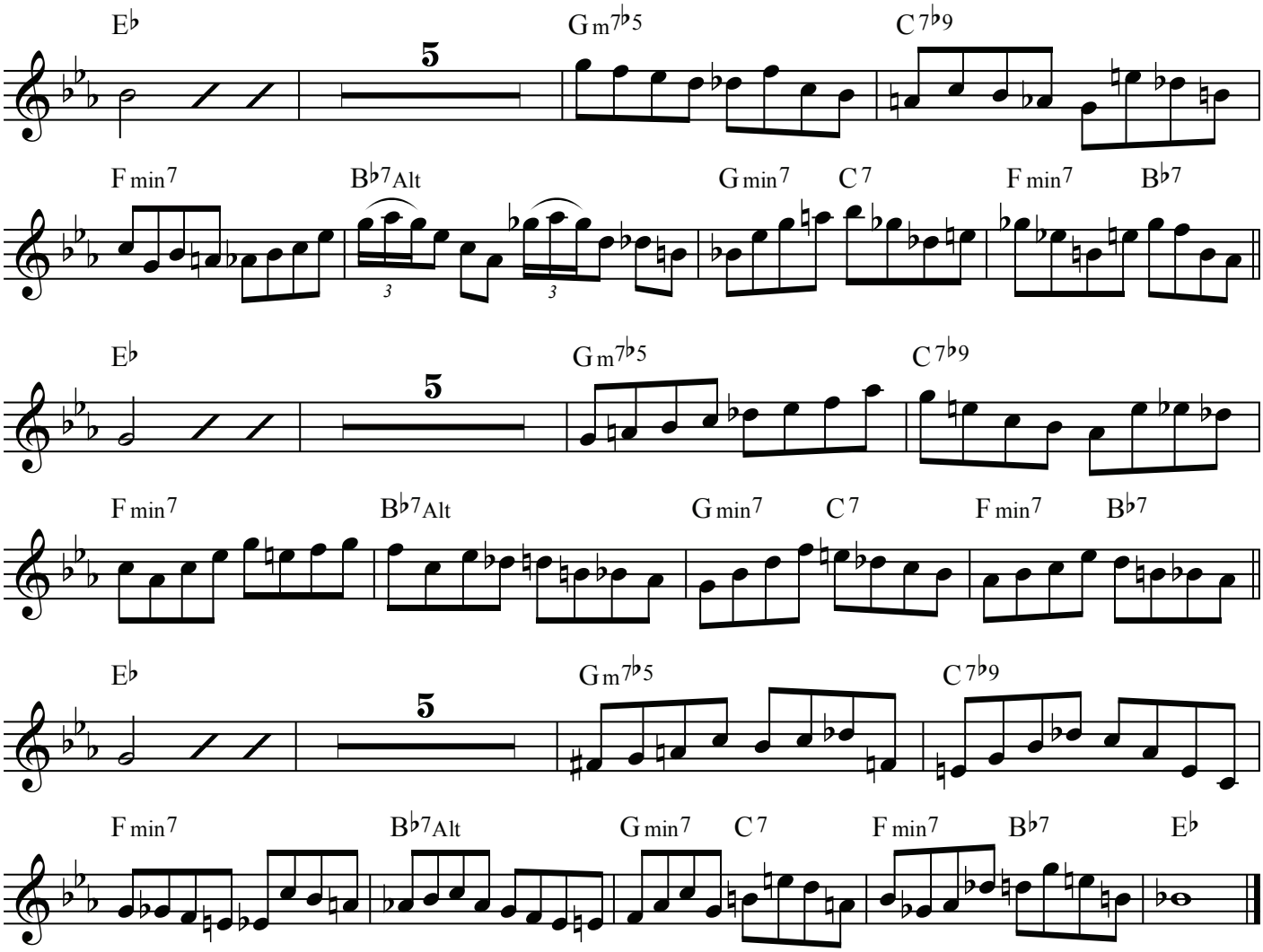
Altered Modern Blues



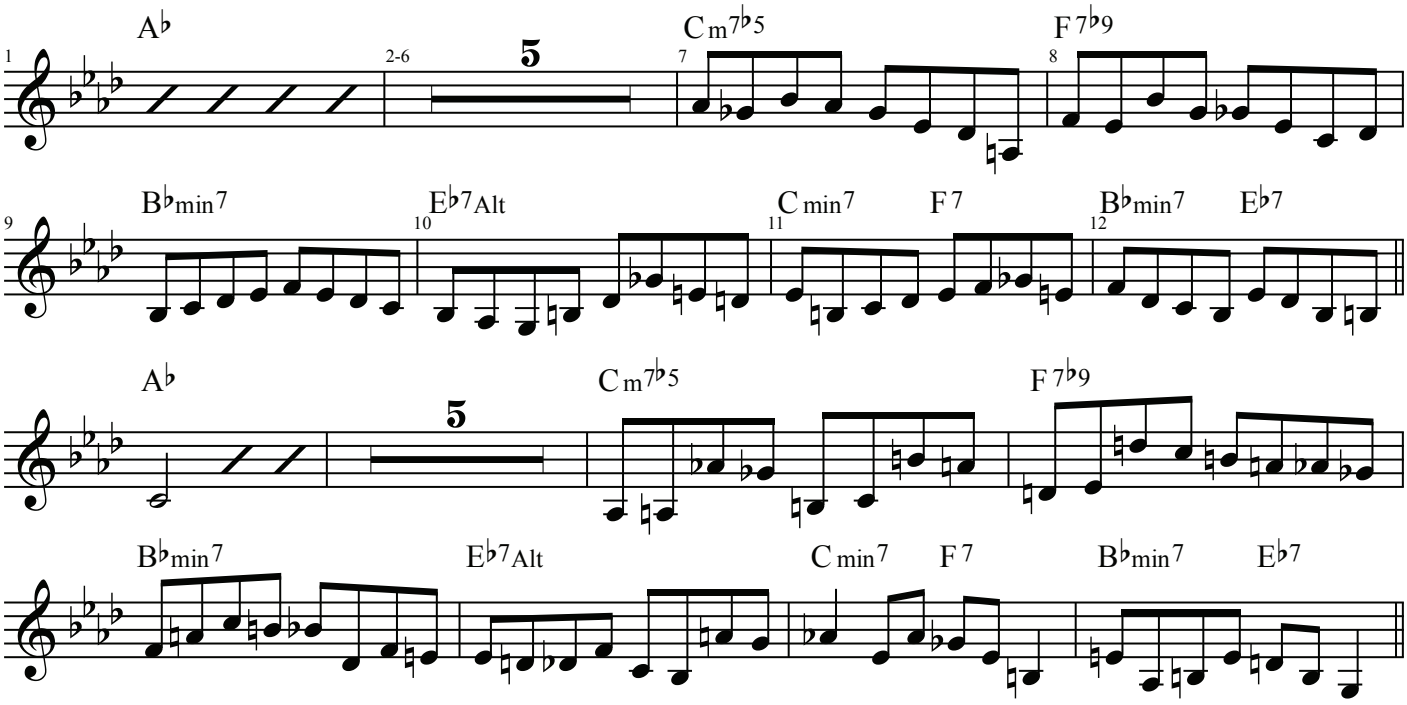

B♭
5
D m7♭5
G 7♭9
C min7
F 7Alt
D min7
G 7
C min7
F 7
B♭
Key of E♭:
E♭
1
2-6
5
7
G m7♭5
8
C 7♭9
F min7
B♭7Alt
9
10
G min7
C 7
11
F min7
B♭7
12
E♭
5
G m7♭5
C 7♭9
F min7
B♭7Alt
G min7
C 7
F min7
B♭7
E♭
5
G m7♭5
C 7♭9
F min7
B♭7Alt
G min7
C 7
F min7
B♭7
E♭
5
G m7♭5
C 7♭9
F min7
B♭7Alt
G min7
C 7
F min7
B♭7
3

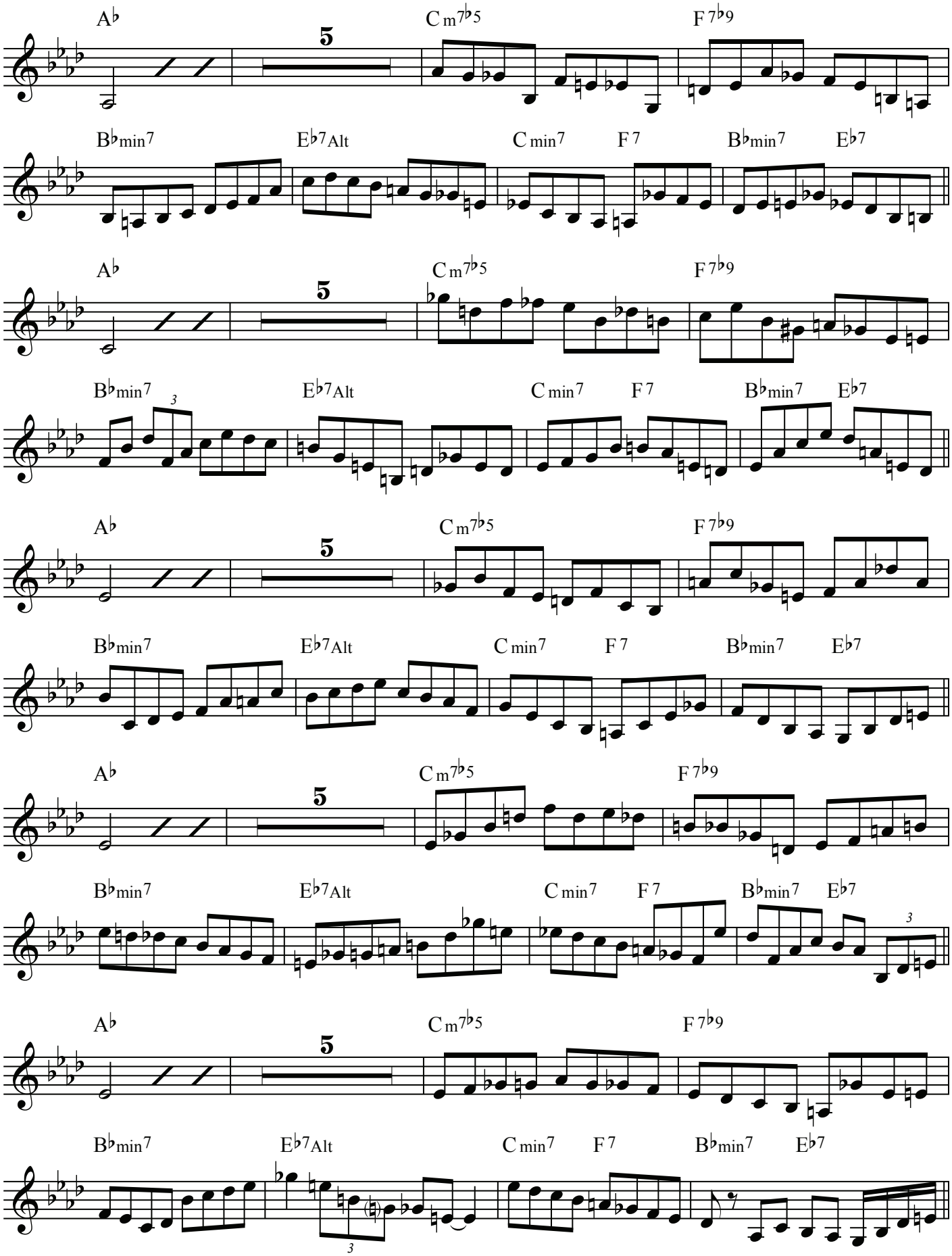
Altered Modern Blues

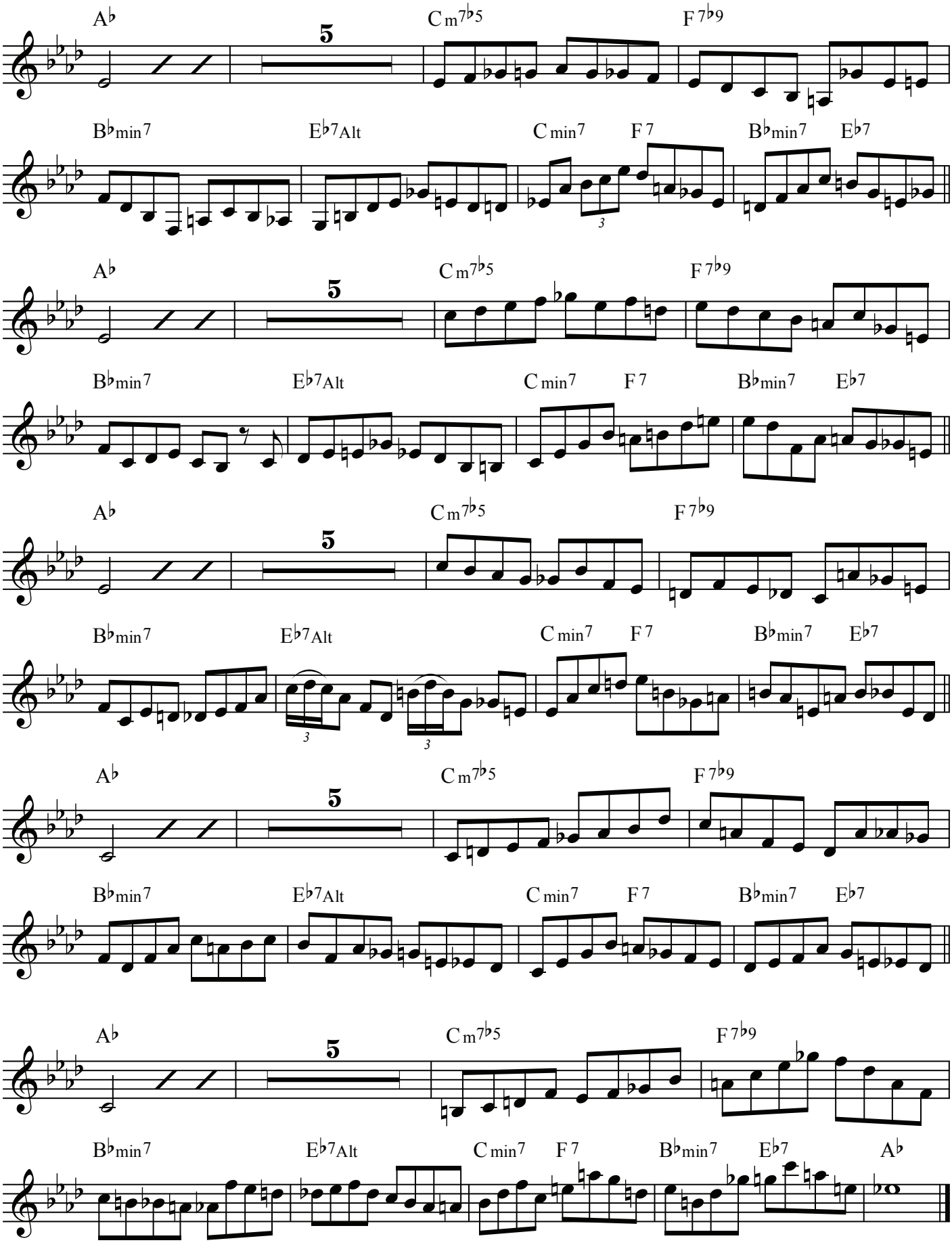



E♭
5
Gm7♭5
C7♭9
Fmin7
B♭7Alt
Gmin7
C7
Fmin7
B♭7
E♭
5
Gm7♭5
C7♭9
Fmin7
B♭7Alt
Gmin7
C7
Fmin7
B♭7
E♭
5
Gm7♭5
C7♭9
Fmin7
B♭7Alt
Gmin7
C7
Fmin7
B♭7
E♭

Key of A♭:


1
A♭
2-6
5
7
Cm7♭5
8
F7♭9
9
B♭min7
10
E♭7Alt
11
Cmin7
F7
12
B♭min7
E♭7
A♭
5
Cm7♭5
F7♭9
B♭min7
E♭7Alt
Cmin7
F7
B♭min7
E♭7


A♭
5
C m7♭5
F 7♭9
B♭min7
E♭7Alt
C min7
F 7
B♭min7
E♭7
A♭
5
C m7♭5
F 7♭9
B♭min7
E♭7Alt
C min7
F 7
B♭min7
E♭7
A♭
5
C m7♭5
F 7♭9
B♭min7
E♭7Alt
C min7
F 7
B♭min7
E♭7
A♭
5
C m7♭5
F 7♭9
B♭min7
E♭7Alt
C min7
F 7
B♭min7
E♭7
A♭
5
C m7♭5
F 7♭9
B♭min7
E♭7Alt
C min7
F 7
B♭min7
E♭7
A♭
5
C m7♭5
F 7♭9
B♭min7
E♭7Alt
C min7
F 7
B♭min7
E♭7


A♭
5
C m7♭5
F 7♭9
B♭min7
E♭7Alt
C min7
F 7
B♭min7
E♭7
A♭
5
C m7♭5
F 7♭9
B♭min7
E♭7Alt
C min7
F 7
B♭min7
E♭7
A♭
5
C m7♭5
F 7♭9
B♭min7
E♭7Alt
C min7
F 7
B♭min7
E♭7
A♭
5
C m7♭5
F 7♭9
B♭min7
E♭7Alt
C min7
F 7
B♭min7
E♭7
A♭
5
C m7♭5
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F 7
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E♭7
A♭

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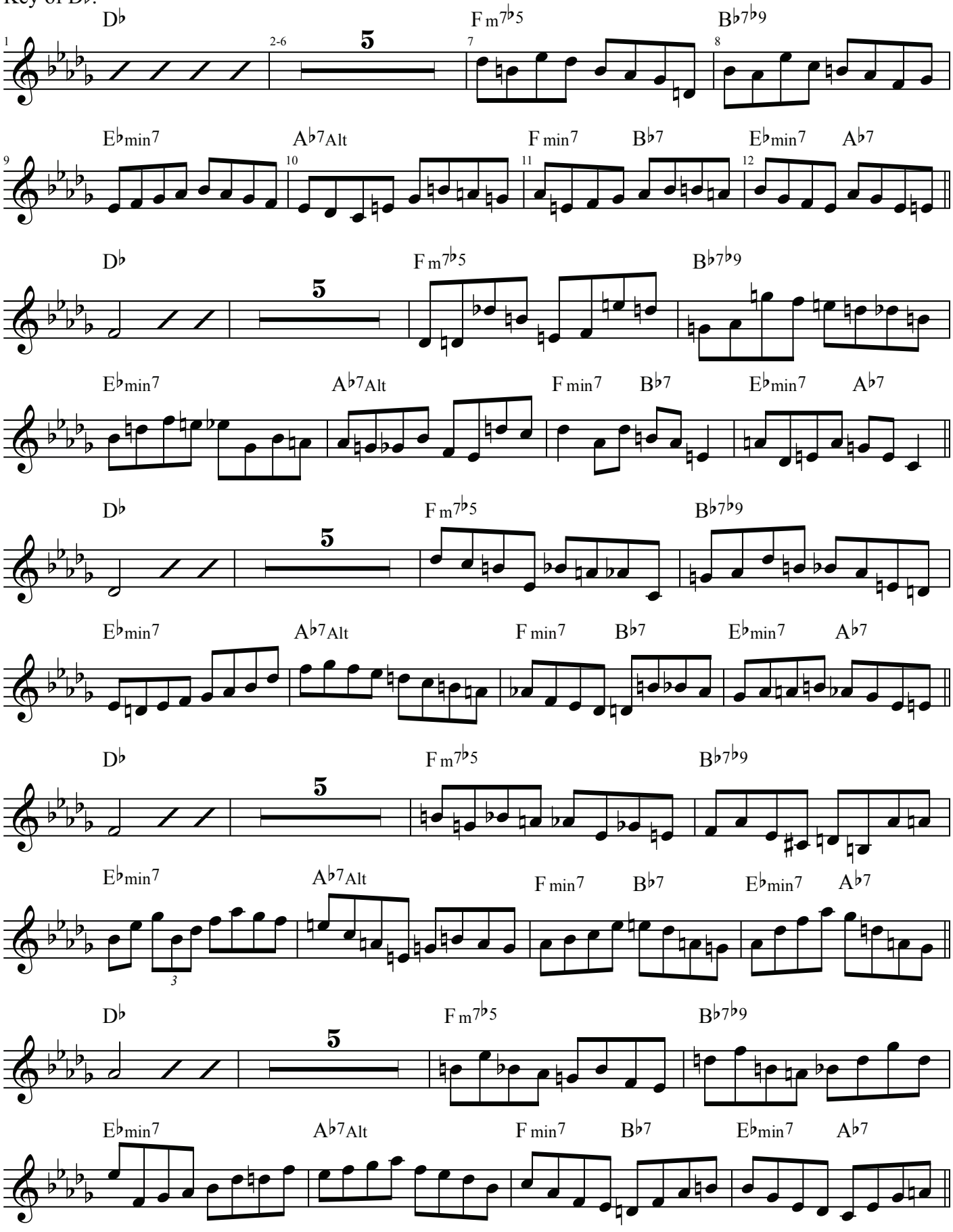
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B♭7♭9
1
2-6
5
7
8
E♭min7
A♭7Alt
F min7
B♭7
E♭min7
A♭7
9
10
11
12
D♭
F m7♭5
B♭7♭9
5
E♭min7
A♭7Alt
F min7
B♭7
E♭min7
A♭7
D♭
F m7♭5
B♭7♭9
5
E♭min7
A♭7Alt
F min7
B♭7
E♭min7
A♭7
D♭
F m7♭5
B♭7♭9
5
E♭min7
A♭7Alt
F min7
B♭7
E♭min7
A♭7
3
D♭
F m7♭5
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F min7
B♭7
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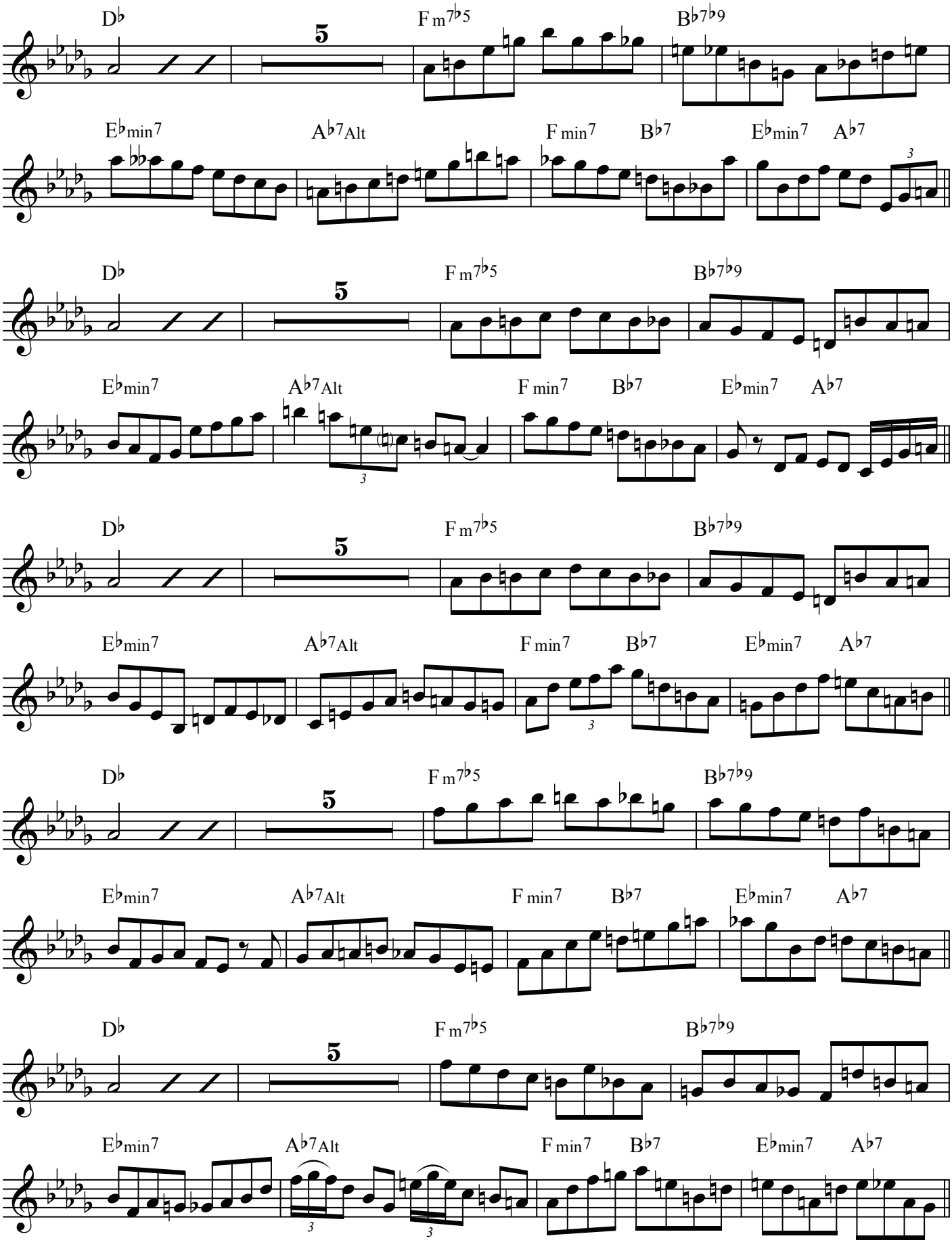
A♭7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B♭7♭9
E♭min7
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D♭
5
F m7♭5
B♭7♭9
E♭min7
A♭7Alt
F min7
B♭7
E♭min7
A♭7
D♭
5
F m7♭5
B♭7♭9
E♭min7
A♭7Alt
F min7
B♭7
E♭min7
A♭7
D♭
5
F m7♭5
B♭7♭9
E♭min7
A♭7Alt
F min7
B♭7
E♭min7
A♭7
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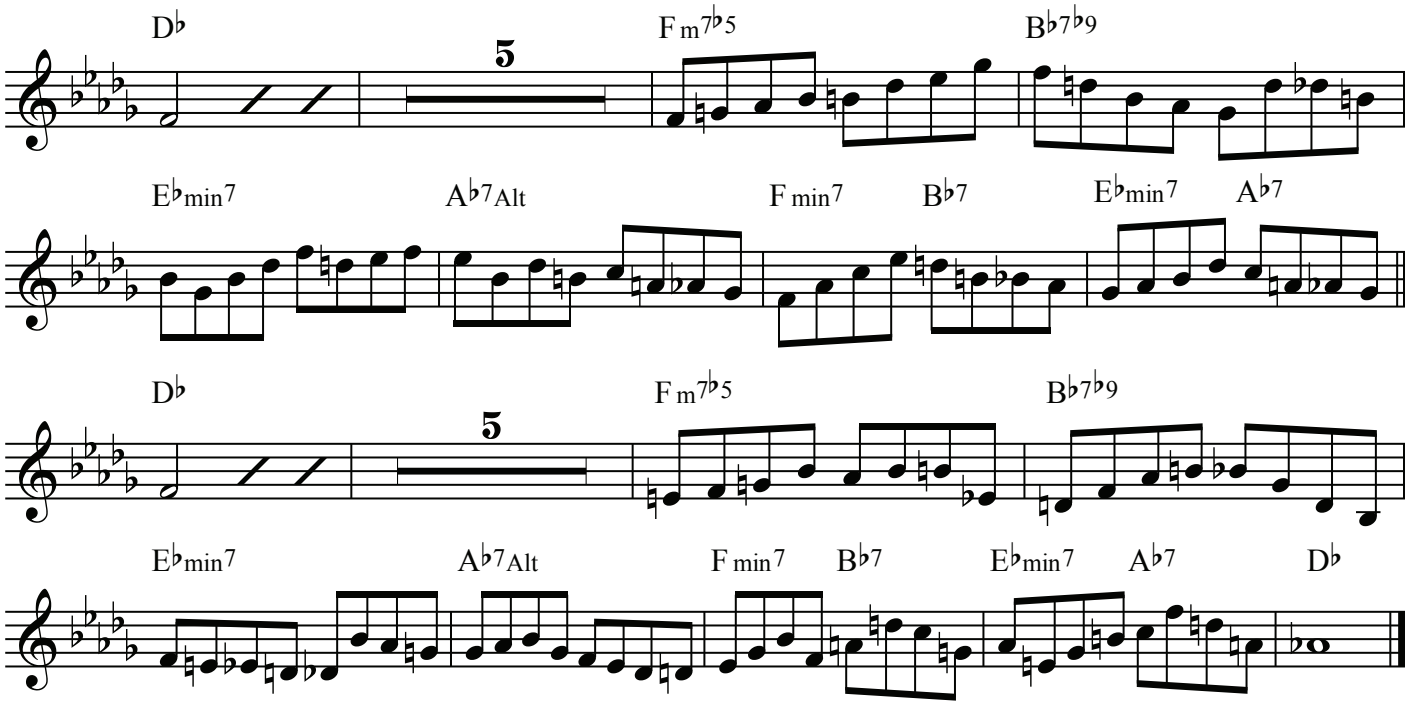
A♭7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E♭min7
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D♭
5
F m7♭5
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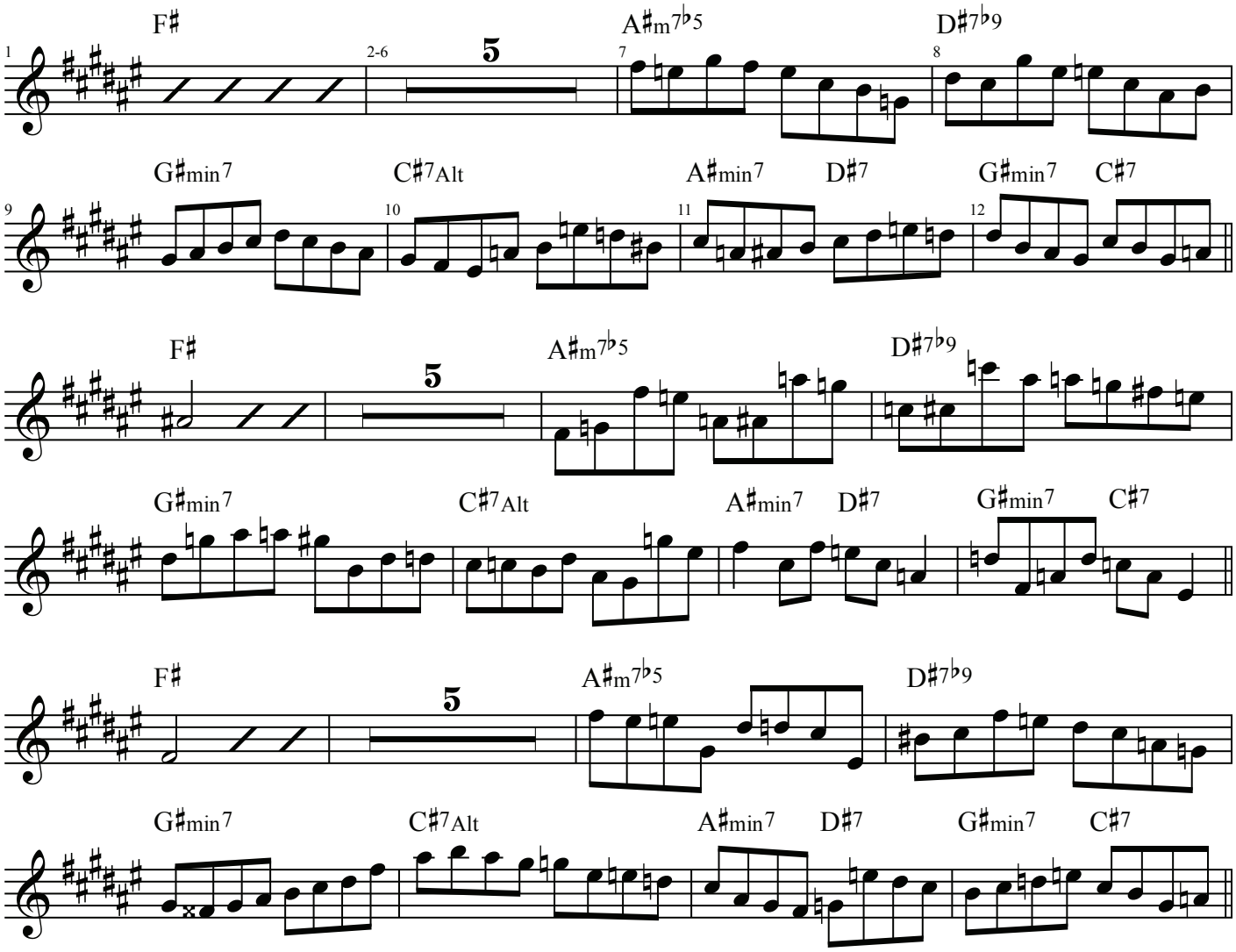
A♭7Alt
F min7
B♭7
E♭min7
A♭7
D♭

Key of F♯: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1
2-6
5
A♯m7♭5
7
D♯7♭9
8
G♯min7
C♯7Alt
9
10
A♯min7
D♯7
11
G♯min7
C♯7
12
F♯
5
A♯m7♭5
D♯7♭9
G♯min7
C♯7Alt
A♯min7
D♯7
G♯min7
C♯7
F♯
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C♯7Alt
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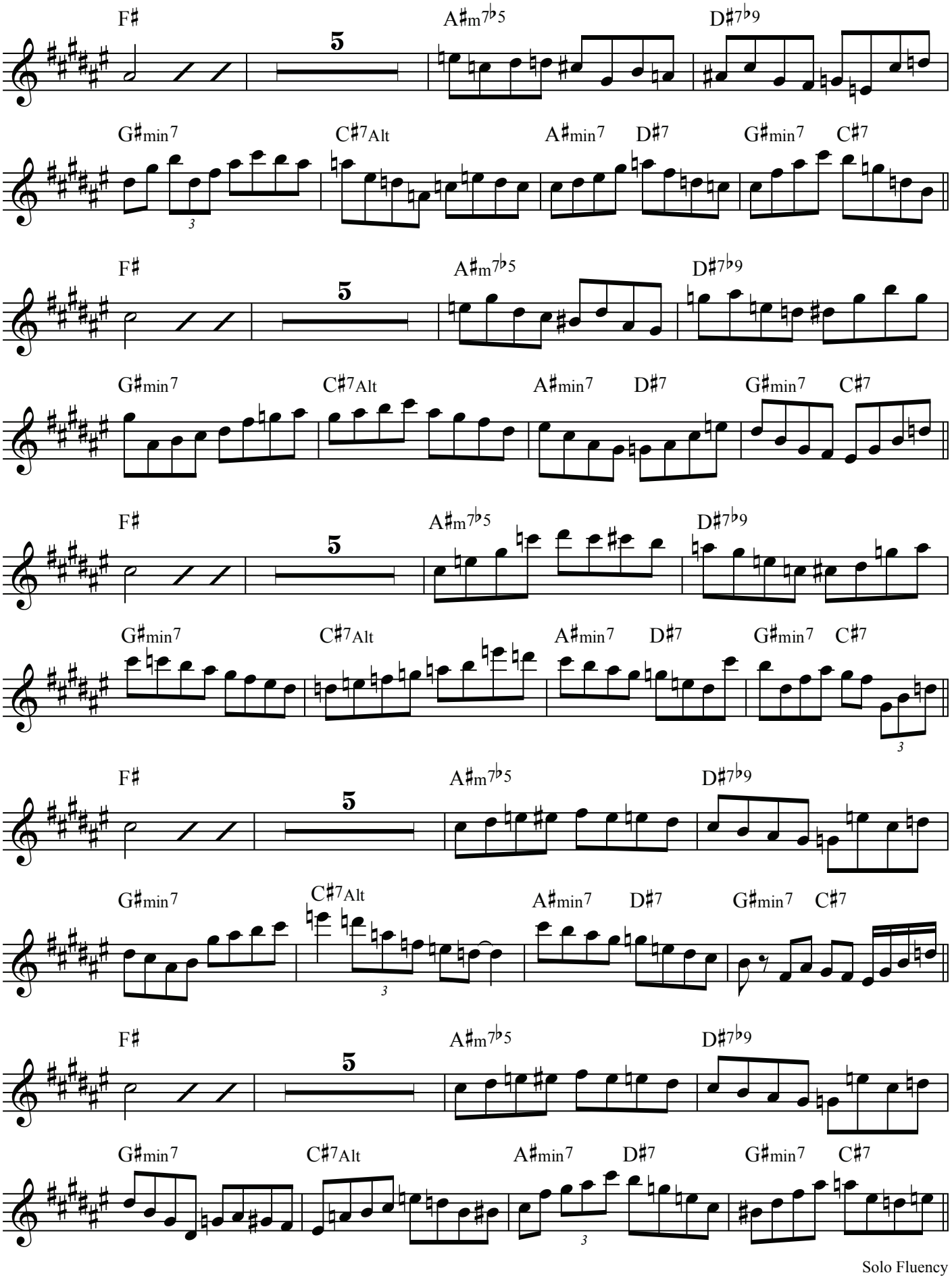
G♯min7
C♯7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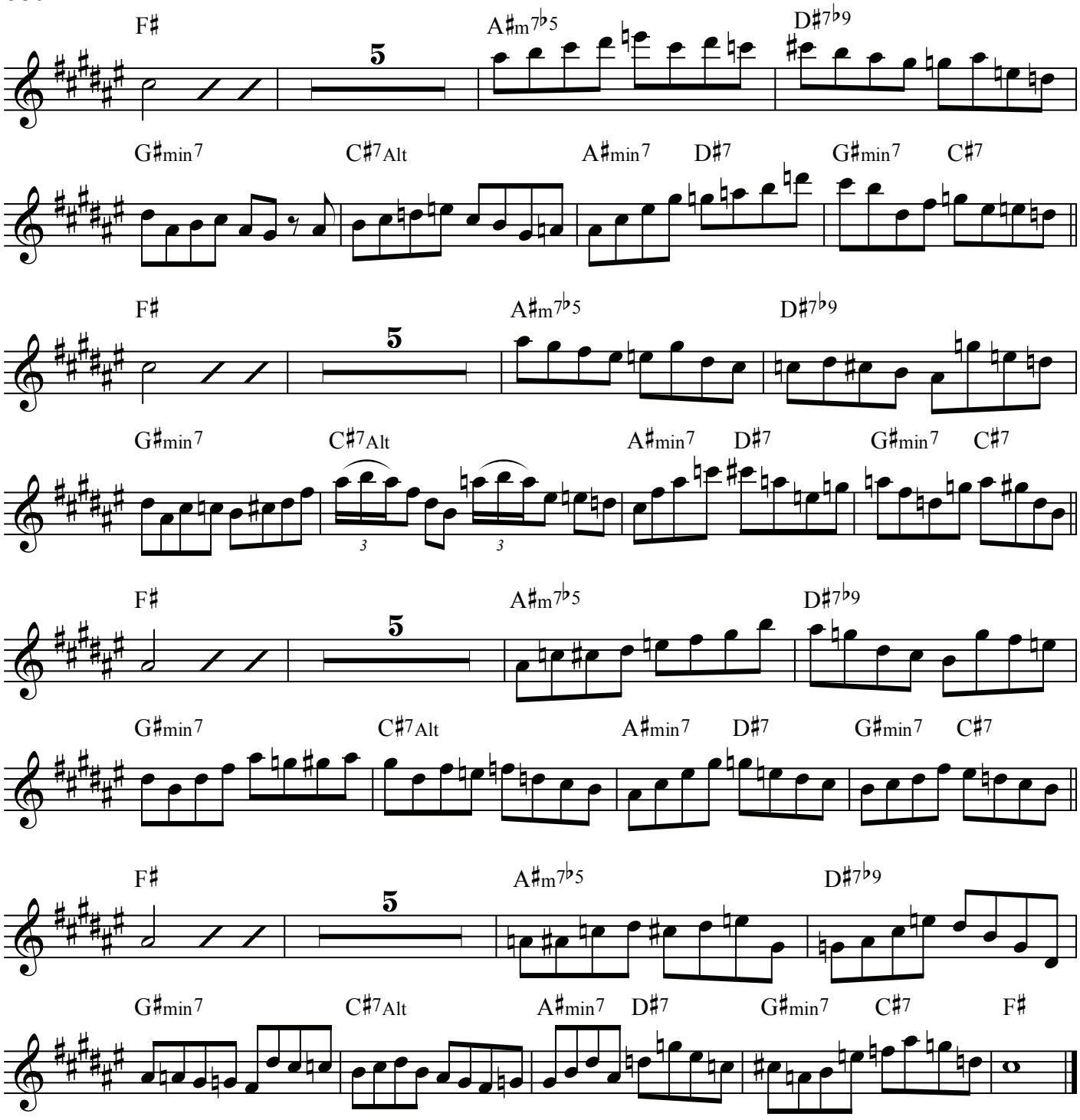
A♯m7♭5
D♯7♭9
5
G♯min7
C♯7Alt
A♯min7
D♯7
G♯min7
C♯7
3

Altered Modern Blues



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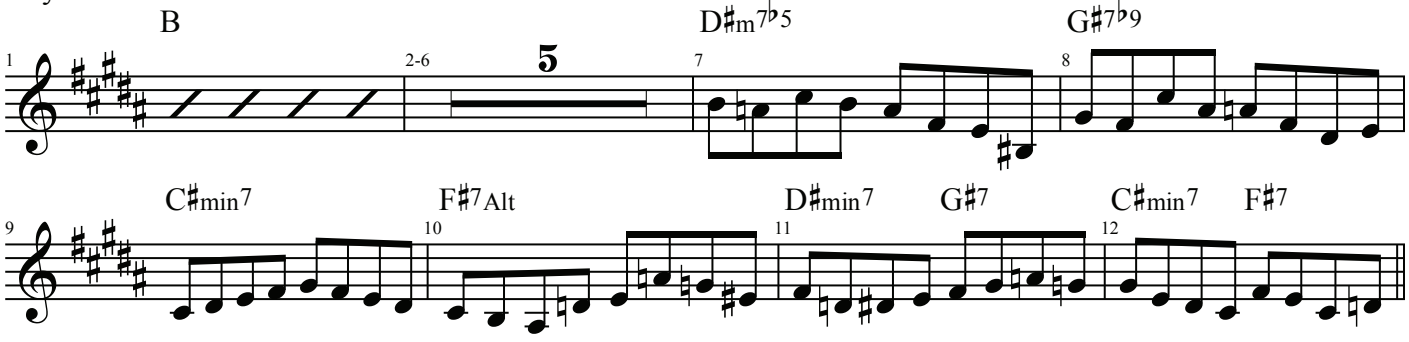

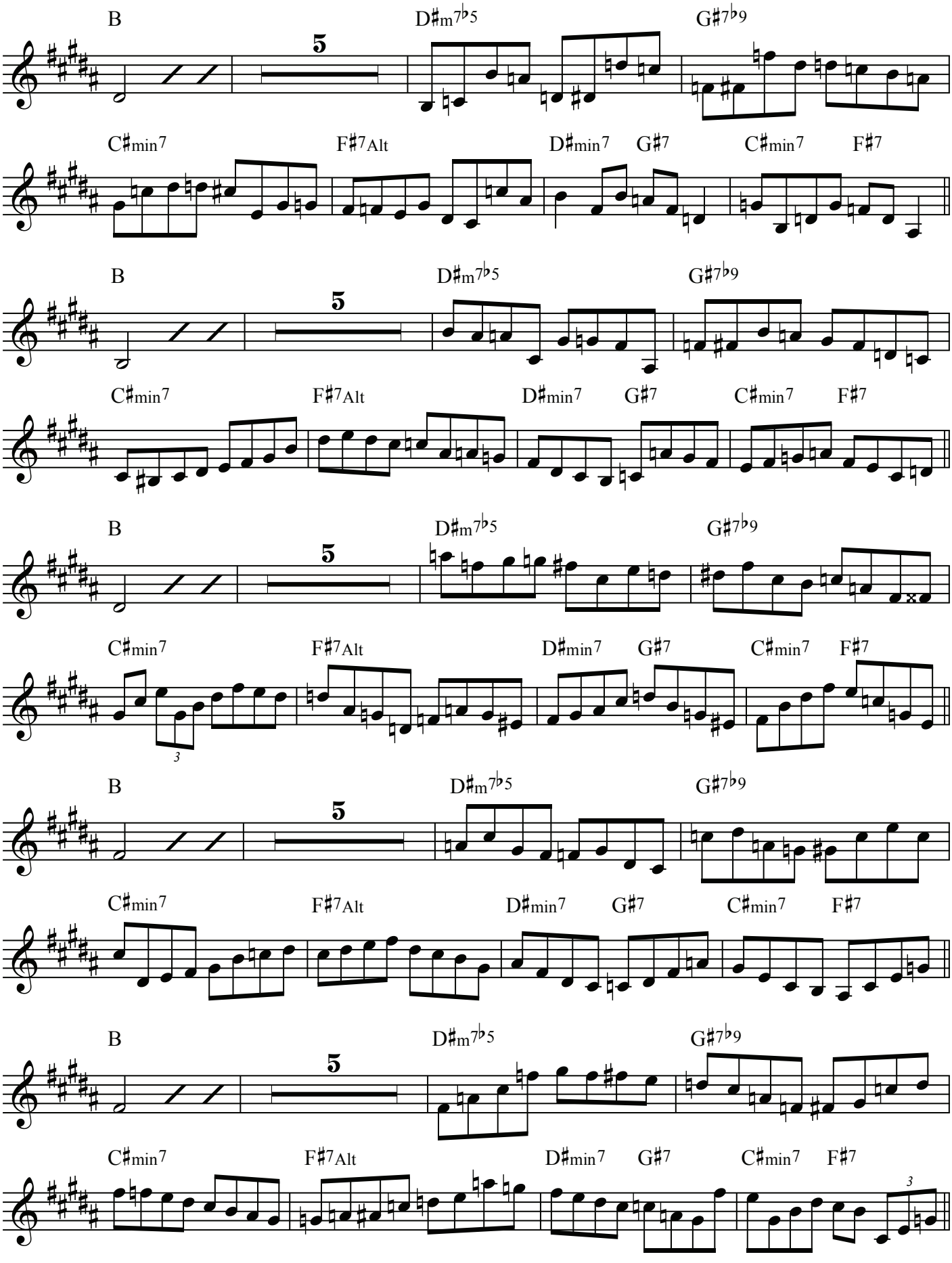
B
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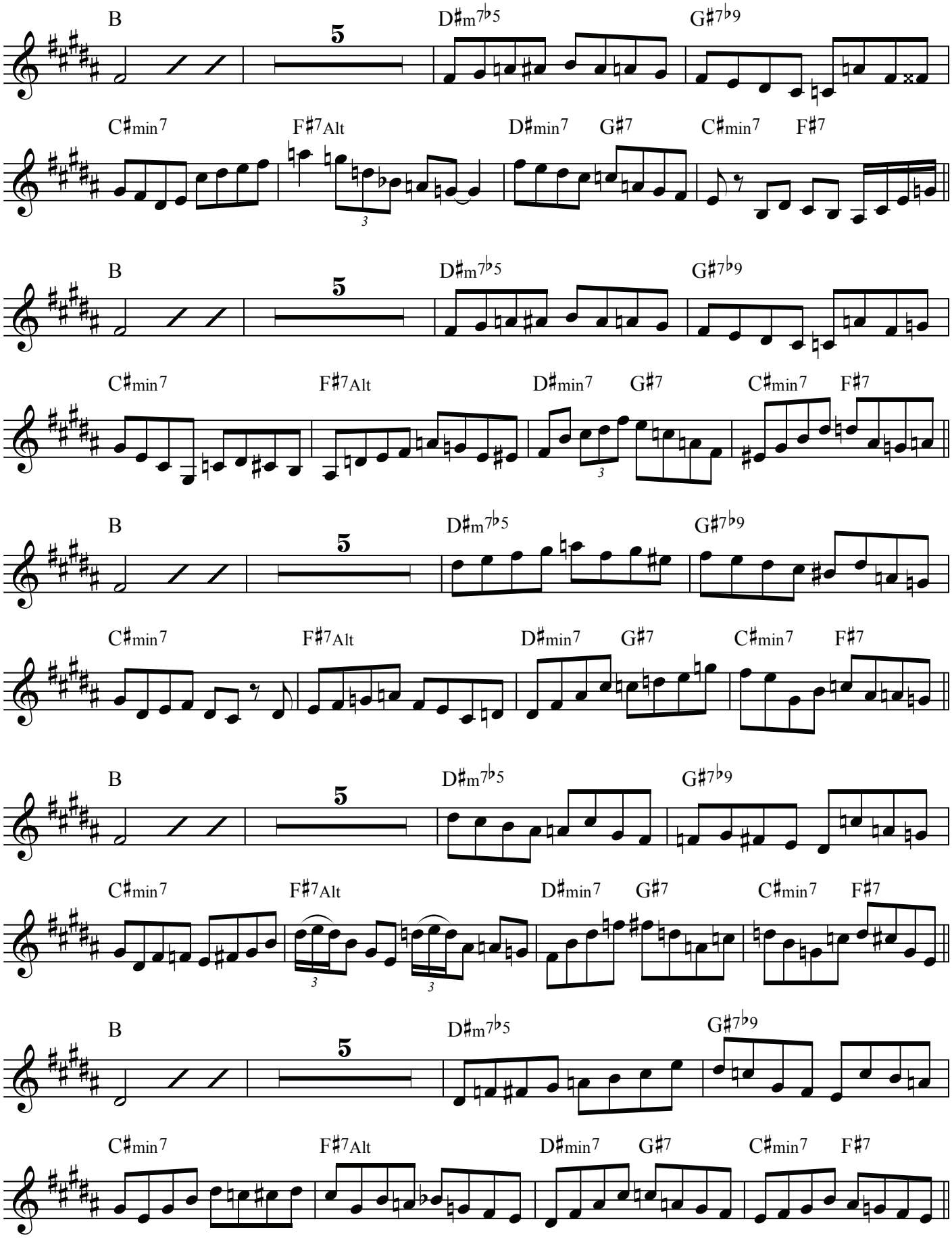
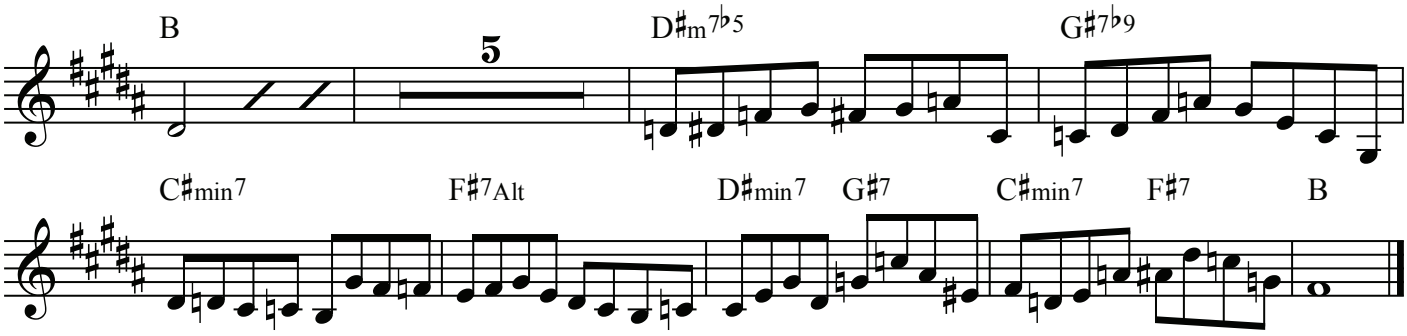
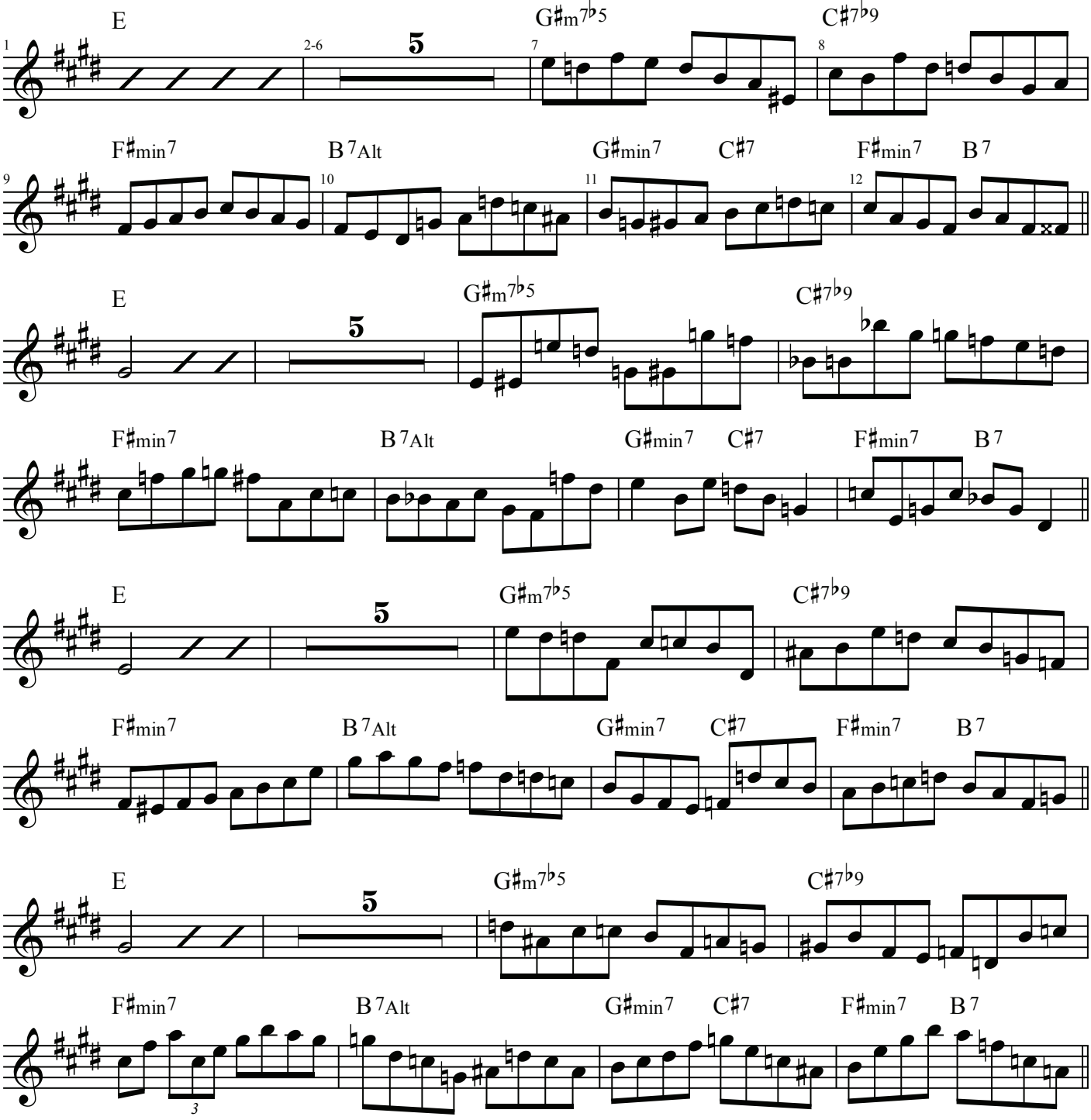
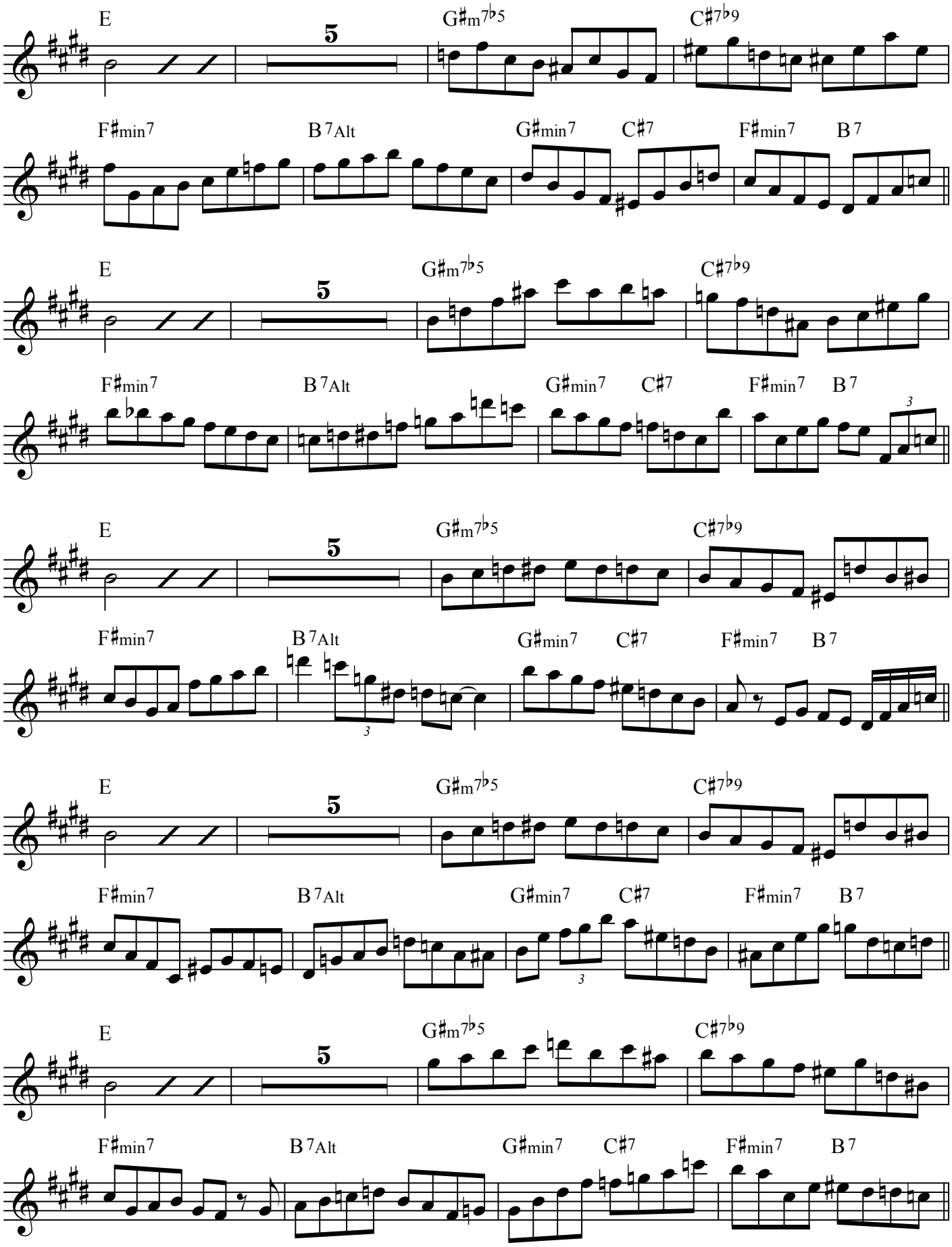
G♯7♭9
5
C♯min7
F♯7Alt
D♯min7
G♯7
C♯min7
F♯7
3

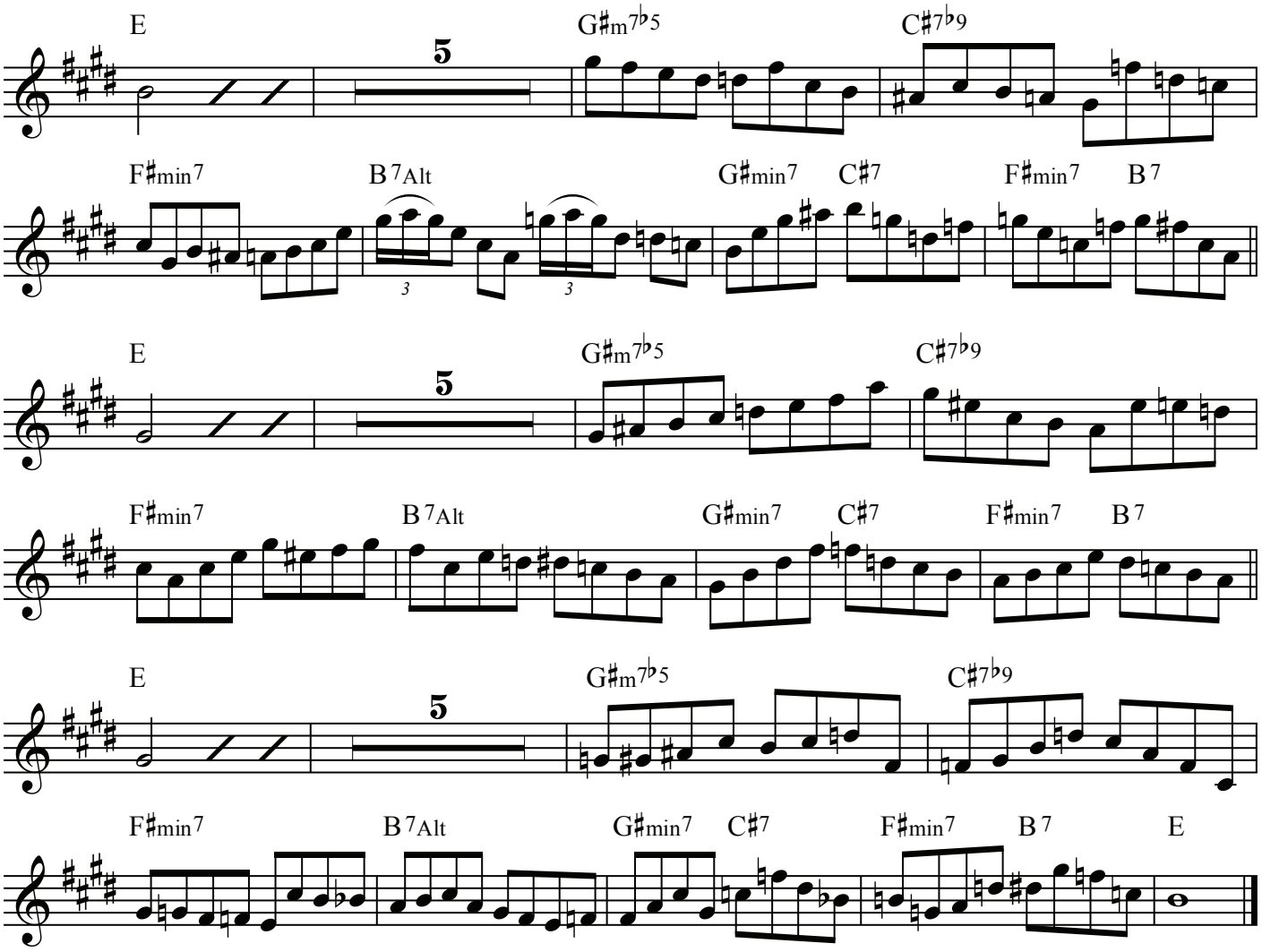

B
5
D♯m7♭5
G♯7♭9
C♯min7
F♯7Alt
D♯min7
G♯7
C♯min7
F♯7


B
5
D♯m7♭5
G♯7♭9
C♯min7
F♯7Alt
D♯min7
G♯7
C♯min7
F♯7
B

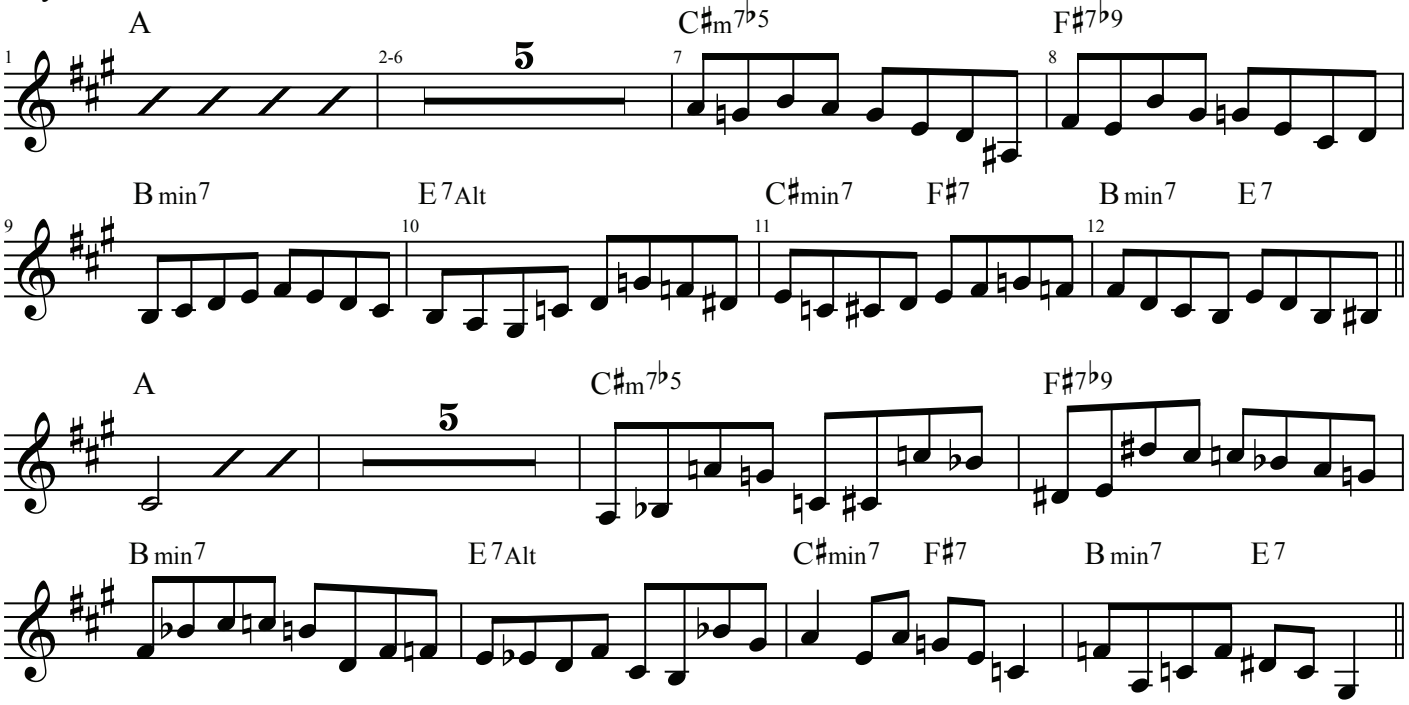
Key of E:

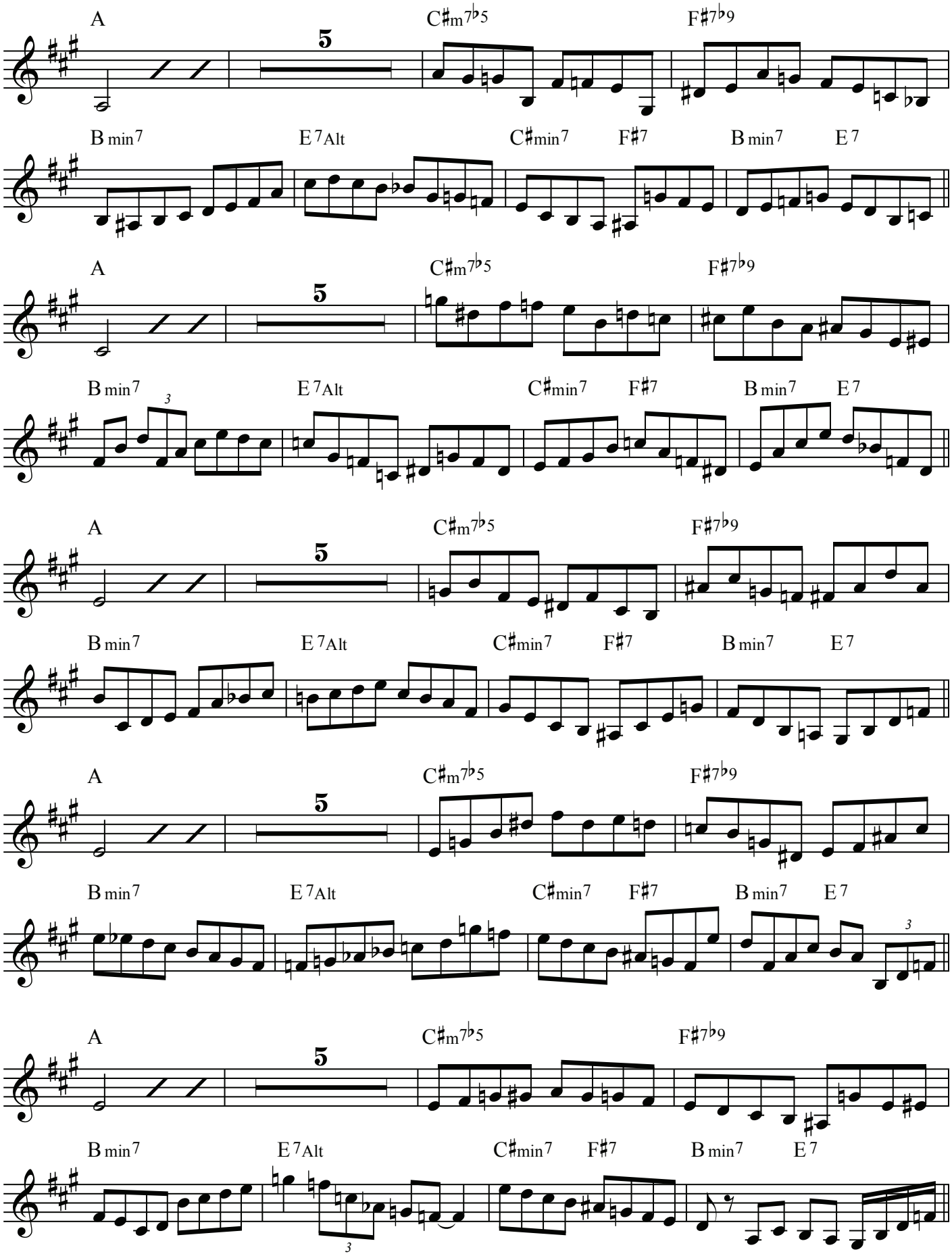

E
1
2-6
5
G♯m7♭5
7
C♯7♭9
8
F♯min7
B7Alt
9
10
G♯min7
C♯7
11
F♯min7
B7
12
E
5
G♯m7♭5
C♯7♭9
F♯min7
B7Alt
G♯min7
C♯7
F♯min7
B7
E
5
G♯m7♭5
C♯7♭9
F♯min7
B7Alt
G♯min7
C♯7
F♯min7
B7
E
5
G♯m7♭5
C♯7♭9
F♯min7
B7Alt
G♯min7
C♯7
F♯min7
B7
3

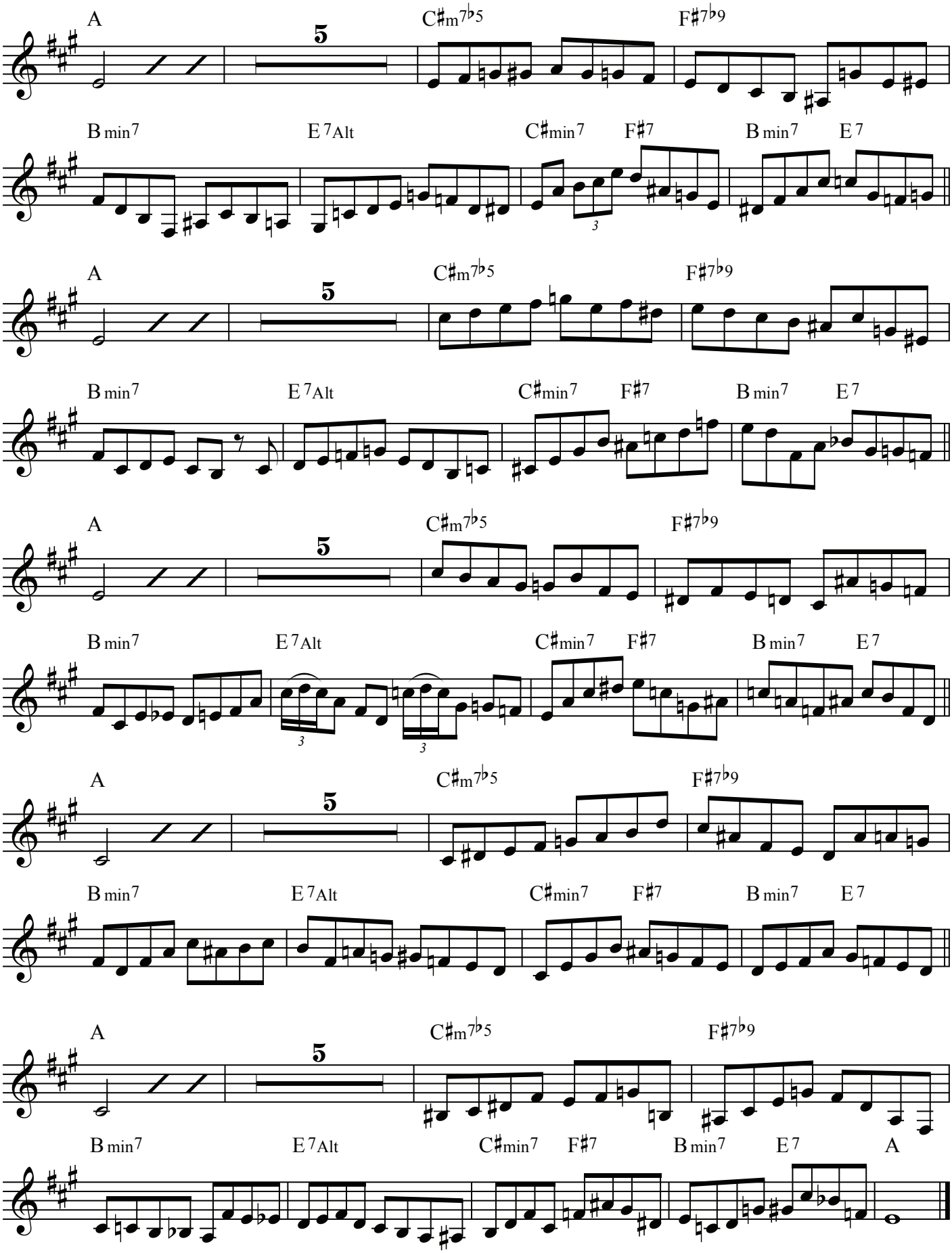

E
5
G♯m7♭5
C♯7♭9
F♯min7
B 7Alt
G♯min7
C♯7
F♯min7
B 7


E
5
G♯m7♭5
C♯7♭9
F♯min7
B 7Alt
G♯min7
C♯7
F♯min7
B 7
E
5
G♯m7♭5
C♯7♭9
F♯min7
B 7Alt
G♯min7
C♯7
F♯min7
B 7
E
5
G♯m7♭5
C♯7♭9
F♯min7
B 7Alt
G♯min7
C♯7
F♯min7
B 7
E

Key of A:


A
1
2-6
5
C♯m7♭5
7
F♯7♭9
8
B min7
9
E 7Alt
10
C♯min7
11
F♯7
B min7
12
E 7
A
5
C♯m7♭5
F♯7♭9
B min7
E 7Alt
C♯min7
F♯7
B min7
E 7


A
5
C♯m7♭5
F♯7♭9
B min7
E 7Alt
C♯min7
F♯7
B min7
E 7
A
5
C♯m7♭5
F♯7♭9
B min7
3
E 7Alt
C♯min7
F♯7
B min7
E 7
A
5
C♯m7♭5
F♯7♭9
B min7
E 7Alt
C♯min7
F♯7
B min7
E 7
A
5
C♯m7♭5
F♯7♭9
B min7
E 7Alt
C♯min7
F♯7
B min7
3
E 7
A
5
C♯m7♭5
F♯7♭9
B min7
E 7Alt
C♯min7
F♯7
B min7
E 7


A
5
C♯m7♭5
F♯7♭9
B min7
E 7Alt
C♯min7
F♯7
B min7
E 7
A
5
C♯m7♭5
F♯7♭9
B min7
E 7Alt
C♯min7
F♯7
B min7
E 7
A
5
C♯m7♭5
F♯7♭9
B min7
E 7Alt
C♯min7
F♯7
B min7
E 7
A
5
C♯m7♭5
F♯7♭9
B min7
E 7Alt
C♯min7
F♯7
B min7
E 7
A
5
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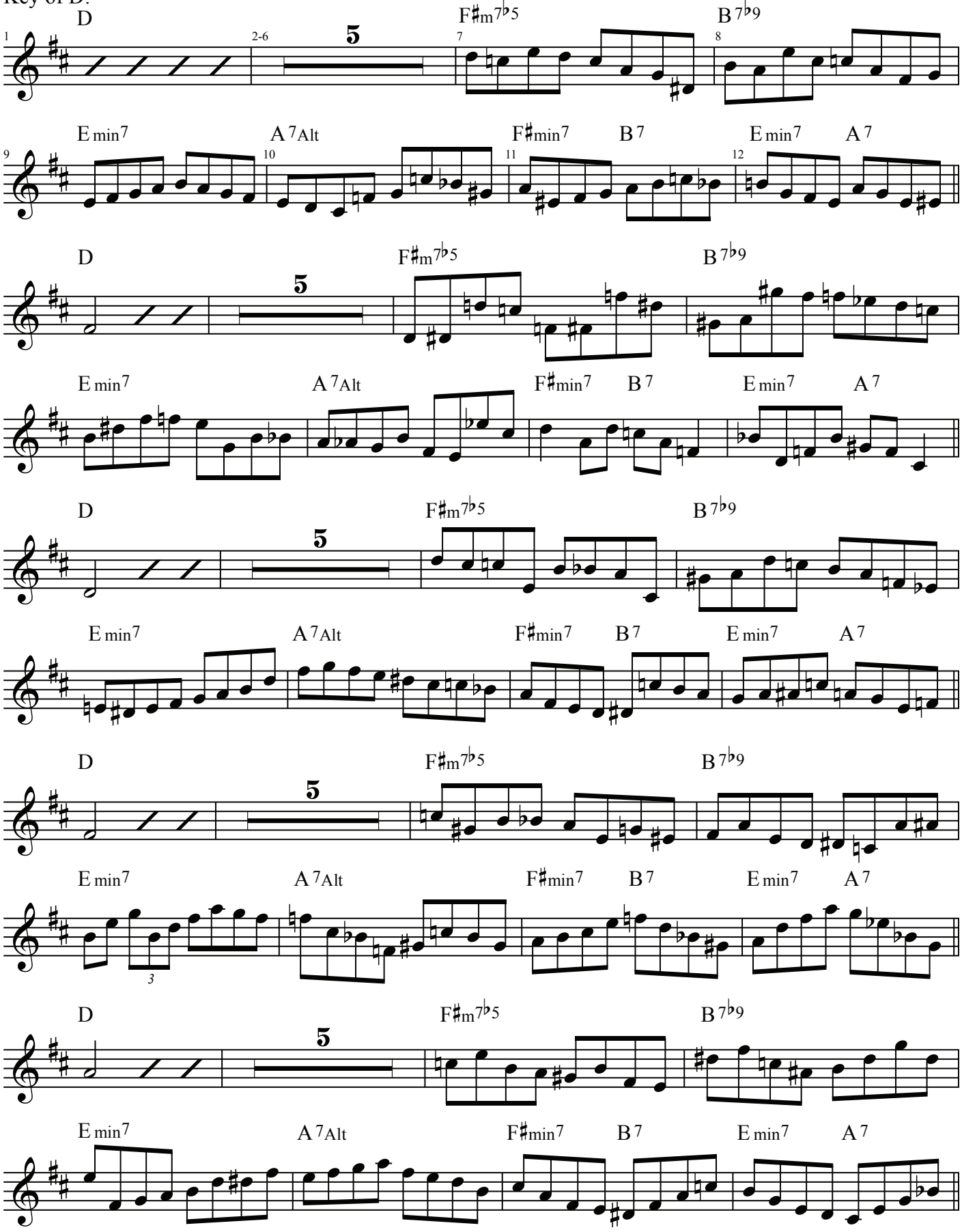
F♯7♭9
B min7
E 7Alt
C♯min7
F♯7
B min7
E 7
A

Key of D:


D
F♯m7♭5
B 7♭9
1
2-6
5
7
8
E min7
A 7Alt
F♯min7
B 7
E min7
A 7
9
10
11
12
D
F♯m7♭5
B 7♭9
5
E min7
A 7Alt
F♯min7
B 7
E min7
A 7
D
F♯m7♭5
B 7♭9
5
E min7
A 7Alt
F♯min7
B 7
E min7
A 7
D
F♯m7♭5
B 7♭9
5
E min7
A 7Alt
F♯min7
B 7
E min7
A 7
3
D
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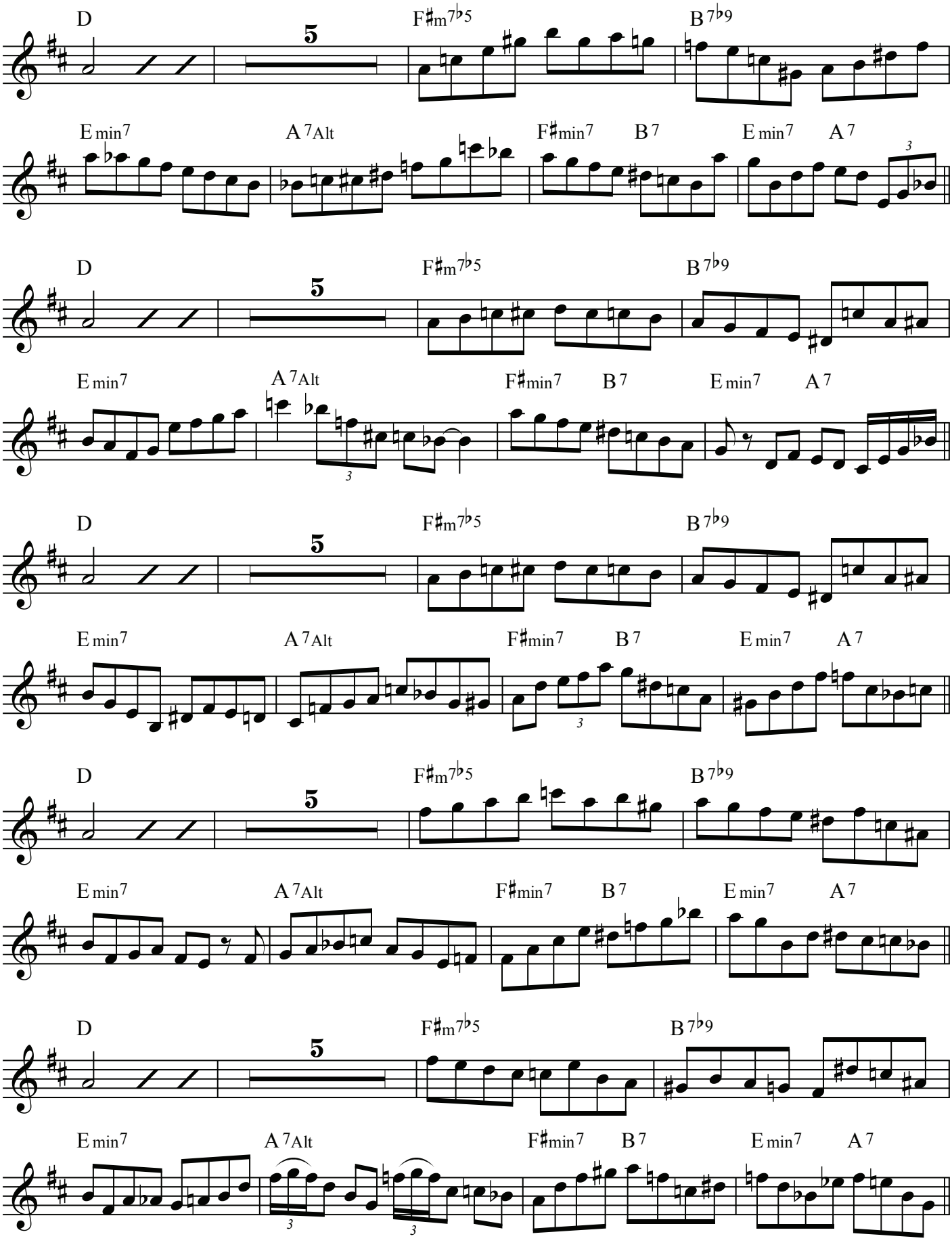
B 7♭9
5
E min7
A 7Alt
F♯min7
B 7
E min7
A 7


D
5
F♯m7♭5
B7♭9
E min7
A7Alt
F♯min7
B7
E min7
A7
D
5
F♯m7♭5
B7♭9
E min7
A7Alt
F♯min7
B7
E min7
A7
D
5
F♯m7♭5
B7♭9
E min7
A7Alt
F♯min7
B7
E min7
A7
D
5
F♯m7♭5
B7♭9
E min7
A7Alt
F♯min7
B7
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A7Alt
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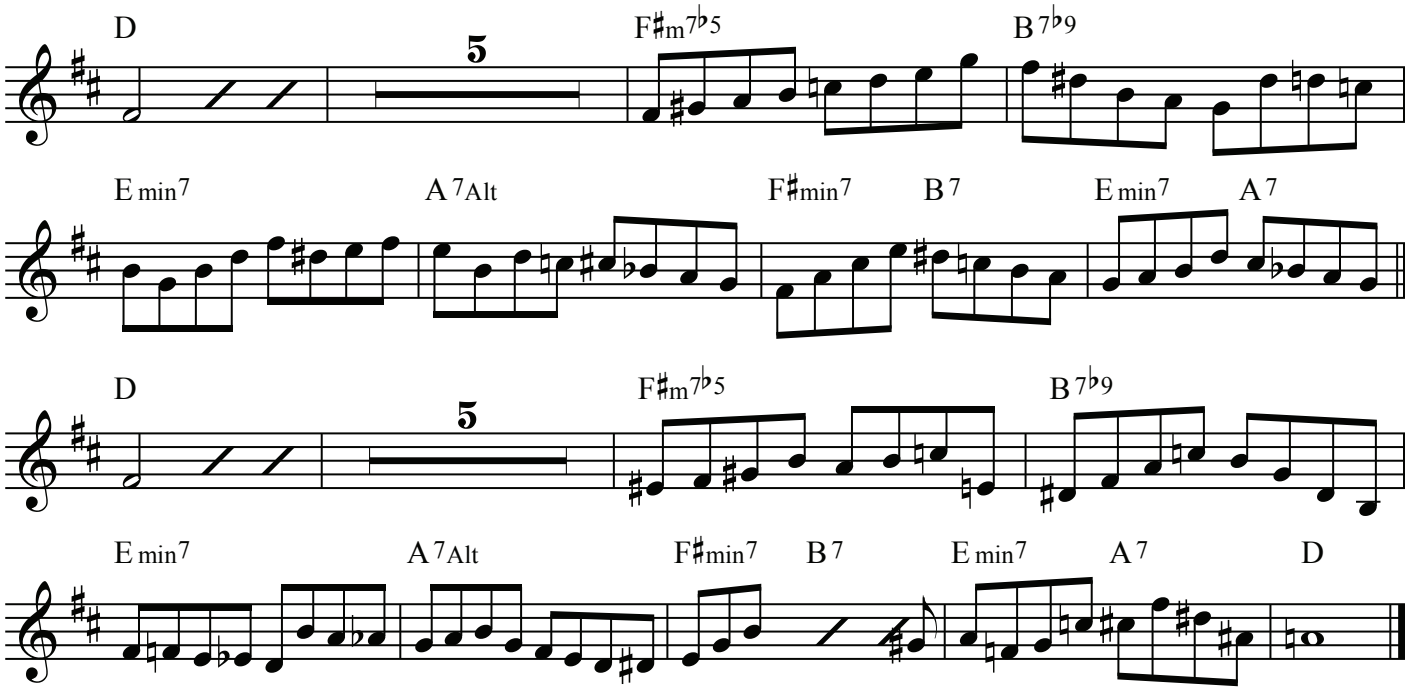
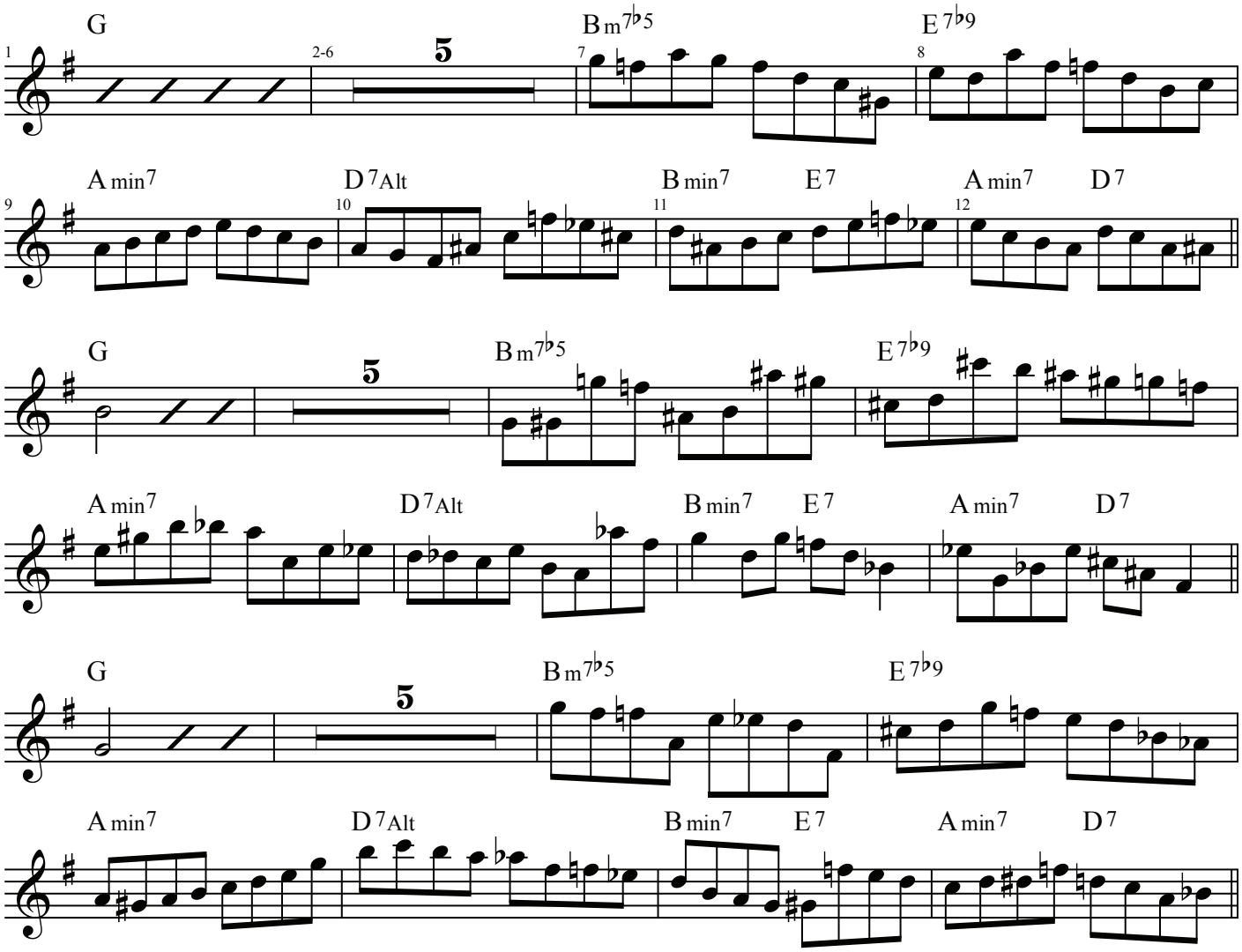
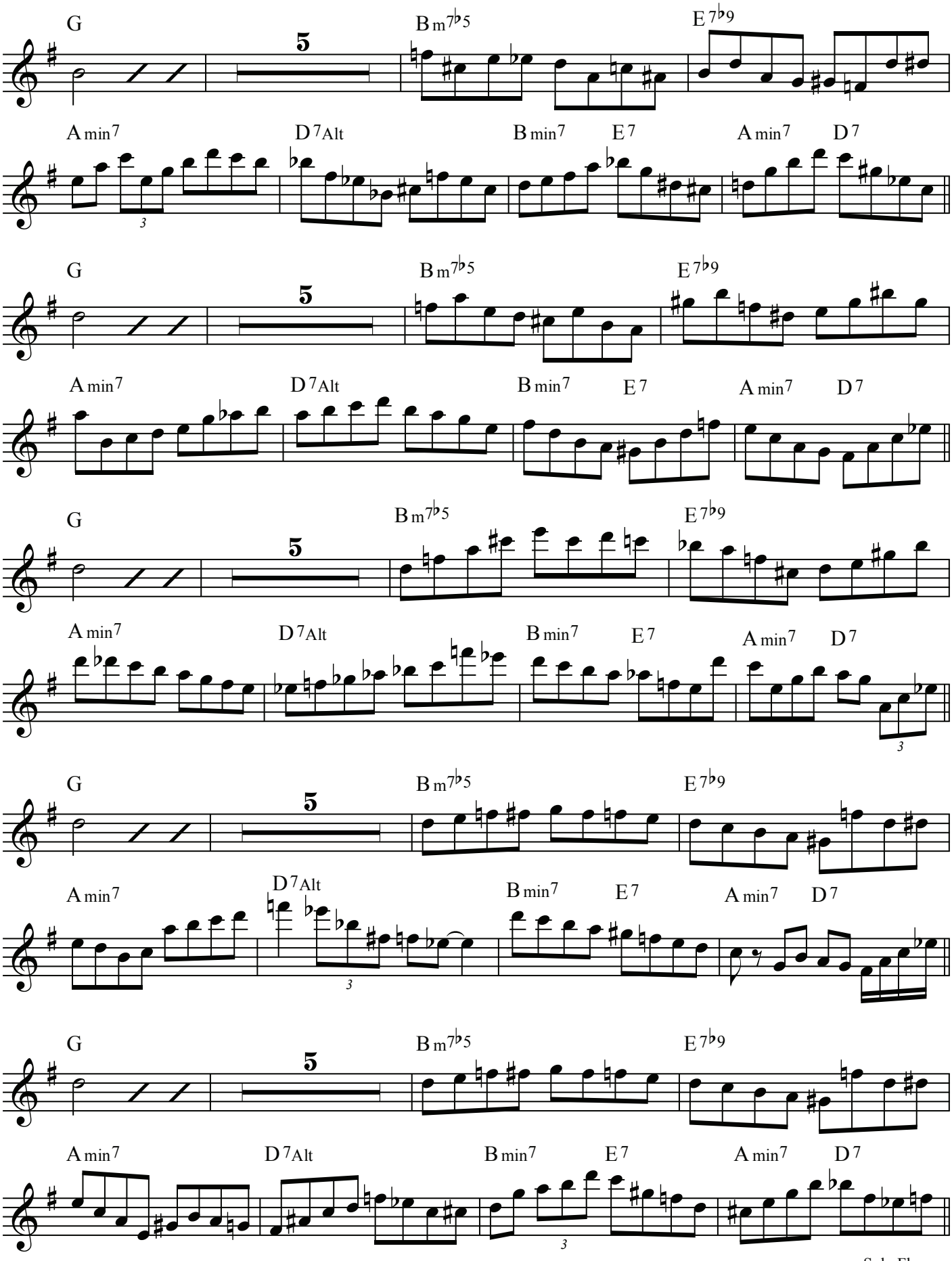
B7
E min7
A7


D
5
F♯m7♭5
B7♭9
E min7
A 7Alt
F♯min7
B 7
E min7
A 7
D
5
F♯m7♭5
B7♭9
E min7
A 7Alt
F♯min7
B 7
E min7
A 7
D

Key of G:


G
1
2-6
5
Bm7♭5
7
E7♭9
8
A min7
9
D7Alt
10
B min7
11
E7
A min7
12
D7
G
5
Bm7♭5
E7♭9
A min7
D7Alt
B min7
E7
A min7
D7
G
5
Bm7♭5
E7♭9
A min7
D7Alt
B min7
E7
A min7
D7


G
5
Bm7♭5
E7♭9
Amin7
D7Alt
Bmin7
E7
Amin7
D7
3
G
5
Bm7♭5
E7♭9
Amin7
D7Alt
Bmin7
E7
Amin7
D7
G
5
Bm7♭5
E7♭9
Amin7
D7Alt
Bmin7
E7
Amin7
D7
3
G
5
Bm7♭5
E7♭9
Amin7
D7Alt
Bmin7
E7
Amin7
D7
3
G
5
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Amin7
D7Alt
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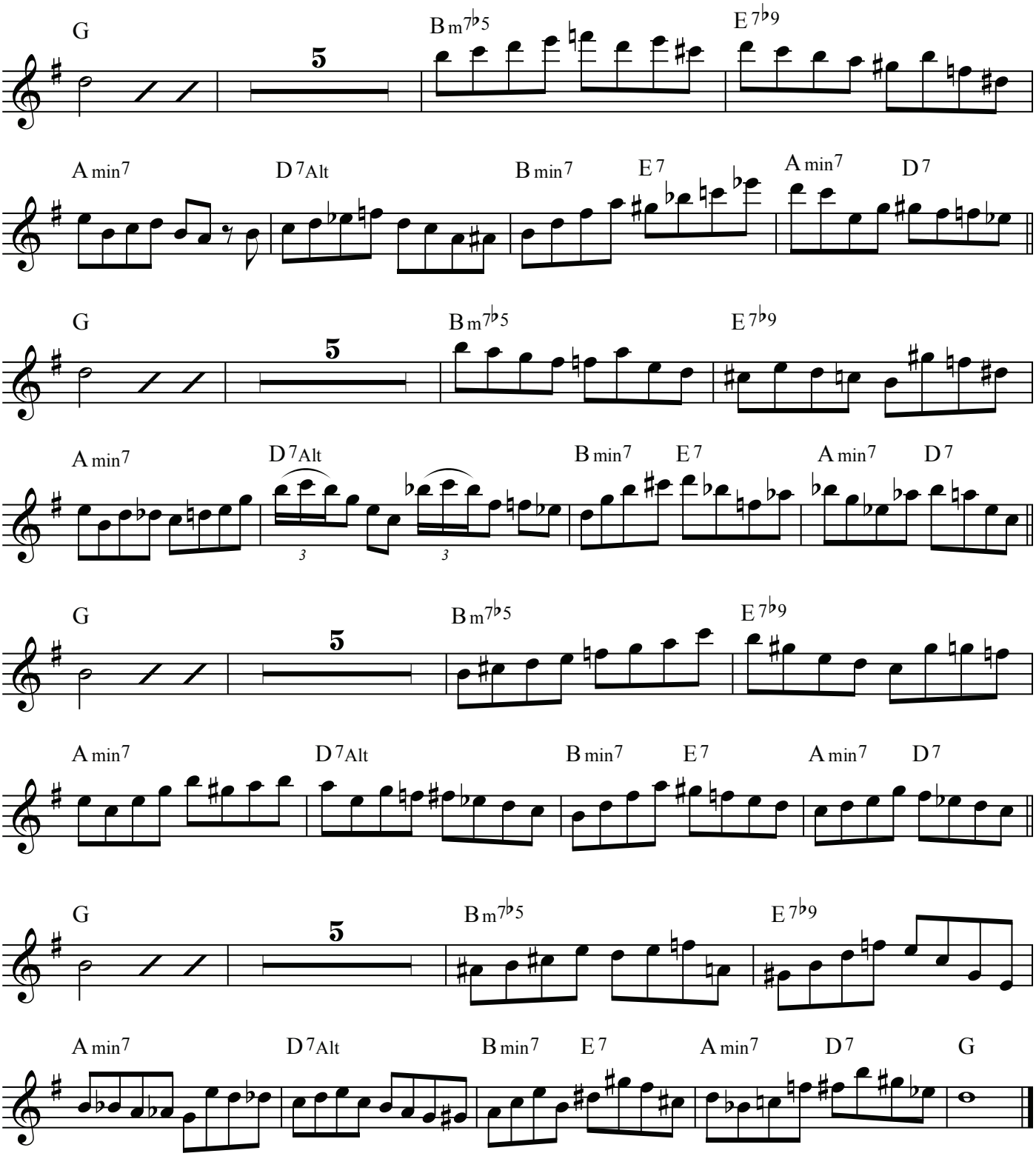
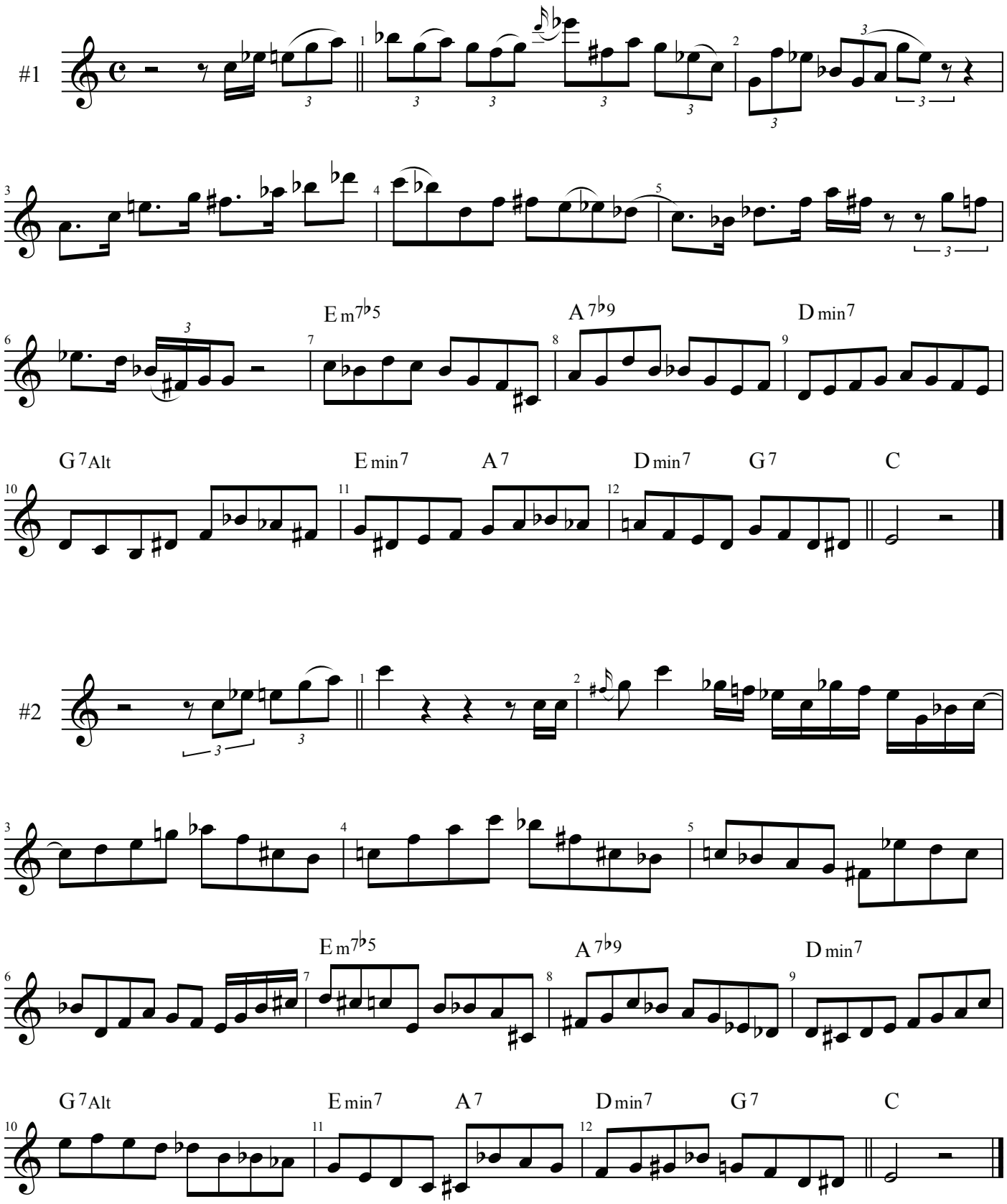
E7
Amin7
D7
3

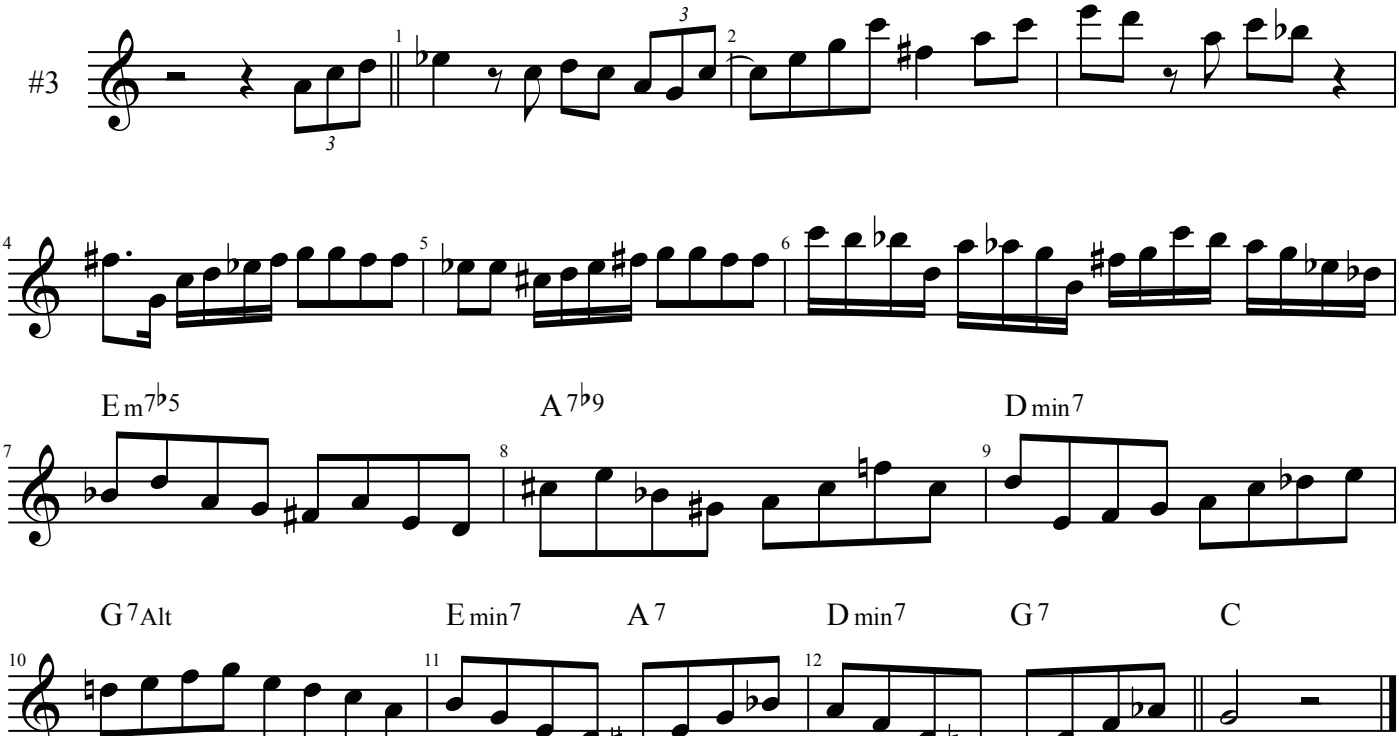
Altered Modern Blues



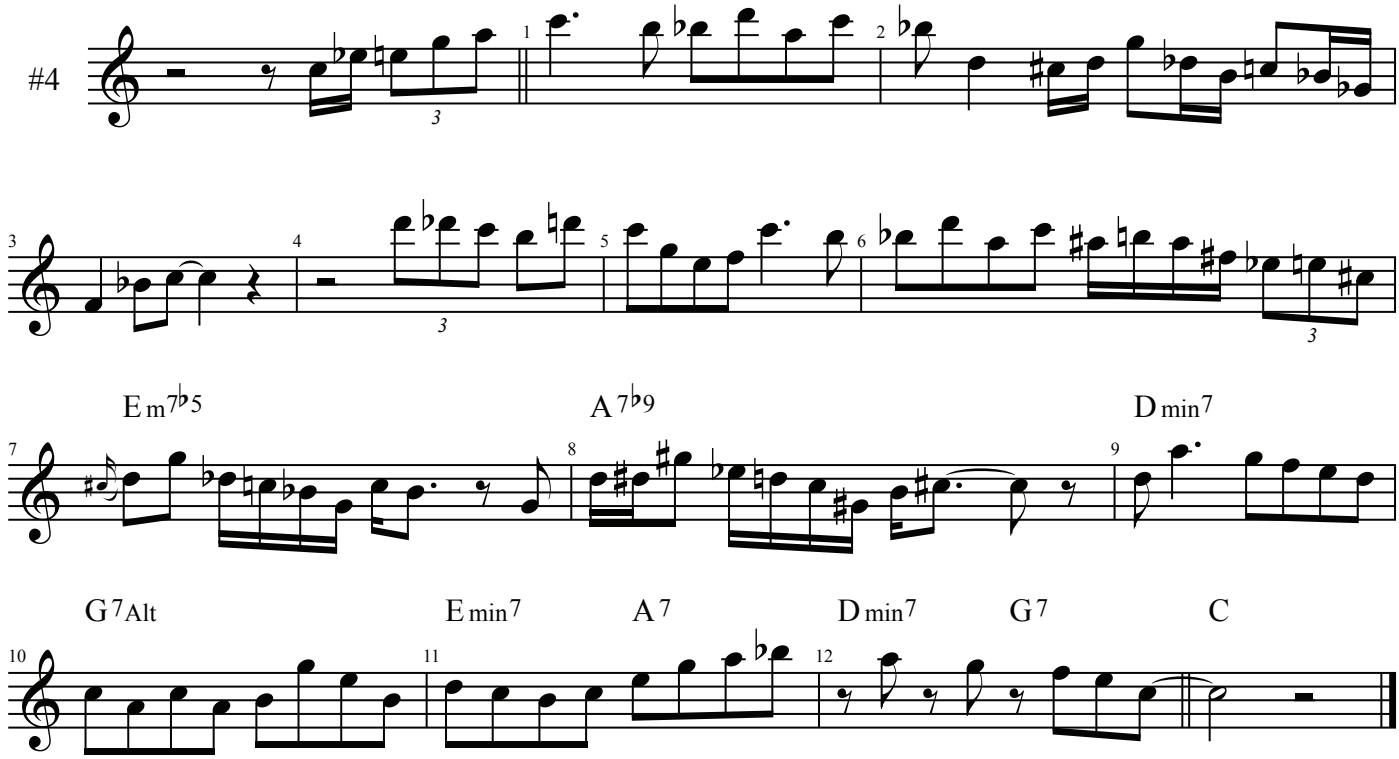
Modern Approach to Playing the Blues

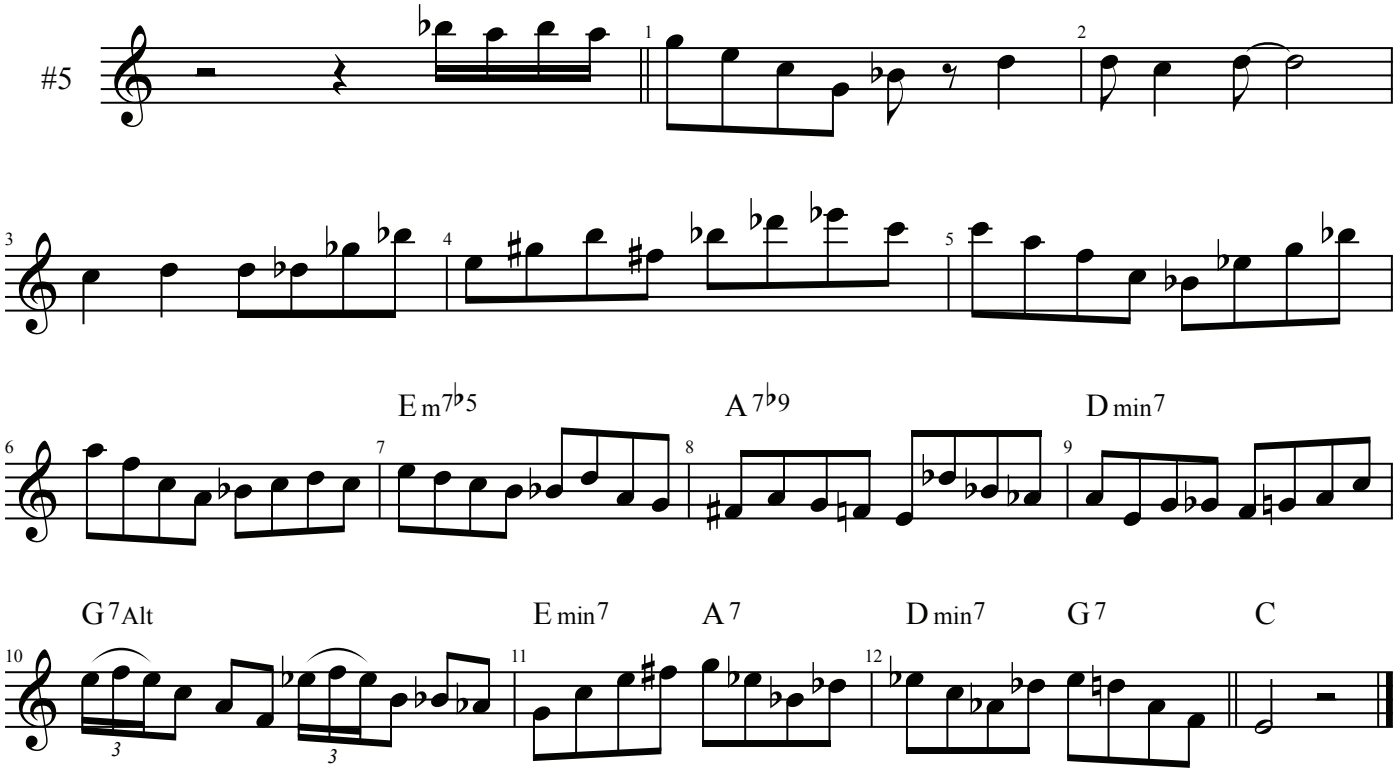


#3


Em7♭5
A7♭9
Dmin7
G7Alt
Emin7
A7
Dmin7
G7
C

#4


Em7♭5
A7♭9
Dmin7
G7Alt
Emin7
A7
Dmin7
G7
C



Modern 12-Bar Blues Changes Note: Practice in all keys!

#1 C7 F7 C7 C7
F7 B♭7 C7 A7
D7 G7 C7, Am7 Dm7, G7

#2 C7 Cm7, F7 C7 Gm7, C7
Cm7, F7 Fm7, B♭7 Gm7, C7 Em7, A7
Am7, D7 Dm7, B♭7 Gm7, C7 Em7, A7

#3 C Maj7 Bm7, E7 Am7, D7 Gm7, C7
F Maj7, B♭ Maj7 F♯m7, B7 Fm7, B♭7 Em7, A7
E♭m7, Ab7 Dm7, G7 E7, E♭7 D7, D♭7

Appendix

Bibliography

&

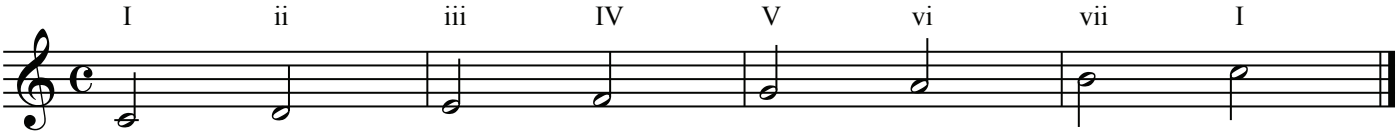
Resources

Numeric and Symbolic Representations in Jazz Language

Numerology

The Jazz Language uses both Roman Numerals and numbers.

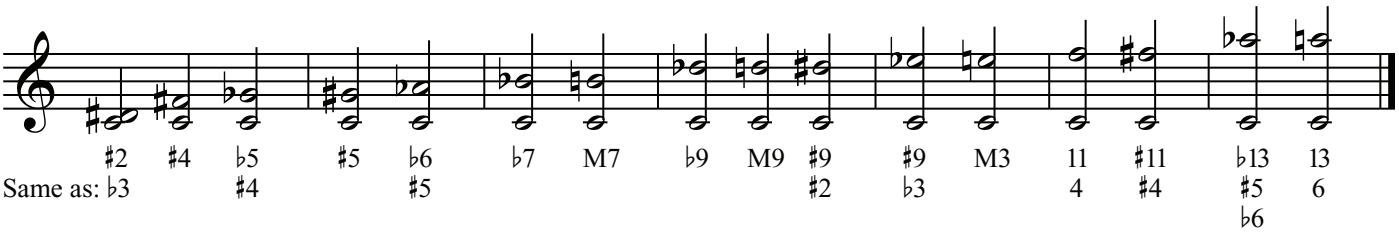
Roman Numerals represent Chordal Triads and their designation in a specific Key:



NOTE: Capitalized Roman Numerals represent Major triads while small numerals represent minor or diminished triads.

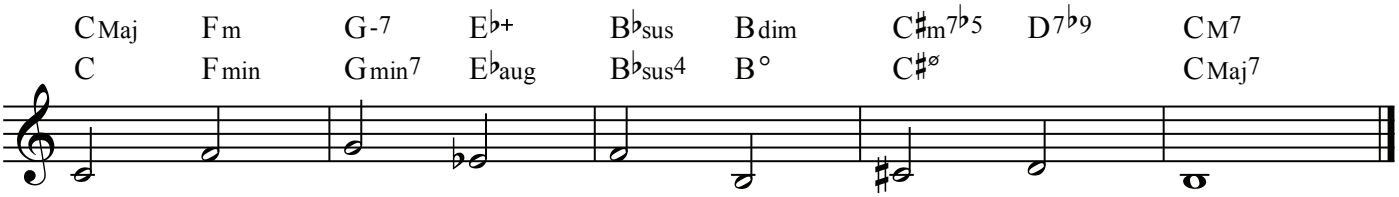
Numbers ascribe the specific note in a Chord that designates it's harmonic sound including altered pitches.

The TRUMPET PLAYERS quick guide to number references:



Symbols

Major = Note Name alone: (Capital C), or CM, or C Maj or Triangle (C△)
Minor = The letters m or mi as in F♯mi, or F♯m, or minus sign (-) as in F♯-
Suspended = sus, usually a 4th, as in Gsus or Gsus^4
Diminished = degree sign, or dim as in E♭° or E♭dim
Half Diminished = degree with slash, as in B♭^{ø}
Augmented = aug or plus sign, as in Daug or D+



History of Trumpet Chordal Harmonies

1956 - Present

This section is not entirely about STYLE but use and invention of chordal harmony since the Bop era. There are many other trumpeters and composers who contributed mightily and any serious student must delve deeply into the vast resources of past performances to appreciate what is presented here. No wise trumpet student would fail to investigate the style and chordal inventions of Louis Armstrong, the Godfather of trumpet. Also, it becomes apparent that saxophonists from Bird to Coltrane, Shorter to Bergonzi become creatively more influential to trumpeters as time goes on. The following are great innovators on their own and warrant further study.

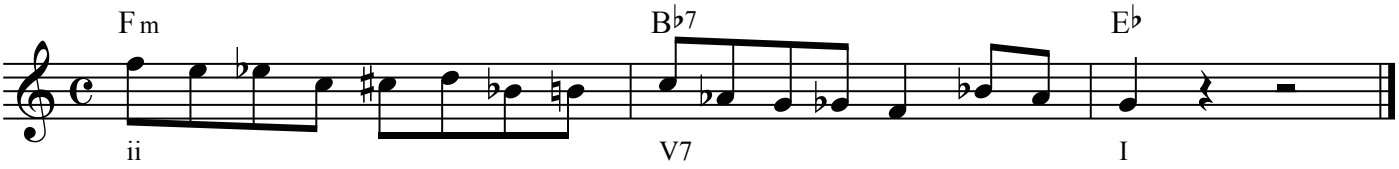
Genealogy of Trumpet Masters

Louis Armstrong
Bix Beiderbeck
Roy Eldridge
Dizzy Gillespie
Fats Navarro
Miles Davis
Clifford Brown
Kenny Dorham
Booker Little
Blue Mitchell
Chet Baker
Don Cherry
Charles Tolliver
Lee Morgan
Freddy Hubbard
Woody Shaw
Kenny Wheeler
Donald Byrd
Randy Brecker
Don Ellis
Winton Marcellis

Terence Blanchard
Roy Hargrove
Brian Lynch
Dave Douglas
Marvin Stamm
Ralph Alessi
Clay Jenkins
Gilbert Castellanos
Christian Scott
Bobby Shew
Cecil Bridgewater
Sean Jones
Tim Hagens
Clark Terry
Mike Metheny
Dmitri Matheny
Jeremy Pelt
Bobby Rodriguiz
Ray Vega
Jon Faddis

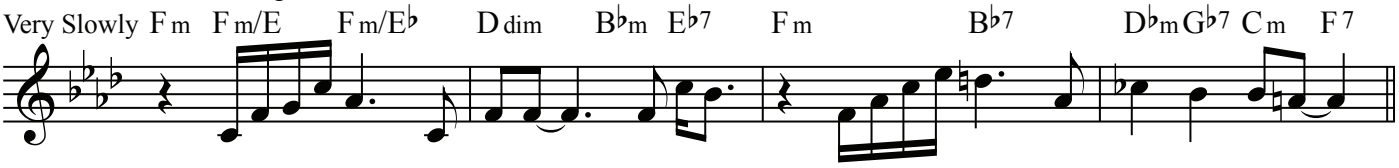
1953-1956
Clifford Brown - Introduces Pentatonic, Blues and Chromatic scales influenced by Charlie Parker

Solo: Confirmation



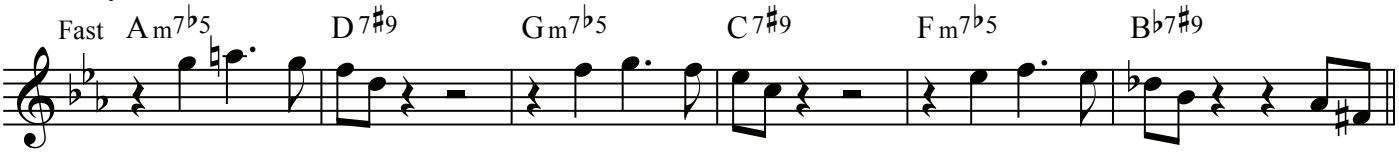
Cootie Williams, Thelonious Monk - 1940's (Cootie left Goodman in 1940)
Major and Minor Blues, Modal Scales - The catalyst between Swing and Bop

'Round About Midnight - 1944



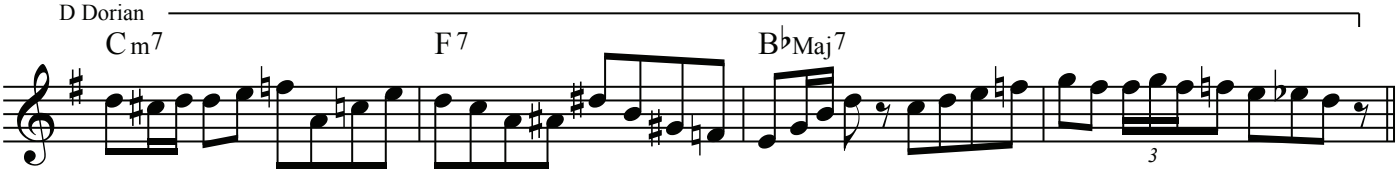
Dizzy Gillespie - 1944 with Coleman Hawkins
Chromatic dissonance with a Latin rhythm

Woody 'n' You



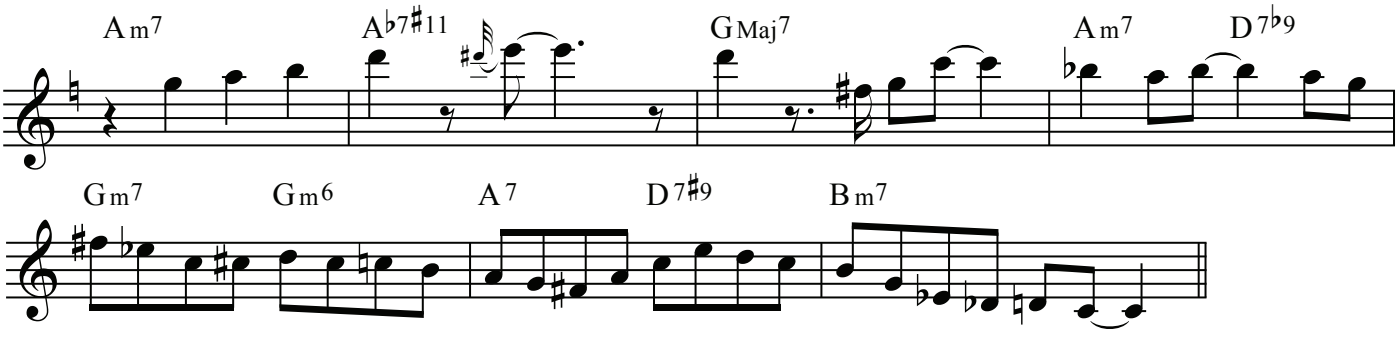
Red Rodney "Bird" - 1948 - later worked with the young tenor player Chris Potter
Linear Bop to Hard Bop

Marmaduke - Solo on Bridge (bar 16)



Kenny Dorham - Horace Silver And The Jazz Messengers
His lyrical bop-style influences many!

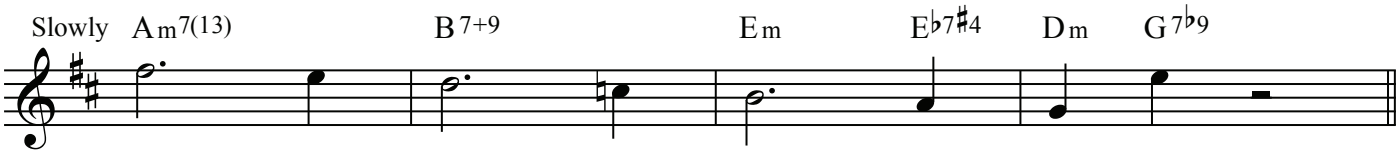
Hankerin' (1955) - (Last 8 bars of Solo) - Introduces Urban Blues influence



Solo Fluency

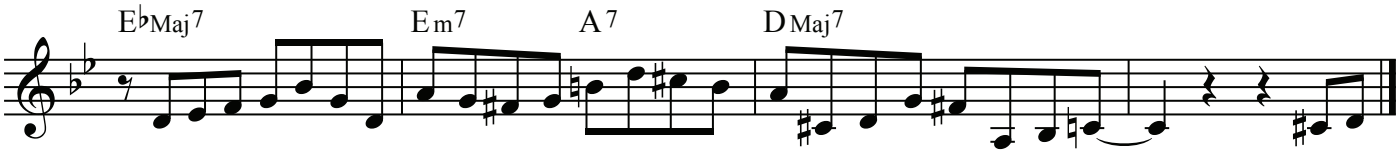
Miles Davis - 1950's Stylist, the first cool jazz responsible for the development of hard bop and modal jazz, and both jazz-funk and jazz fusion

Blue and Green (1959) - Miles introduces modal playing along with Coletrane



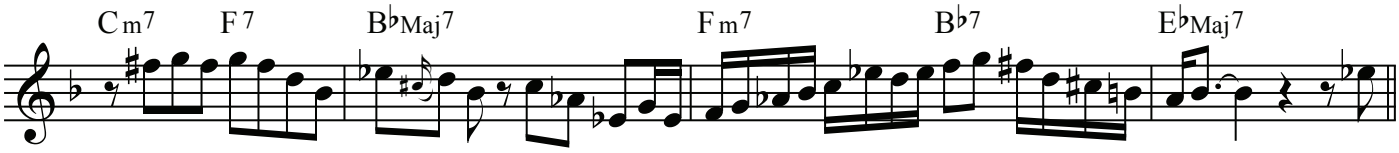
Chet Baker, West Coast Cool School - 1960
Most lyrical use of space and time - along with Art Farmer introduces Smooth Bebop

All The Things You Are (Solo Bars 5-8)



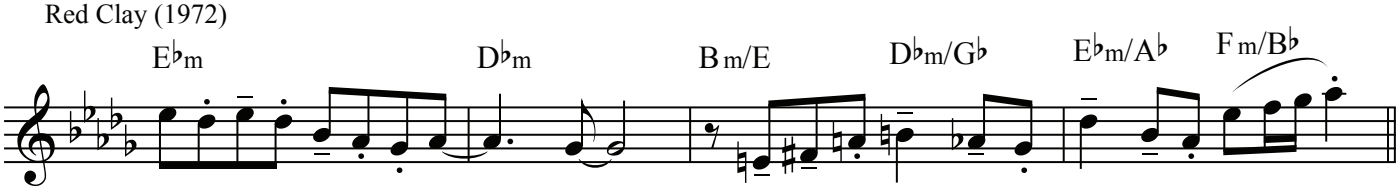
Lee Morgan (1960's) - Along with Horace Silver, Hank Mobley, and the Art Blakey Jazz Messengers move from hard bebop to Bossa and then Funk

Ceora (1965)



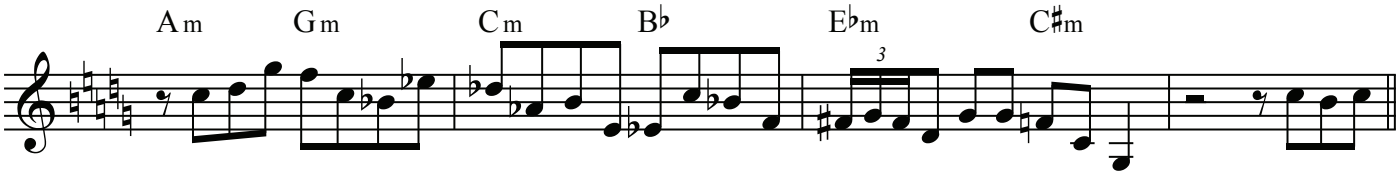
Freddy Hubbard - Emerges from the 60's replacing Morgan in Art Blakey's "progressive" jazz movement, along with Wayne Shorter experiments modally, Little Sunflower, Maiden Voyage and then Funk. Make sure to see "Watermelon Man"

Red Clay (1972)



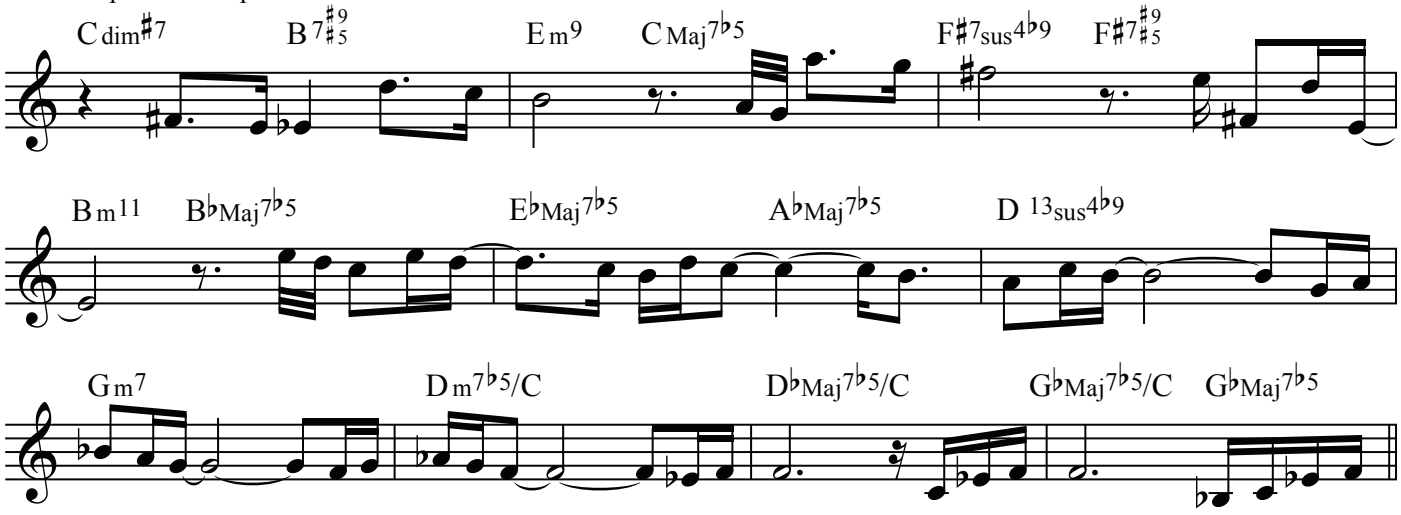
Woody Shaw, 1970-80's - an heir to the musical tradition of Dizzy Gillespie, Fats Navarro, and Clifford Brown; developed an improvisational approach based on larger intervals, like fourths and fifths.

Moontrain (1974) (Bar 58 solo by Shaw)

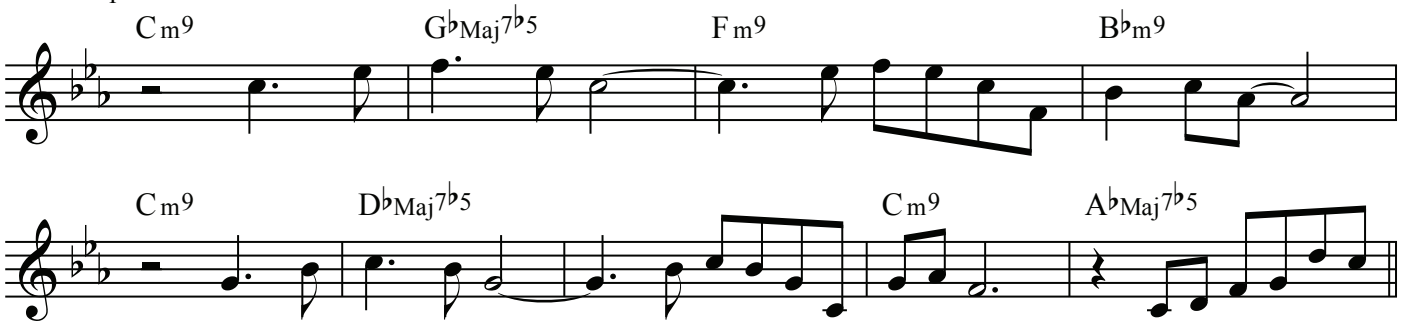


Kenny Wheeler - A Canadian deeply involved in free music. His compositions are distinguished by their subtlety and require repeated close listening for full appreciation.
"Gnu High" (1975) (with Keith Jarrett, Dave Holland and Jack DeJohnette) was truly new and fresh.

Excerpt from "Aspire"

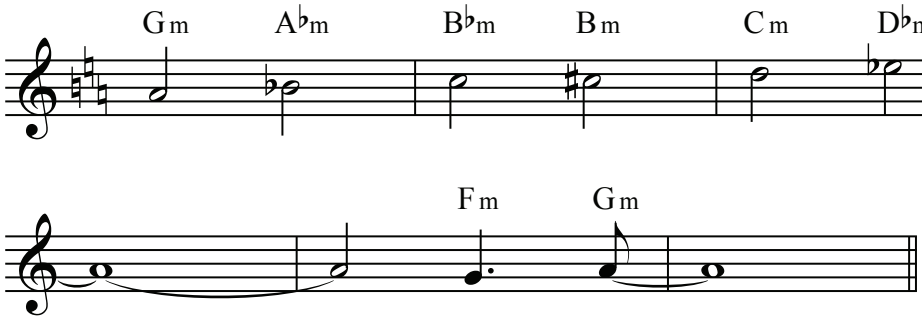


Excerpt from "S'matter"

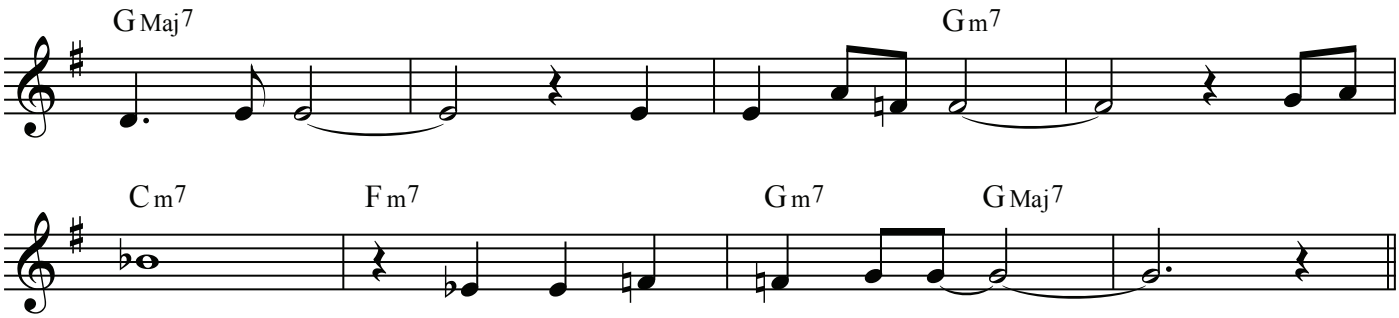


Tom Harrell (1977-present) Along with Phil Woods, Horace Silver and Joe Lavano albums including Aurora, Moon Alley, Sail Away, Visions, and Labyrinth to name a few.
All are worthy of study!
Astounding melodic development and assertive use of modern harmony

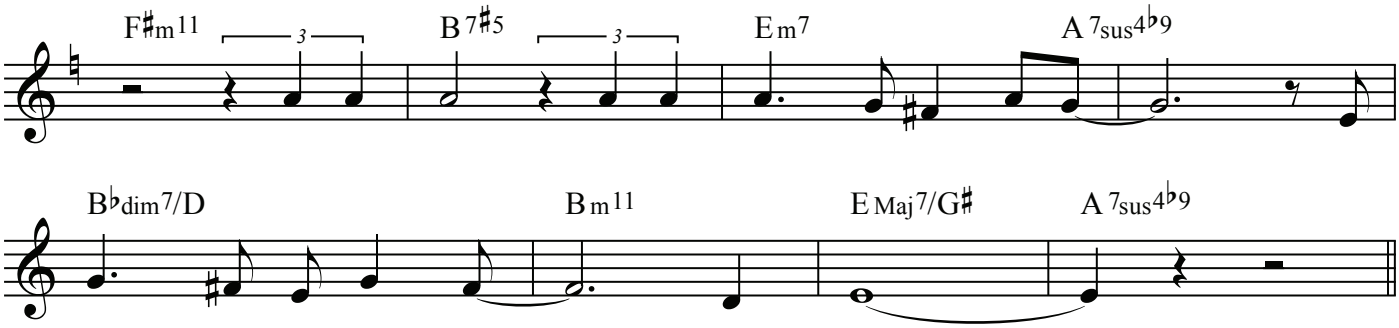
Excerpt from "Angela"



Excerpt from “Moon Alley”

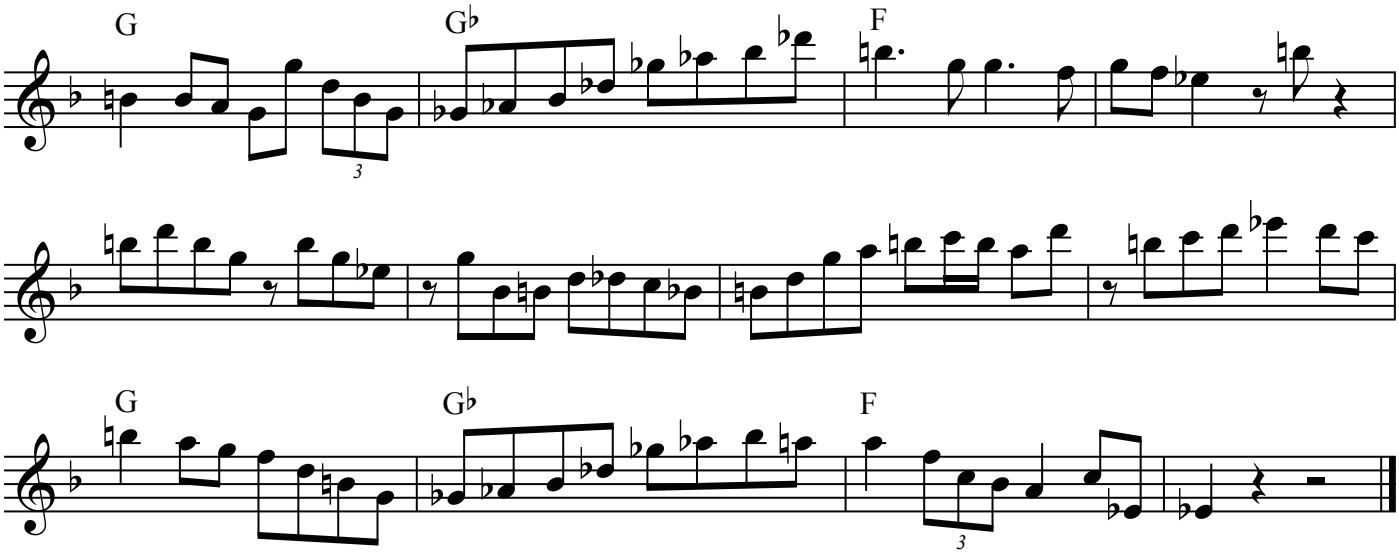


Excerpt from “Sail Away”



Dave Douglas adapts and synthesizes unusual forms and creates his own out of disparate elements

Solo Excerpt from “Blue Heaven” on the “Soul on Soul” album (2000)

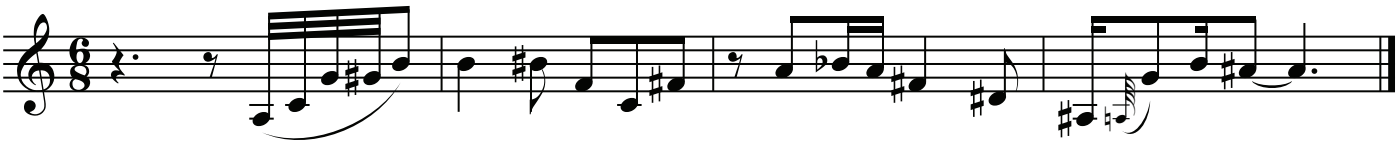


* Amended from Don Hoerle, SCALES FOR JAZZ IMPROVISATION (1975) by Studio 224

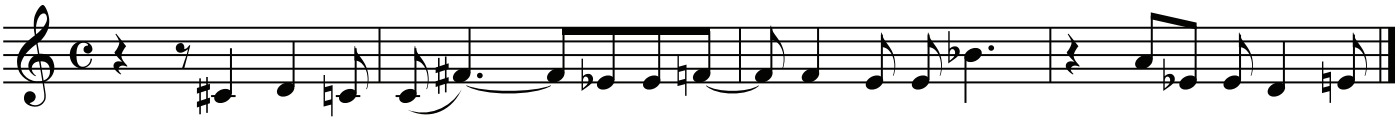
Ascendancy of Classical in Jazz

20th Century Composition has gradually made its way into the vernacular of jazz performance. Several artists, many who have studied at the finest conservatories have been infused with the possibilities offered by composers demonstrating new and unique ways of developing thematic material. Within this chapter are ideas for exploration and further study that can be added to your arsenal of ideas for improvisation.

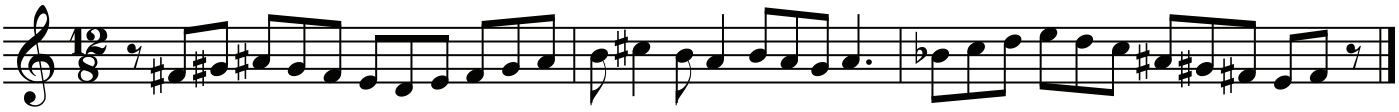
Arnold Schoenberg (1911) Atonal with non-tonal center Motif from “Small Piano Piece #1”



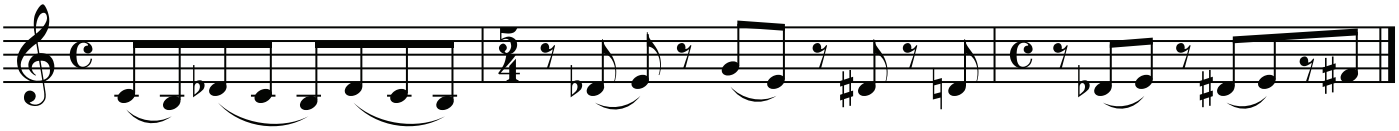
Arnold Schoenberg (1933) “Summer Weariness” - 12 tone row



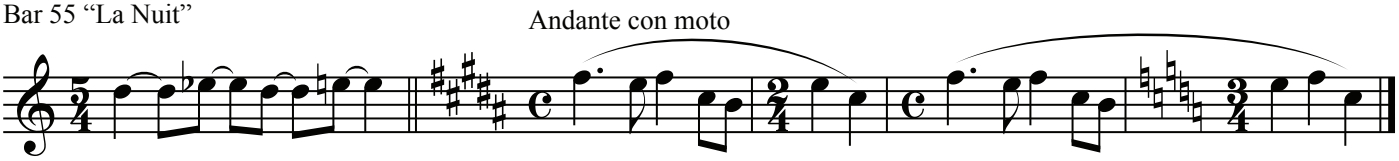
Charles Ives (1906) “The Cage” features precise rhythmic whole tone motif in UNMETERED (free style!)



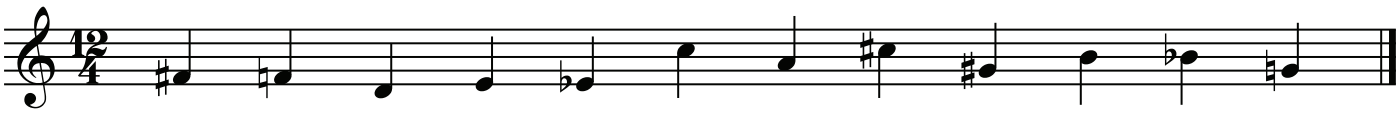
Bela Bartok (1926-1937) “Little Universe Mikrokosmos” #133 uses progressive rhythmic patterns
Bar 4



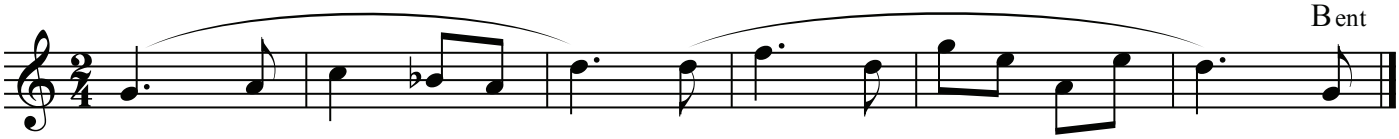
Igor Stravinsky (1912-1913) “Le Sacre Du Printemps”
Bar 55 “La Nuit”



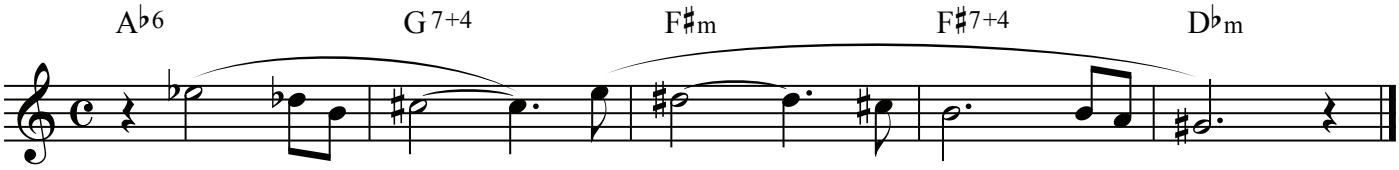
Anton Webern (1935) No.1 in “Drei Lieder” Op. 25 - pure row form and in retrograde



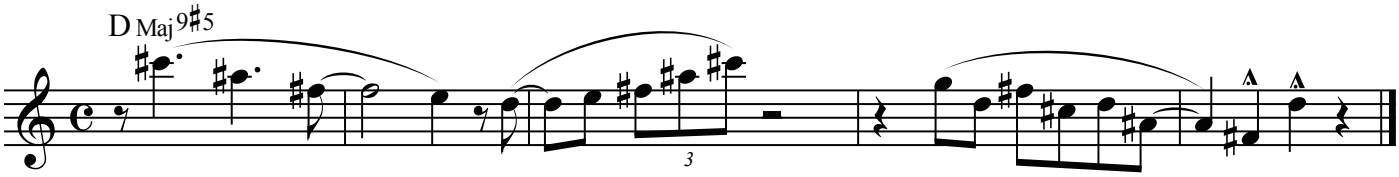
Paul Hindemith (1936) “Piano Sonata #2” - Dissonant but harmonies are firmly based on tonal centers



David Liebman (1979) - Harmonic alterations into other non-related tone centers



Walt Weiskoph (1999) “Major/Augmented Meltdown Study” from “Around the Horn” - Abersold Publishers P200



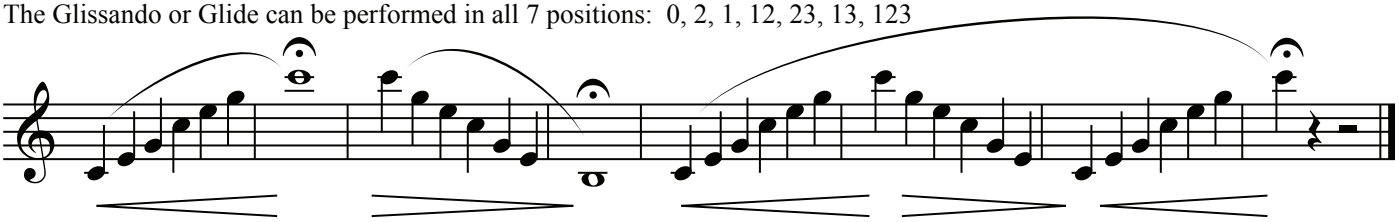
New Music is defined as composers, and works pertaining to music since the late 1940s. This is a survey of avant-garde and post avant-garde music in the twentieth century and includes compositions on Sound-Mass, Rhythm, Microtones, Instrument Explorations, Electronic/Computer Music, Media Forms, Improvisation, Indeterminacy, Antimusic, and the Post Avant-Garde.

Partial list of New Music Composers who use Twelve-Tone Processes, Pointillism, Polytonality, Clusters, Microtones, Indeterminancy, Minimalization, Antimusic:

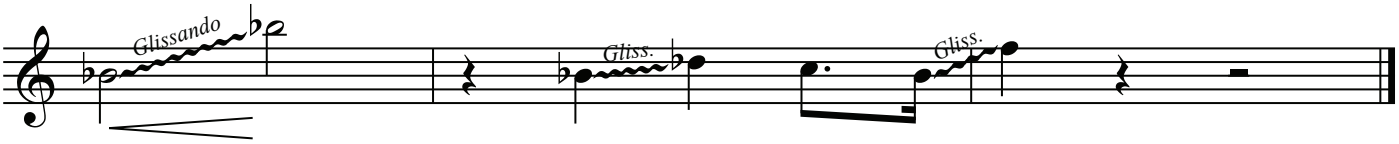
David Sutton-Anderson
Paul Sarcich
Jeroen Speak
Robert Hanson
Neil March
Lontano
Slavko Zagorac
Donald Derek Black
Benjamin Rous
James Fry
Pete Townshend
Frank Zappa

Trumpet Stunts

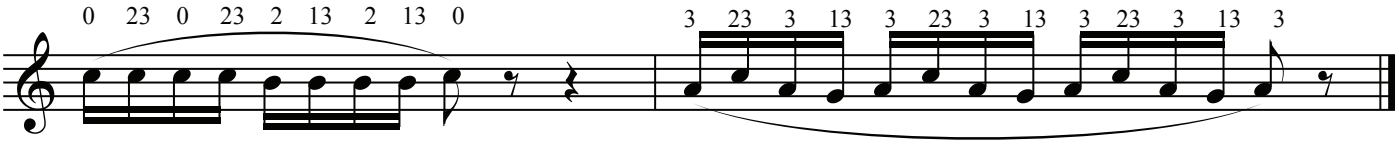
The Glissando or Glide can be performed in all 7 positions: 0, 2, 1, 12, 23, 13, 123



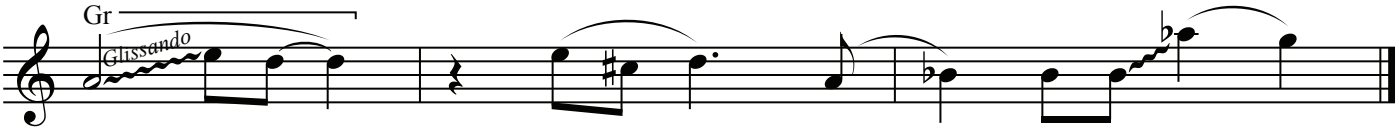
Half Valve - The gliss is a move from full note sound through the half valving up to the next note.



False Fingering - Using keys (Valves) to play the same note in alternate positions.

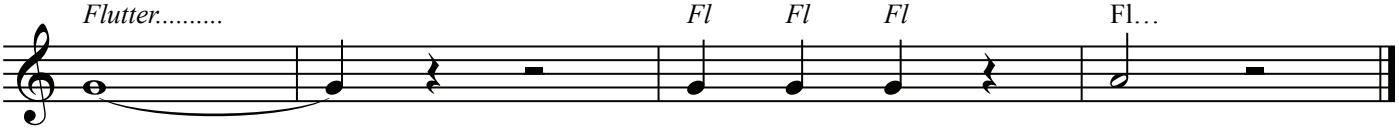


The Growl - (Famous in *Goldfinger* and *Pink Panther*) uses the gutteral part of the throat to make the growling sound.
Theme from *Goldfinger* by G. Barry

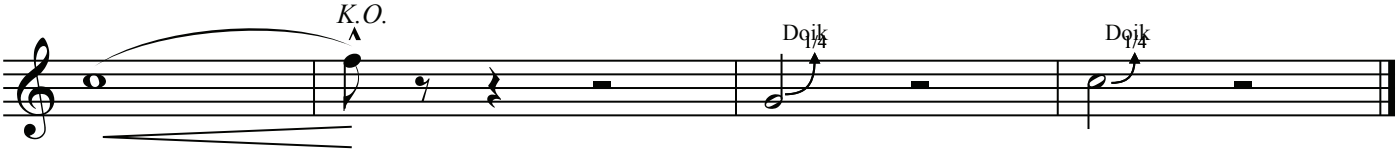


Pink Panther Theme by H. Mancini

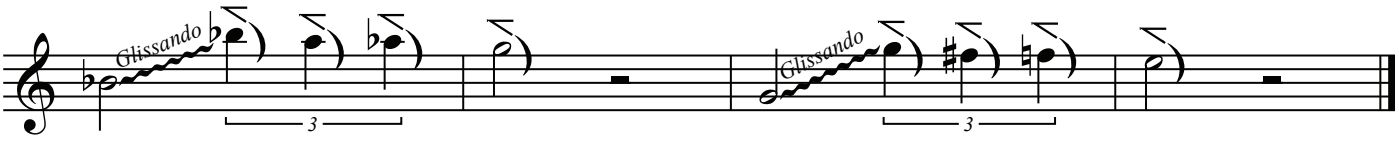
Flutter Tongue Air blown rapidly through the tounge.



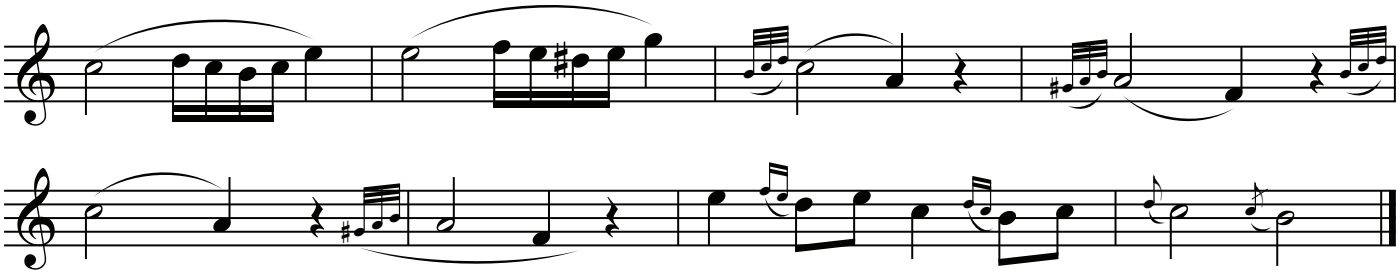
The Kiss-off: Sometimes used by the lead trumpet holding the last note.
Ends with a blistering sound by sucking in the air.
Doik - is the opposite by tightening the lips and squeezing up the note.



Crying Effect - Half Valve up to a note and "pout" the air of each following note

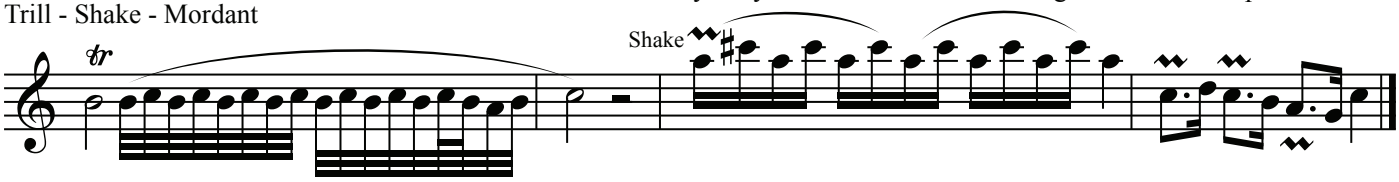


The Jazz equivalent of the Gruppetto, the Double Appoggiatura, the Grace Note (Simple Appoggiatura) and Portamento must be studied. For formal instruction, see Arban, P56.

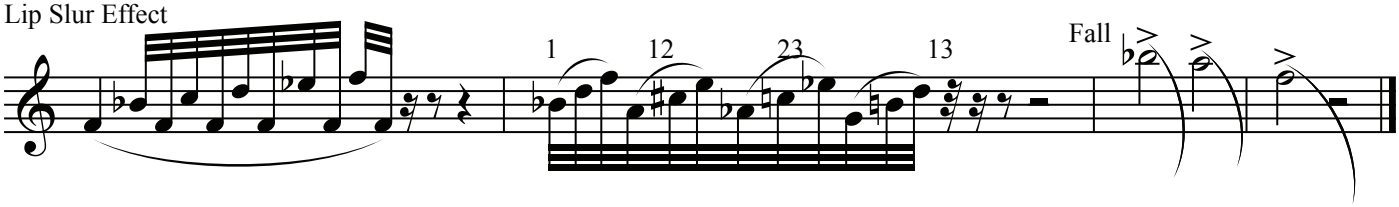


Played by a combination of "Shaking the horn" and lip trill

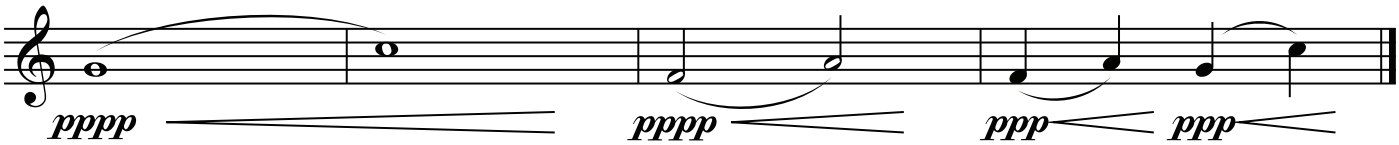
Trill - Shake - Mordant



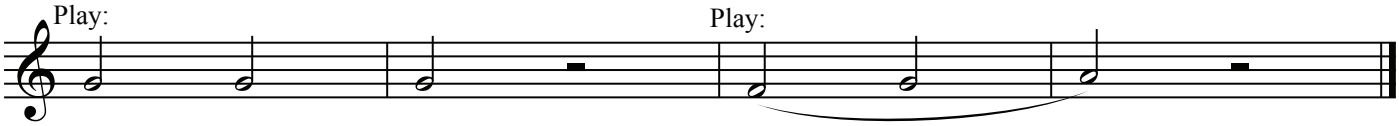
Lip Slur Effect



Whisper tones - Blow air through tight embouchere until note sounds in the bell…no tongue!



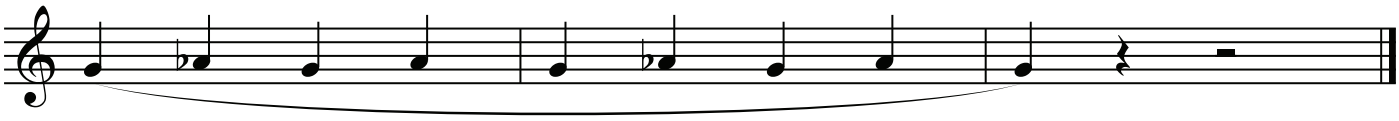
Singing while Playing



Sing: Ooh…(on pitch)

Sing: Ooh.....Ooh.....oooh

Split-tone Buzzing the notes: Using a tight embouchure, force the airstream through the mouthpiece and buzz.

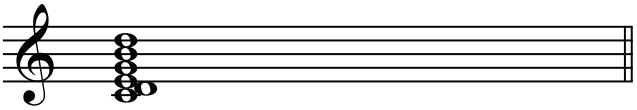
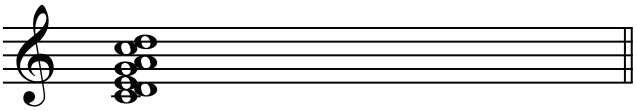
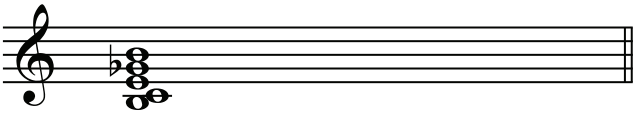
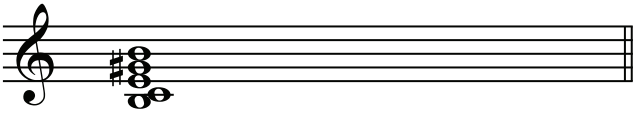
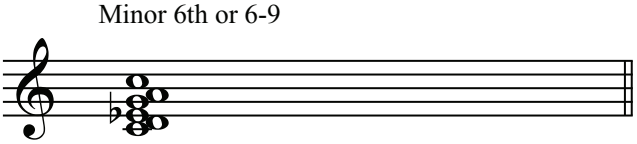


The following effects are used in creating noises, sounds and tones other than described above:

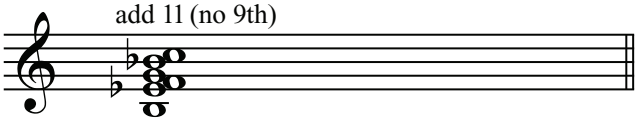
Air Blowing Mechanics - Blow air through the horn, "Charles Tolliver"
Playing without a mouthpiece - New Music idea
Mutes, Hats - Miles made the Harmon without stop famous, Clarke Terry and his Plunger Mute, Wa Wa, Hats and other sound blockers, even the body!
Piano and Snare Drum Effects - Play on the skin or into a keybord for resonation effects
Electronics, Microphones, Amplifiers - Many programs for tone slitters, cyclonics, modifiers and echo or reverb repeaters.

Final Note: Many young horn players are bringing the Jazz language to Hip Hop, Electronica and commercial music. All of the effects and language skill sets are available for you to invent the right sounds for your own voice!

Building Chords and Scale Forms*

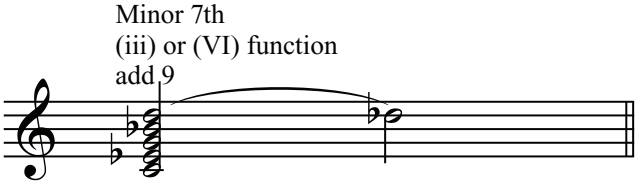
Chord Type:	Scale Choices:
Major 7th add 9 	Major Lydian (4th mode of Major) Minor Pentatonic on the 3rd Minor Pentatonic on the 7th 6th mode of the Harmonic Minor
Major 6-9 	Major Pentatonic Minor Pentatonic on the 6th
Major 7th, ♭5 	Lydian (4th mode of Major) Minor Pentatonic on the 7th
Major 7th, ♯5 	Lydian Augmented (3rd mode of Melodic Minor) Augmented 3rd mode of the Harmonic Minor
Major Triad, sus4	Major Minor Pentatonic on the 2nd
Minor 7th, Tonic (1), add 9	Dorian (2nd mode of Major) Aeolian (6th mode of Major) Minor Pentatonic on the 5th Blues Phrygian (3rd mode of Major) 4th mode of the Harmonic Minor
Minor 6th or 6-9 	Dorian (2nd mode of Major) Melodic Minor Blues

Minor 7th, Supertonic
(ii) function
add 11 (no 9th)



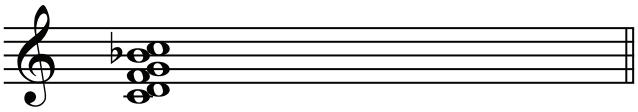
Half Step - Whole Step Diminished
Dorian (2nd mode of Major)
Minor Pentatonic
Blues

Minor 7th
(iii) or (VI) function
add 9



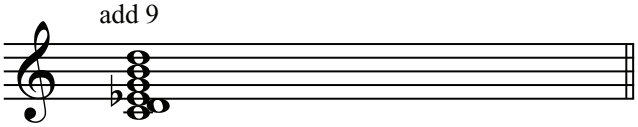
Aeolian (6th mode of Major)
Phrygian (3rd mode of Major)
add ♭9

Minor 7th, sus4



Dorian (2nd mode of Major)
Minor Pentatonic on the 5th

Minor 7th/Major 7th (♯7)
add 9

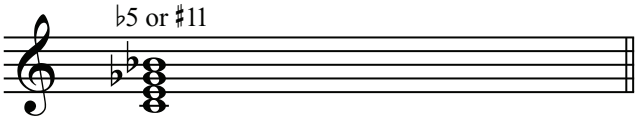


Ascending Melodic Minor
Harmonic Minor

Dominant 7th
add 9
add 13

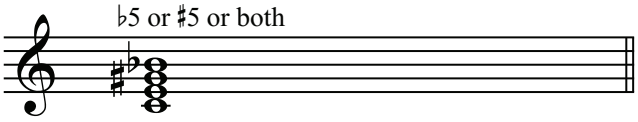
Lydian ♭7 (4th mode of Ascending Melodic Minor)
Major Pentatonic

Dominant 7th
♭5 or ♯11



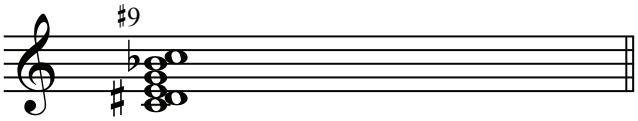
Lydian ♭7 (4th mode of Ascending Melodic Minor)

Dominant 7th
♭5 or ♯5 or both



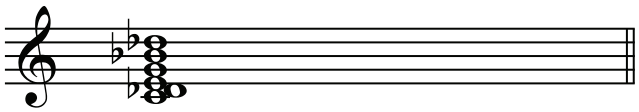
Whole Tone

Dominant 7th
♯9



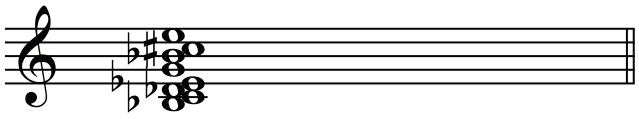
Half Step - Whole Step Diminished
Dorian (2nd mode of Major)
Minor Pentatonic
Blues

Dominant 7th, ♭9



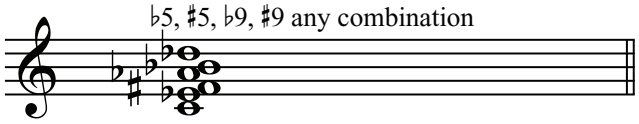
Half Step - Whole Step Diminished
5th mode of the Harmonic Minor

Dominant 7th, ♭9, ♯9



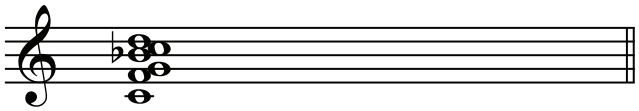
Half Step - Whole Step Diminished

Dominant 7th Altered
♭5, ♯5, ♭9, ♯9 any combination



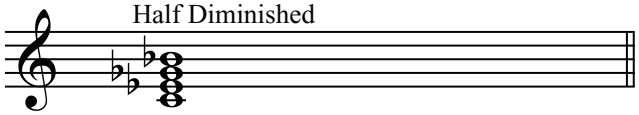
Super Locrian (7th mode of Ascending Melodic Minor)
Minor Pentatonic on the ♭3rd
Minor Pentatonic on the ♭5th

Dominant 7th, sus4



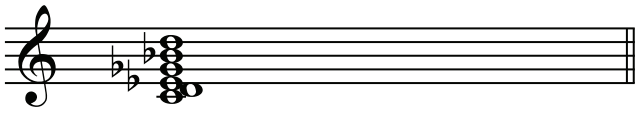
Mixolydian (5th mode of Major)
Minor Pentatonic on the 2nd
Minor Pentatonic on the 5th

Minor 7th, ♭5
Half Diminished



Locrian (7th mode of Major)
Locrian #2 (6th mode of Ascending Melodic Minor)
2nd mode of the Harmonic Scale
Whole Step - Half Step Diminished

Minor 9th, ♭5



Locrian #2 (6th mode of Ascending Melodic Minor)

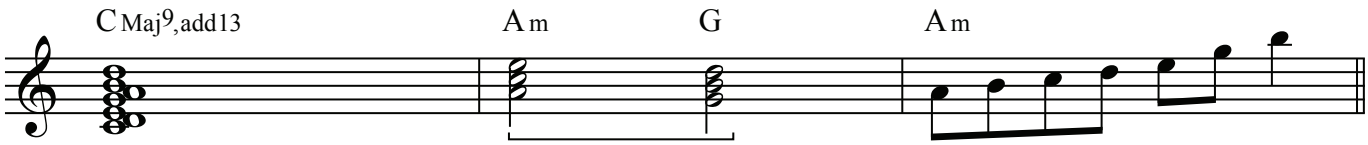
Diminished 7th

Whole Step - Half Step Diminished
7thmode of the Harmonic Minor

For further scale practice, see:
Scales for Jazz Improvisation
by Don Hoerle (1975)
by Studio 224, Publisher

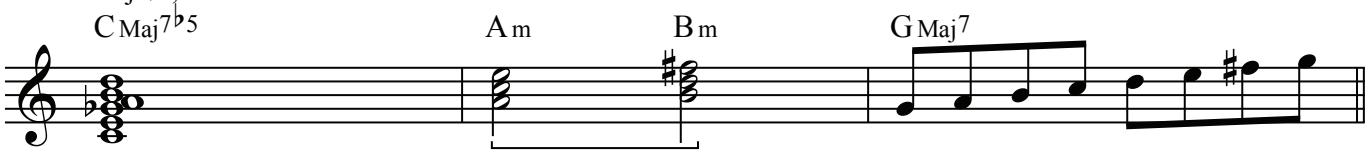
Thinking in Chords

C Maj7, add 6, add 9, add 13
NOTE: No 11 because it can be ♮ or ♯



C Maj7 ♭5 (♯11) add 9
Note: CMaj7♯4, C+7+4

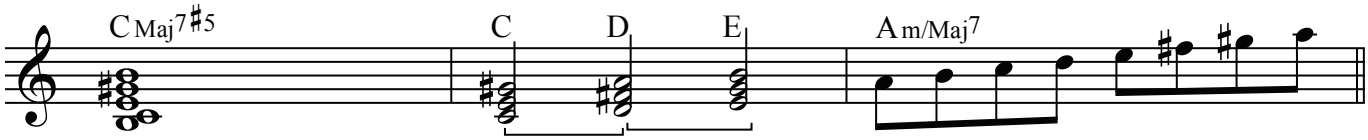
C Lydian (Major scale P5th above root)



C Maj7♯5, CMaj+, or C Maj7♯11♯13

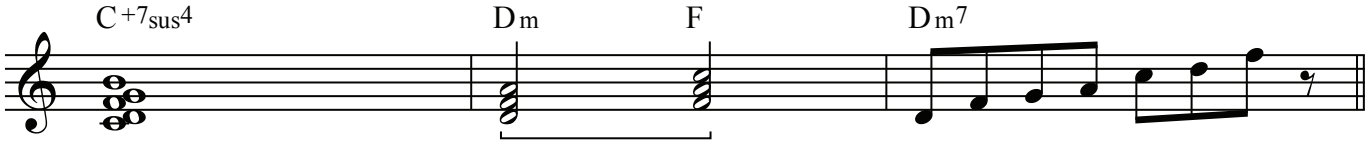
C Maj7♯5♯11 - C Maj7♯11♯13

C Lydian Augmented Scale
(Relative Melodic Minor)



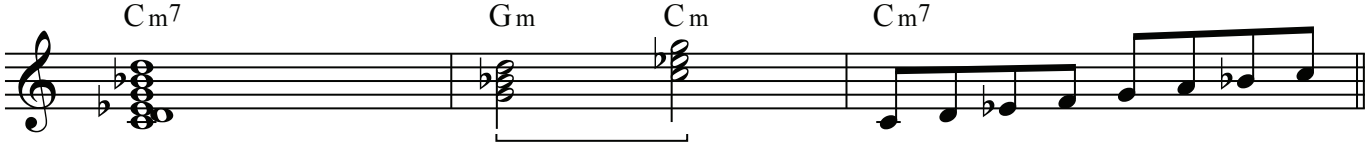
C Maj, sus4

D minor Pentatonic



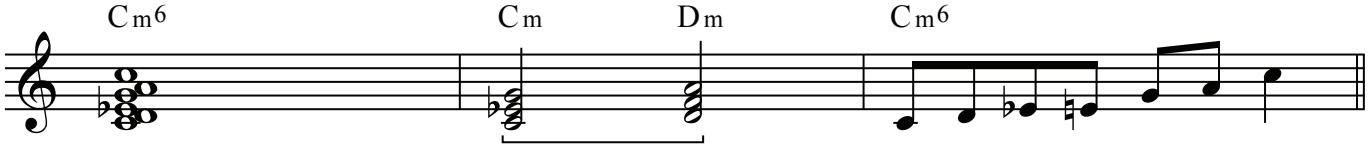
C Minor 7, add 9

C Dorian



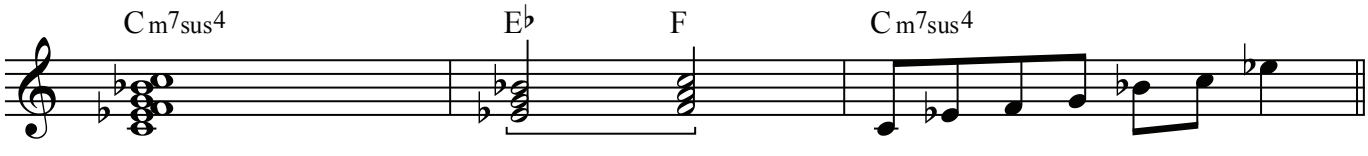
C Minor 6, 9

C Major Blues (Avoid the 4th)



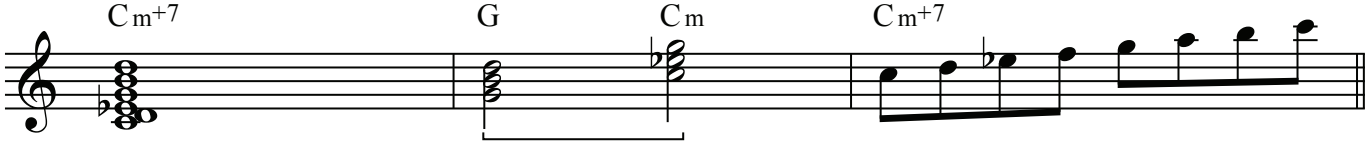
C Minor 7, sus4

C minor Pentatonic

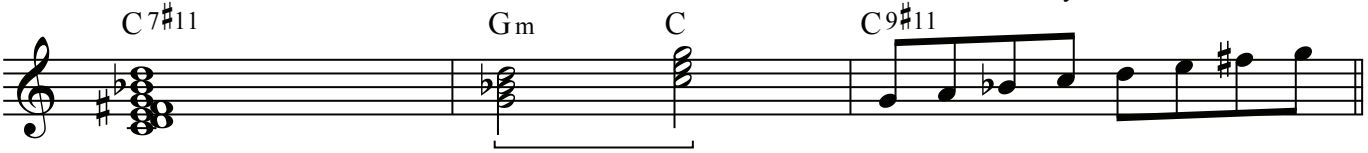


C Minor/Major7

C Melodic Minor

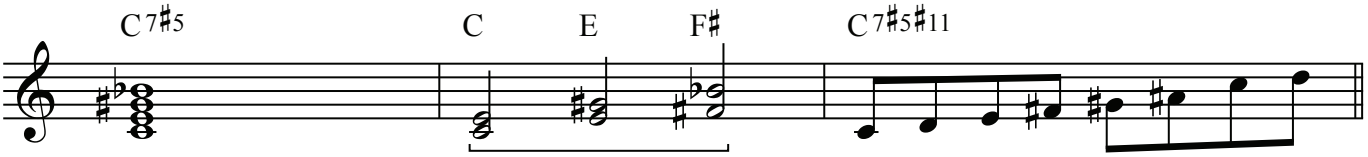


C7♯11



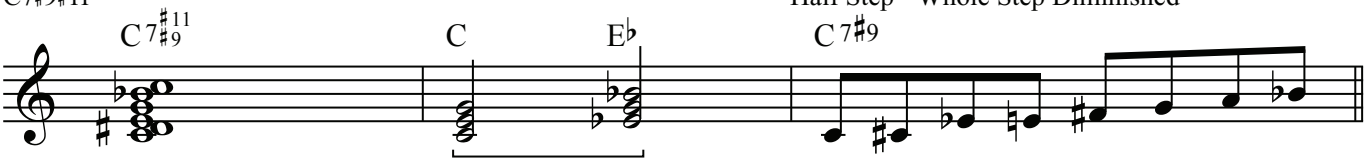
G minor Melodic Lydian ♭7

C7♭5♯5



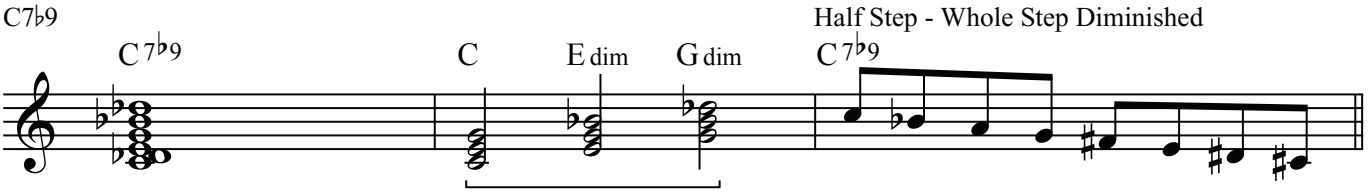
C Whole Tone

C7♯9♯11



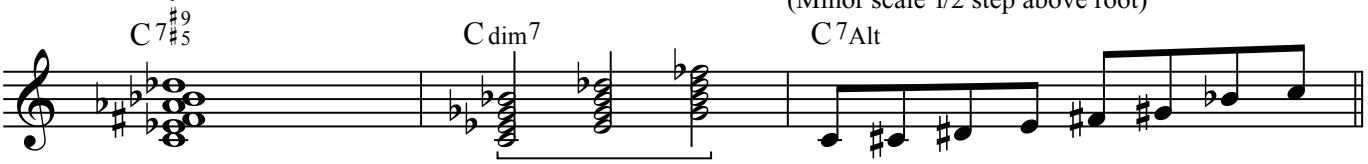
Half Step - Whole Step Diminished

C7♭9



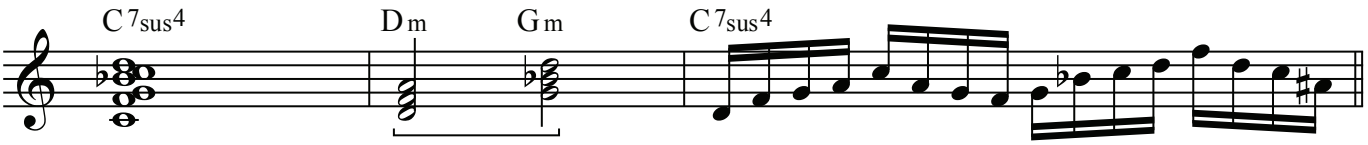
Half Step - Whole Step Diminished

Dominant 7th Altered
♭5, ♯5, ♭9, ♯9 any combination



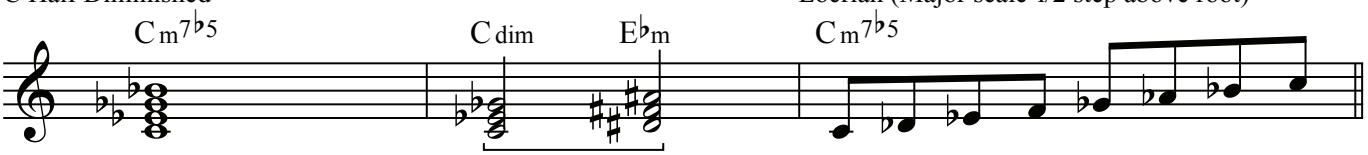
Super Locrian (7th mode of Ascending Melodic Minor)
(Minor scale 1/2 step above root)

C7, sus4



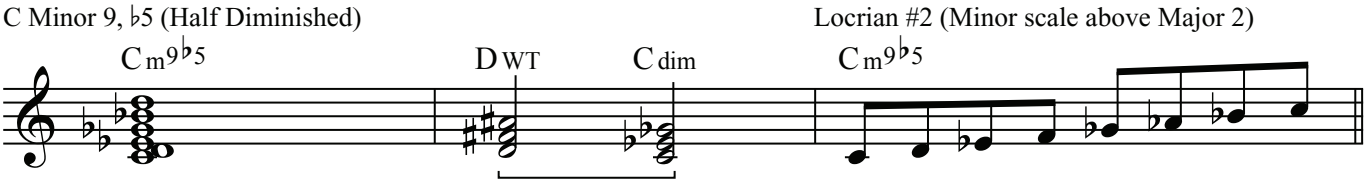
D minor Pentatonic G minor Pentatonic

C Half Diminished



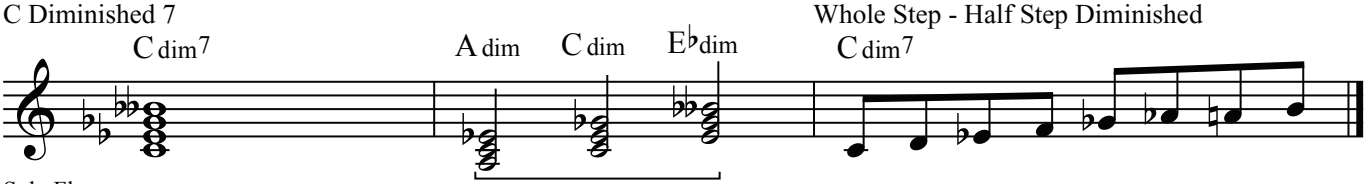
Locrian (Major scale 1/2 step above root)

C Minor 9, ♭5 (Half Diminished)



Locrian #2 (Minor scale above Major 2)

C Diminished 7

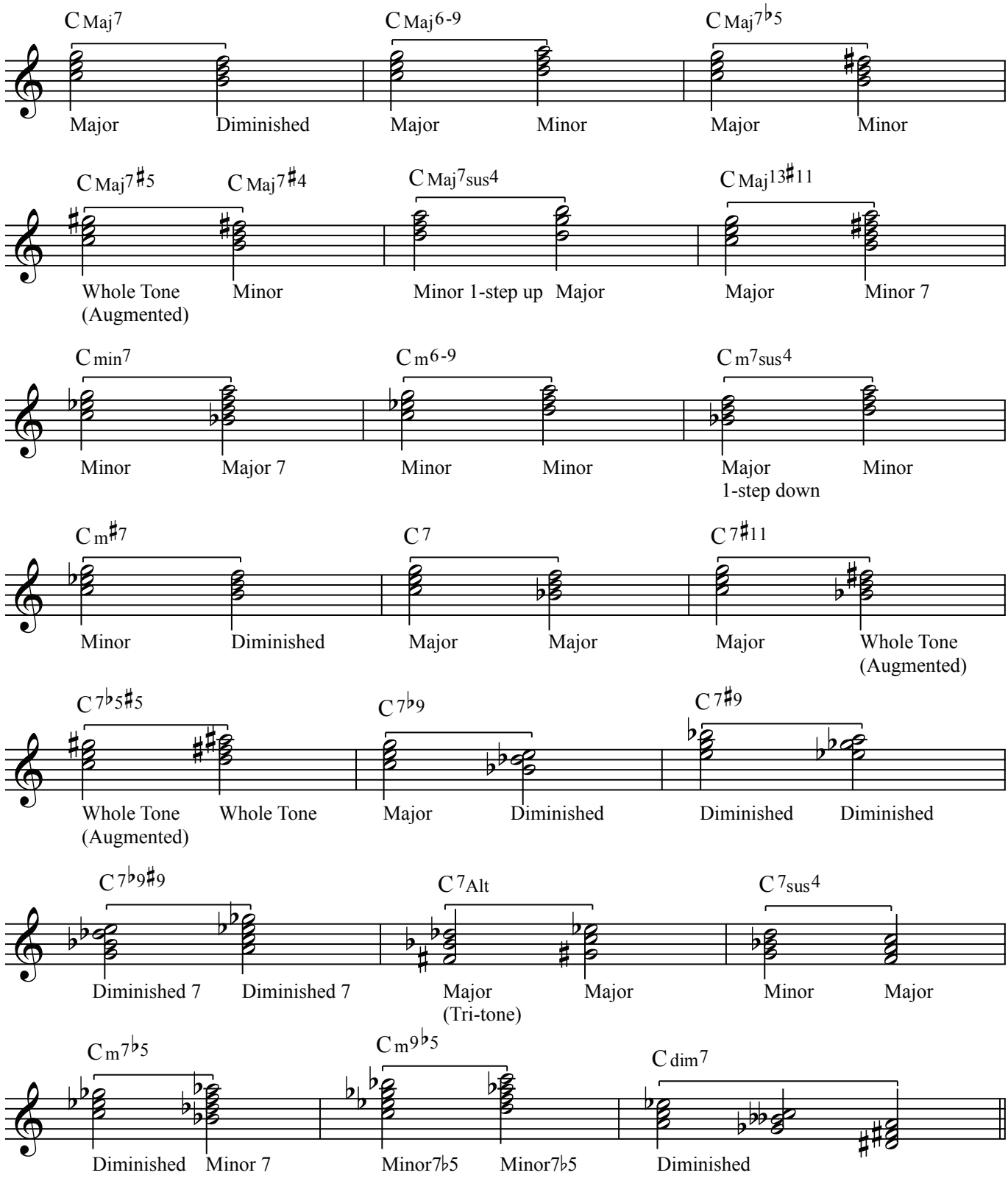


Whole Step - Half Step Diminished

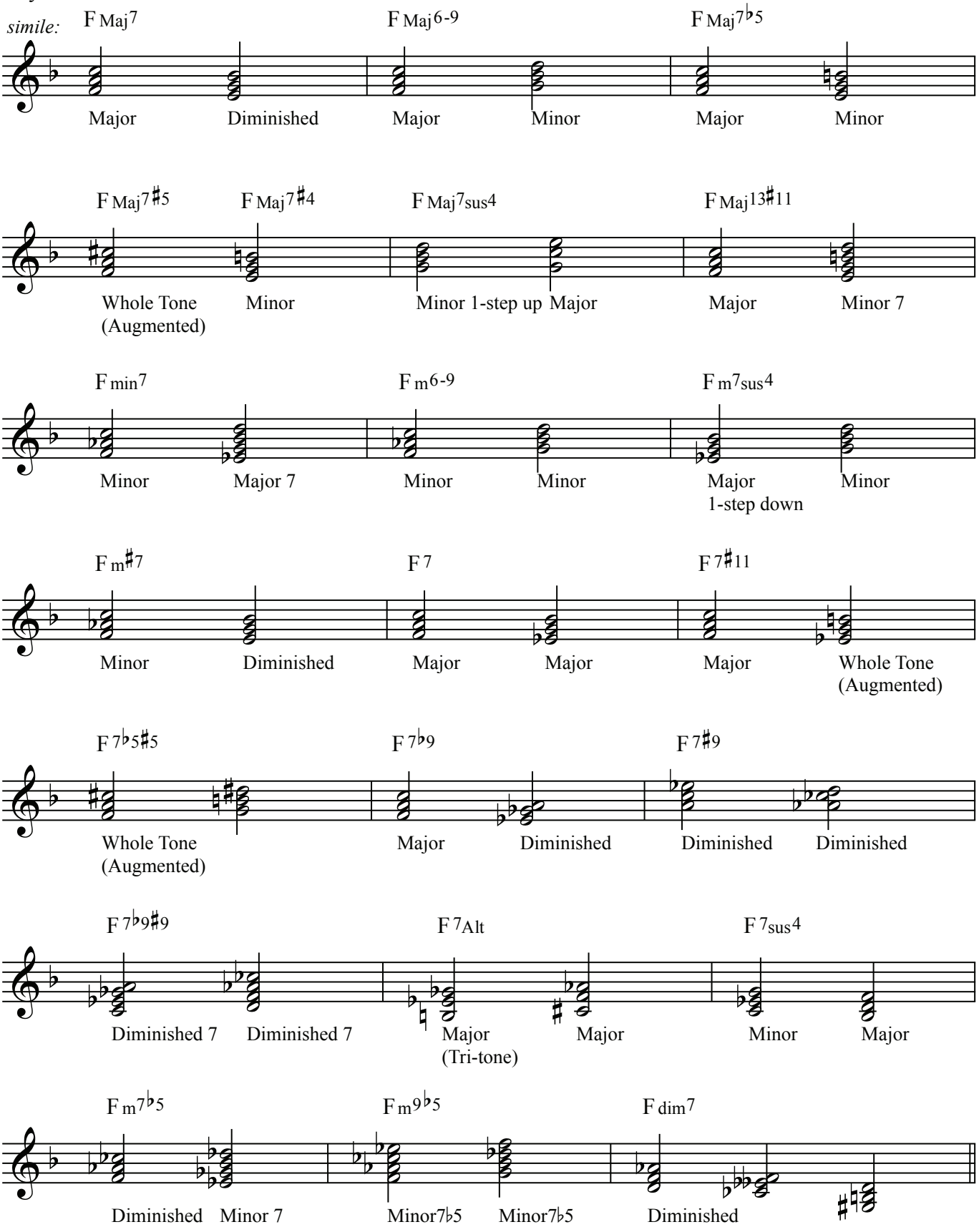
Spelling Chords for Trumpet

NOTE: Scales are the primary source for modal playing, however, learning to spell chords can induce other creative sentences in jazz conversation

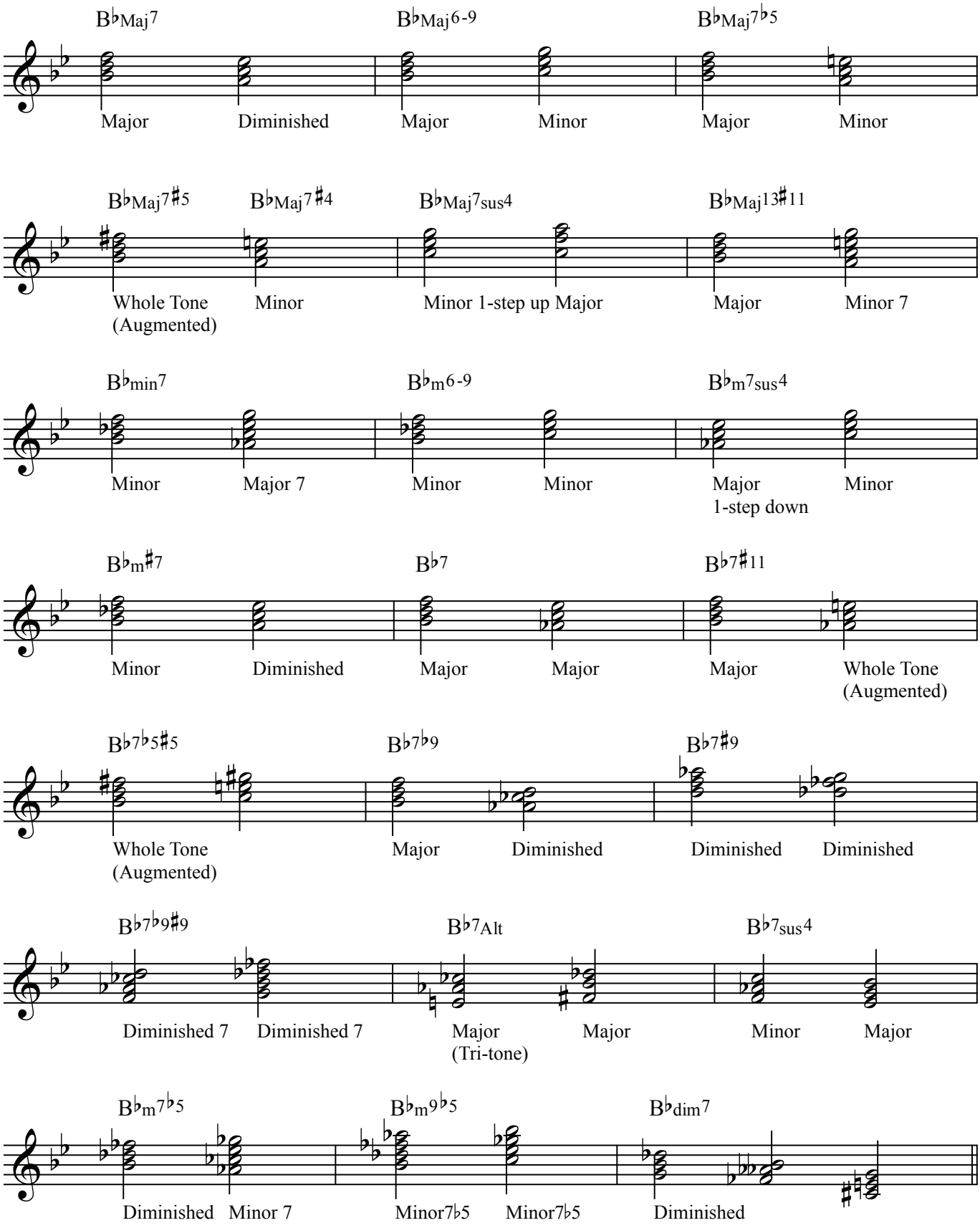
HINT: Formula for spelling is to learn the form of the 2 triads making up the Chord.



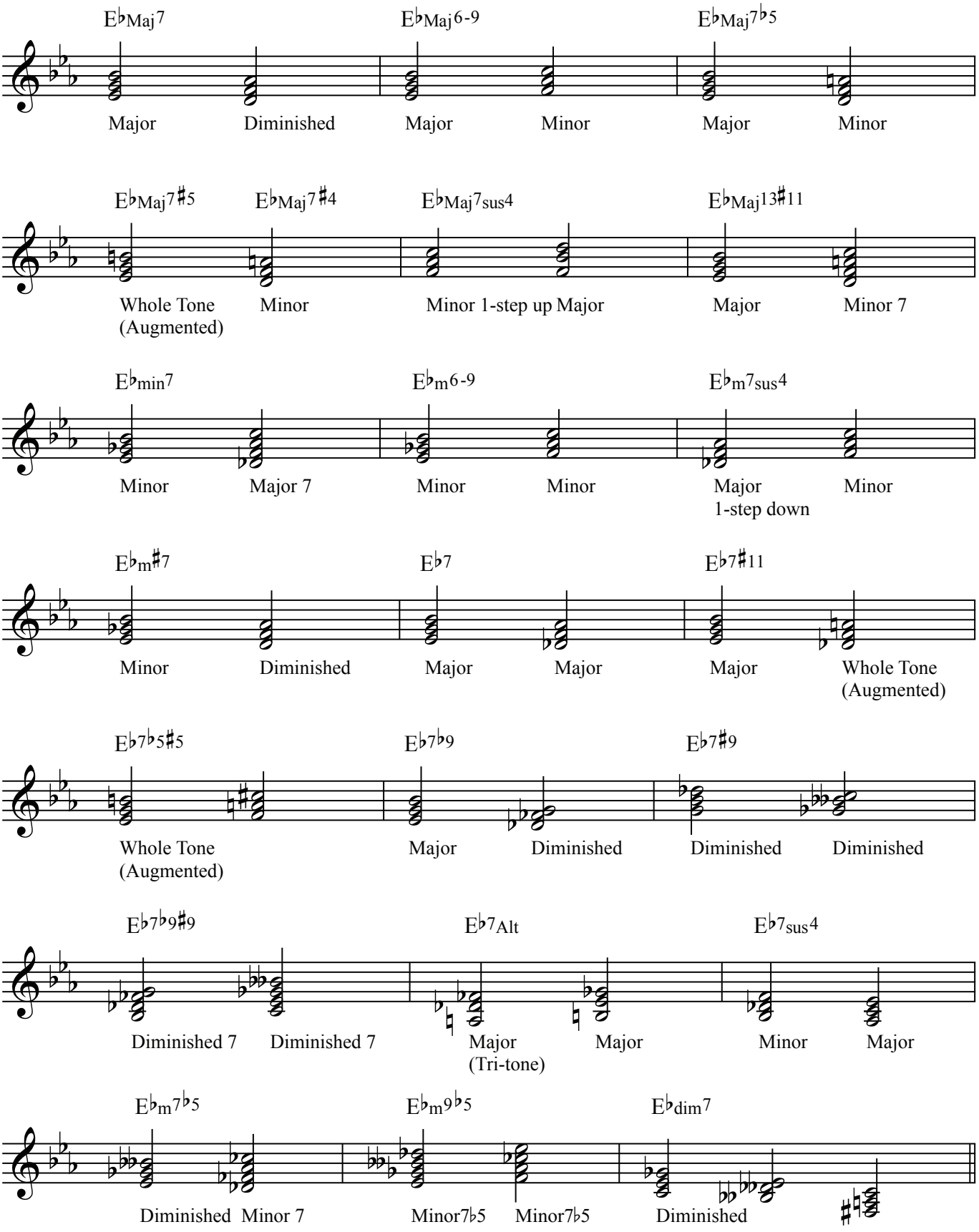
Key of F:


simile:
F Maj7
Major
Diminished
F Maj6-9
Major
Minor
F Maj7♭5
Major
Minor
F Maj7♯5
Whole Tone (Augmented)
F Maj7♯4
Minor
F Maj7sus4
Minor 1-step up
Major
F Maj13♯11
Major
Minor 7
F min7
Minor
Major 7
F m6-9
Minor
Minor
F m7sus4
Major
1-step down
Minor
F m♯7
Minor
Diminished
F 7
Major
Major
F 7♯11
Major
Whole Tone (Augmented)
F 7♭5♯5
Whole Tone (Augmented)
F 7♭9
Major
Diminished
F 7♯9
Diminished
Diminished
F 7♭9♯9
Diminished 7
Diminished 7
F 7Alt
Major (Tri-tone)
Major
F 7sus4
Minor
Major
F m7♭5
Diminished
Minor 7
F m9♭5
Minor7♭5
Minor7♭5
F dim7
Diminished

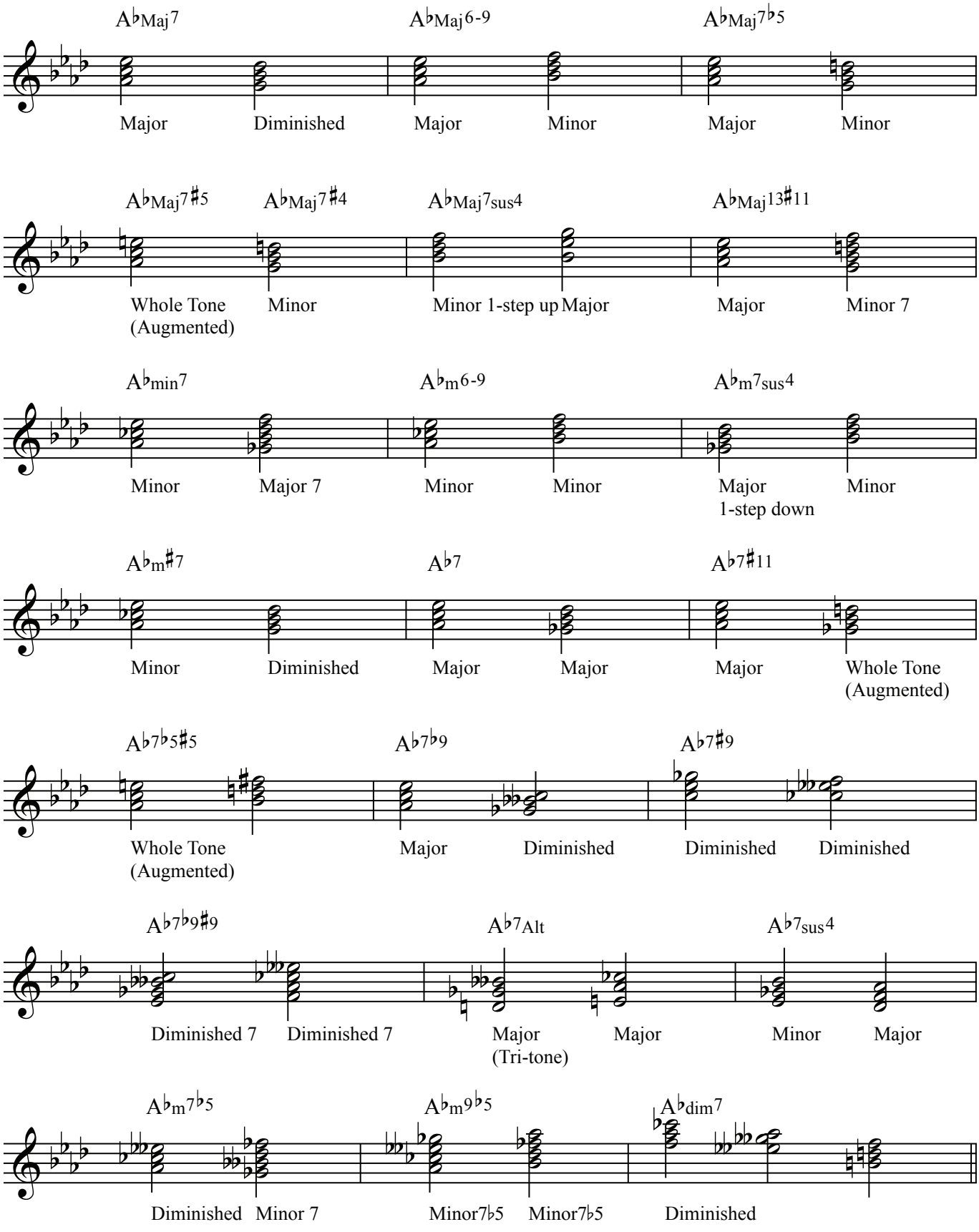
Key of B♭:


B♭Maj7
Major
Diminished
B♭Maj6-9
Major
Minor
B♭Maj7♭5
Major
Minor
B♭Maj7♯5
Whole Tone
(Augmented)
B♭Maj7♯4
Minor
B♭Maj7sus4
Minor 1-step up Major
B♭Maj13♯11
Major
Minor 7
B♭min7
Minor
Major 7
B♭m6-9
Minor
Minor
B♭m7sus4
Major
1-step down
Minor
B♭m♯7
Minor
Diminished
B♭7
Major
Major
B♭7♯11
Major
Whole Tone
(Augmented)
B♭7♭5♯5
Whole Tone
(Augmented)
B♭7♭9
Major
Diminished
B♭7♯9
Diminished
Diminished
B♭7♭9♯9
Diminished 7
Diminished 7
B♭7Alt
Major
(Tri-tone)
Major
B♭7sus4
Minor
Major
B♭m7♭5
Diminished
Minor 7
B♭m9♭5
Minor7♭5
Minor7♭5
B♭dim7
Diminished

Key of E♭:


E♭Maj7
Major
Diminished
E♭Maj6-9
Major
Minor
E♭Maj7♭5
Major
Minor
E♭Maj7♯5
Whole Tone
(Augmented)
E♭Maj7♯4
Minor
E♭Maj7sus4
Minor 1-step up Major
E♭Maj13♯11
Major
Minor 7
E♭min7
Minor
Major 7
E♭m6-9
Minor
Minor
E♭m7sus4
Major
1-step down
Minor
E♭m♯7
Minor
Diminished
E♭7
Major
Major
E♭7♯11
Major
Whole Tone
(Augmented)
E♭7♭5♯5
Whole Tone
(Augmented)
E♭7♭9
Major
Diminished
E♭7♯9
Diminished
Diminished
E♭7♭9♯9
Diminished 7
Diminished 7
E♭7Alt
Major
(Tri-tone)
Major
E♭7sus4
Minor
Major
E♭m7♭5
Diminished
Minor 7
E♭m9♭5
Minor7♭5
Minor7♭5
E♭dim7
Diminished

Key of A♭:


A♭Maj7
Major
Diminished
A♭Maj6-9
Major
Minor
A♭Maj7♭5
Major
Minor
A♭Maj7♯5
Whole Tone (Augmented)
A♭Maj7♯4
Minor
A♭Maj7sus4
Minor 1-step up
Major
A♭Maj13♯11
Major
Minor 7
A♭min7
Minor
Major 7
A♭m6-9
Minor
Minor
A♭m7sus4
Major
1-step down
Minor
A♭m♯7
Minor
Diminished
A♭7
Major
Major
A♭7♯11
Major
Whole Tone (Augmented)
A♭7♭5♯5
Whole Tone (Augmented)
A♭7♭9
Major
Diminished
A♭7♯9
Diminished
Diminished
A♭7♭9♯9
Diminished 7
Diminished 7
A♭7Alt
Major (Tri-tone)
Major
A♭7sus4
Minor
Major
A♭m7♭5
Diminished
Minor 7
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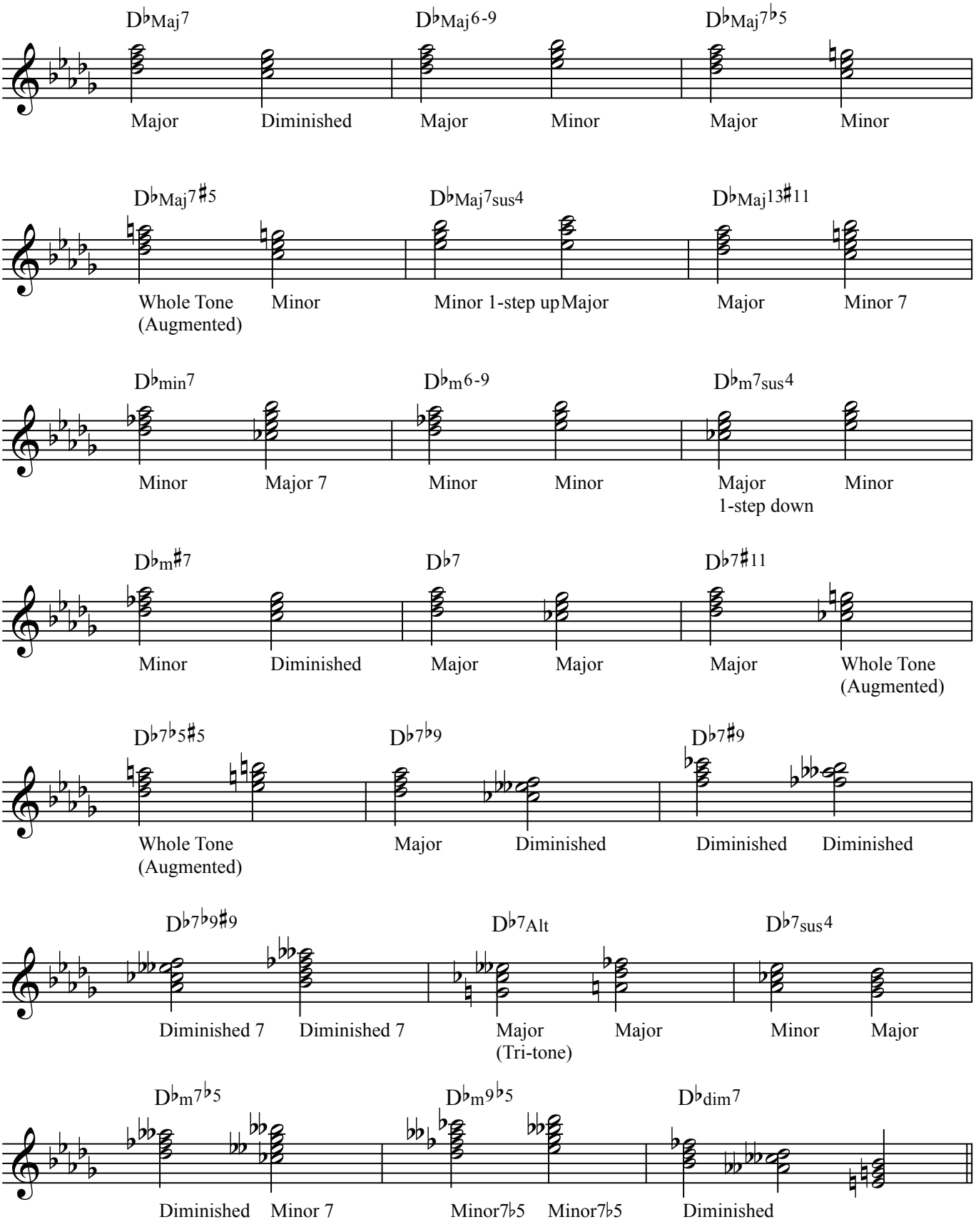
Minor7♭5
Minor7♭5
A♭dim7
Diminished

Key of D♭:


D♭Maj7
Major
Diminished
D♭Maj6-9
Major
Minor
D♭Maj7♭5
Major
Minor
D♭Maj7♯5
Whole Tone (Augmented)
Minor
D♭Maj7sus4
Minor 1-step up
Major
D♭Maj13♯11
Major
Minor 7
D♭min7
Minor
Major 7
D♭m6-9
Minor
Minor
D♭m7sus4
Major 1-step down
Minor
D♭m♯7
Minor
Diminished
D♭7
Major
Major
D♭7♯11
Major
Whole Tone (Augmented)
D♭7♭5♯5
Whole Tone (Augmented)
D♭7♭9
Major
Diminished
D♭7♯9
Diminished
Diminished
D♭7♭9♯9
Diminished 7
Diminished 7
D♭7Alt
Major (Tri-tone)
Major
D♭7sus4
Minor
Major
D♭m7♭5
Diminished
Minor 7
D♭m9♭5
Minor7♭5
Minor7♭5
D♭dim7
Diminished

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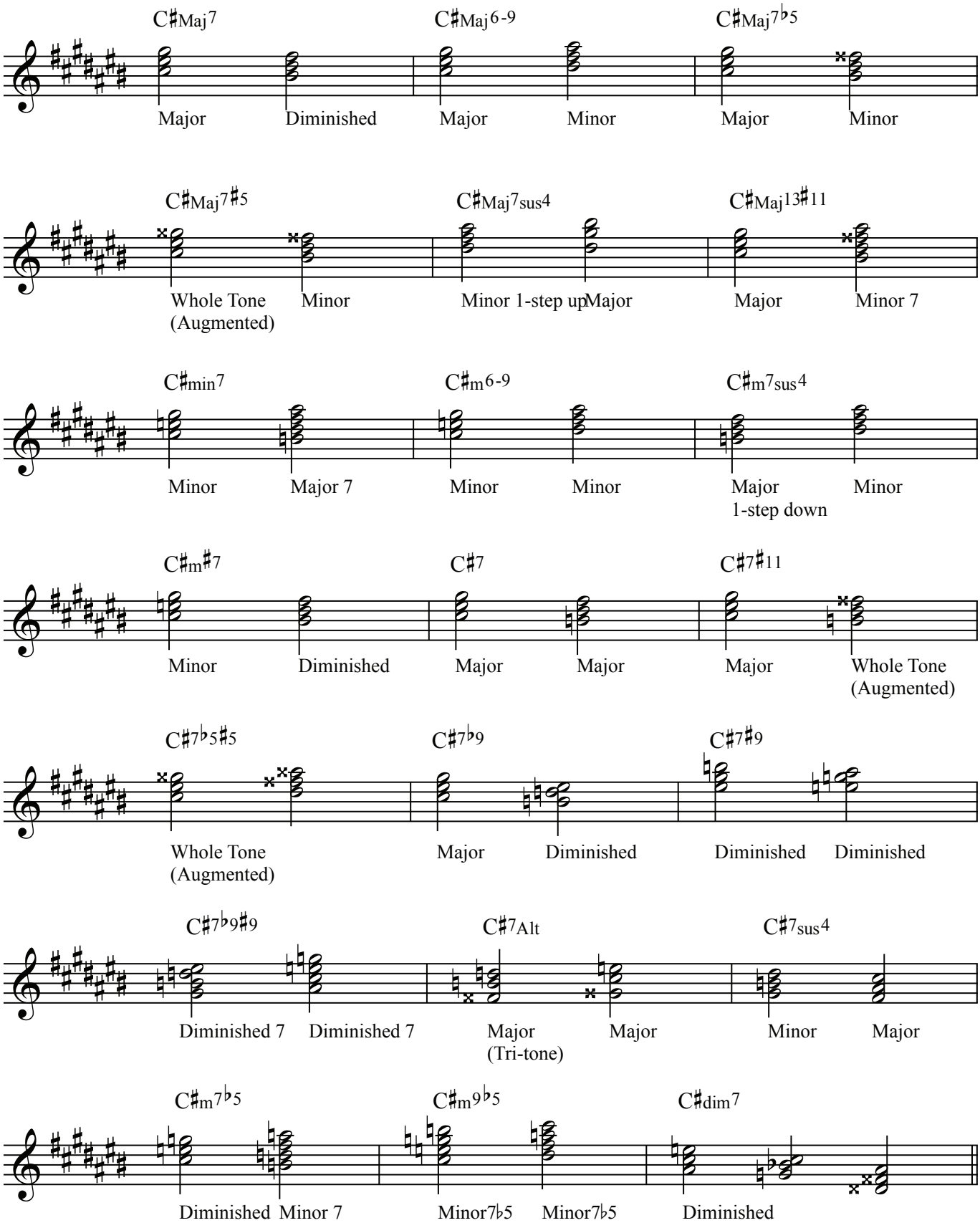
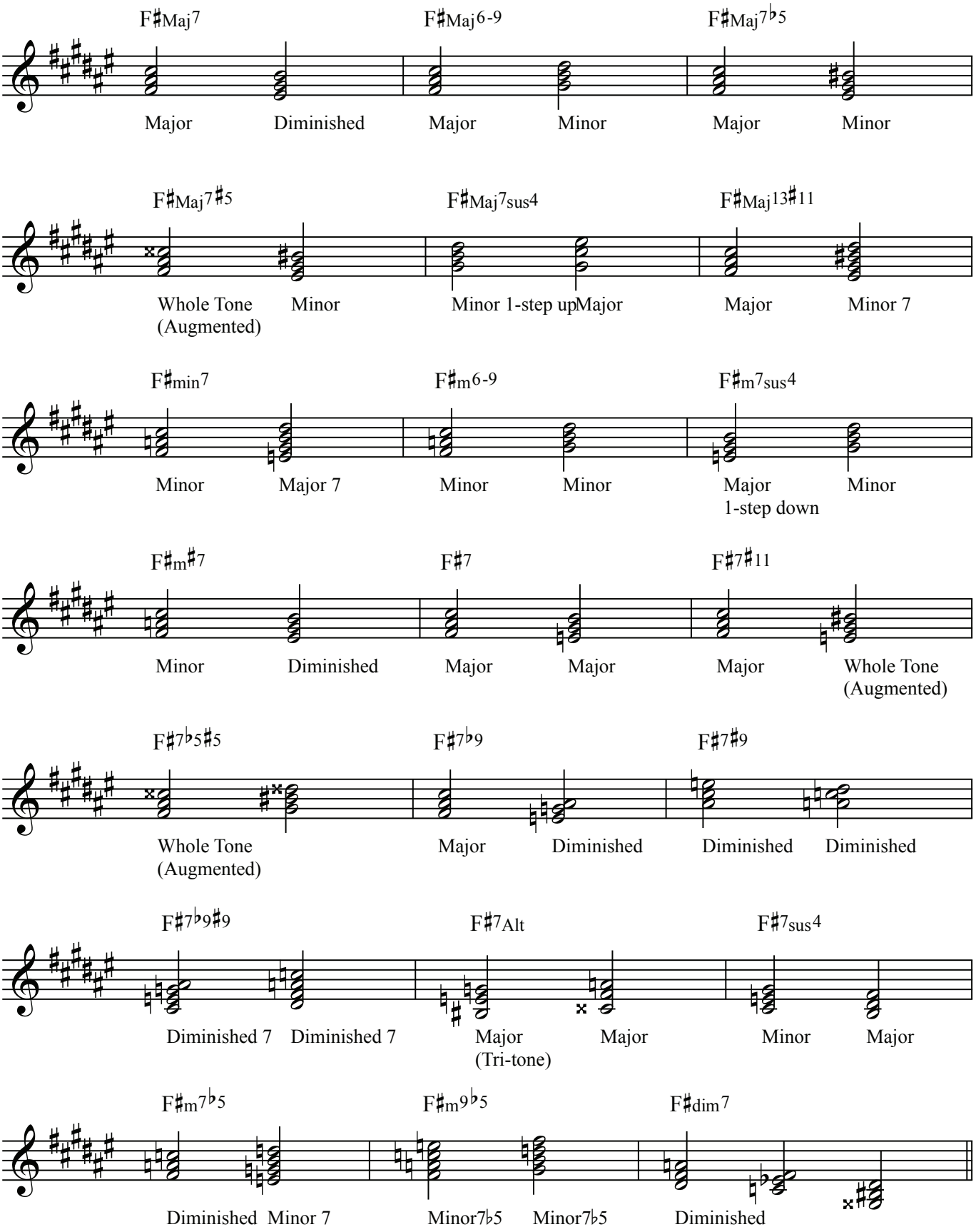
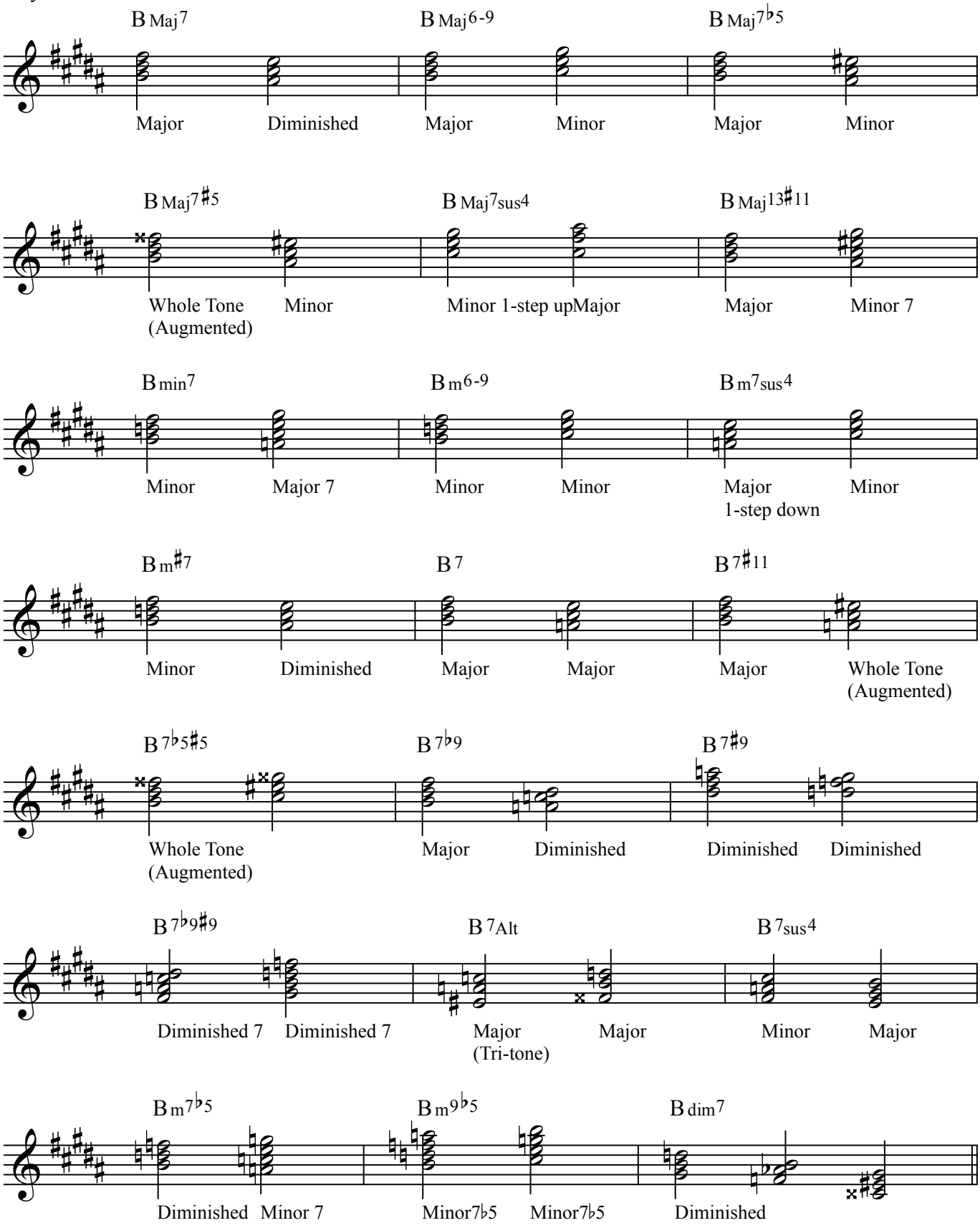

C♯Maj7
Major
Diminished
C♯Maj6-9
Major
Minor
C♯Maj7♭5
Major
Minor
C♯Maj7♯5
Whole Tone (Augmented)
Minor
C♯Maj7sus4
Minor 1-step up
Major
C♯Maj13♯11
Major
Minor 7
C♯min7
Minor
Major 7
C♯m6-9
Minor
Minor
C♯m7sus4
Major 1-step down
Minor
C♯m♯7
Minor
Diminished
C♯7
Major
Major
C♯7♯11
Major
Whole Tone (Augmented)
C♯7♭5♯5
Whole Tone (Augmented)
C♯7♭9
Major
Diminished
C♯7♯9
Diminished
Diminished
C♯7♭9♯9
Diminished 7
Diminished 7
C♯7Alt
Major (Tri-tone)
Major
C♯7sus4
Minor
Major
C♯m7♭5
Diminished
Minor 7
C♯m9♭5
Minor7♭5
Minor7♭5
C♯dim7
Diminished

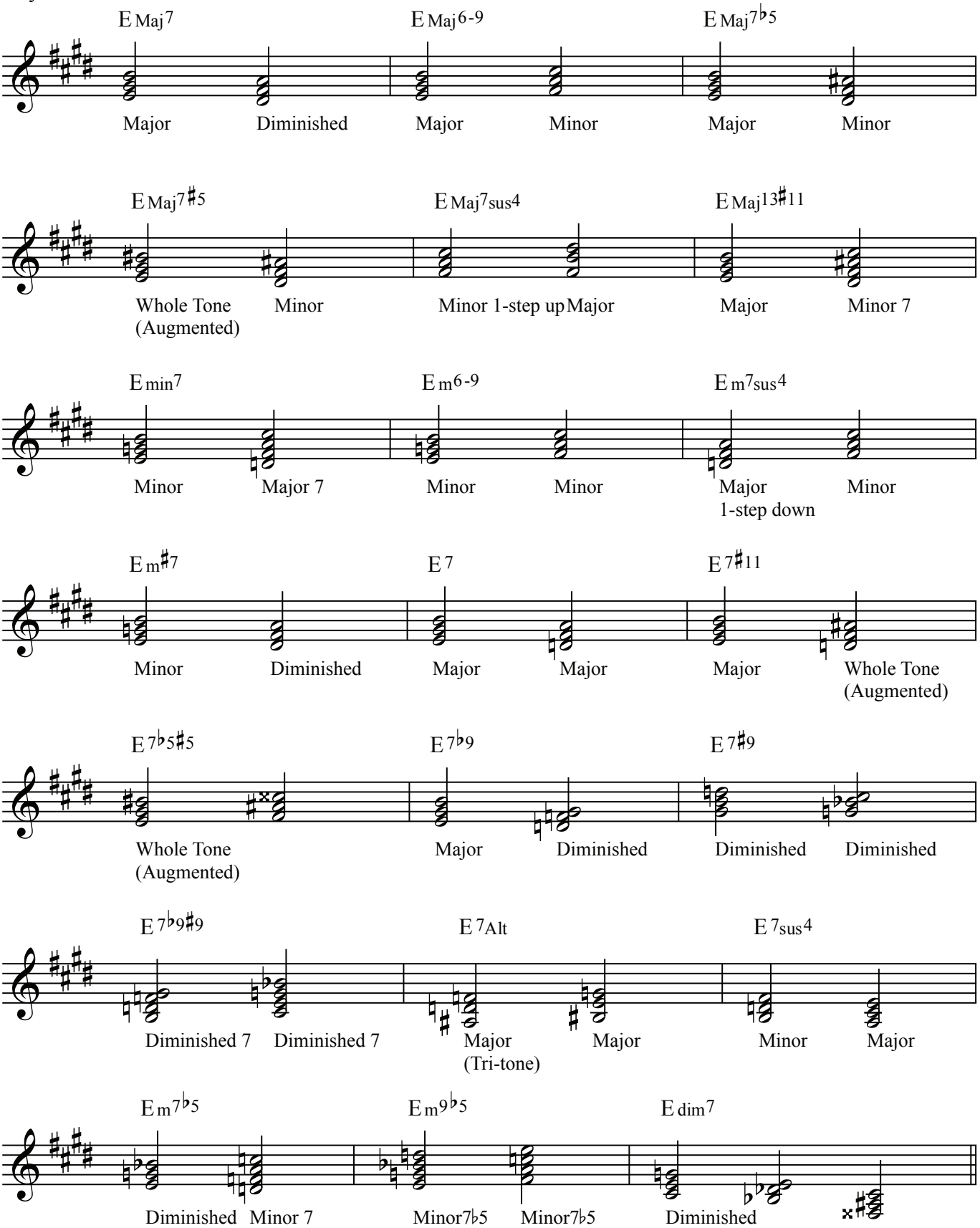
Key of F♯:


F♯Maj7
Major
Diminished
F♯Maj6-9
Major
Minor
F♯Maj7♭5
Major
Minor
F♯Maj7♯5
Whole Tone (Augmented)
Minor
F♯Maj7sus4
Minor 1-step up
Major
F♯Maj13♯11
Major
Minor 7
F♯min7
Minor
Major 7
F♯m6-9
Minor
Minor
F♯m7sus4
Major
1-step down
Minor
F♯m♯7
Minor
Diminished
F♯7
Major
Major
F♯7♯11
Major
Whole Tone (Augmented)
F♯7♭5♯5
Whole Tone (Augmented)
F♯7♭9
Major
Diminished
F♯7♯9
Diminished
Diminished
F♯7♭9♯9
Diminished 7
Diminished 7
F♯7Alt
Major (Tri-tone)
Major
F♯7sus4
Minor
Major
F♯m7♭5
Diminished
Minor 7
F♯m9♭5
Minor7♭5
Minor7♭5
F♯dim7
Diminished

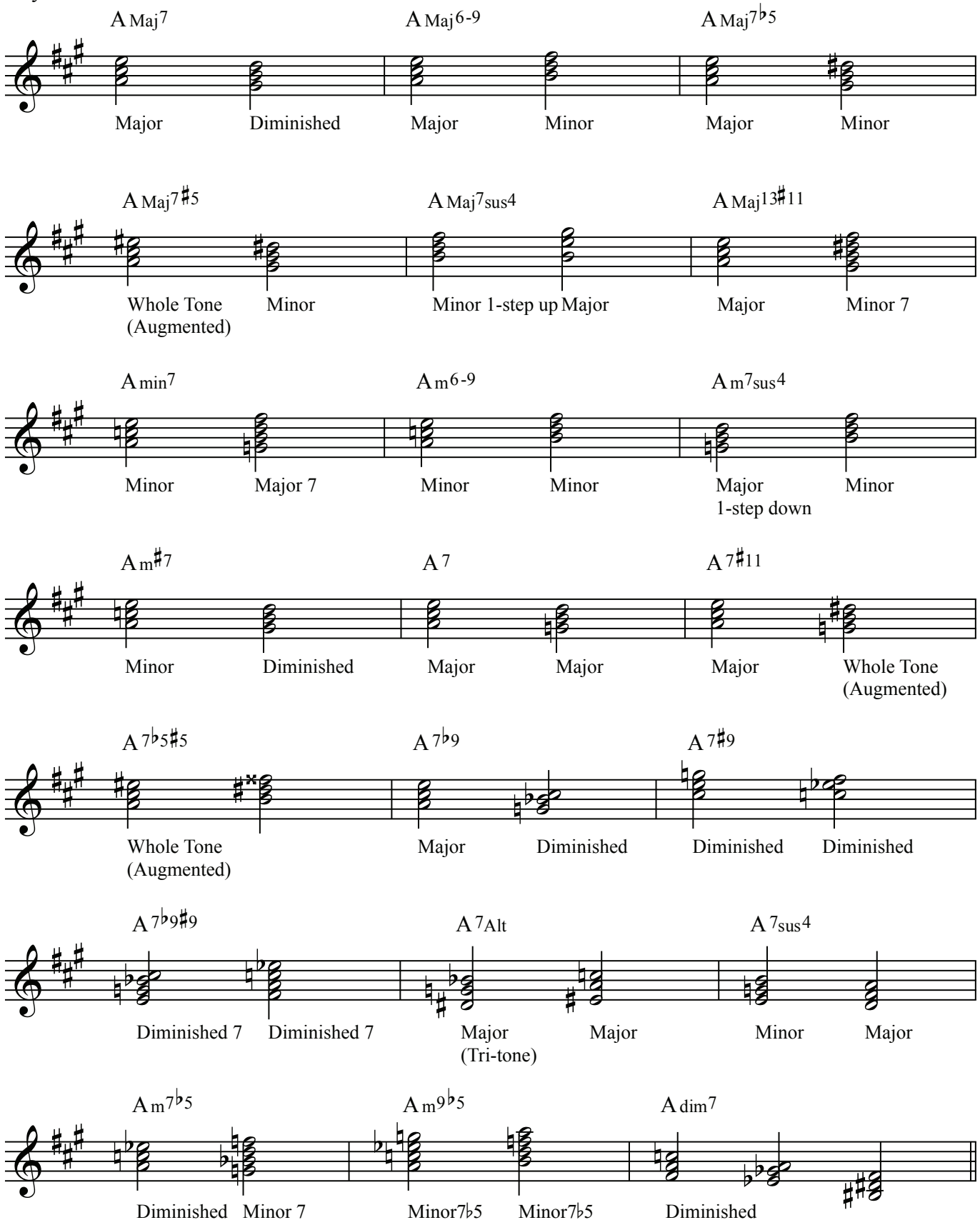
Key of B:


B Maj7
Major
Diminished
B Maj6-9
Major
Minor
B Maj7♭5
Major
Minor
B Maj7♯5
Whole Tone (Augmented)
Minor
B Maj7sus4
Minor 1-step up
Major
B Maj13♯11
Major
Minor 7
B min7
Minor
Major 7
B m6-9
Minor
Minor
B m7sus4
Major
1-step down
Minor
B m♯7
Minor
Diminished
B 7
Major
Major
B 7♯11
Major
Whole Tone (Augmented)
B 7♭5♯5
Whole Tone (Augmented)
B 7♭9
Major
Diminished
B 7♯9
Diminished
Diminished
B 7♭9♯9
Diminished 7
Diminished 7
B 7Alt
Major (Tri-tone)
Major
B 7sus4
Minor
Major
B m7♭5
Diminished
Minor 7
B m9♭5
Minor7♭5
Minor7♭5
B dim7
Diminished

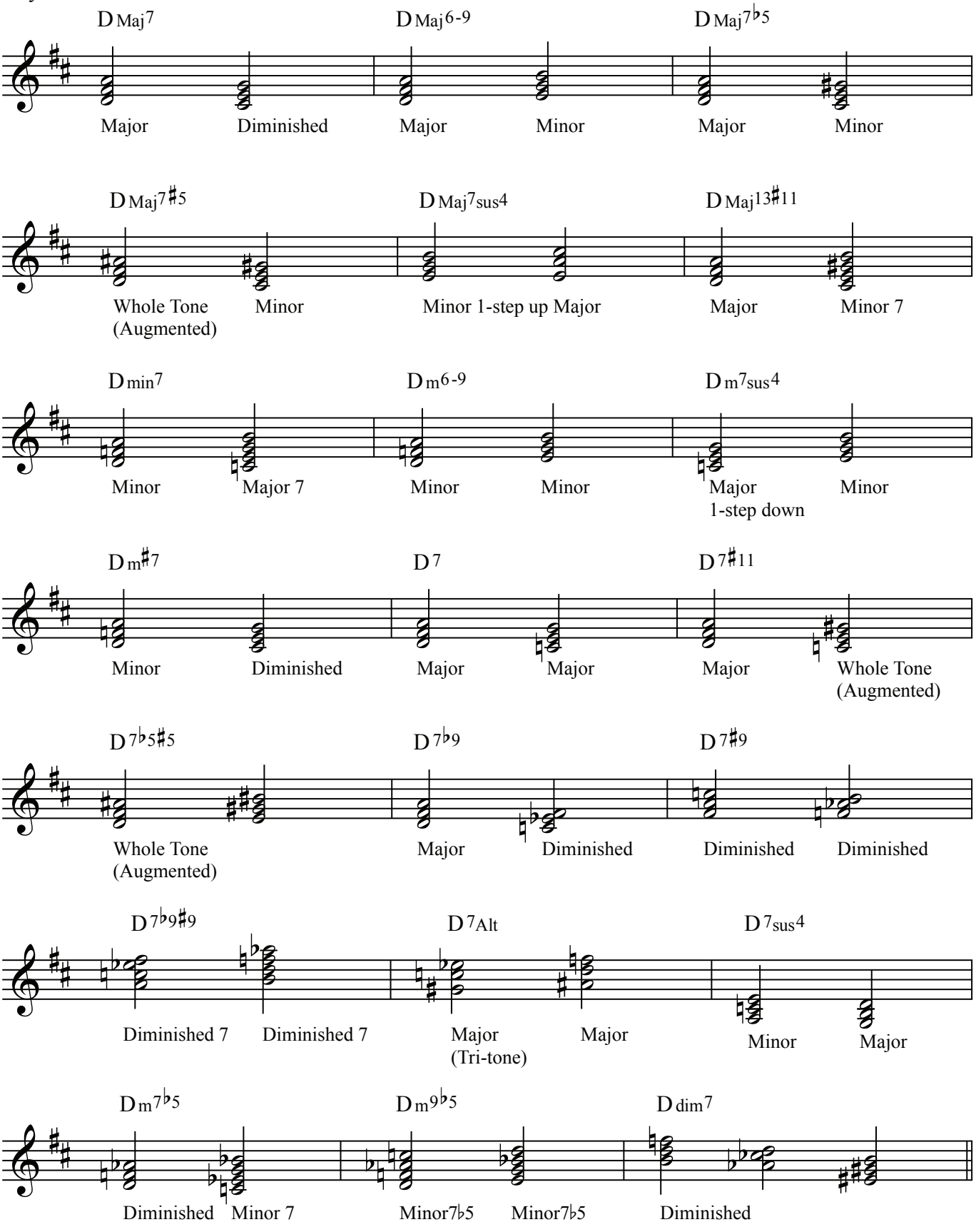
Key of E:


E Maj7
Major
Diminished
E Maj6-9
Major
Minor
E Maj7♭5
Major
Minor
E Maj7♯5
Whole Tone (Augmented)
Minor
E Maj7sus4
Minor 1-step up
Major
E Maj13♯11
Major
Minor 7
E min7
Minor
Major 7
E m6-9
Minor
Minor
E m7sus4
Major 1-step down
Minor
E m♯7
Minor
Diminished
E 7
Major
Major
E 7♯11
Major
Whole Tone (Augmented)
E 7♭5♯5
Whole Tone (Augmented)
E 7♭9
Major
Diminished
E 7♯9
Diminished
Diminished
E 7♭9♯9
Diminished 7
Diminished 7
E 7Alt
Major (Tri-tone)
Major
E 7sus4
Minor
Major
E m7♭5
Diminished
Minor 7
E m9♭5
Minor7♭5
Minor7♭5
E dim7
Diminished

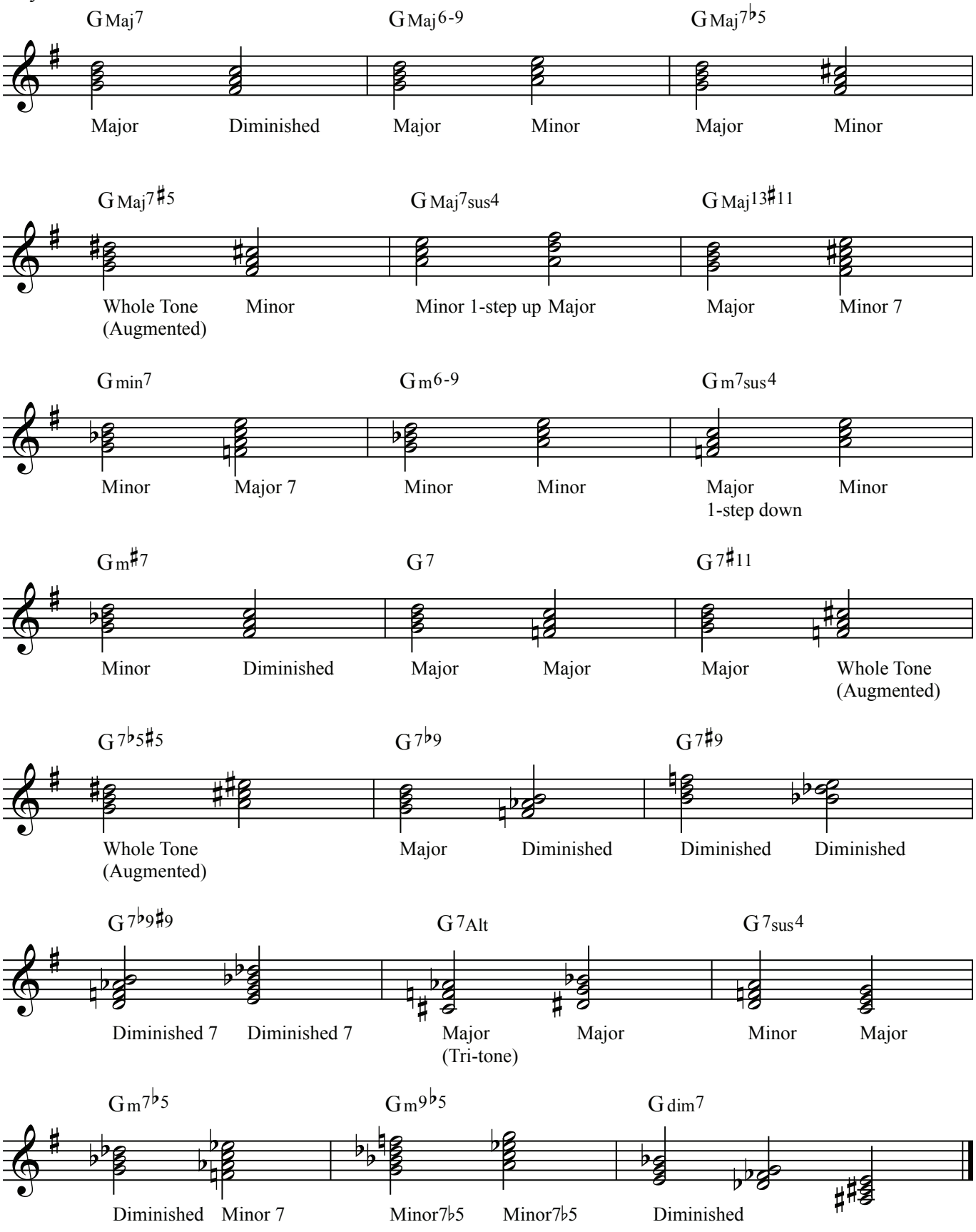
Key of A:


A Maj7
Major
Diminished
A Maj6-9
Major
Minor
A Maj7♭5
Major
Minor
A Maj7♯5
Whole Tone (Augmented)
Minor
A Maj7sus4
Minor 1-step up
Major
A Maj13♯11
Major
Minor 7
A min7
Minor
Major 7
A m6-9
Minor
Minor
A m7sus4
Major 1-step down
Minor
A m♯7
Minor
Diminished
A 7
Major
Major
A 7♯11
Major
Whole Tone (Augmented)
A 7♭5♯5
Whole Tone (Augmented)
A 7♭9
Major
Diminished
A 7♯9
Diminished
Diminished
A 7♭9♯9
Diminished 7
Diminished 7
A 7Alt
Major (Tri-tone)
Major
A 7sus4
Minor
Major
A m7♭5
Diminished
Minor 7
A m9♭5
Minor7♭5
Minor7♭5
A dim7
Diminished

Key of D:


D Maj7
Major
Diminished
D Maj6-9
Major
Minor
D Maj7♭5
Major
Minor
D Maj7♯5
Whole Tone (Augmented)
Minor
D Maj7sus4
Minor 1-step up Major
D Maj13♯11
Major
Minor 7
D min7
Minor
Major 7
D m6-9
Minor
Minor
D m7sus4
Major 1-step down
Minor
D m♯7
Minor
Diminished
D 7
Major
Major
D 7♯11
Major
Whole Tone (Augmented)
D 7♭5♯5
Whole Tone (Augmented)
D 7♭9
Major
Diminished
D 7♯9
Diminished
Diminished
D 7♭9♯9
Diminished 7
Diminished 7
D 7Alt
Major (Tri-tone)
Major
D 7sus4
Minor
Major
D m7♭5
Diminished
Minor 7
D m9♭5
Minor7♭5
Minor7♭5
D dim7
Diminished

Key of G:


G Maj7
Major
Diminished
G Maj6-9
Major
Minor
G Maj7♭5
Major
Minor
G Maj7♯5
Whole Tone (Augmented)
Minor
G Maj7sus4
Minor 1-step up
Major
G Maj13♯11
Major
Minor 7
G min7
Minor
Major 7
G m6-9
Minor
Minor
G m7sus4
Major 1-step down
Minor
G m♯7
Minor
Diminished
G 7
Major
Major
G 7♯11
Major
Whole Tone (Augmented)
G 7♭5♯5
Whole Tone (Augmented)
G 7♭9
Major
Diminished
G 7♯9
Diminished
Diminished
G 7♭9♯9
Diminished 7
Diminished 7
G 7Alt
Major (Tri-tone)
Major
G 7sus4
Minor
Major
G m7♭5
Diminished
Minor 7
G m9♭5
Minor7♭5
Minor7♭5
G dim7
Diminished

Bibliography and Resources

Technical Exercises for the Intermediate to Professional Jazz Musician
Jordan Ruwe
Houston Publishing,Inc 1995 Distributed by Hal Leonard Corp

Repository of Scales and Melodic Patterns
Dr.Yusef Lateef
Copyright 1981
FANA Publishing Co.
P.O. Box 393 Amherst Mass.01004

Around the Horn and Intervalic Improvisation
The Modern Sound
Both by Walt Weiskopf
Published by Jamey Aebersold Jazz, Inc 1995

Books by David Baker:
Jazz Improvisation-Revised Edition
Techniques of Improvisation Vol. II, III, IV
Improvisational Patterns - the Bop Era: 4 Volumes
How To Play Bebop: 3 Volumes
Advanced Improvisation
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Books by Jerry Coker:
Improvising Jazz
A Complete Method for Jazz Improvisation
Patterns for Jazz

George Russell:
The Lydian Chromatic Concept of Tonal Organization

Dan Haerle:
Scales for Jazz Improvisation

A New Approach to Jazz Play Along Records
by Jamey Aebersold - Jazz Aids PO Box 1244C New Albany, In 47150

Turnarounds, Cycles and ii/V7's
by Jamey Aebersold - Aebersold Jazz, Inc. New Albany, In 47151

Jerry Bergonzi:
Inside Improvisation Series Vol. 2 Pentatonics 1994 Advance Music

Trumpet Online Resources

Trumpet Player Online: www.trumpetplayeronline.com
Great articles, online lessons, and interviews with famous trumpet players.

International Trumpet Guild: www.trumpetguild.org
A non-profit organization, founded in 1974 to promote communications among trumpet players around the world and to improve the artistic level of performance, teaching, and literature associated with the trumpet.

"mailto:TragerTrumpetTalk@groups.msn.com" TragerTrumpetTalk@groups.msn.com
Wayne is a great writer and trumpet clinician. His site is truly heartfelt and honest. the site links are great too!

www.Jazztrumpet.com
A Virtual Jazz Library and Center for Online Study of Jazz Trumpet

The Trumpet Herald: www.trumpetherald.com
TPIN - www.tpin.org
Trumpet Players' International Network
Trumpet News Group: everythingtrumpet.com/trumpet-faq.html
Trumpet Talk: www.trumpetmaster.com

Yahoo Jazz Trumpeter Page: Lists and bios
dir.yahoo.com/Entertainment/Music/Artists/By_Genre/Jazz/By_Instrument/Trumpet/

Schilke Loyalist: http://www.dallasmusic.org/schilke/index.html

Ron Jones (just for the number of links if nothing else!)
http://www.whc.net/rjones/trumpage.html

Jazz trumpet solo transcriptions - Great site!
(http://www.jazztrumpetsolos.com/Solos.htm)

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All The Things You Are Chet Baker
All The Things You Are Claudio Roditi
Are You Real Mike Metheny
Autumn Leaves Chet Baker
Autumn Leaves Chet Baker
Band Aid Chet Baker
Birdlike Freddie Hubbard
Birdlike Ryan Kisor
Blue Heaven Dave Douglas
Blue Soul Blue Mitchell
Are You Real Mike Metheny
Blue Train Lee Morgan
Bohemia After Dark Roy Hargrove
But Not For Me Chet Baker
Ceora Lee Morgan
Chasin' The Bird Tom Harrell
Close Up Tight Bill Chase
Confirmation Lee Morgan
Cookin' At The Continental Blue Mitchell
Eb Pob Fats Navarro
Fair Weather Chet Baker
Fingerpainting Nicholas Payton
Five Tom Harrell
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Giant Steps Tom Harrell
Guaruja Randy Brecker
Guataca City Claudio Roditi
Happy Little Sunbeam Chet Baker
How Deep Is The Ocean Chet Baker
I Can't Get Started Tom Harrell
I Don't Wanna Be Kissed Terell Stafford
I'll Remember April Clifford Brown
I Love You Kenny Dorham
I'll Close My Eyes Blue Mitchell
If The Shew Fits Bobby Shew
I'm Old Fashioned Lee Morgan
Invitation Tom Harrell
Jeannine Nat Adderley
Jeannine Tom Harrell
Jive at Five Clark Terry
Joy Spring Clifford Brown
Joy Spring Tom Harrell
Joy Spring Freddie Hubbard
Just Friends Lee Morgan
KC Blues Miles Davis
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Lazy Bird Lee Morgan
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Minor Ordeal Ryan Kisor
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Moment's Notice Lee Morgan
Moontide Randy Brecker
Moose The Mooche Freddie Hubbard
No Problem Chet Baker
On Green Dolphin Street Jack Sheldon
Osmosis Kenny Dorham
Our Love Is Here To Stay Joe Magnarelli
P.S. I Love You Lee Morgan
Pickin' The Cabbage Dizzy Gillespie
Poseidon Bill Chase
Recado Bossa Nova Lee Morgan
Room 608 Kenny Dorham
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Scrapple From The Apple Blue Mitchell
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Sho' Nuff Did Freddie Hubbard
Sidewinder Lee Morgan
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Summertime Chet Baker
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Tangerine Chet Baker
Terrestris Tom Harrell
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The Prophet Kenny Dorham
There Will Never Be Another You Freddie Hubbard
There Will Never Be Another You Chet Baker
Totem Pole Lee Morgan
Unit 7 Tom Harrell
Viscious Consistency Ryan Kisor
Watermelon Man Freddie Hubbard
Whisper Not Bobby Shew
Whoopin' Blues Nicholas Payton
Wild Man Blues Louis Armstrong
Work Song Nat Adderley
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