

~ Solo Fluency ~

**The Language of
Modern
Jazz
Improvisation for
Trumpet**

Volume 2
by

Philip Tauber

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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 b5)

Musical notation for G Major 7 and C Lydian scale. The G Major 7 scale is shown as a half-note sequence: G, A, B, C, D, E, F#, G. The C Lydian scale is shown as a half-note sequence: C, D, E, F#, G, A, B, C.

A minor melodic

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

Musical notation for A minor melodic and C Lydian Augmented scale. The A minor melodic scale is shown as a half-note sequence: A, B, C, D, E, F#, G, A. The C Lydian Augmented scale is shown as a half-note sequence: C, D, E, F#, G, A, B#, C.

NOTE: THE LYDIAN b7 is a DOMINANT 7 CHORD with a raised 5th

A minor melodic

D Lydian b7 (4th Mode of the A melodic minor) D7#11

Musical notation for A minor melodic and D Lydian b7 scale. The A minor melodic scale is shown as a half-note sequence: A, B, C, D, E, F#, G, A. The D Lydian b7 scale is shown as a half-note sequence: D, E, F#, G, A, B, C, D.

(See Major Chord Section)

C Major 7#11 Lydian

Musical notation for C Major 7#11 Lydian scale. The scale is shown as a half-note sequence: C, D, E, F#, G, A, B, C.

C Major 7#5#11 Augmented Lydian

Musical notation for C Major 7#5#11 Augmented Lydian scale. The scale is shown as a half-note sequence: C, D, E, F#, G, A, B#, C.

D7#11 Lydian b7

Musical notation for D7#11 Lydian b7 scale. The scale is shown as a half-note sequence: D, E, F#, G, A, B, C, D.

C Major 7#11 Lydian

Musical notation for C Major 7#11 Lydian scale. The scale is shown as a half-note sequence: C, D, E, F#, G, A, B, C.

C Major 7#5#11 Augmented Lydian

Musical notation for C Major 7#5#11 Augmented Lydian scale. The scale is shown as a half-note sequence: C, D, E, F#, G, A, B#, C.

D7#11 Lydian b7 - Starting on the 7th!

Musical notation for D7#11 Lydian b7 scale starting on the 7th. The scale is shown as a half-note sequence: C, D, E, F#, G, A, B, C.

Working in the Lydian Augmented Mode

C Major 7#5

Two staves of musical notation for the C Major 7#5 exercise. The first staff contains the first four measures, and the second staff contains the next four measures. The key signature has one sharp (F#), and the time signature is 4/4. The melody consists of eighth and quarter notes, with some beamed eighth notes.

F Major 7#5

Two staves of musical notation for the F Major 7#5 exercise. The first staff contains the first four measures, and the second staff contains the next four measures. The key signature has two sharps (F# and C#), and the time signature is 4/4. The melody consists of eighth and quarter notes, with some beamed eighth notes.

Bb Major 7#5

Two staves of musical notation for the Bb Major 7#5 exercise. The first staff contains the first four measures, and the second staff contains the next four measures. The key signature has two sharps (F# and C#) and one flat (Bb), and the time signature is 4/4. The melody consists of eighth and quarter notes, with some beamed eighth notes.

Eb Major 7#5

Two staves of musical notation for the Eb Major 7#5 exercise. The first staff contains the first four measures, and the second staff contains the next four measures. The key signature has three sharps (F#, C#, G#) and one flat (Eb), and the time signature is 4/4. The melody consists of eighth and quarter notes, with some beamed eighth notes.

A \flat Major 7#5

Two staves of musical notation for the A \flat Major 7#5 scale. The first staff shows the ascending scale: A \flat (quarter), B \flat (quarter), C \flat (quarter), D \flat (quarter), E \flat (quarter), F \flat (quarter), G \flat (quarter), A \flat (quarter), B \flat (quarter), C \flat (quarter), D \flat (quarter), E \flat (quarter), F \flat (quarter), G \flat (quarter), A \flat (quarter). The second staff shows the descending scale: A \flat (quarter), G \flat (quarter), F \flat (quarter), E \flat (quarter), D \flat (quarter), C \flat (quarter), B \flat (quarter), A \flat (quarter), G \flat (quarter), F \flat (quarter), E \flat (quarter), D \flat (quarter), C \flat (quarter), B \flat (quarter), A \flat (quarter).

D \flat Major 7#5

Two staves of musical notation for the D \flat Major 7#5 scale. The first staff shows the ascending scale: D \flat (quarter), E \flat (quarter), F \flat (quarter), G \flat (quarter), A \flat (quarter), B \flat (quarter), C \flat (quarter), D \flat (quarter), E \flat (quarter), F \flat (quarter), G \flat (quarter), A \flat (quarter), B \flat (quarter), C \flat (quarter), D \flat (quarter). The second staff shows the descending scale: D \flat (quarter), C \flat (quarter), B \flat (quarter), A \flat (quarter), G \flat (quarter), F \flat (quarter), E \flat (quarter), D \flat (quarter), C \flat (quarter), B \flat (quarter), A \flat (quarter), G \flat (quarter), F \flat (quarter), E \flat (quarter), D \flat (quarter).

F# Major 7#5

Two staves of musical notation for the F# Major 7#5 scale. The first staff shows the ascending scale: F# (quarter), G# (quarter), A# (quarter), B# (quarter), C# (quarter), D# (quarter), E# (quarter), F# (quarter), G# (quarter), A# (quarter), B# (quarter), C# (quarter), D# (quarter), E# (quarter), F# (quarter). The second staff shows the descending scale: F# (quarter), E# (quarter), D# (quarter), C# (quarter), B# (quarter), A# (quarter), G# (quarter), F# (quarter), E# (quarter), D# (quarter), C# (quarter), B# (quarter), A# (quarter), G# (quarter), F# (quarter).

B Major 7#5

Two staves of musical notation for the B Major 7#5 scale. The first staff shows the ascending scale: B (quarter), C# (quarter), D# (quarter), E# (quarter), F# (quarter), G# (quarter), A# (quarter), B (quarter), C# (quarter), D# (quarter), E# (quarter), F# (quarter), G# (quarter), A# (quarter), B (quarter). The second staff shows the descending scale: B (quarter), A# (quarter), G# (quarter), F# (quarter), E# (quarter), D# (quarter), C# (quarter), B (quarter), A# (quarter), G# (quarter), F# (quarter), E# (quarter), D# (quarter), C# (quarter), B (quarter).

E Major 7#5

Two staves of musical notation for E Major 7#5. The first staff contains a sequence of eighth-note patterns: E4-F#4-G#4-A4-B4, E4-F#4-G#4-A4-B4, E4-F#4-G#4-A4-B4, E4-F#4-G#4-A4-B4, E4-F#4-G#4-A4-B4, E4-F#4-G#4-A4-B4, E4-F#4-G#4-A4-B4, E4-F#4-G#4-A4-B4. The second staff continues with: E4-F#4-G#4-A4-B4, E4-F#4-G#4-A4-B4, E4-F#4-G#4-A4-B4, E4-F#4-G#4-A4-B4, E4-F#4-G#4-A4-B4, E4-F#4-G#4-A4-B4, E4-F#4-G#4-A4-B4, E4-F#4-G#4-A4-B4.

A Major 7#5

Two staves of musical notation for A Major 7#5. The first staff contains a sequence of eighth-note patterns: A4-B4-C#4-D4-E4, A4-B4-C#4-D4-E4, A4-B4-C#4-D4-E4, A4-B4-C#4-D4-E4, A4-B4-C#4-D4-E4, A4-B4-C#4-D4-E4, A4-B4-C#4-D4-E4, A4-B4-C#4-D4-E4. The second staff continues with: A4-B4-C#4-D4-E4, A4-B4-C#4-D4-E4, A4-B4-C#4-D4-E4, A4-B4-C#4-D4-E4, A4-B4-C#4-D4-E4, A4-B4-C#4-D4-E4, A4-B4-C#4-D4-E4, A4-B4-C#4-D4-E4.

D Major 7#5

Two staves of musical notation for D Major 7#5. The first staff contains a sequence of eighth-note patterns: D4-E4-F#4-G#4-A4, D4-E4-F#4-G#4-A4, D4-E4-F#4-G#4-A4, D4-E4-F#4-G#4-A4, D4-E4-F#4-G#4-A4, D4-E4-F#4-G#4-A4, D4-E4-F#4-G#4-A4, D4-E4-F#4-G#4-A4. The second staff continues with: D4-E4-F#4-G#4-A4, D4-E4-F#4-G#4-A4, D4-E4-F#4-G#4-A4, D4-E4-F#4-G#4-A4, D4-E4-F#4-G#4-A4, D4-E4-F#4-G#4-A4, D4-E4-F#4-G#4-A4, D4-E4-F#4-G#4-A4.

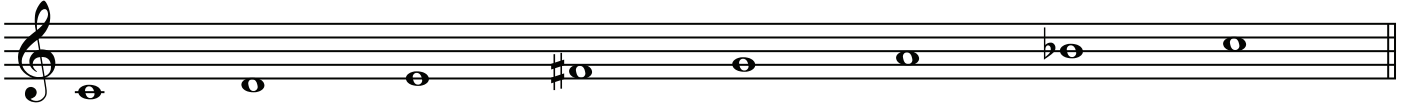
G Major 7#5

Two staves of musical notation for G Major 7#5. The first staff contains a sequence of eighth-note patterns: G4-A4-B4-C#4-D4, G4-A4-B4-C#4-D4, G4-A4-B4-C#4-D4, G4-A4-B4-C#4-D4, G4-A4-B4-C#4-D4, G4-A4-B4-C#4-D4, G4-A4-B4-C#4-D4, G4-A4-B4-C#4-D4. The second staff continues with: G4-A4-B4-C#4-D4, G4-A4-B4-C#4-D4, G4-A4-B4-C#4-D4, G4-A4-B4-C#4-D4, G4-A4-B4-C#4-D4, G4-A4-B4-C#4-D4, G4-A4-B4-C#4-D4, G4-A4-B4-C#4-D4.

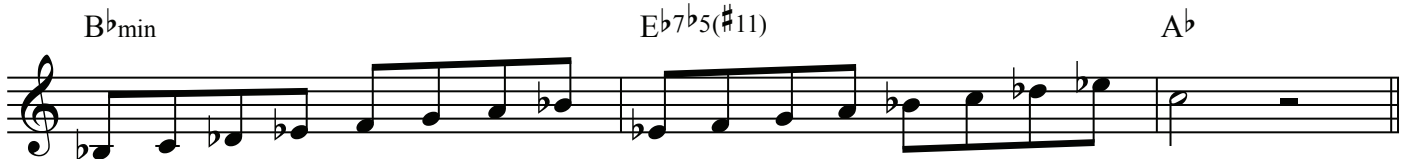
Lydian $\flat 7$: Altered Dominant Family

Lydian $\flat 7$: A Dominant 7th, $\flat 5$ or $\sharp 11$

C Lydian $\flat 7$: 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 $\flat 5 \sharp 11$ Chord uses the minor melodic scale located a P5 above!



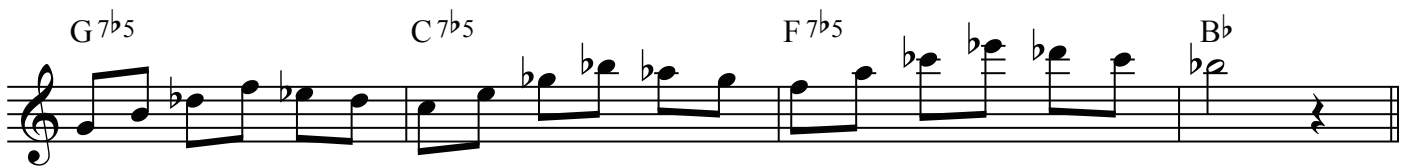
Five staves of musical notation, each showing a scale pattern in treble clef over a specific chord. The chords and their corresponding scale patterns are:

- Staff 1: $F\#min$ | $B7\flat 5(\#11)$ | E
- Staff 2: $Bmin$ | $E7\flat 5(\#11)$ | A
- Staff 3: $Emin$ | $A7\flat 5$ | D
- Staff 4: $Amin$ | $D7\flat 5(\#11)$ | G
- Staff 5: $Dmin$ | $G7\flat 5(\#11)$ | C

Patterns on Dominant $7\flat 5$:

Four staves of musical notation, each showing a scale pattern in treble clef over a specific dominant $7\flat 5$ chord. The chords and their corresponding scale patterns are:

- Staff 1: $C7\flat 5$ | $F7\flat 5$ | $B\flat 7\flat 5$ | $E\flat$
- Staff 2: $F7\flat 5$ | $B\flat 7\flat 5$ | $E\flat 7\flat 5$ | $A\flat$
- Staff 3: $B\flat 7\flat 5$ | $E\flat 7\flat 5$ | $A\flat 7\flat 5$ | $D\flat$
- Staff 4: $E\flat 7\flat 5$ | $A\flat 7\flat 5$ | $D\flat 7\flat 5$ | $G\flat$



Dominant 13#11

Starting on the $\flat 7$ of the ROOT

C13#11 - Notice: C⁷ Triad and D⁷ Triad

Two staves of musical notation for C13#11. The first staff shows the C⁷ triad (C, E, G) and D⁷ triad (D, F, A) components. The second staff continues the melodic line, ending with a whole note chord of C13#11 (C, E, G, Bb, Ab, F#).

F13#11

Two staves of musical notation for F13#11. The first staff shows the F⁷ triad (F, A, C) and G⁷ triad (G, Bb, D) components. The second staff continues the melodic line, ending with a whole note chord of F13#11 (F, A, C, Eb, Db, B).

B \flat 13#11

Two staves of musical notation for B \flat 13#11. The first staff shows the B \flat ⁷ triad (B \flat , D \flat , F) and C⁷ triad (C, E, G) components. The second staff continues the melodic line, ending with a whole note chord of B \flat 13#11 (B \flat , D \flat , F, Ab, G, E).

E \flat 13#11

Two staves of musical notation for E \flat 13#11. The first staff shows the E \flat ⁷ triad (E \flat , G \flat , B \flat) and F⁷ triad (F, A, C) components. The second staff continues the melodic line, ending with a whole note chord of E \flat 13#11 (E \flat , G \flat , B \flat , Ab, G, F).

A \flat 13#11

Two staves of musical notation for the A \flat 13#11 chord exercise. The first staff contains the first two measures, and the second staff contains the next two measures. The music is written in treble clef with a key signature of two flats (B \flat and E \flat). The notes are: Staff 1: M1: A \flat 4, B \flat 4, C5, D5, E \flat 5, F5, G5; M2: A \flat 4, B \flat 4, C5, D5, E \flat 5, F5, G5. Staff 2: M3: A \flat 4, B \flat 4, C5, D5, E \flat 5, F5, G5; M4: A \flat 4, B \flat 4, C5, D5, E \flat 5, F5, G5.

C#13#11

Two staves of musical notation for the C#13#11 chord exercise. The first staff contains the first two measures, and the second staff contains the next two measures. The music is written in treble clef with a key signature of one sharp (F#). The notes are: Staff 1: M1: C#4, D#4, E#4, F#4, G#4, A#4, B#4; M2: C#4, D#4, E#4, F#4, G#4, A#4, B#4. Staff 2: M3: C#4, D#4, E#4, F#4, G#4, A#4, B#4; M4: C#4, D#4, E#4, F#4, G#4, A#4, B#4.

F#13#11

Two staves of musical notation for the F#13#11 chord exercise. The first staff contains the first two measures, and the second staff contains the next two measures. The music is written in treble clef with a key signature of two sharps (F# and C#). The notes are: Staff 1: M1: F#4, G#4, A#4, B#4, C#4, D#4, E#4; M2: F#4, G#4, A#4, B#4, C#4, D#4, E#4. Staff 2: M3: F#4, G#4, A#4, B#4, C#4, D#4, E#4; M4: F#4, G#4, A#4, B#4, C#4, D#4, E#4.

B13#11

Two staves of musical notation for the B13#11 chord exercise. The first staff contains the first two measures, and the second staff contains the next two measures. The music is written in treble clef with a key signature of two sharps (F# and C#). The notes are: Staff 1: M1: B4, C#4, D#4, E#4, F#4, G#4, A#4; M2: B4, C#4, D#4, E#4, F#4, G#4, A#4. Staff 2: M3: B4, C#4, D#4, E#4, F#4, G#4, A#4; M4: B4, C#4, D#4, E#4, F#4, G#4, A#4.

E13#11

Two staves of musical notation for the E13#11 chord exercise. The first staff contains the first four measures, and the second staff contains the next four measures. The music is written in treble clef with a key signature of one sharp (F#) and a 12-measure phrase.

A13#11

Two staves of musical notation for the A13#11 chord exercise. The first staff contains the first four measures, and the second staff contains the next four measures. The music is written in treble clef with a key signature of one sharp (F#) and a 12-measure phrase.

D13#11

Two staves of musical notation for the D13#11 chord exercise. The first staff contains the first four measures, and the second staff contains the next four measures. The music is written in treble clef with a key signature of one sharp (F#) and a 12-measure phrase.

G13#11

Two staves of musical notation for the G13#11 chord exercise. The first staff contains the first four measures, and the second staff contains the next four measures. The music is written in treble clef with a key signature of one sharp (F#) and a 12-measure phrase.

Dominant 7^b5[#]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 ^b5 chord uses the whole tone or Augmented Scales.



CYCLES on the #5[#]11

Dominant 7[#]5:

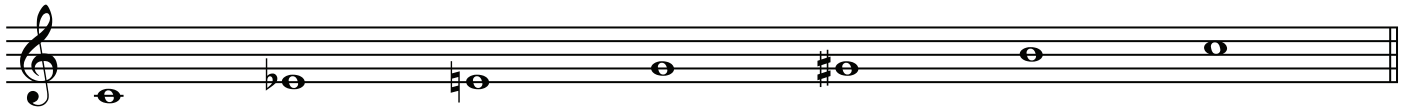


Dominant 9 \sharp 5:

The musical score consists of eight staves of music in treble clef, 4/4 time. The key signature is one flat (B-flat). The music features a complex melodic line with various intervals, including tritones and chromaticism. The first staff starts with a common time signature 'C' and a key signature of one flat. The second staff has a key signature of two flats (B-flat and E-flat). The third staff has a key signature of three flats (B-flat, E-flat, and A-flat). The fourth staff has a key signature of two flats. The fifth staff has a key signature of one flat. The sixth staff has a key signature of two flats. The seventh staff has a key signature of three flats. The eighth staff has a key signature of two flats. The music is written in a style that emphasizes technical fluency and harmonic exploration.

Augmented Scales (Chords with Raised 5th) #5

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



C Augmented



E Augmented



A \flat Augmented



D \flat Augmented



C \sharp Augmented



F Augmented



A Augmented



D Augmented



F# Augmented



Bb Augmented



Eb Augmented



G Augmented



B Augmented



Whole Tone Scales

Ab:

The image displays a musical score for the Ab Whole Tone Scale. It consists of eight staves of music, each containing a sequence of notes in a whole-tone scale. The notes are: Ab, Bb, C, D, Eb, F, G, Ab. The scale is presented in a continuous, flowing manner across the staves, with various rhythmic patterns and articulations. The first staff begins with a treble clef and a common time signature (C). The notes are written in a sequence that covers the entire range of the scale, with some notes repeated to create a sense of movement and flow. The second staff continues the scale, and the subsequent staves provide further examples of the scale's sound and rhythm. The final staff concludes the scale with a double bar line.

A:

The image displays a musical score for the 'A' section of Whole Tone Scales. It consists of eight staves of music, each containing a sequence of notes in a whole-tone scale. The notes are written in a treble clef and include sharp signs (#) for the notes F#, C#, G#, and D#. The scale is presented in a continuous, flowing manner across the staves, with some staves featuring double bar lines to indicate phrasing or breath marks. The overall structure is a single melodic line that explores the unique intervals of the whole-tone scale.

Bb:

The image displays a musical score for Whole Tone Scales in Bb major, consisting of eight staves of music. The key signature is Bb (two flats). The scales are presented in both ascending and descending directions. The first staff shows the ascending scale from Bb to Bb. The second staff shows the descending scale from Bb to Bb. The third staff shows the ascending scale from Bb to Bb. The fourth staff shows the descending scale from Bb to Bb. The fifth staff shows the ascending scale from Bb to Bb. The sixth staff shows the descending scale from Bb to Bb. The seventh staff shows the ascending scale from Bb to Bb. The eighth staff shows the descending scale from Bb to Bb. The notation includes treble clefs, a key signature of two flats, and various note values (quarter, eighth, and sixteenth notes) with stems and beams. The scales are written in a continuous line across the staves, with some staves containing multiple measures of the scale.

B:

The image displays a musical score for the B major whole tone scale, written in treble clef. The score consists of eight staves of music, each containing a different voicing of the scale. The notes are: B, C#, D, E, F#, G, A. The first staff shows the scale in a standard ascending and descending sequence. The subsequent staves explore various rhythmic patterns and voicings, including some with accidentals and rests, designed to provide a comprehensive fluency exercise for the player.

C:

The image displays eight staves of musical notation for Whole Tone Scales in C major. Each staff contains a sequence of notes, primarily eighth and sixteenth notes, with various accidentals (sharps and flats) indicating the specific scale being played. The scales are presented in a sequence, likely covering the chromatic scale and its inversions. The notation includes treble clefs and various accidentals such as #, b, and natural signs.

Db:

This musical score is for a Whole Tone Scale in D-flat major. It is written on nine staves, each containing a single line of music. The scale is presented in an ascending and then descending sequence. The notes are D-flat, E-flat, F, G, A-flat, and B-flat. The piece begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The music is written in a single melodic line with eighth and quarter notes. There are repeat signs at the end of the first two staves and the last staff. The final note of the scale is a whole note D-flat.

D:

The image displays a musical score for the D major Whole Tone Scale, consisting of eight staves of music. The scale is written in treble clef and consists of the notes D, E, F#, G, A, B, which are repeated in a continuous sequence across the staves. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests, designed to facilitate fluency in playing the scale. The key signature is one sharp (F#), and the time signature is not explicitly shown but is implied to be common time (C).

E \flat :

The image displays a musical score for the Eb Whole Tone Scale. It consists of eight staves of music, each containing a sequence of notes in a whole-tone scale. The notes are: Eb, E, F, F#, G, Ab, A, Bb, B, C, C#, D, Eb. The scale is presented in a continuous, flowing manner across the staves, with various rhythmic patterns and articulations. The first staff begins with a treble clef and a key signature of one flat (Bb). The notes are written in a sequence that covers the entire range of the scale, with some notes repeated in different octaves. The second staff continues the scale, and the third staff shows a change in rhythm, with some notes beamed together. The fourth staff continues the scale with a different rhythmic pattern. The fifth staff shows a change in rhythm, with some notes beamed together. The sixth staff continues the scale with a different rhythmic pattern. The seventh staff shows a change in rhythm, with some notes beamed together. The eighth staff concludes the scale with a final Eb note and a double bar line.

E:

The image displays a musical score for the E major whole tone scale, written in treble clef. The scale is presented in eight staves, each containing a sequence of notes. The notes are: E, F#, G, A, B, C, D, E. The first staff shows the scale ascending and then descending. The second staff shows the scale ascending and then descending, with a double bar line. The third staff shows the scale ascending and then descending, with a double bar line. The fourth staff shows the scale ascending and then descending, with a double bar line. The fifth staff shows the scale ascending and then descending, with a double bar line. The sixth staff shows the scale ascending and then descending, with a double bar line. The seventh staff shows the scale ascending and then descending, with a double bar line. The eighth staff shows the scale ascending and then descending, with a double bar line.

F:

The image displays a musical score for the F major whole tone scale, written in treble clef. The scale is presented in eight staves, each containing a different rhythmic pattern of the scale's notes. The notes are F, G, A, Bb, C, and D, which are repeated across the staves with various rhythmic values such as eighth, quarter, and half notes. The first staff begins with a treble clef and a key signature of one flat (Bb). The second staff includes a key signature change to two flats (Bb and Eb). The score concludes with a double bar line and a final whole note on the F note.

F#:

The image displays a musical score for the F# Whole Tone Scale, consisting of eight staves of music. The key signature is one sharp (F#), and the scale is written in treble clef. The notes are: F#, G, A, B, C, D, E, F#. The score is organized into four pairs of staves, each pair containing an ascending and a descending line. The first pair of staves covers the first octave (F#4 to F#5), the second pair covers the second octave (F#5 to F#6), the third pair covers the third octave (F#6 to F#7), and the fourth pair covers the fourth octave (F#7 to F#8). Each line is composed of eighth notes, and the descending lines end with a double bar line.

G:

The image displays a musical score for the G major whole tone scale, written in treble clef. The score consists of eight staves of music, each containing a sequence of notes that form the scale. The notes are: G, A, B, C, D, E, F#, G. The first staff begins with a treble clef and a key signature of one flat (Bb), which is a common way to notate the G major scale. The subsequent staves continue the scale, with various accidentals (flats and naturals) used to indicate the correct pitch for each note. The final staff concludes with a double bar line and a repeat sign.

Whole Tone Patterns Around The Circle of 4ths

Study #1

Pattern 1

Pattern 1 consists of seven staves of music, each containing a whole-tone scale pattern. The patterns are as follows:

- Staff 1: C major (C, D, E, F, G, A, B, C)
- Staff 2: D major (D, E, F#, G, A, B, C#, D)
- Staff 3: E major (E, F#, G, A, B, C#, D#, E)
- Staff 4: F major (F, G, A, B, C, D, E, F)
- Staff 5: G major (G, A, B, C, D, E, F#, G)
- Staff 6: A major (A, B, C, D, E, F#, G#, A)
- Staff 7: B major (B, C, D, E, F#, G#, A#, B)

Pattern 2

Pattern 2 consists of two staves of music, each containing a whole-tone scale pattern. The patterns are as follows:

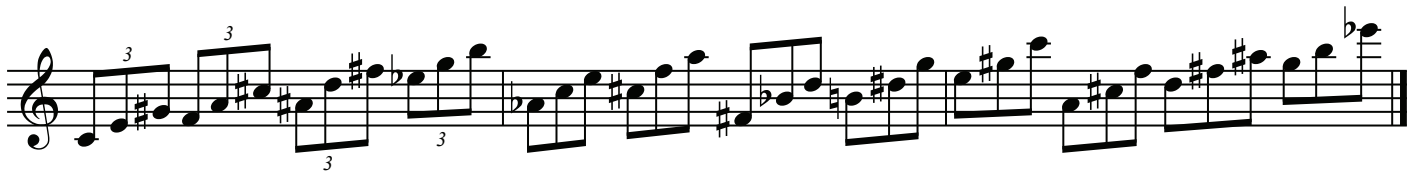
- Staff 1: C major (C, D, E, F, G, A, B, C)
- Staff 2: D major (D, E, F#, G, A, B, C#, D)

The image displays ten staves of musical notation, each representing a different whole tone scale. The scales are arranged in a sequence that follows the circle of 4ths. The first staff is in G major (one sharp), and each subsequent staff moves up a perfect fourth. The scales are: G major, C major, F major, Bb major, Eb major, Ab major, Db major, Gb major, Cb major, and Fb major. Each staff contains a single melodic line with eighth notes, starting on the tonic and moving through the scale in a stepwise fashion. The notation includes various accidentals (sharps, flats, naturals) to indicate the specific notes of each scale. The staves are connected by a vertical line on the right side.

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:

Bb:

Eb:

The image displays four sets of musical notation for Pattern 7, each consisting of two staves. The first set is for C major, the second for F major, the third for Bb major, and the fourth for Eb major. Each set shows an ascending whole tone scale followed by a descending whole tone scale. The ascending scales begin with a triplet of three eighth notes. The descending scales end with a triplet of three eighth notes. The notes are connected by stems, and the scales are written in treble clef.

Ab:

Two staves of musical notation for the Ab major scale. The first staff shows the ascending scale: Ab, Bb, C, D, Eb, F, G, Ab. The second staff shows the descending scale: G, F, Eb, D, C, Bb, Ab. The notes are written as eighth notes with stems.

C#:

Two staves of musical notation for the C# major scale. The first staff shows the ascending scale: C#, D#, E, F#, G#, A, B, C#. The second staff shows the descending scale: B, A, G#, F#, E, D#, C#. The notes are written as eighth notes with stems.

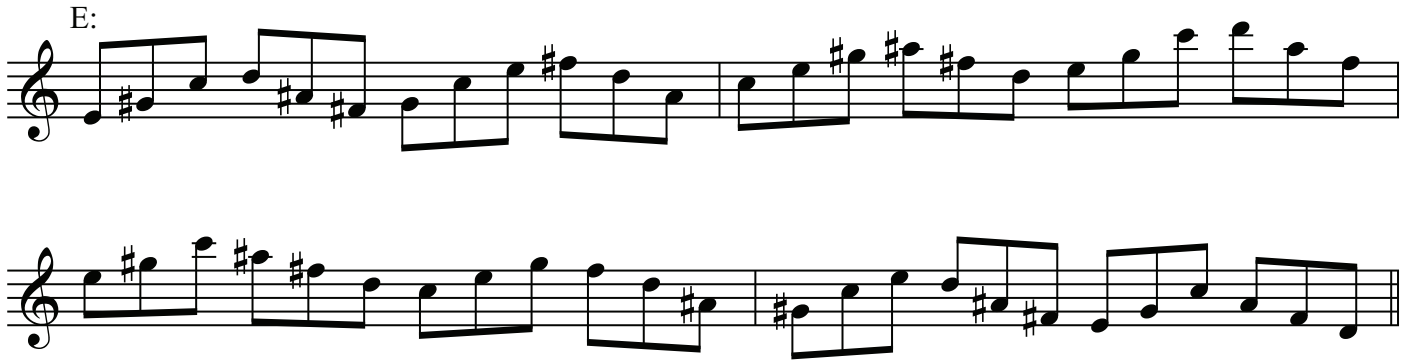
F#:

Two staves of musical notation for the F# major scale. The first staff shows the ascending scale: F#, G#, A, B, C#, D, E, F#. The second staff shows the descending scale: E, D, C#, B, A, G#, F#. The notes are written as eighth notes with stems.

B:

Two staves of musical notation for the B major scale. The first staff shows the ascending scale: B, C#, D, E, F#, G, A, B. The second staff shows the descending scale: A, G, F#, E, D, C#, B. The notes are written as eighth notes with stems.

E:



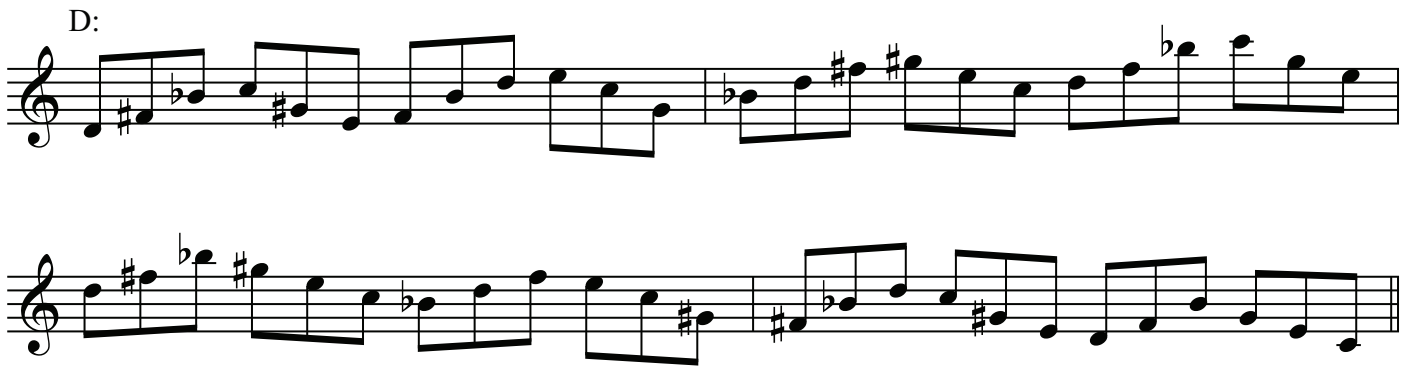
Two staves of musical notation for the E major key. The first staff shows a whole tone scale starting on E4, moving up stepwise through F#4, G4, A4, B4, C#5, D5, and E5. The second staff shows a whole tone scale starting on E5, moving down stepwise through D5, C#5, B4, A4, G4, F#4, and E4. Both scales are written in treble clef with a key signature of one sharp (F#).

A:



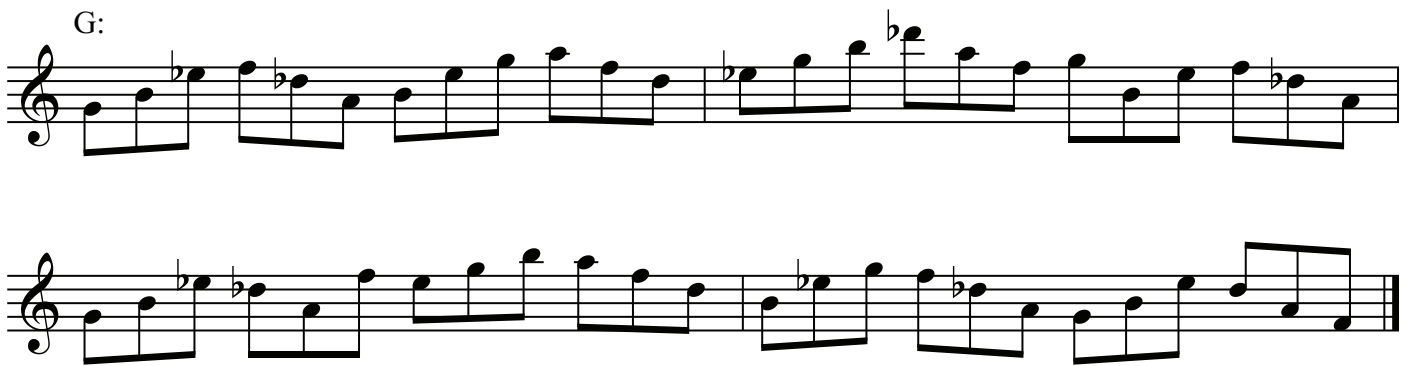
Two staves of musical notation for the A major key. The first staff shows a whole tone scale starting on A4, moving up stepwise through B4, C#5, D5, E5, F#5, G#5, and A5. The second staff shows a whole tone scale starting on A5, moving down stepwise through G#5, F#5, E5, D5, C#5, B4, and A4. Both scales are written in treble clef with a key signature of three sharps (F#, C#, G#).

D:



Two staves of musical notation for the D major key. The first staff shows a whole tone scale starting on D4, moving up stepwise through E4, F#4, G4, A4, B4, C#5, and D5. The second staff shows a whole tone scale starting on D5, moving down stepwise through C#5, B4, A4, G4, F#4, E4, and D4. Both scales are written in treble clef with a key signature of two sharps (F#, C#).

G:



Two staves of musical notation for the G major key. The first staff shows a whole tone scale starting on G4, moving up stepwise through A4, B4, C#5, D5, E5, F#5, and G5. The second staff shows a whole tone scale starting on G5, moving down stepwise through F#5, E5, D5, C#5, B4, A4, and G4. Both scales are written in treble clef with a key signature of one sharp (F#).

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!

F7b5 - The LYDIAN b7 of C Melodic Minor
(4th degree of Melodic Minor):

B Super Locrian has the same NOTES
as the V7b5 located a tri-tone away!



Learning the Diminished Whole Tone Scale

C7b5 (4th degree of the G Melodic Scale):

F#Alt F#7b5b9, b5#9, #5b9, #5#9
Notice: it's a G minor scale!



C#7b5

G Alt



D7b5

Ab Alt



Eb7b5

A Alt



E7^{b5} B^bAlt

F7^{b5} B Alt

F#7^{b5} C Alt

G7^{b5} C# Alt

A^b7^{b5} D Alt

A7^{b5} Eb Alt

B^b7^{b5} E Alt

B7^{b5} F Alt

C7^{b5} F# Alt

Diminished Whole Tone Study

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

C7 Alt:

C dim C#min Ebmin E w.t. F#Maj AbMaj Bbdim C dim

E w.t.

C dim C#min Ebmin E w.t.

F#Maj AbMaj Bbdim C dim C7Alt

G m7 C7Alt C7Alt

F Maj

F7 Alt:

F dim F#min A^bmin A w.t. B Maj D^bMaj E^bdim F dim

A w.t.

F dim F#min A^bmin A w.t.

B Maj D^bMaj E^bdim F dim
F7Alt

C m7 F7Alt F7Alt

B^bMaj

B \flat 7 Alt:

B \flat dim B min D \flat min D w.t. E Maj G \flat Maj A \flat dim B \flat dim

D w.t.

B \flat dim B min D \flat min D w.t.

E Maj G \flat Maj A \flat dim B \flat dim B \flat 7Alt

F m7 B \flat 7Alt B \flat 7Alt

E \flat Maj

E \flat 7 Alt:

E \flat dim Emin G \flat min G w.t. A Maj C \flat Maj D \flat dim E \flat dim

G w.t.

E \flat dim Emin G \flat min G w.t.

A Maj C \flat Maj D \flat dim E \flat dim E \flat 7Alt

B \flat m7 E \flat 7Alt E \flat 7Alt


A \flat Maj

Db7 Alt: 



D^bdim D min E min F w.t. G Maj A Maj B dim D^bdim 

F w.t.  3 3 3 3

D^bdim D min E min F w.t.  3 3 3

G Maj A Maj B dim D^bdim D^b7Alt 

A^bm7 D^b7Alt D^b7Alt 

G^bMaj 

F#7 Alt:

F#dim Gmin Amin B^bw.t. CMaj DMaj Edim F#dim

B^bw.t.

F#dim Gmin Amin B^bw.t.

CMaj DMaj Edim F#dim F#7Alt

C#m7 F#7Alt F#7Alt

B Maj

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 B7Alt

F#m7 B7Alt B7Alt

E Maj

E7 Alt:

E dim F min G min G#w.t. B^bMaj C Maj D dim E dim

G#w.t.

E dim F min G min G#w.t.

B^bMaj C Maj D dim E dim E⁷Alt

Bm⁷ E⁷Alt E⁷Alt

A Maj

A7 Alt:

A dim B^bmin C min C[#]w.t. D[#]Maj F Maj G dim A dim

C[#]w.t.

A dim B^bmin C min C[#]w.t.

D[#]Maj F Maj G dim A dim A⁷Alt

E m⁷ A⁷Alt A⁷Alt

D Maj

D7 Alt:

D dim D#min F min F#w.t. G#Maj BbMaj C dim D dim

F#w.t.

D dim D#min F min F#w.t.

G#Maj BbMaj C dim D dim D7Alt

A m7 D7Alt D7Alt

G Maj

G7 Alt:

G dim G#min B^bmin B w.t. C#Maj E^bMaj F dim G dim

B w.t.

G dim G#min B^bmin B w.t.

C#Maj E^bMaj F dim G dim G7Alt

Dm7 G7Alt G7Alt

C Maj

Patterns on the Altered Dominant



The image displays ten staves of musical notation in treble clef, each containing a melodic line. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps, flats, and naturals). The first four staves show a sequence of patterns. The fifth staff is marked with a 'D7+9' chord symbol above the first measure and a 'G Major' chord symbol above the final measure. The remaining six staves continue the melodic development with complex rhythmic and intervallic patterns.

A⁷⁺⁹

D Major

Seven staves of musical notation in treble clef, showing various melodic patterns for the A⁷⁺⁹ chord in D Major. The patterns include eighth and sixteenth notes, often beamed together, and some patterns feature accidentals like sharps and naturals. Each staff concludes with a whole note chord symbol.

E⁷⁺⁹

A Major

Four staves of musical notation in treble clef, showing various melodic patterns for the E⁷⁺⁹ chord in A Major. The patterns include eighth and sixteenth notes, often beamed together, and some patterns feature accidentals like sharps and naturals. Each staff concludes with a whole note chord symbol.



B7+9

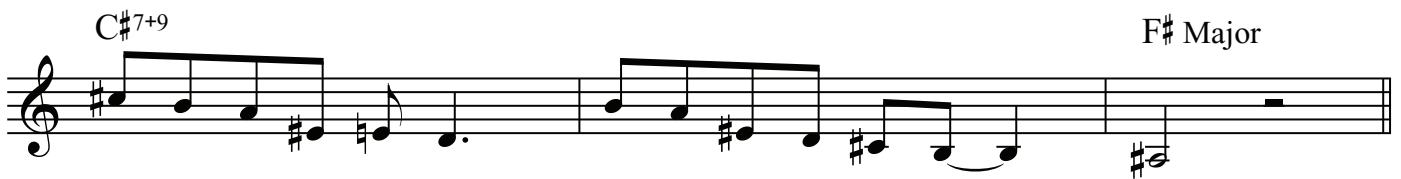
E Major



F#7+9

B Major





A \flat 7+9

D \flat Major

This section contains six staves of musical notation. The first staff is labeled with the chord A \flat 7+9 and the key signature D \flat Major. The notation consists of six staves, each containing a sequence of notes and rests. The notes are primarily eighth and quarter notes, with some beamed sixteenth notes. The key signature is one flat (B \flat), and the time signature is not explicitly shown but appears to be 4/4 based on the phrasing. The patterns are designed for solo fluency practice.

E \flat 7+9

A \flat Major

This section contains four staves of musical notation. The first staff is labeled with the chord E \flat 7+9 and the key signature A \flat Major. The notation consists of four staves, each containing a sequence of notes and rests. The notes are primarily eighth and quarter notes, with some beamed sixteenth notes. The key signature is two flats (B \flat and E \flat), and the time signature is not explicitly shown but appears to be 4/4 based on the phrasing. The patterns are designed for solo fluency practice.



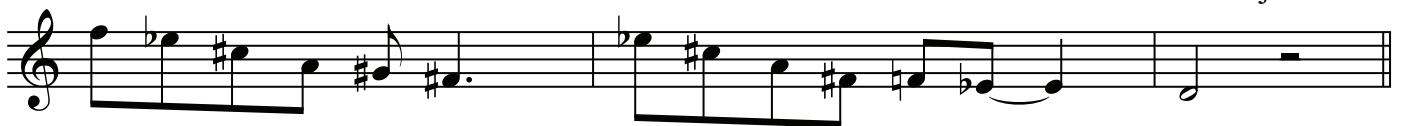
Bb7+9

Eb Major



F7+9

Bb Major





C7+9

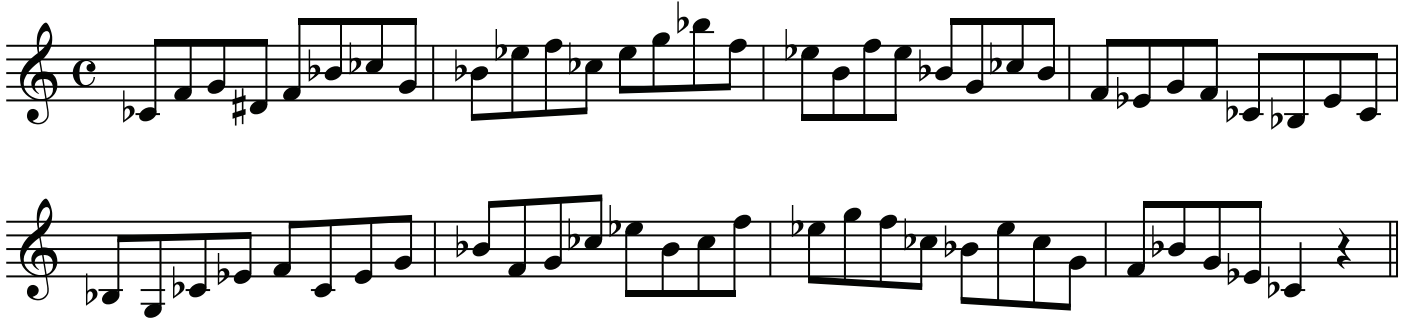
F Major



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:



B♯Maj7#5:



EMaj7b6 PENTATONIC - May also be played as: Amin/Maj, Ab7Alt, D7#11, F#min7Alt, C+7#5:



EMaj7b6:



Amin/Maj:



Ab7Alt:



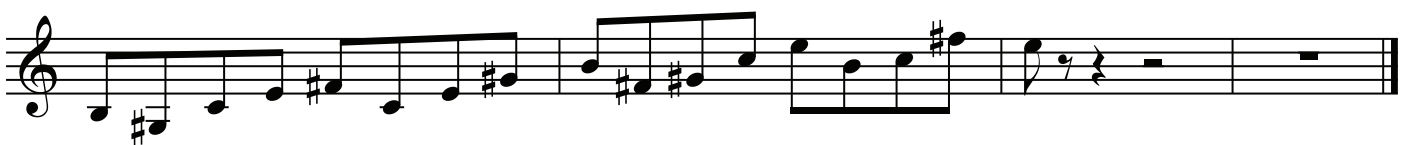
D7#11:



Gb/F#min7 Alt:



CMaj7#5:



FMaj7 \flat 6 PENTATONIC - May also be played as: B \flat min/Maj, A7Alt, Eb7 \sharp 11, Gmin7Alt, D \flat +7 \sharp 5:

The first two staves show the FMaj7 \flat 6 Pentatonic scale in treble clef. The first staff contains the first eight notes of the scale: F, G, A, B \flat , C, D, E, F. The second staff contains the next eight notes: G, A, B \flat , C, D, E, F, G, ending with a quarter rest.

FMaj7 \flat 6:

The third staff shows the FMaj7 \flat 6 scale in treble clef, consisting of a single line of eight notes: F, G, A, B \flat , C, D, E, F, ending with a quarter rest.

B \flat min/Maj:

The fourth staff shows the B \flat min/Maj scale in treble clef, consisting of a single line of eight notes: B \flat , C, D, E, F, G, A, B \flat , ending with a quarter rest.

A7Alt:

The fifth staff shows the A7Alt scale in treble clef, consisting of a single line of eight notes: A, B, C, D, E, F, G, A, ending with a quarter rest.

E \flat 7 \sharp 11:

The sixth staff shows the E \flat 7 \sharp 11 scale in treble clef, consisting of a single line of eight notes: E \flat , F, G, A, B, C, D, E \flat , ending with a quarter rest.

Gmin7 Alt:

The seventh staff shows the Gmin7 Alt scale in treble clef, consisting of a single line of eight notes: G, A, B \flat , C, D, E, F, G, ending with a quarter rest.

D \flat Maj7 \sharp 5:

The eighth staff shows the D \flat Maj7 \sharp 5 scale in treble clef, consisting of a single line of eight notes: D \flat , E, F, G, A, B, C, D \flat , ending with a quarter rest.

GMaj7 \flat 6 PENTATONIC - May also be played as: Cmin/Maj, B7Alt, F7 \sharp 11, Amin7Alt, Eb+7 \sharp 5:



GMaj7 \flat 6:



Cmin/Maj:



B7Alt:



F7 \sharp 11:



Amin7 Alt:



E \flat Maj7 \sharp 5:



G#/AbMaj7b6 PENTATONIC - May also be played as: C#min/Maj, C7Alt, F#7#11, Bbmin7Alt, E+7#5:

The first two lines of musical notation show the G#/AbMaj7b6 Pentatonic scale. The first line contains the first six notes: G#4, A4, B4, C5, B4, A4. The second line contains the remaining notes: G#4, F#4, E4, D4, C4, B3, A3, G#3, F#3, E3, D3, C3, B2, A2, G#2, F#2, E2, D2, C2, B1, A1, G#1, F#1, E1, D1, C1, B0, A0, G#0, F#0, E0, D0, C0, B-1, A-1, G#-1, F#-1, E-1, D-1, C-1, B-2, A-2, G#-2, F#-2, E-2, D-2, C-2, B-3, A-3, G#-3, F#-3, E-3, D-3, C-3, B-4, A-4, G#-4, F#-4, E-4, D-4, C-4, B-5, A-5, G#-5, F#-5, E-5, D-5, C-5, B-6, A-6, G#-6, F#-6, E-6, D-6, C-6, B-7, A-7, G#-7, F#-7, E-7, D-7, C-7, B-8, A-8, G#-8, F#-8, E-8, D-8, C-8, B-9, A-9, G#-9, F#-9, E-9, D-9, C-9, B-10, A-10, G#-10, F#-10, E-10, D-10, C-10, B-11, A-11, G#-11, F#-11, E-11, D-11, C-11, B-12, A-12, G#-12, F#-12, E-12, D-12, C-12, B-13, A-13, G#-13, F#-13, E-13, D-13, C-13, B-14, A-14, G#-14, F#-14, E-14, D-14, C-14, B-15, A-15, G#-15, F#-15, E-15, D-15, C-15, B-16, A-16, G#-16, F#-16, E-16, D-16, C-16, B-17, A-17, G#-17, F#-17, E-17, D-17, C-17, B-18, A-18, G#-18, F#-18, E-18, D-18, C-18, B-19, A-19, G#-19, F#-19, E-19, D-19, C-19, B-20, A-20, G#-20, F#-20, E-20, D-20, 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G#-286, F#-286, E-286, D-286, C-286, B-287, A-287, G#-287, F#-287, E-287, D-287, C-287, B-288, A-288, G#-288, F#-288, E-288, D-288, C-288, B-289, A-289, G#-289, F#-289, E-289, D-289, C-289, B-290, A-290, G#-290, F

BbMaj7b6 PENTATONIC - May also be played as: Ebmin/Maj, D7Alt, Ab7#11, Cmin7Alt, F#+7#5:

Two lines of musical notation for the BbMaj7b6 pentatonic scale. The first line contains the first six notes of the scale: Bb, Ab, Gb, F, Eb, and D. The second line contains the remaining notes: C, Bb, Ab, Gb, F, Eb, and D, ending with a double bar line.

BbMaj7b6:

Single line of musical notation for the BbMaj7b6 pentatonic scale, showing the notes Bb, Ab, Gb, F, Eb, D, C, Bb, Ab, Gb, F, Eb, D.

Ebmin/Maj:

Single line of musical notation for the Ebmin/Maj pentatonic scale, showing the notes Eb, D, C, Bb, Ab, Gb, F, Eb, D, C, Bb, Ab, Gb, F, Eb.

D7Alt:

Single line of musical notation for the D7Alt pentatonic scale, showing the notes D, Eb, F, G, Ab, Bb, C, D, Eb, F, G, Ab, Bb, C, D.

Ab7#11:

Single line of musical notation for the Ab7#11 pentatonic scale, showing the notes Ab, Gb, F, Eb, D, C, Bb, Ab, Gb, F, Eb, D, C, Bb, Ab.

Cmin7 Alt:

Single line of musical notation for the Cmin7 Alt pentatonic scale, showing the notes C, Bb, Ab, Gb, F, Eb, D, C, Bb, Ab, Gb, F, Eb, D, C.

F#Maj7#5:

Single line of musical notation for the F#Maj7#5 pentatonic scale, showing the notes F#, G#, A#, B, C#, D#, E, F#, G#, A#, B, C#, D#, E, F#.

CMaj7b6 PENTATONIC - May also be played as: Fmin/Maj, E7Alt, Bb7#11, Dmin7Alt, Ab+7#5:

Two lines of musical notation for the CMaj7b6 Pentatonic scale. The first line contains the first five notes: C4, D4, Eb4, E4, F4. The second line contains the last five notes: F4, G4, Ab4, A4, Bb4, followed by a double bar line.

CMaj7b6:

One line of musical notation for the CMaj7b6 scale, showing the notes C, D, Eb, E, F, G, Ab, A, Bb in a treble clef staff.

Fmin/Maj:

One line of musical notation for the Fmin/Maj scale, showing the notes F, G, Ab, A, Bb, C, D, Eb in a treble clef staff.

E7Alt:

One line of musical notation for the E7Alt scale, showing the notes E, F#, G, Ab, A, B, C# in a treble clef staff.

Bb7#11:

One line of musical notation for the Bb7#11 scale, showing the notes Bb, C, D, Eb, E, F, G in a treble clef staff.

Dmin7 Alt:

One line of musical notation for the Dmin7 Alt scale, showing the notes D, Eb, F, G, Ab, A, B in a treble clef staff.

AbMaj7#5:

One line of musical notation for the AbMaj7#5 scale, showing the notes Ab, Bb, C, D, Eb, E, F in a treble clef staff.

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

The first two staves show the D \flat Maj7 \flat 6 Pentatonic scale in treble clef. The first staff contains the first eight notes of the scale: D \flat , E \flat , F \flat , G \flat , A \flat , B \flat , C \flat , and D \flat . The second staff continues the scale with the next eight notes: E \flat , F \flat , G \flat , A \flat , B \flat , C \flat , D \flat , and E \flat .

D \flat Maj7 \flat 6:

The staff shows the D \flat Maj7 \flat 6 chord in treble clef, consisting of the notes D \flat , F \flat , A \flat , and C \flat . The notes are played in a sequence of eighth notes: D \flat , F \flat , A \flat , C \flat , D \flat , F \flat , A \flat , C \flat .

G \flat min/Maj:

The staff shows the G \flat min/Maj chord in treble clef, consisting of the notes G \flat , B \flat , and D \flat . The notes are played in a sequence of eighth notes: G \flat , B \flat , D \flat , G \flat , B \flat , D \flat , G \flat , B \flat .

F7Alt:

The staff shows the F7Alt chord in treble clef, consisting of the notes F, A \flat , C \flat , and E \flat . The notes are played in a sequence of eighth notes: F, A \flat , C \flat , E \flat , F, A \flat , C \flat , E \flat .

B7 \sharp 11:

The staff shows the B7 \sharp 11 chord in treble clef, consisting of the notes B, D \sharp , F \sharp , and A \sharp . The notes are played in a sequence of eighth notes: B, D \sharp , F \sharp , A \sharp , B, D \sharp , F \sharp , A \sharp .

E \flat min7 Alt:

The staff shows the E \flat min7Alt chord in treble clef, consisting of the notes E \flat , G \flat , B \flat , and D \flat . The notes are played in a sequence of eighth notes: E \flat , G \flat , B \flat , D \flat , E \flat , G \flat , B \flat , D \flat .

A \sharp Maj7 \sharp 5:

The staff shows the A \sharp Maj7 \sharp 5 chord in treble clef, consisting of the notes A \sharp , C \sharp , E \sharp , and G \sharp . The notes are played in a sequence of eighth notes: A \sharp , C \sharp , E \sharp , G \sharp , A \sharp , C \sharp , E \sharp , G \sharp .

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

Two lines of musical notation for the DMaj7♭6 pentatonic scale. The first line contains the first six notes: D4, E4, F#4, G4, A4, B♭4. The second line contains the next six notes: B♭4, C5, D5, E5, F#5, G5, followed by a double bar line.

DMaj7♭6:

One line of musical notation for the DMaj7♭6 scale. The notes are D4, E4, F#4, G4, A4, B♭4, B♭4, C5, D5, E5, F#5, G5, followed by a double bar line.

Gmin/Maj:

One line of musical notation for the Gmin/Maj scale. The notes are G4, A4, B♭4, C5, D5, E5, F#5, G5, followed by a double bar line.

F#7Alt:

One line of musical notation for the F#7Alt scale. The notes are F#4, G4, A4, B♭4, C5, D5, E5, F#5, followed by a double bar line.

C7#11:

One line of musical notation for the C7#11 scale. The notes are C4, D4, E4, F#4, G4, A4, B♭4, C5, followed by a double bar line.

Emin7 Alt:

One line of musical notation for the Emin7 Alt scale. The notes are E4, F#4, G4, A4, B♭4, C5, D5, E5, followed by a double bar line.

B♭Maj7#5:

One line of musical notation for the B♭Maj7#5 scale. The notes are B♭4, C5, D5, E5, F#5, G5, followed by a double bar line.

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 \flat , 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:

G D \flat C F# F B B \flat E E \flat

A A \flat D *simile:*

Exercise 2:

Exercise 3:

Exercise 4:

Exercise 5:

Exercise 5 consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a treble clef and a key signature of one flat (Bb). The third staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single melodic line, featuring eighth and sixteenth notes, rests, and tritone intervals.

Exercise 6:

Exercise 6 consists of six staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a treble clef and a key signature of one flat (Bb). The third staff begins with a treble clef and a key signature of one flat (Bb). The fourth staff begins with a treble clef and a key signature of one sharp (F#). The fifth staff begins with a treble clef and a key signature of one flat (Bb). The sixth staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single melodic line, featuring eighth and sixteenth notes, rests, and tritone intervals.

Exercise 7:

Exercise 7 consists of five staves of music in 2/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and quarter notes, featuring a prominent tri-tone interval (F# and C) in the first measure. The second staff continues the melody with similar rhythmic patterns and includes a key signature change to one flat (Bb) in the fifth measure. The third and fourth staves continue the exercise with various chromatic and diatonic movements. The fifth staff concludes the exercise with a final note and a fermata.

Exercise 8:

Exercise 8 consists of four staves of music in common time (C). The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is composed of quarter and eighth notes, featuring a prominent tri-tone interval (F# and C) in the first measure. The second staff continues the melody with similar rhythmic patterns and includes a key signature change to one flat (Bb) in the fifth measure. The third and fourth staves continue the exercise with various chromatic and diatonic movements. The fourth staff concludes the exercise with a final note and a fermata.



Exercise 9:

C F# C F# B F B F B^b E B^b



E A E^b A E^b D A^b D A^b G C#



G C# F# C F# C F



Introduction to Descending Major Thirds

Tritone through the Circle of 4ths

Musical notation for the exercise "Tritone through the Circle of 4ths". The exercise is written in treble clef with a common time signature (C). It consists of four staves of music. The first staff contains the notes G4, A4, Bb4, C5, D5, E5, F5, G5, with chord symbols G7, C7, and F7 above. The second staff contains Bb4, A4, G4, F4, E4, D4, C4, Bb3, with chord symbols Bb7, Eb7, and Ab7 above. The third staff contains Ab3, G3, F3, E3, D3, C3, Bb2, A2, with chord symbols Db7, F#7, and B7 above. The fourth staff contains G2, F2, E2, D2, C2, Bb1, A1, with chord symbols E7, A7, and D7 above. The piece concludes with a double bar line.

Ascending Major Thirds

Musical notation for the exercise "Ascending Major Thirds". The exercise is written in treble clef with a common time signature (C). It consists of five staves of music. The first staff contains the notes D4, E4, F#4, G4, A4, B4, C5, D5, with chord symbols D, F#, Bb, G, B, and Eb above. The second staff contains E4, F4, G4, A4, Bb4, C5, D5, E5, with chord symbols C, E, Ab, F, A, and Db above. The third staff contains F4, G4, Ab4, Bb4, C5, D5, Eb5, F5, with chord symbols Bb, D, Gb, Eb, G, and B above. The fourth staff contains G4, A4, Bb4, C5, D5, Eb5, F5, G5, with chord symbols Ab, C, E, Db, F, and A above. The fifth staff contains A4, Bb4, C5, D5, Eb5, F5, G5, with chord symbols Gb, Bb, D, B, Eb, and G above. The piece concludes with a double bar line.

Descending Major Thirds

C# A F A^b E C E^b B G
 B^b F# D F C# A C A^b E
 G E^b B D B^b F# A F C#
 E C A^b B G E^b G^b D B^b

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

C E A^b C F A C# F
 B^b D G^b B^b E^b G B E^b
 A^b C E A^b D^b F A D^b
 F# B^b D F# B E^b G B
 E A^b C E A D^b F A
 D G^b B^b D G B E^b G

Cycle of Descending Major Thirds

NOTE: There are only 4 different Descending Major Third Cycles

D B \flat F \sharp B \flat F \sharp D F \sharp D B \flat

C A \flat E A \flat E C E C A \flat

E \flat B G B G E \flat G E \flat B

D \flat A F A F D \flat F D \flat A

Major Third CYCLES with the additional preceding Dominant 7

A 7 D F 7 B \flat C $\sharp 7$ F \sharp

G 7 C E $\flat 7$ A \flat B 7 E

B $\flat 7$ E \flat F $\sharp 7$ B D 7 G

A $\flat 7$ D \flat E 7 A C 7 F

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

B Maj7 D7 G Maj7 B^b7 E^b Maj7
 C[#] Maj7 E7 A Maj7 C7 F Maj7
 C Maj7 E^b7 A^b Maj7 B7 E Maj7
 B^b Maj7 D^b7 F[#] Maj7 A7 D Maj7

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

B^b Maj7 A^b m7 D^b7 F[#] Maj7 E m7 A7 D Maj7
 C Maj7 B^b m7 E^b7 A^b Maj7 F[#] m7 B7 E Maj7
 C[#] Maj7 B m7 E7 A Maj7 G m7 C7 F[#] Maj7
 B Maj7 A m7 D7 G Maj7 F m7 B^b7 E^b Maj7

Linking 2 phrases of Major 7ths related by Major Thirds

B Maj7 D7 G Maj7 B^b7 E^bMaj7 Am7 D7 G Maj7 B^b7
 E^bMaj7 F[#]7 B Maj7 Fm7 B^b7 E^bMaj7
 C[#]Maj7 E7 A Maj7 C7 F Maj7 Bm7 E7 A Maj7 C7
 F Maj7 A^b7 C[#]Maj7 Gm7 C7 F Maj7
 C Maj7 E^b7 A^bMaj7 B7 E Maj7 B^bm7 E^b7 A^bMaj7 B7
 E Maj7 G7 C Maj7 F[#]7 B7 E Maj7
 B^bMaj7 D^b7 G^bMaj7 A7 D Maj7 A^bm7 D^b7 G^bMaj7 A7
 D Maj7 F7 B^bMaj7 Em7 A7 D Maj7

Descending Major Thirds in Patterns

Eight staves of musical notation, each containing a descending major third pattern. The patterns are written in treble clef and consist of eighth notes. The keys and modes shown are: 1. D major (D, C#, B, A, G, F, E, D), 2. C major (C, B, Bb, A, G, F, E, C), 3. Bb major (Bb, Ab, G, F, E, D, C, Bb), 4. Ab major (Ab, G, F, E, D, C, Bb, Ab), 5. G major (G, F#, F, E, D, C, B, G), 6. F major (F, E, Eb, D, C, B, A, F), 7. E major (E, D#, D, C, B, A, G, E), 8. D major (D, C#, B, A, G, F, E, D).

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

Two staves of musical notation for ii-V7-I exercises. The first staff shows the cycle: Cm7, F7, BbMaj7, Abm7, Db7, F#Maj7, Em7, A7, DMaj7. The second staff shows the cycle: Bbm7, Eb7, AbMaj7, Gbm7, B7, EMaj7, Dm7, G7, CMaj7. Each exercise is marked with a starting point (1, 2, or 3) and a repeat sign.

Cycle of Descending Major Thirds

C#m7
F#7
B Maj7
A m7
D7
G Maj7
F m7
Bb7
EbMaj7

Bm7
E7
A Maj7
Gm7
C7
F Maj7
Eb m7
Bb7
DbMaj7

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

Dm7
G7
C Major (Standard)

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

For example: Dmin7; 1/2 step=Eb7; P4=AbMaj7; min3=B7; P4=EMaj7; min3=G7; P4=C Major (Classic Coltrane Substitution)

Dm7
Eb7
AbMaj7
B7
EMaj7
G7
C Major

Gm7
Ab7
DbMaj7
E7
AMaj7
C7
F Major

Cm7
Db7
GbMaj7
A7
DMaj7
F7
BbMajor

Fm7
F#7
BMaj7
D7
GMaj7
Bb7
EbMajor

Bbm7
B7
EMaj7
G7
CMaj7
Eb7
AbMajor

Eb m7
E7
A Maj7
C7
F Maj7
Ab7
DbMajor

Cycle of Descending Major Thirds

$A^{\flat}m7$ $A7$ D Maj7 $F7$ B^{\flat} Maj7 $D^{\flat}7$ F^{\sharp} Major
 $C^{\sharp}m7$ $D7$ G Maj7 $B^{\flat}7$ E^{\flat} Maj7 $G^{\flat}7$ B Major
 $F^{\sharp}m7$ $G7$ C Maj7 $E^{\flat}7$ $B7$ E Major
 $Bm7$ $C7$ F Maj7 $A^{\flat}7$ D^{\flat} Maj7 $E7$ A Major
 $E^{\flat}m7$ $F7$ B^{\flat} Maj7 $D^{\flat}7$ G^{\flat} Maj7 $A7$ D Major
 $A^{\flat}m7$ $B^{\flat}7$ E^{\flat} Maj7 $F^{\sharp}7$ B Maj7 $D7$ G Major

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

$E^{\flat}m7$ $F7$ B^{\flat} Maj7 $D^{\flat}7$ G^{\flat} Maj7 $A7$ D Major
 $Dm7$ $E^{\flat}7$ A^{\flat} Maj7 $B7$ E Maj7 $G7$ C Major
 $Cm7$ $D^{\flat}7$ G^{\flat} Maj7 $A7$ D Maj7 $F7$ B^{\flat} Major
 $E^{\flat}m7$ $F7$ B^{\flat} Maj7 $E^{\flat}m7$ $A^{\flat}7$ E^{\flat} Maj7

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 $D\flat 7$.

Key of C:

The musical score consists of seven staves of music in C major, 4/4 time. The first staff is labeled with $D\text{ min}^7$, $D\flat 7$, and C Major above the notes. The melody is a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The $D\text{ min}^7$ chord is played in the first two measures, $D\flat 7$ in the next two, and C Major in the final two. The subsequent six staves continue the same melodic line, with the $D\flat 7$ chord appearing in the second measure of each staff. The final staff ends with a double bar line.

Key of D \flat :

The musical score is written in the key of D \flat major. It consists of seven staves of music. Above the first staff, the chords $E\flat$ min7, D7, and D \flat Major are indicated. The music features a sequence of eighth and sixteenth notes, demonstrating the tri-tone substitution technique. The first staff begins with $E\flat$ min7, followed by D7, and ends with D \flat Major. The subsequent staves continue the melodic line, showing the substitution of the D7 chord with the $E\flat$ min7 chord, which shares the same tritone (F \flat and C \natural).

Key of F#:

A^bmin⁷ G⁷ F#Major

The musical score consists of seven staves of music. The first staff is labeled with chords: A^bmin⁷, G⁷, and F#Major. The music is written in treble clef with a key signature of one sharp (F#). The exercise involves playing eighth-note patterns that move through the notes of the A^bmin⁷ and G⁷ chords, demonstrating the tri-tone substitution between them. The final note of each staff is a half note F#.

Key of B:

Dbmin7 C7 B Major

Key of E:

F#min7 F7 E Major

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 (Db7) preceded by its' min7: A♭min7!

Gmin = D harmonic
A♭min = E♭ harmonic

Gmin7 C7 A♭min7 Db7 C Maj7

Cmin7 F7 C♯min7 F♯7 F Maj7

Fmin7 B♭7 F♯min7 B7 B♭ Maj7

B♭min7 E♭7 Bmin7 E7 E♭ Maj7

E♭min7 A♭7 Emin7 A7 A♭ Maj7


A♭min7 Db7 Amin7 D7 D♭ Maj7


C#min7 F#7 Dmin7 G7 F#Maj7


Playing Tri-Tone Substitutions from the Min7 \flat 5


Note: This pattern uses the Minor7 \flat 5 in place of

Key of A:

Bm7 \flat 5 (Bmin7) E7Alt (B \flat Tritone) A Maj7


Bm7 \flat 5 E7Alt A Maj7


E7Alt A Maj7


E7Alt A Maj7


Key of D:

Em7 \flat 5 A7Alt D Maj7


Em7 \flat 5 G7Alt D Maj7


E7Alt D Maj7


A7Alt D Maj7


Key of G:

Am^{7b5} D^{7Alt} G Maj⁷

Musical staff 1: Treble clef, 4/4 time. Chords: Am^{7b5} (A2, C3, E3, G3, Bb3), D^{7Alt} (D2, F#2, Ab2, C3, Eb3), G Maj⁷ (G2, B2, D3, F#3). Melody: A2, C3, E3, G3, Bb3, A2, G3, F#3, E3, D3, C3, Bb3, A2, G2.

Am^{7b5} D^{7Alt} G Maj⁷

Musical staff 2: Treble clef, 4/4 time. Chords: Am^{7b5} (A2, C3, E3, G3, Bb3), D^{7Alt} (D2, F#2, Ab2, C3, Eb3), G Maj⁷ (G2, B2, D3, F#3). Melody: A2, C3, E3, G3, Bb3, A2, G3, F#3, E3, D3, C3, Bb3, A2, G2.

D^{7Alt} G Maj⁷

Musical staff 3: Treble clef, 4/4 time. Chords: D^{7Alt} (D2, F#2, Ab2, C3, Eb3), G Maj⁷ (G2, B2, D3, F#3). Melody: D2, F#2, Ab2, C3, Eb3, D2, C3, Bb3, A2, G2.

D^{7Alt} G Maj⁷

Musical staff 4: Treble clef, 4/4 time. Chords: D^{7Alt} (D2, F#2, Ab2, C3, Eb3), G Maj⁷ (G2, B2, D3, F#3). Melody: D2, F#2, Ab2, C3, Eb3, D2, C3, Bb3, A2, G2.

Key of C:

Dm^{7b5} G^{7Alt} C Maj⁷

Musical staff 1: Treble clef, 4/4 time. Chords: Dm^{7b5} (D2, F2, Ab2, C3, Eb3), G^{7Alt} (G2, Bb2, D3, F#3), C Maj⁷ (C2, Eb2, G2, Bb2). Melody: D2, F2, Ab2, C3, Eb3, D2, C3, Bb2, A2, G2.

Dm^{7b5} G^{7Alt} C Maj⁷

Musical staff 2: Treble clef, 4/4 time. Chords: Dm^{7b5} (D2, F2, Ab2, C3, Eb3), G^{7Alt} (G2, Bb2, D3, F#3), C Maj⁷ (C2, Eb2, G2, Bb2). Melody: D2, F2, Ab2, C3, Eb3, D2, C3, Bb2, A2, G2.

D^{7Alt} C Maj⁷

Musical staff 3: Treble clef, 4/4 time. Chords: D^{7Alt} (D2, F#2, Ab2, C3, Eb3), C Maj⁷ (C2, Eb2, G2, Bb2). Melody: D2, F#2, Ab2, C3, Eb3, D2, C3, Bb2, A2, G2.

G^{7Alt} C Maj⁷

Musical staff 4: Treble clef, 4/4 time. Chords: G^{7Alt} (G2, Bb2, D3, F#3), C Maj⁷ (C2, Eb2, G2, Bb2). Melody: G2, Bb2, D3, F#3, G2, C3, Bb2, A2, G2.

Key of F:

Gm7^b5 C7Alt F Maj7

Gm7^b5 C7Alt F Maj7

G7Alt F Maj7

C7Alt F Maj7

Key of B^b:

Cm7^b5 F7Alt B^bMaj7

Cm7^b5 F7Alt B^bMaj7

C7Alt B^bMaj7

F7Alt B^bMaj7

Key of E♭:

Fm7♭5
B♭7Alt
E♭Maj7

Key of B:

$C\#m7b5$
 $F\#7Alt$
 $B\text{Maj}7$

$C\#m7b5$
 $F\#7Alt$
 $B\text{Maj}7$

$C\#7Alt$
 $B\text{Maj}7$

$F\#7Alt$
 $B\text{Maj}7$

Key of E:

$F\#m7b5$
 $B7Alt$
 $E\text{Maj}7$

$F\#m7b5$
 $B7Alt$
 $E\text{Maj}7$

$F\#7Alt$
 $E\text{Maj}7$

$A7Alt$
 $E\text{Maj}7$

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:

Head:

Chords: B^bMaj7 Gm Cm $F7$ Dm $G7$ Cm $F7$

Chords: Fm B^b7 E^bMaj7 A^b7 Cm/F $F7$ | 1. B^bMaj7 $F7\#9$ | 2. B^bMaj

Bridge:

Bridge:

Chords: $D7$ $D7$ $G7$ $G7$

Chords: $C7$ $C7$ $F7$ $F7$

Chords: B^bMaj7 Gm Cm $F7$ Dm $G7$ Cm $F7$

Chords: Fm B^b7 E^bMaj7 A^b7 Cm/F $F7$ B^bMaj

Standard Approach to Section A "Head":

Standard Approach to Section A "Head":

Chords: B^bMaj7 Gm Cm $F7$ Dm $G7$ Cm $F7$

Chords: Fm B^b7 E^bMaj7 A^b7 Cm/F $F7$ B^bMaj7 $F7\#9$

Using the "Cycle":

F#7 B7 E7 A7 D7 G7 C7 F7

Bb7 EbMaj7 Ab7 D7 G7 C7 F7

Major II/-V⁷ Cycle "Head":

F#7 B7 E7 A7 D7 G7 C7 F7

Bb7 Bb7 EbMaj7 Ab7 D7 G7 C7 F7

Coltrane Substitutions "Head":

BbMaj7 Db7 Gb A7 DMaj7 F7 Bb

Fm Bb7 EbMaj7 Edim Dm G7 Cm F7#9

Turn Arounds "Head":

Dm G7 Cm F7 Dm G7 Cm F7

Fm Bb7 EbMaj7 Ab7 Dm G7 Cm F7#9

Standard Approach to Section B "Bridge":

Standard Approach to Section B "Bridge":

Chord progression: D⁷ D⁷ G⁷ G⁷ C⁷ C⁷ F⁷ F⁷

The notation shows a melodic line in G minor with a 4/4 time signature. The melody consists of quarter notes and eighth notes, with some beamed eighth notes. The chord changes are indicated above the staff.

Alternate Chord Standard "Bridge":

Alternate Chord Standard "Bridge":

Chord progression: A^m D⁷ A^bm⁷ D^b7 G^m C⁷ F[#]7 B⁷ B⁷

The notation shows a melodic line in G minor with a 4/4 time signature. The melody is identical to the standard approach. The chord changes are indicated above the staff.

Descending ii-V⁷'s "Bridge" aka "Eternal Triangle Bridge":

Descending ii-V⁷'s "Bridge" aka "Eternal Triangle Bridge":

Chord progression: B^m E⁷ B^bm E^b7 A^m D⁷ A^bm D^b7 G^m C⁷ F[#]m B⁷

The notation shows a melodic line in G minor with a 4/4 time signature. The melody is identical to the standard approach. The chord changes are indicated above the staff.

Tritone Substitutions "Bridge":

Tritone Substitutions "Bridge":

Chord progression: A^m D⁷ E^bm A^b7 D^m G⁷ A^bm D^b7 G^m C⁷ D^bm G^b7 C^m F⁷ F[#]m B⁷

The notation shows a melodic line in G minor with a 4/4 time signature. The melody is identical to the standard approach. The chord changes are indicated above the staff.

Learning the Turnaround

I⁷-VI⁷-II⁷-V⁷

Key of C: C7 A7 D7 G7 C

The musical score is written in a single melodic line on a treble clef staff. It begins with a key signature of one flat (Bb) and a common time signature (C). The first four staves show the basic chord progression: C7, A7, D7, G7, and C. The fifth and sixth staves introduce more complex rhythmic patterns, including triplets. The seventh and eighth staves continue with intricate melodic lines, also featuring triplets. The ninth and tenth staves provide further variations and flourishes on the turnaround sequence. The piece concludes with a final C chord.

C7 A7 D7 G7 C

The musical score consists of ten staves of music. The first staff is the chord progression: C7, A7, D7, G7, C. The following staves show various melodic lines and arpeggios for each chord. The final staff is a solo fluency exercise, marked with an 's' and a slur.

C7 A7 D7 G7 C

Key of F: F7 D7 G7 C7 F

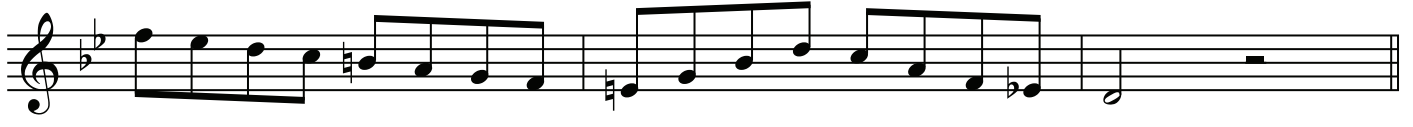
Learning the Turnaround

F7 D7 G7 C7 F

F7 D7 G7 C7 F

The musical score is written in treble clef with a key signature of one flat (B-flat). It consists of ten staves of music. The first staff is labeled with chords F7, D7, G7, C7, and F. The music is written in a 4/4 time signature. The first staff contains the first four measures, the second staff the next four, and the remaining six staves continue the sequence. The piece concludes with a double bar line at the end of the tenth staff.

Key of Bb: 



B \flat 7 G7 C7 F7 B \flat

The image displays ten staves of musical notation for a turnaround exercise. The first staff is labeled with the chord sequence: B \flat 7, G7, C7, F7, B \flat . The notation is in treble clef, B-flat major (two flats), and common time. The exercise consists of various melodic lines and patterns, including eighth and sixteenth notes, and rests. The notation includes a treble clef, a key signature of two flats, and a common time signature. The exercise concludes with a whole rest on the final staff.

Learning the Turnaround

B^b7 G7 C7 F7 B^b

Key of E^b: E^b7 C7 F7 B^b7 E^b

Learning the Turnaround

E \flat 7 C7 F7 B \flat 7 E \flat

3 3 3 3 3 3 3 3 3

Learning the Turnaround

E \flat 7 C7 F7 B \flat 7 E \flat

Key of Ab: Ab7 F7 Bb7 Eb7 Ab

The musical score consists of ten staves of music in the key of Ab. The first staff is labeled 'Key of Ab:' and has five measures with chords Ab7, F7, Bb7, Eb7, and Ab above them. The subsequent staves show various melodic lines and patterns, including triplets and slurs, designed for solo fluency practice.

Learning the Turnaround

A \flat 7 F7 B \flat 7 E \flat 7 A \flat

Ab7 F7 Bb7 Eb7 Ab

Key of Db: Db7 Bb7 Eb7 Ab7 Db

Learning the Turnaround

Chord progression: D^b7, B^b7, E^b7, A^b7, D^b

3 3

D \flat 7 B \flat 7 E \flat 7 A \flat 7 D \flat

Key of F#: F#7 D#7 G#7 C#7 F#

The musical score is written in the key of F# major, indicated by the key signature of five sharps (F#, C#, G#, D#, A#). The exercise is divided into five measures, each with a specific chord: F#7, D#7, G#7, C#7, and F#. The notation consists of ten staves of music. The first staff begins with the chord labels. The music is primarily composed of eighth-note patterns. Some notes in the second and third measures are marked with an 'x', likely indicating a specific fingering or a note to be omitted. The final staff features a triplet of eighth notes, also marked with a '3'.

F#7 D#7 G#7 C#7 F#

The image displays ten staves of musical notation for a turnaround exercise in F# major. The first staff shows the chord sequence: F#7, D#7, G#7, C#7, F#. The subsequent staves show various melodic lines and patterns, including some with 'x' marks indicating specific notes or techniques. The notation includes treble clefs, key signatures with five sharps, and various rhythmic values like eighth and sixteenth notes.

Learning the Turnaround

F#7 D#7 G#7 C#7 F#

This section consists of five measures of music in the key of F# major. The first measure is marked with F#7, the second with D#7, the third with G#7, the fourth with C#7, and the fifth with F#. The notation includes various rhythmic patterns such as eighth and sixteenth notes, and rests, with some notes marked with an 'x' to indicate specific articulation or fingerings.

B7 G#7 C#7 F#7 B

Key of B:

This section consists of five measures of music in the key of B major. The first measure is marked with B7, the second with G#7, the third with C#7, the fourth with F#7, and the fifth with B. The notation includes various rhythmic patterns such as eighth and sixteenth notes, and rests, with some notes marked with an 'x' to indicate specific articulation or fingerings.

Learning the Turnaround

B7 G#7 C#7 F#7 B

Learning the Turnaround

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

The image displays ten staves of musical notation for a turnaround exercise in E major. The first staff shows the chord progression: E7, C#7, F#7, B7, E. The subsequent staves contain various melodic lines and arpeggiated patterns for each chord, including a triplet in the final staff.

Learning the Turnaround

E7 C#7 F#7 B7 E

The first system consists of five measures of music. The first measure is marked with the chord E7. The second measure is marked with C#7. The third measure is marked with F#7. The fourth measure is marked with B7. The fifth measure is marked with E. The notation includes treble clef, key signature of three sharps (F#, C#, G#), and various rhythmic patterns such as eighth and sixteenth notes with beams, and rests.

Key of A: A7 F#7 B7 E7 A

The second system consists of five measures of music. The first measure is marked with the chord A7. The second measure is marked with F#7. The third measure is marked with B7. The fourth measure is marked with E7. The fifth measure is marked with A. The notation includes treble clef, key signature of three sharps (F#, C#, G#), and various rhythmic patterns such as eighth and sixteenth notes with beams, and rests.

Learning the Turnaround

A7 F#7 B7 E7 A

3

3

A7 F#7 B7 E7 A

The musical score consists of ten staves of music in the key of F# major (three sharps). The first staff is marked with the chord sequence A7, F#7, B7, E7, and A. The music is written in a treble clef and features a variety of rhythmic patterns, including eighth notes, quarter notes, and triplets. A double sharp (x) is used to indicate a natural F# in the sixth staff. The piece concludes with a double bar line on the tenth staff.

D7 B7 E7 A7 D

Key of D:

Solo Fluency

D7 B7 E7 A7 D

The image displays ten staves of musical notation for guitar, arranged in a single system. The first staff includes chord labels: D7, B7, E7, A7, and D. The notation consists of eighth and quarter notes, with various accidentals (sharps, naturals, flats) indicating chromatic movement. The exercise concludes with a whole note D chord on the final staff.

Learning the Turnaround

D7 B7 E7 A7 D

The first system of music is written in treble clef with a key signature of two sharps (F# and C#). It consists of five staves of music. Above the first staff, the chords D7, B7, E7, A7, and D are indicated. The music features a series of eighth and quarter notes, with some beamed eighth notes and a final half note on the fifth staff.

Key of G: G7 E7 A7 D7 G

The second system of music is written in treble clef with a key signature of one sharp (F#). It consists of five staves of music. Above the first staff, the chords G7, E7, A7, D7, and G are indicated. The music features a series of eighth and quarter notes, with some beamed eighth notes and a final half note on the fifth staff.

G7 E7 A7 D7 G

The image displays ten staves of musical notation for a guitar turnaround exercise in G major. The first staff shows the chord sequence G7, E7, A7, D7, G. The subsequent staves show various melodic lines and patterns, including triplets and slurs, designed for solo fluency practice.

Learning the Turnaround

G7 E7 A7 D7 G

The musical score consists of ten staves of music in the key of D major (one sharp). The first staff is labeled with chords G7, E7, A7, D7, and G. The music is written in a single melodic line, primarily using eighth and sixteenth notes. A triplet of eighth notes is marked with a '3' in the fifth staff. The piece concludes with a double bar line at the end of the tenth staff.

iii-vi-ii-V⁷ for Blues Prep

Key of C:

E^{min}7 D^b7
A^{min}7 D^{min}7 G 7^b9[#]9 C^{Maj}7

Key of G: B min⁷ A^b7
E min⁷ A min⁷ D 7^b9[#]9 G Maj⁷

iii-vi-ii-V⁷ for Blues Prep

The musical score is written for a single melodic line in G major (one sharp). It consists of ten staves of music. The chord progression is indicated at the top: B min⁷, A^b7, E min⁷, A min⁷, D 7^b9[#]9, and G Maj⁷. The notation includes eighth and sixteenth notes, rests, and trills (marked with a '3' and a wavy line). The piece concludes with a final whole note G⁷ chord.

Key of D: F#min7 Eb7 Bmin7 Emin7 A7b9#9 DMaj7

F#min7 Eb7
Bmin7 Emin7 A 7b9#9 DMaj7

Key of A: C#min7 Bb7 F#min7 Bmin7 E 7b9#9 A Maj7

iii-vi-ii-V⁷ for Blues Prep

C[#]min⁷ B^b7 / F[#]min⁷ B min⁷ E 7^b9[#]9 A Maj⁷

Key of E: G[#]min⁷ F⁷
C[#]min⁷ F[#]min⁷ B 7^b9[#]9 E Maj⁷

iii-vi-ii-V⁷ for Blues Prep

G[#]min⁷ F⁷ C[#]min⁷ F[#]min⁷ B⁷b⁹#⁹ E^{Maj}⁷

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#). It consists of ten staves of music. The first staff includes chord symbols: G[#]min⁷, F⁷, C[#]min⁷, F[#]min⁷, B⁷b⁹#⁹, and E^{Maj}⁷. The music includes various rhythmic patterns, including eighth and sixteenth notes, and includes trills marked with 'x' and triplets marked with '3'.

Key of B: D[#]min⁷ C⁷
G[#]min⁷ C[#]min⁷ F[#]7^b9[#]9 B Maj⁷

iii-vi-ii-V⁷ for Blues Prep

D[#]min⁷ C⁷
G[#]min⁷ C[#]min⁷ F[#]7^b9[#]9 B Maj⁷

The musical score is written in E major (three sharps: F#, C#, G#) and 4/4 time. It consists of ten staves of music. The first staff shows the initial notes for each chord: D#min7 (measures 1-2), G#min7 (measures 3-4), C#min7 (measures 5-6), F#7b9#9 (measures 7-8), and B Maj7 (measures 9-12). The second staff includes a triplet of eighth notes in measure 3. The third staff has a quarter rest in measure 5. The fourth staff has a triplet of eighth notes in measure 8. The fifth staff has 'x' marks over notes in measures 1, 3, and 5. The sixth staff has 'x' marks over notes in measures 1, 3, and 5. The seventh staff has 'x' marks over notes in measures 1, 3, and 5. The eighth staff has 'x' marks over notes in measures 1, 3, and 5. The ninth staff has 'x' marks over notes in measures 1, 3, and 5. The tenth staff has 'x' marks over notes in measures 1, 3, and 5.

Key of F#: A[#]min7 G⁷ D[#]min7 G[#]min7 C[#]7^b9[#]9 F[#]Maj7

iii-vi-ii-V⁷ for Blues Prep

A[#]min⁷ G⁷ D[#]min⁷ G[#]min⁷ C[#]7^b9[#]9 F[#]Maj⁷

Solo Fluency

Key of D \flat : F min⁷ E $\flat\flat$ ⁷ B \flat min⁷ E \flat min⁷ A \flat 7 \flat 9 \sharp 9 D \flat Maj⁷

iii-vi-ii-V⁷ for Blues Prep

F min⁷ E^{bb}7
B^bmin⁷ E^bmin⁷ A^b7^b9[#]9 D^bMaj⁷

Key of Ab: C^{min7} B^{bb7} F^{min7} B^{bmin7} E^{b7b9#9} A^{bMaj7}

The musical score is written in treble clef with a key signature of three flats (Ab major). It consists of ten staves of music. The first staff is labeled "Key of Ab:" and includes chord symbols: C^{min7}, B^{bb7}, F^{min7}, B^{bmin7}, E^{b7b9#9}, and A^{bMaj7}. The music is a blues solo, featuring a mix of eighth and quarter notes, some slurs, and a triplet in the fifth staff. The piece concludes with a final whole note on the tenth staff.

iii-vi-ii-V⁷ for Blues Prep

C min⁷ B^b₇ F min⁷ B^b min⁷ E^b7^b9[#]9 A^b Maj⁷

The musical score consists of ten staves of music in a 12-measure blues progression. The key signature is three flats (B-flat major/C minor). The chord progression is: C min⁷ (measures 1-4), B^b₇ (measures 5-6), F min⁷ (measures 7-8), B^b min⁷ (measures 9-10), E^b7^b9[#]9 (measures 11-12), and A^b Maj⁷ (measures 13-14). The melody is written in treble clef and includes various rhythmic patterns such as eighth and sixteenth notes, as well as trills and triplets. The final staff concludes with a double bar line.

Key of Eb: 

Chord progression: Gmin7, Fb7, Cmin7, Fmin7, Bb7b9#9, EbMaj7

iii-vi-ii-V⁷ for Blues Prep

G min⁷ F^b7
C min⁷ F min⁷ B^b7^b9[#]9 E^bMaj⁷

The musical score consists of ten staves of music in a B-flat major key signature. The progression is G min⁷, F^b7, C min⁷, F min⁷, B^b7^b9[#]9, and E^bMaj⁷. The notation includes eighth and sixteenth notes, slurs, and trills. The final measure of the 10th staff is marked with a double bar line.

Key of Bb: *D*min7 *C*^b7 *G*min7 *C*min7 *F* 7^b9[#]9 *B*^bMaj7

iii-vi-ii-V⁷ for Blues Prep

D^{min}7 C^b7
G^{min}7 C^{min}7 F 7^b9[#]9 B^bMaj7

3

3

Key of F: A min⁷ G^b7 D min⁷ G min⁷ C 7^b9[#]9 F Maj⁷

A min⁷ G^b7
D min⁷ G min⁷ C7^b9[#]9 F Maj⁷

Turnaround with Substitutions

I^{Maj}7 to the \flat III⁷ to the \flat VI⁷ to the \flat II⁷

Key of C: C^{Maj}7 Eb⁷ Ab⁷ Db⁷ C^{Maj}7

Turnaround with Substitutions

C Maj7 Eb7 Ab7 Db7 C Maj7

The first system consists of five staves of music. The first staff is labeled with chords C Maj7, Eb7, Ab7, Db7, and C Maj7. The music is written in treble clef with a key signature of one flat (Bb). The melody is composed of eighth and quarter notes, with some accidentals (sharps and flats) indicating chromatic movement. The final note of the system is a whole note C5.

F Maj7 Ab7 Db7 Gb7 F Maj7

Key of F:

The second system consists of five staves of music. The first staff is labeled with chords F Maj7, Ab7, Db7, Gb7, and F Maj7. The music is written in treble clef with a key signature of two flats (Bb, Eb). The melody is composed of eighth and quarter notes, with various accidentals. The final note of the system is a whole note F4.

F Maj7 A^b7 D^b7 G^b7 F Maj7

The musical score consists of ten staves of music, all in a single system. The key signature is one flat (B-flat major). The first staff is labeled with chords: F Maj7, A^b7, D^b7, G^b7, and F Maj7. The music is written in a single melodic line on a treble clef staff. The first staff shows the initial chord progression. The second staff introduces a substitution for the second measure. The third staff introduces a substitution for the third measure. The fourth staff introduces a substitution for the fourth measure. The fifth staff introduces a substitution for the fifth measure. The sixth staff introduces a substitution for the sixth measure. The seventh staff introduces a substitution for the seventh measure. The eighth staff introduces a substitution for the eighth measure. The ninth staff introduces a substitution for the ninth measure. The tenth staff concludes the phrase with a final F Maj7 chord.

Key of Bb: B^bMaj⁷ D^b7 G^b7 B⁷ B^bMaj⁷

Turnaround with Substitutions

B♭Maj7 D♭7 G♭7 B7 B♭Maj7

Key of Eb: E♭Maj7 G♭7 B7 E7 E♭Maj7

Turnaround with Substitutions

E♭Maj7 G♭7 B7 E7 E♭Maj7

Key of Ab: A^bMaj⁷ B⁷ E⁷ A⁷ A^bMaj⁷

Turnaround with Substitutions

A^bMaj7 B7 E7 A7 A^bMaj7

The first system consists of five measures of music. The notes are: Measure 1: C4, D4, E4, F4, G4, A4, B4, C5; Measure 2: C4, D4, E4, F4, G4, A4, B4, C5; Measure 3: C4, D4, E4, F4, G4, A4, B4, C5; Measure 4: C4, D4, E4, F4, G4, A4, B4, C5; Measure 5: C4, D4, E4, F4, G4, A4, B4, C5.

Key of D^b: D^bMaj7 E7 A7 D7 D^bMaj7

The second system consists of five measures of music. The notes are: Measure 1: C4, D4, E4, F4, G4, A4, B4, C5; Measure 2: C4, D4, E4, F4, G4, A4, B4, C5; Measure 3: C4, D4, E4, F4, G4, A4, B4, C5; Measure 4: C4, D4, E4, F4, G4, A4, B4, C5; Measure 5: C4, D4, E4, F4, G4, A4, B4, C5.

Turnaround with Substitutions

D^bMaj⁷ E⁷ A⁷ D⁷ D^bMaj⁷

Turnaround with Substitutions

Key of F#: F#Maj7 A7 D7 G7 F#Maj7

Turnaround with Substitutions

F#Maj7 A7 D7 G7 F#Maj7

Key of B: B Maj7 D7 G7 C7 B Maj7

Key of E: E Maj7 G7 C7 F7 E Maj7

Turnaround with Substitutions

E Maj7 G7 C7 F7 E Maj7

The first system of music is written in the key of E major (three sharps: F#, C#, G#). It features a turnaround sequence of five chords: E Maj7, G7, C7, F7, and E Maj7. The notation is spread across five staves, each containing a melodic line with various rhythmic patterns and accidentals.

Key of A: A Maj7 C7 F7 Bb7 A Maj7

The second system of music is written in the key of A major (two sharps: F#, C#). It features a turnaround sequence of five chords: A Maj7, C7, F7, Bb7, and A Maj7. The notation is spread across five staves, each containing a melodic line with various rhythmic patterns and accidentals.

A Maj⁷ C⁷ F⁷ B^b7 A Maj⁷

The musical score consists of ten staves of music, each representing a measure of a turnaround. The key signature is three sharps (F#, C#, G#). The chords for each measure are: A Maj⁷, C⁷, F⁷, B^b7, and A Maj⁷. The notation includes various rhythmic patterns such as eighth notes, sixteenth notes, and rests, demonstrating different phrasing and articulation techniques for each chord.

Turnaround with Substitutions

Key of D: D Maj7 F7 B \flat 7 E \flat 7 D Maj7

Solo Fluency

Turnaround with Substitutions

D Maj7 F7 B^b7 E^b7 D Maj7

The first system of music is written in the key of D major (one sharp, F#). It consists of five staves of music. Above the first staff, the chord symbols D Maj7, F7, B^b7, E^b7, and D Maj7 are placed. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests, creating a melodic line that flows through the different chords.

G Maj7 B^b7 E^b7 A^b7 G Maj7

Key of G:

The second system of music is written in the key of G major (two sharps, F# and C#). It consists of five staves of music. Above the first staff, the chord symbols G Maj7, B^b7, E^b7, A^b7, and G Maj7 are placed. The music continues with similar rhythmic patterns and melodic lines as the first system, demonstrating the application of the same turnaround structure in a different key.

Turnaround with Substitutions

G Maj7 B \flat 7 E \flat 7 A \flat 7 G Maj7

Solo Fluency

Turnaround with ii-V⁷ in Front

Note: The Turnaround is also called a “Turn-Back”. Here we end a phrase with ii-V⁷ but without the I chord. We instead use the Turn-Back to take us to the head, or the next phrase.

Key of C:

D^{min}7 G⁷b⁹ E^{min}7 A(Alt) D^{min}7 G⁷b⁹#⁹ C

3

Turnaround with ii-V⁷ in Front

D^{min}7 G⁷b⁹ E^{min}7 A(Alt) D^{min}7 G⁷b⁹#⁹ C

Key of G:

Amin⁷ D7^{b9} Bmin⁷ E(Alt) Amin⁷ D7^{b9}#⁹ G

3

Turnaround with ii-V⁷ in Front

A min⁷ D7^{b9} B min⁷ E (Alt) A min⁷ D7^{b9}#9 G

Solo Fluency

Key of D:

E^{min}7 A⁷b⁹ F[#]min⁷ B(Alt) E^{min}7 A⁷b⁹#⁹ D

3

Turnaround with ii-V⁷ in Front

E^{min}7 A7^b9 F[#]min7 B(Alt) E^{min}7 A7^b9[#]9 D

Key of A:

B min⁷ E 7^{b9} C#min⁷ F#(Alt) B min⁷ E 7^{b9}#9 A

Turnaround with ii-V⁷ in Front

B min7 E7^{b9} C[#]min7 F[#](Alt) B min7 E7^{b9}^{#9} A

The musical score is written in treble clef with a key signature of two sharps (D major). It consists of ten staves of music. The first staff includes chord diagrams for B min7, E7^{b9}, C[#]min7, F[#](Alt), B min7, E7^{b9}^{#9}, and A. The score features various rhythmic patterns, including eighth and sixteenth notes, and includes trill ornaments (marked with 'x') and triplet markings (marked with '3'). The piece concludes with a final chord of A.

Key of E:

F#min7 B7b9 G#min7 C#(Alt) F#min7 B7b9#9 E

Turnaround with ii-V⁷ in Front

F#min7 B7b9 G#min7 C#(Alt) F#min7 B7b9#9 E

Key of B:

C#min7 F#7b9 D#min7 G#(Alt) C#min7 F#7b9#9 B

Turnaround with ii-V⁷ in Front

C[#]min⁷ F[#]7^b9 D[#]min⁷ G[#](Alt) C[#]min⁷ F[#]7^b9[#]9 B

Key of F#:

G#min7 C#7b9 A#min7 D#(Alt) G#min7 C#7b9#9 F#

Turnaround with ii-V⁷ in Front

G#min7 C#7b9 A#min7 D#(Alt) G#min7 C#7b9#9 F#

Key of D \flat :

E \flat min7

A \flat 7 \flat 9

Fmin7

B \flat (Alt)

E \flat min7

A \flat 7 \flat 9 \sharp 9

D \flat

8

Turnaround with ii-V⁷ in Front

E^bmin7 A^b7^b9 F min7 B^b(Alt) E^bmin7 A^b7^b9[#]9 D^b

Key of A \flat :

B \flat min7 E \flat 7 \flat 9 C min7 F (Alt) B \flat min7 E \flat 7 \flat 9 \sharp 9 A \flat

Turnaround with ii-V⁷ in Front

B^bmin⁷ E^b7^b9 C min⁷ F (Alt) B^bmin⁷ E^b7^b9[#]9 A^b

Key of E \flat :

F min⁷ B \flat 7 \flat 9 G min⁷ C (Alt) F min⁷ B \flat 7 \flat 9 \sharp 9 E \flat

Turnaround with ii-V⁷ in Front

F min7 B^b7^b9 G min7 C (Alt) F min7 B^b7^b9[#]9 E^b

Key of B \flat :

C min^7 F $7^{\flat}9$ D min^7 G(Alt) C min^7 F $7^{\flat}9^{\sharp}9$ B \flat

Turnaround with ii-V⁷ in Front

C min7 F7b9 D min7 G(Alt) C min7 F7b9#9 Bb

Key of F:

G^{min}7 C7^{b9} A^{min}7 D(Alt) G^{min}7 C7^{b9}#9 F

The musical score is written in the key of F major (one flat) and 4/4 time. It consists of eight staves of music. The first staff includes chord labels: G^{min}7, C7^{b9}, A^{min}7, D(Alt), G^{min}7, C7^{b9}#9, and F. The music features a variety of eighth and sixteenth note patterns, including triplets and slurs, designed to improve solo fluency.

Turnaround with ii-V⁷ in Front

G min7 C 7^b9 A min7 D (Alt) G min7 C 7^b9[#]9 F

The musical score consists of ten staves of eighth-note patterns in B-flat major. The first staff begins with a key signature change to two flats (E-flat major) for the first two measures, then returns to one flat. The score features various chord voicings: G min7, C 7^b9, A min7, D (Alt), G min7, C 7^b9[#]9, and F. The patterns are primarily eighth-note runs, with some triplets and slurs. The final measure of each staff is a whole note chord.

The main musical score consists of ten staves of music in treble clef. The key signature has one sharp (F#), indicating the key of G major. The music is a blues progression in the key of G, following the ii-V⁷-I pattern. The first staff begins with a quarter rest, followed by eighth and quarter notes. The second staff features a flat (Bb) and a sharp (F#). The third staff has a flat (Bb) and a sharp (F#). The fourth staff has a sharp (F#) and a flat (Bb). The fifth staff has a flat (Bb) and a sharp (F#). The sixth staff has a sharp (F#) and a flat (Bb). The seventh staff has a sharp (F#) and a flat (Bb). The eighth staff has a sharp (F#) and a flat (Bb). The ninth staff has a sharp (F#) and a flat (Bb). The tenth staff has a sharp (F#) and a flat (Bb). The music is written in a style suitable for blues preparation, with various rhythmic patterns and accidentals.

Key of G:

A diagram showing the key signature for G major. It consists of a single treble clef staff with a sharp sign (#) on the F line. The notes G, A, B, C, D, E, and F# are written across the staff. Above the staff, the text "A min" is positioned above the A note, "D7" is positioned above the D note, and "G (Major or minor)" is positioned above the G note.

A section of music labeled "Solo Fluency" in italics. It consists of a single treble clef staff with a sharp sign (#) on the F line. The notes G, A, B, C, D, E, and F# are written across the staff. The music is written in a style suitable for solo fluency, with various rhythmic patterns and accidentals.

Solo Fluency

The image displays ten staves of musical notation for guitar, arranged in a single column. Each staff begins with a treble clef and a key signature of one sharp (F#), indicating the key of G major. The music is written in a style typical of blues guitar, featuring a mix of eighth and sixteenth notes, often beamed together. The first staff starts with a quarter rest followed by a quarter note. The second staff begins with a quarter rest followed by a quarter note. The third staff starts with a quarter rest followed by a quarter note. The fourth staff begins with a quarter rest followed by a quarter note. The fifth staff starts with a quarter rest followed by a quarter note. The sixth staff begins with a quarter rest followed by a quarter note. The seventh staff starts with a quarter rest followed by a quarter note. The eighth staff begins with a quarter rest followed by a quarter note. The ninth staff starts with a quarter rest followed by a quarter note. The tenth staff begins with a quarter rest followed by a quarter note. A triplet marking is present in the eighth staff, indicating a group of three notes to be played in the time of two. The notation includes various accidentals such as sharps, flats, and naturals, and ends with a double bar line on each staff.

Four staves of musical notation for a blues solo exercise in D major. The first staff shows a melodic line with eighth and quarter notes, including a slur and a flat. The second staff continues with eighth notes and a sharp. The third staff features eighth notes with slurs and triplets. The fourth staff shows eighth notes with flats and a final whole note.

Key of D:

Six staves of musical notation for a blues solo exercise in D major, with chord changes labeled Emin, A7, and D (Major or minor). The notation includes eighth notes, quarter notes, and slurs.

The image displays ten staves of musical notation for a blues solo in G major. The notation is written in treble clef and includes various rhythmic patterns, accidentals, and articulation marks. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The music consists of eighth and sixteenth notes, often beamed together. There are several instances of slurs and triplets, indicated by the number '3' below the notes. The notation includes various accidentals, such as flats and naturals, which are common in blues music for creating a 'bent' or 'bluesy' sound. The piece concludes with a whole note chord in the final measure of each staff.

The main musical score consists of eight staves of music in the key of E major. The first staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). The music is written in a 4/4 time signature. The first four staves feature a melodic line with various rhythmic patterns, including eighth and sixteenth notes, and some accidentals. The fifth and sixth staves include triplet markings (indicated by a '3' below the notes) and slurs. The seventh and eighth staves continue the melodic development, ending with a whole note chord.

Key of E:

This section provides the harmonic accompaniment for the main score. It consists of four staves of music. The first staff is labeled with the chord progression: F#min, B7, and E (Major or minor). The music is written in the key of E major. The first staff begins with a treble clef and a key signature of three sharps. The second staff includes a double sharp symbol (x) under a note. The third and fourth staves continue the accompaniment with various rhythmic patterns, including eighth and sixteenth notes, and some accidentals.

The image displays ten staves of musical notation for guitar, arranged vertically. Each staff begins with a treble clef and a key signature of two sharps (D major). The music consists of a series of eighth and sixteenth notes, often beamed together, with occasional rests and accidentals. Specific markings include 'x' (natural harmonics) and a triplet '3' over a group of notes. The notation is clean and professional, typical of a music book or sheet music.

Two staves of musical notation in B major. The first staff features a melodic line with two triplet markings. The second staff features a harmonic accompaniment line.

Key of B:

C[#]min F[#]7 B (Major or minor)

Eight staves of musical notation in B major, showing various rhythmic and melodic variations. The first staff is labeled with chords: C[#]min, F[#]7, and B (Major or minor). The notation includes various rhythmic patterns, accidentals, and articulation marks such as 'x' and 'z'.

Key of F#:

G#min

C#7

F#(Major or minor)

The image displays ten staves of musical notation for guitar, arranged in a single column. The music is written in the key of E major, indicated by four sharps (F#, C#, G#, D#) in the key signature. The notation is primarily in eighth and quarter notes, with some sixteenth notes and rests. There are several instances of accidentals, including naturals and sharps, and some notes are marked with an 'x', likely indicating a natural harmonium or a specific fretting technique. A triplet of eighth notes is marked with a '3' below it on the eighth staff. The music concludes with a final whole note chord on the tenth staff.

Five staves of musical notation in the key of D major (one sharp). The notation includes various rhythmic patterns, accidentals, and trills. The first staff has a trill marked with an asterisk. The second staff has a slur over a group of notes. The third staff has trills marked with an asterisk. The fourth staff has triplets marked with the number '3'. The fifth staff has a trill marked with an asterisk.

Key of D^b:

Five staves of musical notation in the key of D-flat major (two flats). Above the first staff are the chord symbols E^bmin, A^b7, and D^b(Major or minor). The notation includes various rhythmic patterns and accidentals.

The image displays ten staves of musical notation for a blues solo. The key signature is B-flat major (two flats: B-flat and E-flat), and the time signature is 4/4. The notation includes various melodic lines with eighth and sixteenth notes, rests, and a triplet marked with a '3' over a group of notes on the fourth staff. The piece concludes with a final whole note chord on the tenth staff.

Two staves of musical notation. The first staff contains two measures of eighth-note patterns with trills marked with a '3'. The second staff contains two measures of eighth-note patterns and a final whole note.

Key of A^b:

A series of ten staves of musical notation. The first staff is labeled with chords B^bmin, E^b7, and A^b(Major or minor). The notation consists of eighth-note patterns and trills across the ten staves.

10 staves of musical notation for a blues solo in Eb major. The notation includes various rhythmic patterns, accidentals, and trills. A trill is marked with a '3' in the first staff, and two more trills are marked with '3' in the eighth staff.

Key of Eb:

F min

Bb7

E^b(Major or minor)

A single staff of musical notation for a blues solo in Eb major, corresponding to the chord changes listed above.

Six staves of musical notation for a blues solo in Bb major. The notation includes various melodic lines with slurs, ties, and triplets. The key signature has two flats (Bb and Eb).

Key of Bb:

Cmin

F7

Bb(Major or minor)

Four staves of musical notation for a blues solo in Bb major, corresponding to the chord changes Cmin, F7, and Bb. The notation includes various melodic lines with slurs and ties. The key signature has two flats (Bb and Eb).

The image displays ten staves of musical notation for a blues solo exercise. The key signature is B-flat major (two flats), and the time signature is 4/4. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and melodic lines. A triplet of eighth notes is marked with a '3' in the fifth staff. The exercise concludes with a final whole note chord in the tenth staff.

The first section consists of three staves of music in the key of F major. The first staff contains a sequence of eighth notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The second staff continues with eighth notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4, followed by two triplet eighth notes: F4, G4, A4 and Bb4, C5, Bb4. The third staff contains eighth notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4, ending with a whole note F4.

Key of F:

G min

C7

F (Major or minor)

The second section consists of nine staves of music in the key of F major. The first staff contains eighth notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4, with a G min chord symbol above the first four notes. The second staff contains eighth notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4, with a C7 chord symbol above the first four notes. The third staff contains eighth notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4, with a G min chord symbol above the first four notes. The fourth staff contains eighth notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4, with a C7 chord symbol above the first four notes. The fifth staff contains eighth notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4, with a G min chord symbol above the first four notes. The sixth staff contains eighth notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4, with a C7 chord symbol above the first four notes. The seventh staff contains eighth notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4, with a G min chord symbol above the first four notes. The eighth staff contains eighth notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4, with a C7 chord symbol above the first four notes. The ninth staff contains eighth notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4, with a G min chord symbol above the first four notes.

The musical score consists of ten staves of music in B-flat major (two flats). The time signature is 4/4. The music is a solo fluency exercise for a blues progression (ii - V⁷ - I). The notation includes various rhythmic patterns, slurs, and accents (marked with 's'). The final staff concludes with a double bar line.

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 (b)Third!

The musical score consists of 12 measures of a blues scale in C major, presented in a 4-measure phrase structure. The notes are: C4, D4, E4, F4, G4, A4, Bb4, C5. The score is divided into four systems of three measures each. Each measure contains a triad of notes from the scale, with a chord symbol above it. The chord symbols are: C6, F6, Bb6, Eb6, Ab6, Db6, F#6, B6, E6, A6, D6, G6. The first three measures of each system are repeated. The final measure of each system is a whole note chord. The key signature has one flat (Bb), and the time signature is common time (C).

B \flat 6



3

3

Musical staff for B \flat 6, featuring a 3-note triplet and a 3-note triplet.

E \flat 6



3

3

Musical staff for E \flat 6, featuring a 3-note triplet and a 3-note triplet.

A \flat 6



3

3

Musical staff for A \flat 6, featuring a 3-note triplet and a 3-note triplet.

D \flat 6



3

3

Musical staff for D \flat 6, featuring a 3-note triplet and a 3-note triplet.

F \sharp 6



3

3

Musical staff for F \sharp 6, featuring a 3-note triplet and a 3-note triplet.

B6



3

3

Musical staff for B6, featuring a 3-note triplet and a 3-note triplet.

E6



3

3

Musical staff for E6, featuring a 3-note triplet and a 3-note triplet.

A6



3

3

Musical staff for A6, featuring a 3-note triplet and a 3-note triplet.

D6



3

3

Musical staff for D6, featuring a 3-note triplet and a 3-note triplet.

G6



3

3

Musical staff for G6, featuring a 3-note triplet and a 3-note triplet.

Minor Blues

C min7 F min7 B^bmin7 E^bmin7

First staff of music with four measures. Chords: C min7, F min7, B^bmin7, E^bmin7.

A^bmin7 C[#]min7 F[#]min7 B min7

Second staff of music with four measures. Chords: A^bmin7, C[#]min7, F[#]min7, B min7.

E min7 A min7 D min7 G min7

Third staff of music with four measures. Chords: E min7, A min7, D min7, G min7.

C min7 F min7

Fourth staff of music with four measures. Chords: C min7, F min7.

B^bmin7 E^bmin7

Fifth staff of music with four measures. Chords: B^bmin7, E^bmin7.

A^bmin7 D^bmin7

Sixth staff of music with four measures. Chords: A^bmin7, D^bmin7.

F[#]min7 B min7

Seventh staff of music with four measures. Chords: F[#]min7, B min7.

E min7 A min7

Eighth staff of music with four measures. Chords: E min7, A min7.

D min7 G min7

Ninth staff of music with four measures. Chords: D min7, G min7.

3 3 3 3 | 1. 3 3 | 2. 3 3 3 3

Tenth staff of music, Solo Fluency section. Features triplets and first/second endings.

The image displays ten staves of musical notation for a piece titled "Minor Blues". Each staff begins with a double bar line and a repeat sign. The notation is written in treble clef and includes various rhythmic patterns, primarily consisting of eighth and sixteenth notes. A key signature of one flat (B-flat) is indicated by a flat symbol on the B line of the staff. The music is characterized by the use of triplets, indicated by a '3' below the notes. Each staff is divided into two sections by a vertical line, labeled '1.' and '2.'. The first section of each staff typically contains a triplet-based melodic line, while the second section often features a more complex rhythmic pattern, sometimes including a triplet. The notation includes various accidentals (flats and naturals) and rests. The overall structure suggests a blues-influenced piece with a focus on rhythmic complexity and melodic variation.

Blues Fun Workout

Study 1

Study 1 consists of six staves of musical notation in 7/8 time. The first staff begins with a treble clef and a common time signature, which changes to 7/8. The melody is composed of eighth and quarter notes with various accidentals (sharps, flats, and naturals). The second staff continues the melody with similar rhythmic patterns. The third staff features a more complex sequence of notes, including a triplet of eighth notes. The fourth staff continues with a mix of eighth and quarter notes. The fifth staff shows a sequence of eighth notes with some accidentals. The sixth staff concludes the study with a final sequence of eighth notes and a double bar line.

Study 2

Study 2 consists of two staves of musical notation in 7/8 time. The first staff starts with a treble clef and a key signature of one sharp (F#). It features a triplet of eighth notes marked with a '3' above the notes. The melody continues with eighth and quarter notes. The second staff continues the melody, also featuring a triplet of eighth notes marked with a '3' below the notes. The piece ends with a double bar line.

Four staves of musical notation in treble clef, featuring various blues licks and triplet patterns. The first staff begins with a triplet of eighth notes (Bb, Ab, G) and includes a double bar line with repeat dots. The second staff continues with more triplet-based patterns. The third and fourth staves show further development of these rhythmic motifs, including slurs and ties.

Study 3

Five staves of musical notation in treble clef, labeled 'Study 3'. Each staff begins with a double bar line and repeat dots. The exercise is composed of five measures, each containing a triplet of eighth notes. The notes in the triplets vary across the staves, including combinations like (Bb, Ab, G), (Ab, G, F), (G, F, Eb), and (F, Eb, D). The final measure of each staff concludes with a double bar line and repeat dots.

8 staves of musical notation for a blues workout. Each staff contains a sequence of notes with triplets and various accidentals (sharps, flats, naturals). The notes are primarily eighth and quarter notes, with some dotted notes. The key signature changes from one sharp (F#) to one flat (Bb) across the staves. Each staff ends with a double bar line and repeat dots.

Study 4

2 staves of musical notation for 'Study 4'. The notation includes triplets, accidentals, and a fermata over a note. The key signature is one flat (Bb).

The image displays ten staves of musical notation, each containing a sequence of notes and rests. The notation is primarily in treble clef. The first two staves are in a key with two flats (B-flat major or D minor). The remaining eight staves are in a key with one sharp (F# major or C# minor). The exercises consist of various rhythmic patterns, including eighth and sixteenth notes, often grouped into triplets (indicated by a '3' above the notes). Some staves include slurs and ties. The exercises are designed to improve solo fluency through repetitive patterns.

Study 5

Study 5 consists of three staves of music. The first staff begins with a double bar line and a repeat sign. It contains a sequence of eighth and sixteenth notes, including a triplet of eighth notes. The second staff continues the sequence with more triplet eighth notes and includes a flat accidental. The third staff concludes the study with a final triplet and a double bar line.

Study 6

Study 6 consists of six staves of music. Each staff begins with a double bar line and a repeat sign. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and frequently uses triplet markings. The key signature changes between staves, indicated by the presence of sharps and flats. The study concludes with a final triplet and a double bar line.

Study 7

The musical score consists of ten staves of music. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a 4/4 time signature. The score is characterized by frequent triplet patterns, indicated by a '3' above a bracketed group of three notes. The notes are primarily eighth and sixteenth notes, often beamed together. The key signature changes to two flats (B-flat and E-flat) in the final two staves. The piece concludes with a double bar line.

The Minor 7^b5 and the Blues

Note: The following studies relate to Bars 7 and 8 of the 12 Bar Blues. The use of the minor 7^b5 here is a common substitute for the tonic leading to the ii-V7-I turnaround.

Key of C:

1 C 2-6 5 7 Em^{7b}5 C⁷Alt A^{7b}9 8

9 D min⁷ G⁷ 10 C 11 A^{7b}9 12 D min⁷ G⁷ 3

C 5 Em^{7b}5 A^{7b}9

D min⁷ G⁷ C A^{7b}9 D min⁷ G⁷

C 5 Em^{7b}5 A^{7b}9

D min⁷ G⁷ C A^{7b}9 D min⁷ G⁷

C 5 Em^{7b}5 A^{7b}9

D min⁷ G⁷ C A^{7b}9 D min⁷ G⁷

C Em^{7b5} A^{7b9}

D^{min7} G⁷ C A^{7b9} D^{min7} G⁷

C Em^{7b5} A⁷⁺⁹

D^{min7} G⁷⁺⁹ C A^{7b9} D^{min7} G⁷ C

Key of F:

F Am^{7b5} D^{7b9}

G^{min7} C⁷ F D^{7b9} G^{min7} C⁷

F Am^{7b5} D^{7b9}

G^{min7} C⁷ F D^{7b9} G^{min7} C⁷

F Am^{7b5} D^{7b9}

G min7 C7 F D7^b9 G min7 C7

F 5 Am7^b5 D7^b9

G min7 C7 F D7^b9 G min7 C7

F 5 Am7^b5 D7^b9

G min7 C7 F D7^b9 G min7 C7

F 5 Am7^b5 D7+9

G min7 C7+9 F D7^b9 G min7 C7 F

Key of B^b:

B^b 5 Dm7^b5 G7^b9

C min7 F7 B^b G7^b9 C min7 F7

B^b 5 D_m7^b5 G7^b9
 C_{min}7 F7 B^b G7^b9 C_{min}7 F7
 B^b 5 D_m7^b5 G7^b9
 C_{min}7 F7 B^b G7^b9 C_{min}7 F7
 B^b 5 D_m7^b5 G7^b9
 C_{min}7 F7 B^b G7^b9 C_{min}7 F7
 B^b 5 D_m7^b5 G7^b9
 C_{min}7 F7 B^b G7^b9 C_{min}7 F7
 B^b 5 D_m7^b5 G7⁺9
 C_{min}7 F7⁺9 B^b G7^b9 C_{min}7 F7 B^b

The musical score consists of ten staves of music in the key of Eb. The notation includes various chords and melodic lines. The chords are: Eb, Gm7^b5, C7^b9, F min7, B^b7, and Eb. Numerical markers are placed above the staff: 1, 2-6, 5, 7, 8, 9, 10, 11, 12, and 3. The score is written in a style typical of guitar tablature, with a treble clef and a key signature of two flats. The final instruction at the bottom right is 'Solo Fluency'.

$E\flat$ $Gm7\flat5$ $C7+9$
 $F\text{ min}7$ $B\flat7+9$ $E\flat$ $C\flat7\flat9$ $F\text{ min}7$ $B\flat7$ $E\flat$

Key of $A\flat$:

$A\flat$ $Cm7\flat5$ $F7\flat9$
 $B\flat\text{ min}7$ $E\flat7$ $A\flat$ $F7\flat9$ $B\flat\text{ min}7$ $E\flat7$
 $A\flat$ $Cm7\flat5$ $F7\flat9$
 $B\flat\text{ min}7$ $E\flat7$ $A\flat$ $F7\flat9$ $B\flat\text{ min}7$ $E\flat7$
 $A\flat$ $Cm7\flat5$ $F7\flat9$
 $B\flat\text{ min}7$ $E\flat7$ $A\flat$ $F7\flat9$ $B\flat\text{ min}7$ $E\flat7$
 $A\flat$ $Cm7\flat5$ $F7\flat9$

D^b F_m^{7^b5} B^b7^b9
 E^bmin7 A^b7 D^b B^b7^b9 E^bmin7 A^b7
 D^b F_m^{7^b5} B^b7^b9
 E^bmin7 A^b7 D^b B^b7^b9 E^bmin7 A^b7
 D^b F_m^{7^b5} B^b7^b9
 E^bmin7 A^b7 D^b B^b7^b9 E^bmin7 A^b7
 D^b F_m^{7^b5} B^b7^b9
 E^bmin7 A^b7+9 D^b B^b7^b9 E^bmin7 A^b7 D^b

Key of F[#]:

F[#] A[#]m^{7^b5} D[#]7^b9
 G[#]min7 C[#]7 F[#] D[#]7^b9 G[#]min7 C[#]7

Solo Fluency

The musical score is written in E major (one sharp) and consists of ten staves. The chords and melodic patterns are as follows:

- Staff 1:** Chords: F#, A#m7^b5, D#7^b9. Melody: Pentatonic scale (E, F#, G#, A#, B).
- Staff 2:** Chords: G#min7, C#7, F#, D#7^b9, G#min7, C#7. Melody: Blues lick with chromaticism.
- Staff 3:** Chords: F#, A#m7^b5, D#7^b9. Melody: Pentatonic scale (E, F#, G#, A#, B).
- Staff 4:** Chords: G#min7, C#7, F#, D#7^b9, G#min7, C#7. Melody: Blues lick with chromaticism.
- Staff 5:** Chords: F#, A#m7^b5, D#7^b9. Melody: Pentatonic scale (E, F#, G#, A#, B).
- Staff 6:** Chords: G#min7, C#7, F#, D#7^b9, G#min7, C#7. Melody: Blues lick with chromaticism.
- Staff 7:** Chords: F#, A#m7^b5, D#7^b9. Melody: Pentatonic scale (E, F#, G#, A#, B).
- Staff 8:** Chords: G#min7, C#7, F#, D#7^b9, G#min7, C#7. Melody: Blues lick with chromaticism.
- Staff 9:** Chords: F#, A#m7^b5, D#7⁺9. Melody: Pentatonic scale (E, F#, G#, A#, B) with a triplet.
- Staff 10:** Chords: G#min7, C#7⁺9, F#, D#7^b9, G#min7, C#7, F#. Melody: Blues lick with chromaticism and triplet patterns.

Key of B:

B 5 D[#]m7^b5 G[#]7+9

C[#]min7 F[#]7+9 B G[#]7^b9 C[#]min7 F[#]7 B

Key of E:

1 2-6 5 7 G[#]m7^b5 8 C[#]7^b9

E G[#]m7^b5 C[#]7^b9

9 10 11 12 3

F[#]min7 B7 E C[#]7^b9 F[#]min7 B7

E 5 G[#]m7^b5 C[#]7^b9

F[#]min7 B7 E C[#]7^b9 F[#]min7 B7

E 5 G[#]m7^b5 C[#]7^b9

F[#]min7 B7 E C[#]7^b9 F[#]min7 B7

E 5 G[#]m7^b5 C[#]7^b9

F[#]min7 B7 E C[#]7^b9 F[#]min7 B7

The Minor 7^b5 and the Blues

E 5 G#m7^b5 C#7^b9
 F#min7 B7 E C#7^b9 F#min7 B7
 E 5 G#m7^b5 C#7+9
 F#min7 B7+9 E C#7^b9 F#min7 B7 E

Key of A:

A 5 C#m7^b5 F#7^b9
 B min7 E7 A F#7^b9 B min7 E7
 A 5 C#m7^b5 F#7^b9
 B min7 E7 A F#7^b9 B min7 E7
 A 5 C#m7^b5 F#7^b9
 B min7 E7 A F#7^b9 B min7 E7

A 5 C[#]m7^b5 F[#]7^b9

A 5 C[#]m7^b5 F[#]7^b9

A 5 C[#]m7^b5 F[#]7+9

Key of D:

D 2-6 5 F[#]m7^b5 B7^b9

D 5 F[#]m7^b5 B7^b9

The Minor 7^b5 and the Blues

Musical score for guitar in G major, measures 1-12. The score consists of six systems of two staves each. The first staff of each system contains a bass line with a whole note chord and a five-finger barre (5). The second staff contains a melodic line. Chord changes are indicated above the staff.

Measures 1-2: D (5)

Measures 3-4: F[#]m7^b5

Measures 5-6: B7^b9

Measures 7-8: E min7 A7

Measures 9-10: D B7^b9

Measures 11-12: E min7 A7

Key of G:

Musical score for guitar in G major, measures 13-14. The score consists of two systems of two staves each. Measure 13 contains a whole note chord and a five-finger barre (5). Measure 14 contains a melodic line. Chord changes are indicated above the staff.

Measure 13: G (5)

Measure 14: Bm7^b5 E7^b9

Measures 15-16: Amin7 D7

Measures 17-18: G E7^b9

Measures 19-20: Amin7 D7

The Minor 7^b5 and the Blues

The musical score consists of ten staves of music in G major. The first staff begins with a G chord and a measure of rest, followed by a five-finger barre (5) and a melodic line. The second staff continues the melodic line with chords A min7, D7, G, E7^b9, A min7, and D7. The third staff repeats the first staff's structure with G, 5, Bm7^b5, and E7^b9. The fourth staff continues with A min7, D7, G, E7^b9, A min7, and D7. The fifth staff repeats the first staff's structure with G, 5, Bm7^b5, and E7^b9. The sixth staff continues with A min7, D7, G, E7^b9, A min7, and D7. The seventh staff repeats the first staff's structure with G, 5, Bm7^b5, and E7^b9. The eighth staff continues with A min7, D7, G, E7^b9, A min7, and D7. The ninth staff repeats the first staff's structure with G, 5, Bm7^b5, and E7^b9. The tenth staff concludes with A min7, D7+9, G, E7^b9, A min7, D7, and G, featuring triplets in the first two measures.

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:

1 C 2-6 5 7 Em^{7b5} 8 A^{7b9}

9 D min⁷ 10 G^{7Alt} 11 E min⁷ A⁷ 12 D min⁷ G⁷

turnaround (iii-vi-ii-V7):

C 5 Em^{7b5} A^{7b9}

D min⁷ G^{7Alt} E min⁷ A⁷ D min⁷ G⁷

C 5 Em^{7b5} A^{7b9}

D min⁷ G^{7Alt} E min⁷ A⁷ D min⁷ G⁷

C 5 Em^{7b5} A^{7b9}

D min⁷ G^{7Alt} E min⁷ A⁷ D min⁷ G⁷

C 5 Em^{7b5} A^{7b9}

D min⁷ G^{7Alt} E min⁷ A⁷ D min⁷ G⁷

Altered Modern Blues

C Em^{7b5} A^{7b9}

D min⁷ G⁷Alt E min⁷ A⁷ D min⁷ G⁷

C Em^{7b5} A^{7b9}

D min⁷ G⁷Alt E min⁷ A⁷ D min⁷ G⁷ C

Key of F:

F Am^{7b5} D^{7b9}

G min⁷ C⁷Alt A min⁷ D⁷ G min⁷ C⁷

F Am^{7b5} D^{7b9}

G min⁷ C⁷Alt A min⁷ D⁷ G min⁷ C⁷

F Am^{7b5} D^{7b9}

G min⁷ C⁷Alt A min⁷ D⁷ G min⁷ C⁷

The musical score is organized into ten systems, each with a top staff (treble clef) and a bottom staff (bass clef). The top staff contains chord symbols and rests, while the bottom staff contains a complex melodic line. The key signature is one flat (Bb).

System 1: Top staff: F, Am7b5, D7b9. Bottom staff: G min7, C7Alt, A min7, D7, G min7, C7.

System 2: Top staff: F, Am7b5, D7b9. Bottom staff: G min7, C7Alt, A min7, D7, G min7, C7.

System 3: Top staff: F, Am7b5, D7b9. Bottom staff: G min7, C7Alt, A min7, D7, G min7, C7.

System 4: Top staff: F, Am7b5, D7b9. Bottom staff: G min7, C7Alt, A min7, D7, G min7, C7.

System 5: Top staff: F, Am7b5, D7b9. Bottom staff: G min7, C7Alt, A min7, D7, G min7, C7.

System 6: Top staff: F, Am7b5, D7b9. Bottom staff: G min7, C7Alt, A min7, D7, G min7, C7.

System 7: Top staff: F, Am7b5, D7b9. Bottom staff: G min7, C7Alt, A min7, D7, G min7, C7.

System 8: Top staff: F, Am7b5, D7b9. Bottom staff: G min7, C7Alt, A min7, D7, G min7, C7.

System 9: Top staff: F, Am7b5, D7b9. Bottom staff: G min7, C7Alt, A min7, D7, G min7, C7.

System 10: Top staff: F, Am7b5, D7b9. Bottom staff: G min7, C7Alt, A min7, D7, G min7, C7.

Altered Modern Blues

F 5 A_m7^b5 D7^b9


G_{min}7 C7Alt A_{min}7 D7 G_{min}7 C7


F 5 A_m7^b5 D7^b9


G_{min}7 C7Alt A_{min}7 D7 G_{min}7 C7

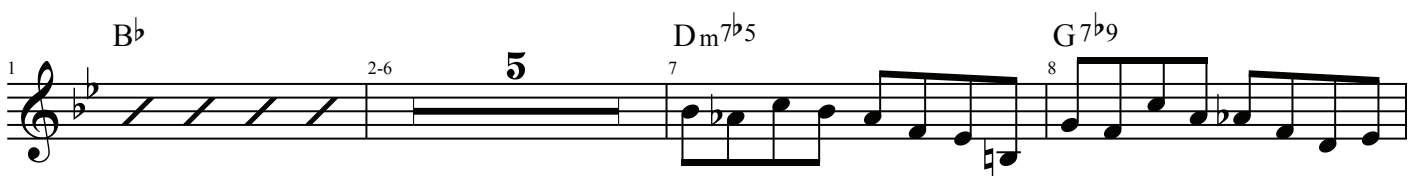

F 5 A_m7^b5 D7^b9



G_{min}7 C7Alt A_{min}7 D7 G_{min}7 C7


F 5 A_m7^b5 D7^b9


G_{min}7 C7Alt A_{min}7 D7 G_{min}7 C7 F


Key of B \flat :

B \flat 5 D_m7^b5 G7^b9


C_{min}7 F7Alt D_{min}7 G7 C_{min}7 F7


Altered Modern Blues

The musical score consists of ten staves, organized into five systems of two staves each. The key signature is B-flat major (two flats). The first staff of each system begins with a large number '5' above the staff, indicating a specific fingering or measure. The second staff of each system contains a sequence of chords: C min7, F7Alt, D min7, G7, C min7, and F7. The melodic lines are written in treble clef and include various rhythmic patterns, slurs, and ties. A triplet of eighth notes is marked with a '3' in the sixth system. The overall style is modern blues with altered chords.

B^b 5 Dm^{7b5} $G7^{b9}$
 $Cmin^7$ $F7^{Alt}$ $Dmin^7$ G^7 $Cmin^7$ F^7 B^b

Key of Eb:

E^b 2-6 5 Gm^{7b5} $C7^{b9}$
 $Fmin^7$ B^b7^{Alt} $Gmin^7$ C^7 $Fmin^7$ B^b7
 E^b 5 Gm^{7b5} $C7^{b9}$
 $Fmin^7$ B^b7^{Alt} $Gmin^7$ C^7 $Fmin^7$ B^b7
 E^b 5 Gm^{7b5} $C7^{b9}$
 $Fmin^7$ B^b7^{Alt} $Gmin^7$ C^7 $Fmin^7$ B^b7
 E^b 5 Gm^{7b5} $C7^{b9}$
 $Fmin^7$ B^b7^{Alt} $Gmin^7$ C^7 $Fmin^7$ B^b7

Eb Gm7b5 C7b9

F min7 Bb7Alt G min7 C7 F min7 Bb7

Eb Gm7b5 C7b9

F min7 Bb7Alt G min7 C7 F min7 Bb7

Eb Gm7b5 C7b9

F min7 Bb7Alt G min7 C7 F min7 Bb7

Eb Gm7b5 C7b9

F min7 Bb7Alt G min7 C7 F min7 Bb7

E^b Gm^{7b5} C7^{b9}
F min⁷ B^b7^{Alt} G min⁷ C⁷ F min⁷ B^b7
E^b Gm^{7b5} C7^{b9}
F min⁷ B^b7^{Alt} G min⁷ C⁷ F min⁷ B^b7
E^b Gm^{7b5} C7^{b9}
F min⁷ B^b7^{Alt} G min⁷ C⁷ F min⁷ B^b7 E^b

Key of A^b:

A^b Cm^{7b5} F7^{b9}
B^bmin⁷ E^b7^{Alt} Cmin⁷ F7 B^bmin⁷ E^b7
A^b Cm^{7b5} F7^{b9}
B^bmin⁷ E^b7^{Alt} Cmin⁷ F7 B^bmin⁷ E^b7

The musical score is organized into ten systems, each consisting of two staves. The key signature is three flats (B-flat major/C minor). The notation includes various chords and melodic lines with slurs and ties.

System 1: Treble clef, key signature of three flats. Chords: A^b , $Cm7^b5$, $F7^b9$. A large number "5" is placed above the first staff.

System 2: Treble clef, key signature of three flats. Chords: B^bmin7 , E^b7Alt , $Cmin7$, $F7$, B^bmin7 , E^b7 . A large number "5" is placed above the first staff.

System 3: Treble clef, key signature of three flats. Chords: A^b , $Cm7^b5$, $F7^b9$. A large number "5" is placed above the first staff.

System 4: Treble clef, key signature of three flats. Chords: B^bmin7 , E^b7Alt , $Cmin7$, $F7$, B^bmin7 , E^b7 . A large number "5" is placed above the first staff.

System 5: Treble clef, key signature of three flats. Chords: A^b , $Cm7^b5$, $F7^b9$. A large number "5" is placed above the first staff.

System 6: Treble clef, key signature of three flats. Chords: B^bmin7 , E^b7Alt , $Cmin7$, $F7$, B^bmin7 , E^b7 . A large number "5" is placed above the first staff.

System 7: Treble clef, key signature of three flats. Chords: A^b , $Cm7^b5$, $F7^b9$. A large number "5" is placed above the first staff.

System 8: Treble clef, key signature of three flats. Chords: B^bmin7 , E^b7Alt , $Cmin7$, $F7$, B^bmin7 , E^b7 . A large number "5" is placed above the first staff.

System 9: Treble clef, key signature of three flats. Chords: A^b , $Cm7^b5$, $F7^b9$. A large number "5" is placed above the first staff.

System 10: Treble clef, key signature of three flats. Chords: B^bmin7 , E^b7Alt , $Cmin7$, $F7$, B^bmin7 , E^b7 . A large number "5" is placed above the first staff.

A^b Cm^{7b5} $F7^b9$
 B^b_{min7} E^b7^{Alt} $Cmin7$ $F7$ B^b_{min7} E^b7
 A^b Cm^{7b5} $F7^b9$
 B^b_{min7} E^b7^{Alt} $Cmin7$ $F7$ B^b_{min7} E^b7
 A^b Cm^{7b5} $F7^b9$
 B^b_{min7} E^b7^{Alt} $Cmin7$ $F7$ B^b_{min7} E^b7
 A^b Cm^{7b5} $F7^b9$
 B^b_{min7} E^b7^{Alt} $Cmin7$ $F7$ B^b_{min7} E^b7
 A^b Cm^{7b5} $F7^b9$
 B^b_{min7} E^b7^{Alt} $Cmin7$ $F7$ B^b_{min7} E^b7 A^b

Key of D \flat :

1 $D\flat$ 2-6 5 7 $Fm7\flat5$ 8 $B\flat7\flat9$

9 $E\flat\text{min}7$ 10 $A\flat7\text{Alt}$ 11 $F\text{min}7$ $B\flat7$ 12 $E\flat\text{min}7$ $A\flat7$

$D\flat$ 5 $Fm7\flat5$ $B\flat7\flat9$

$E\flat\text{min}7$ $A\flat7\text{Alt}$ $F\text{min}7$ $B\flat7$ $E\flat\text{min}7$ $A\flat7$

$D\flat$ 5 $Fm7\flat5$ $B\flat7\flat9$

$E\flat\text{min}7$ $A\flat7\text{Alt}$ $F\text{min}7$ $B\flat7$ $E\flat\text{min}7$ $A\flat7$

$D\flat$ 5 $Fm7\flat5$ $B\flat7\flat9$

$E\flat\text{min}7$ $A\flat7\text{Alt}$ $F\text{min}7$ $B\flat7$ $E\flat\text{min}7$ $A\flat7$

$D\flat$ 5 $Fm7\flat5$ $B\flat7\flat9$

$E\flat\text{min}7$ $A\flat7\text{Alt}$ $F\text{min}7$ $B\flat7$ $E\flat\text{min}7$ $A\flat7$

3

Chord progression: D^{\flat} 5 $F_m^{7\flat 5}$ $B^{\flat 7\flat 9}$

Chord progression: $E^{\flat} \text{min}^7$ $A^{\flat 7 \text{Alt}}$ $F \text{min}^7$ $B^{\flat 7}$ $E^{\flat} \text{min}^7$ $A^{\flat 7}$

Chord progression: D^{\flat} 5 $F_m^{7\flat 5}$ $B^{\flat 7\flat 9}$

Chord progression: $E^{\flat} \text{min}^7$ $A^{\flat 7 \text{Alt}}$ $F \text{min}^7$ $B^{\flat 7}$ $E^{\flat} \text{min}^7$ $A^{\flat 7}$

Chord progression: D^{\flat} 5 $F_m^{7\flat 5}$ $B^{\flat 7\flat 9}$

Chord progression: $E^{\flat} \text{min}^7$ $A^{\flat 7 \text{Alt}}$ $F \text{min}^7$ $B^{\flat 7}$ $E^{\flat} \text{min}^7$ $A^{\flat 7}$

Chord progression: D^{\flat} 5 $F_m^{7\flat 5}$ $B^{\flat 7\flat 9}$

Chord progression: $E^{\flat} \text{min}^7$ $A^{\flat 7 \text{Alt}}$ $F \text{min}^7$ $B^{\flat 7}$ $E^{\flat} \text{min}^7$ $A^{\flat 7}$

Chord progression: D^{\flat} 5 $F_m^{7\flat 5}$ $B^{\flat 7\flat 9}$

Chord progression: $E^{\flat} \text{min}^7$ $A^{\flat 7 \text{Alt}}$ $F \text{min}^7$ $B^{\flat 7}$ $E^{\flat} \text{min}^7$ $A^{\flat 7}$

D^b 5 F^m7^b5 B^b7^b9
 E^bmin7 A^b7Alt F min7 B^b7 E^bmin7 A^b7
 D^b 5 F^m7^b5 B^b7^b9
 E^bmin7 A^b7Alt F min7 B^b7 E^bmin7 A^b7 D^b

Key of F#:

F[#] 2-6 5 A[#]m7^b5 D[#]7^b9
 G[#]min7 C[#]7Alt A[#]min7 D[#]7 G[#]min7 C[#]7
 F[#] 5 A[#]m7^b5 D[#]7^b9
 G[#]min7 C[#]7Alt A[#]min7 D[#]7 G[#]min7 C[#]7
 F[#] 5 A[#]m7^b5 D[#]7^b9
 G[#]min7 C[#]7Alt A[#]min7 D[#]7 G[#]min7 C[#]7

The musical score is organized into ten systems, each with a bass line and a treble line. The bass lines are mostly whole notes with a '5' indicating a fifth fret barre. The treble lines feature eighth and sixteenth notes, often with triplets. Chord symbols are placed above the notes: F# (F# major), A#m7b5 (A# minor 7 flat 5), D#7b9 (D# dominant 7 flat 9), G#min7 (G# minor 7), C#7Alt (C# dominant 7 altered), A#min7 (A# minor 7), D#7 (D# dominant 7), and C#7 (C# dominant 7).

Altered Modern Blues

F# A#m7b5 D#7b9

G#min7 C#7Alt A#min7 D#7 G#min7 C#7

F# A#m7b5 D#7b9

G#min7 C#7Alt A#min7 D#7 G#min7 C#7

F# A#m7b5 D#7b9

G#min7 C#7Alt A#min7 D#7 G#min7 C#7

F# A#m7b5 D#7b9

G#min7 C#7Alt A#min7 D#7 G#min7 C#7 F#

Key of B:

B D#m7b5 G#7b9

C#min7 F#7Alt D#min7 G#7 C#min7 F#7

System 1:
 Top staff: B (measures 1-2), D \sharp m 7^b5 (measures 3-4), G \sharp 7 b9 (measures 5-6).
 Bottom staff: C \sharp min7 (measures 7-8), F \sharp 7Alt (measures 9-10), D \sharp min7 (measures 11-12), G \sharp 7 (measures 13-14).

System 2:
 Top staff: B (measures 1-2), D \sharp m 7^b5 (measures 3-4), G \sharp 7 b9 (measures 5-6).
 Bottom staff: C \sharp min7 (measures 7-8), F \sharp 7Alt (measures 9-10), D \sharp min7 (measures 11-12), G \sharp 7 (measures 13-14), C \sharp min7 (measures 15-16), F \sharp 7 (measures 17-18).

System 3:
 Top staff: B (measures 1-2), D \sharp m 7^b5 (measures 3-4), G \sharp 7 b9 (measures 5-6).
 Bottom staff: C \sharp min7 (measures 7-8), F \sharp 7Alt (measures 9-10), D \sharp min7 (measures 11-12), G \sharp 7 (measures 13-14), C \sharp min7 (measures 15-16), F \sharp 7 (measures 17-18).

System 4:
 Top staff: B (measures 1-2), D \sharp m 7^b5 (measures 3-4), G \sharp 7 b9 (measures 5-6).
 Bottom staff: C \sharp min7 (measures 7-8), F \sharp 7Alt (measures 9-10), D \sharp min7 (measures 11-12), G \sharp 7 (measures 13-14), C \sharp min7 (measures 15-16), F \sharp 7 (measures 17-18).

B 5 D#m7b5 G#7b9

C#min7 F#7Alt D#min7 G#7 C#min7 F#7

B 5 D#m7b5 G#7b9

C#min7 F#7Alt D#min7 G#7 C#min7 F#7

B 5 D#m7b5 G#7b9

C#min7 F#7Alt D#min7 G#7 C#min7 F#7

B 5 D#m7b5 G#7b9

C#min7 F#7Alt D#min7 G#7 C#min7 F#7

B 5 D#m7b5 G#7b9

C#min7 F#7Alt D#min7 G#7 C#min7 F#7

B 5 D#m7b5 G#7b9

C#min7 F#7Alt D#min7 G#7 C#min7 F#7 B

Key of E:

E 5 G#m7b5 C#7b9

F#min7 B7Alt G#min7 C#7 F#min7 B7

E 5 G#m7b5 C#7b9

F#min7 B7Alt G#min7 C#7 F#min7 B7

E 5 G#m7b5 C#7b9

F#min7 B7Alt G#min7 C#7 F#min7 B7

E 5 G#m7b5 C#7b9

F#min7 B7Alt G#min7 C#7 F#min7 B7

3

The musical score is organized into eight systems, each consisting of two staves. The top staff of each system features a bass line with a whole note chord and a five-finger barre (marked '5'). The bottom staff contains a melodic line with various chords and techniques.

System 1: Chords: E, G#m7b5, C#7b9.

System 2: Chords: F#min7, B7Alt, G#min7, C#7, F#min7, B7.

System 3: Chords: E, G#m7b5, C#7b9.

System 4: Chords: F#min7, B7Alt, G#min7, C#7, F#min7, B7. Includes a triplet in the melodic line.

System 5: Chords: E, G#m7b5, C#7b9.

System 6: Chords: F#min7, B7Alt, G#min7, C#7, F#min7, B7. Includes a triplet in the melodic line.

System 7: Chords: E, G#m7b5, C#7b9.

System 8: Chords: F#min7, B7Alt, G#min7, C#7, F#min7, B7.

E 5 G#m7b5 C#7b9

E 5 G#m7b5 C#7b9

E 5 G#m7b5 C#7b9

Key of A:

A 5 C#m7b5 F#7b9
 1 2-6 7 8

A 5 C#m7b5 F#7b9
 9 10 11 12

A 5 C#m7b5 F#7b9

B min7 E7Alt C#min7 F#7 B min7 E7

A 5 C#m7b5 F#7b9

B min7 E7Alt C#min7 F#7 B min7 E7

A 5 C#m7b5 F#7b9

B min7 E7Alt C#min7 F#7 B min7 E7

A 5 C#m7b5 F#7b9

B min7 E7Alt C#min7 F#7 B min7 E7

A 5 C#m7b5 F#7b9

B min7 E7Alt C#min7 F#7 B min7 E7

A 5 C#m7b5 F#7b9

B min7 E7Alt C#min7 F#7 B min7 E7

A 5 C#m7b5 F#7b9

B min7 E7Alt C#min7 F#7 B min7 E7

A 5 C#m7b5 F#7b9

B min7 E7Alt C#min7 F#7 B min7 E7

A 5 C#m7b5 F#7b9

B min7 E7Alt C#min7 F#7 B min7 E7

A 5 C#m7b5 F#7b9

B min7 E7Alt C#min7 F#7 B min7 E7 A

Key of D:

1 D 2-6 5 7 F#m7b5 8 B7b9

9 Emin7 A7Alt 10 F#m7b5 B7 Emin7 A7

11 F#m7b5 B7 Emin7 A7

12 Emin7 A7

D 5 F#m7b5 B7b9

E min7 A7Alt F#min7 B7 E min7 A7

D 5 F#m7b5 B7b9

E min7 A7Alt F#min7 B7 E min7 A7

D 5 F#m7b5 B7b9

E min7 A7Alt F#min7 B7 E min7 A7

D 5 F#m7b5 B7b9

E min7 A7Alt F#min7 B7 E min7 A7

D 5 F#m7b5 B7b9

E min7 A7Alt F#min7 B7 E min7 A7

D 5 F#m7b5 B7b9

 Emin7 A7Alt F#min7 B7 Emin7 A7

 D 5 F#m7b5 B7b9

 Emin7 A7Alt F#min7 B7 Emin7 A7 D


Key of G:

G 2-6 5 Bm7b5 E7b9

 Amin7 D7Alt Bmin7 E7 Amin7 D7

 G 5 Bm7b5 E7b9

 Amin7 D7Alt Bmin7 E7 Amin7 D7

 G 5 Bm7b5 E7b9

 Amin7 D7Alt Bmin7 E7 Amin7 D7


Solo Fluency

The musical score is written in G major (one sharp) and consists of eight systems. Each system has two staves. The top staff of each system begins with a G chord and a '5' barre. The bottom staff contains a bluesy melody with various chromatic alterations and triplets. Chord changes are indicated above the bottom staff: Amin7, D7Alt, Bmin7, E7, Amin7, D7. The melody includes triplets and various chromatic alterations.

The musical score is written in G major (one sharp) and consists of eight staves of music. The chords and techniques used are as follows:

- Staff 1:** G (power chord 5), Bm^{7b5}, E^{7b9}
- Staff 2:** A min⁷, D⁷Alt, B min⁷, E⁷, A min⁷, D⁷
- Staff 3:** G (power chord 5), Bm^{7b5}, E^{7b9}
- Staff 4:** A min⁷, D⁷Alt (with triplet), B min⁷, E⁷, A min⁷, D⁷ (with triplet)
- Staff 5:** G (power chord 5), Bm^{7b5}, E^{7b9}
- Staff 6:** A min⁷, D⁷Alt, B min⁷, E⁷, A min⁷, D⁷
- Staff 7:** G (power chord 5), Bm^{7b5}, E^{7b9}
- Staff 8:** A min⁷, D⁷Alt, B min⁷, E⁷, A min⁷, D⁷, G

#3

4

7

Em^{7b5} A^{7b9} Dmin⁷

10

G^{7Alt} E^{min7} A⁷ D^{min7} G⁷ C

#4

3

7

Em^{7b5} A^{7b9} Dmin⁷

10

G^{7Alt} E^{min7} A⁷ D^{min7} G⁷ C

Modern 12-Bar Blues Changes

Note: Practice in all keys!

#1	C7	F7	C7	C7
	F7	Bb7	C7	A7
	D7	G7	C7, Am7	Dm7, G7

#2	C7	Cm7, F7	C7	Gm7, C7
	Cm7, F7	Fm7, Bb7	Gm7, C7	Em7, A7
	Am7, D7	Dm7, Bb7	Gm7, C7	Em7, A7

#3	C Maj7	Bm7, E7	Am7, D7	Gm7, C7
	F Maj7, Bb Maj7	F#m7, B7	Fm7, Bb7	Em7, A7
	Ebm7, Ab7	Dm7, G7	E7, Eb7	D7, Db7

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:

I ii iii IV V vi vii I

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:

#2 #4 b5 #5 b6 b7 M7 b9 M9 #9 #9 M3 11 #11 b13 13

Same as: b3 #4 #5 #5 b3 b3 4 #4 #5 6

Symbols

Major = Note Name alone: (Capital C), or CM, or C Maj or Triangle (C Δ)

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 Gsus⁴

Diminished = degree sign, or dim as in E^b \circ or E^bdim

Half Diminished = degree with slash, as in B^b \circ

Augmented = aug or plus sign, as in D^{aug} or D⁺

CMaj	Fm	G-7	E ^b +	B ^b _{sus}	Bdim	C [#] m7 ^b 5	D7 ^b 9	CM7
C	Fmin	Gmin7	E ^b aug	B ^b _{sus} 4	B \circ	C [#] \circ		CMaj7

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 Rodriguez
 Ray Vega
 Jon Faddis

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

Solo: Confirmation

Musical notation for Clifford Brown's Confirmation solo. The key signature is one flat (F minor). The scale is: F, G, A♭, B♭, C. The notation shows a single line of music with a treble clef and a common time signature. Chords are indicated above the staff: F m, B♭7, and E♭. Roman numerals ii, V7, and I are placed below the staff.

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

Musical notation for Cootie Williams' 'Round About Midnight' solo. The key signature is three flats (F minor). The scale is: F, G, A♭, B♭, C, D♭, E♭. The notation shows a single line of music with a treble clef and a common time signature. Chords are indicated above the staff: F m, F m/E, F m/E♭, D dim, B♭m, E♭7, F m, B♭7, D♭mG♭7, C m, F 7.

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

Woody 'n' You

Musical notation for Dizzy Gillespie's Woody 'n' You solo. The key signature is three flats (F minor). The scale is: F, G, A♭, B♭, C, D♭, E♭, F. The notation shows a single line of music with a treble clef and a common time signature. Chords are indicated above the staff: A m7♭5, D7#9, G m7♭5, C7#9, F m7♭5, B♭7#9.

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

Marmaduke - Solo on Bridge (bar 16)

Musical notation for Red Rodney's Marmaduke solo. The key signature is two sharps (D Dorian). The scale is: D, E, F, G, A, B, C, D. The notation shows a single line of music with a treble clef and a common time signature. Chords are indicated above the staff: C m7, F 7, B♭Maj7. A bracket spans the first three bars, and a '3' indicates a triplet in the fourth bar.

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

Musical notation for Kenny Dorham's Hankerin' solo. The key signature is one flat (G minor). The scale is: G, A, B♭, C, D, E♭, F. The notation shows two lines of music with a treble clef and a common time signature. Chords are indicated above the staff: A m7, A♭7#11, G Maj7, A m7, D7♭9, G m7, G m6, A 7, D7#9, B m7.

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 Coltrane

Slowly $A_{m7}(13)$ $B7+9$ E_m $E_b7\#4$ D_m $G7b9$

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)

E_bMaj7 E_m7 $A7$ D_{Maj7}

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)

C_{m7} $F7$ B_bMaj7 F_{m7} B_b7 E_bMaj7

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)

E_b_m D_b_m B_m/E D_b_m/G_b E_b_m/A_b F_m/B_b

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)

A_m G_m C_m B_b E_b_m $C\#_m$

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”

Chord symbols for the first excerpt:

- C dim[#]7
- B7[#]₅
- E m⁹
- C Maj⁷_{b5}
- F[#]7_{sus}4^b₉
- F[#]7[#]₅
- B m¹¹
- B^bMaj⁷_{b5}
- E^bMaj⁷_{b5}
- A^bMaj⁷_{b5}
- D 13_{sus}4^b₉
- G m⁷
- D m⁷_{b5}/C
- D^bMaj⁷_{b5}/C
- G^bMaj⁷_{b5}/C
- G^bMaj⁷_{b5}

Excerpt from “S’matter”

Chord symbols for the second excerpt:

- C m⁹
- G^bMaj⁷_{b5}
- F m⁹
- B^bm⁹
- C m⁹
- D^bMaj⁷_{b5}
- C m⁹
- A^bMaj⁷_{b5}

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”

Chord symbols for the third excerpt:

- G m
- A^bm
- B^bm
- B m
- C m
- D^bm
- B^bm
- A^bm
- G m
- F m
- G m

Excerpt from "Moon Alley"

Musical notation for "Moon Alley" in G major. The first staff shows a melodic line with a triplet of eighth notes. The second staff shows the harmonic accompaniment with chords: G Maj7, Gm7, Cm7, Fm7, Gm7, and G Maj7.

Excerpt from "Sail Away"

Musical notation for "Sail Away" in B minor. The first staff shows a melodic line with a triplet of eighth notes. The second staff shows the harmonic accompaniment with chords: F#m11, B7#5, Em7, A7sus4b9, Bbdim7/D, Bm11, EMaj7/G#, and A7sus4b9.

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)

Musical notation for "Blue Heaven" in G minor. The first staff shows a melodic line with a triplet of eighth notes. The second staff shows the harmonic accompaniment with chords: G, Gb, and F. The third staff shows the continuation of the melodic line with a triplet of eighth notes.

* 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”

Andante con moto



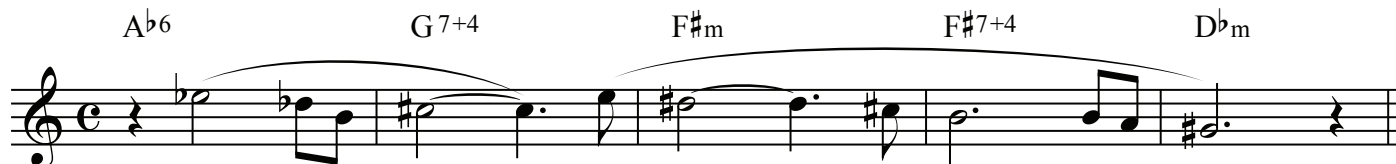
Anton Webern (1935) No.1 in “Drei Lieder” Op. 25 - pure row form and in retrograde



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, Indeterminacy, 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

A musical staff showing a glissando (glide) across seven different positions: 0, 2, 1, 12, 23, 13, and 123. Each position is indicated by a bracketed group of notes with a glissando line above them.

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

A musical staff illustrating a half-valve glissando. It shows a note being played with a half-valve, then gliding up to the next note. The word "Glissando" is written above the notes.

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

A musical staff showing false fingering. The notes are played using different valve combinations: 0, 23, 0, 23, 2, 13, 2, 13, 0, 3, 23, 3, 13, 3, 23, 3, 13, 3, 23, 3, 13, 3. The fingering numbers are written above the notes.

The Growl - (Famous in *Goldfinger* and *Pink Panther*) uses the guttural part of the throat to make the growling sound.

Theme from *Goldfinger* by G. Barry

A musical staff showing a growl effect in the theme from Goldfinger. The word "Gr" is written above the notes, and a glissando line is used to indicate the growling sound.

Pink Panther Theme by H. Mancini

A musical staff showing a growl effect in the Pink Panther theme. The word "Gr" is written above the notes, and a glissando line is used to indicate the growling sound.

Flutter Tongue Air blown rapidly through the tongue.

A musical staff showing flutter tongue. The word "Flutter....." is written above the notes, and the letters "Fl" are written above the notes to indicate the fluttering sound.

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.

A musical staff showing a kiss-off and doik effect. The word "K.O." is written above the notes, and "Doik" is written above the notes to indicate the tightening of the lips.

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

A musical staff showing a crying effect. The word "Glissando" is written above the notes, and a glissando line is used to indicate the pouting sound.

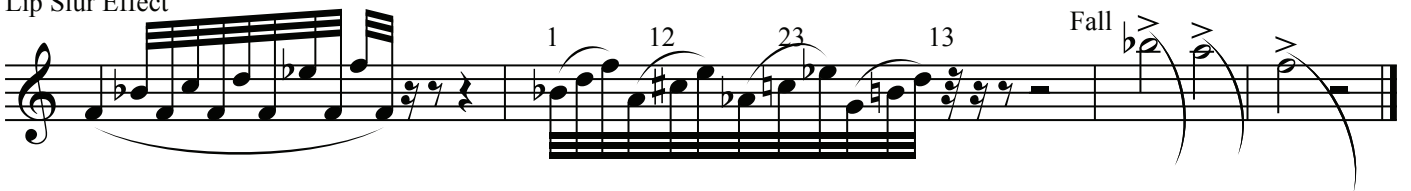
The Jazz equivalent of the Gruppetto, the Double Appoggiatura, the Grace Note (Simple Appoggiatura) and Portamento must be studied. For formal instruction, see Arban, P56.



Trill - Shake - Mordant
 Played by a combination of "Shaking the horn" and lip trill



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.....ooh

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 keyboard for resonation effects

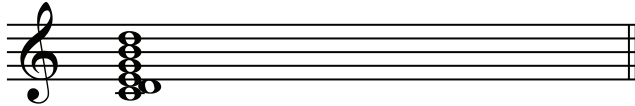
Electronics, Microphones, Amplifiers - Many programs for tone slitters, cyclonics, modifiers and echo or reverb repeaters.

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!

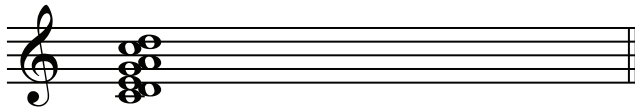
Building Chords and Scale Forms*

Chord Type:

Major 7th add 9



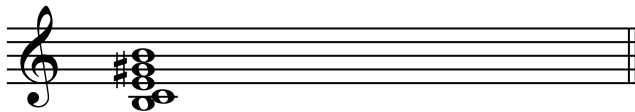
Major 6-9



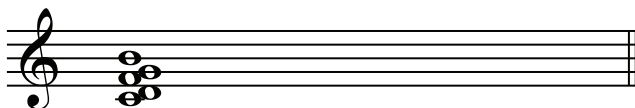
Major 7th, b5



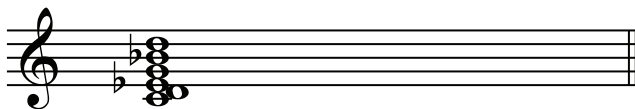
Major 7th, #5



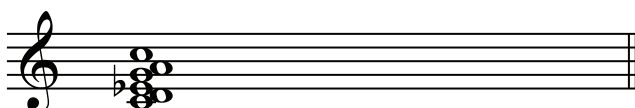
Major Triad, sus4



Minor 7th, Tonic (1), add 9



Minor 6th or 6-9



Scale Choices:

Major
 Lydian (4th mode of Major)
 Minor Pentatonic on the 3rd
 Minor Pentatonic on the 7th
 6th mode of the Harmonic Minor

Major Pentatonic
 Minor Pentatonic on the 6th

Lydian (4th mode of Major)
 Minor Pentatonic on the 7th

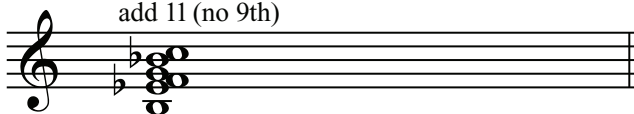
Lydian Augmented (3rd mode of Melodic Minor)
 Augmented
 3rd mode of the Harmonic Minor

Major
 Minor Pentatonic on the 2nd

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

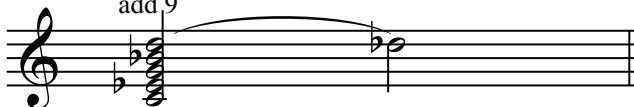
Dorian (2nd mode of Major)
 Melodic Minor
 Blues

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



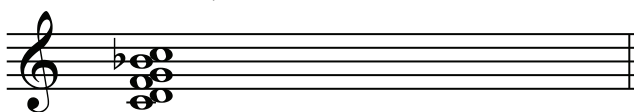
Half Step - Whole Step Diminished
Dorian (2nd mode of Major)
Minor Pentatonic
Blues

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



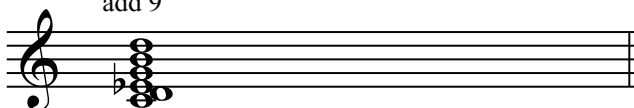
Aeolian (6th mode of Major)
Phrygian (3rd mode of Major)
add b9

Minor 7th, sus4



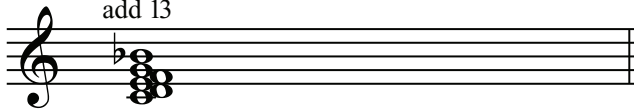
Dorian (2nd mode of Major)
Minor Pentatonic on the 5th

Minor 7th/Major 7th (#7)
add 9



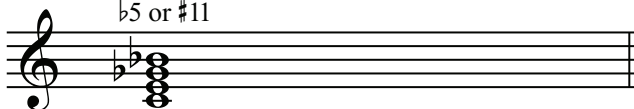
Ascending Melodic Minor
Harmonic Minor

Dominant 7th
add 9
add 13



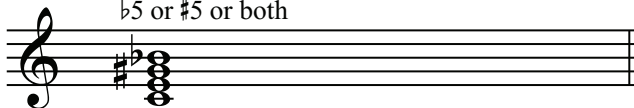
Lydian b7 (4th mode of Ascending Melodic Minor)
Major Pentatonic

Dominant 7th
b5 or #11



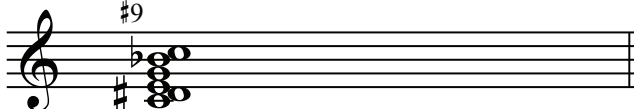
Lydian b7 (4th mode of Ascending Melodic Minor)

Dominant 7th
b5 or #5 or both

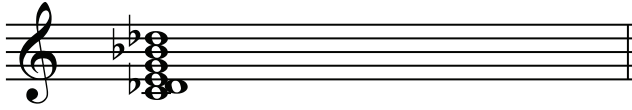


Whole Tone

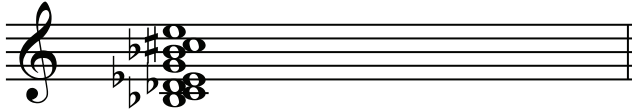
Dominant 7th
#9



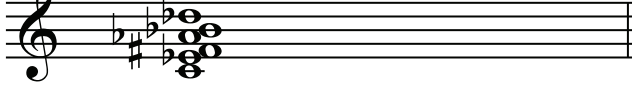
Half Step - Whole Step Diminished
Dorian (2nd mode of Major)
Minor Pentatonic
Blues

Dominant 7th, $\flat 9$ 

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

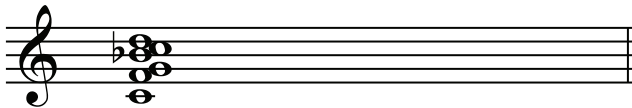
Dominant 7th, $\flat 9$, $\sharp 9$ 

Half Step - Whole Step Diminished

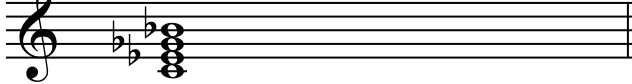
Dominant 7th Altered
 $\flat 5$, $\sharp 5$, $\flat 9$, $\sharp 9$ any combination

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

Dominant 7th, sus4



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

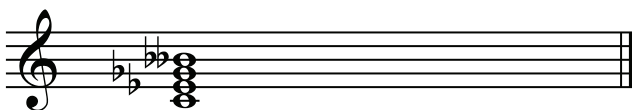
Minor 7th, $\flat 5$
Half Diminished

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, $\flat 5$ 

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

Diminished 7th



Whole Step - Half Step Diminished
7th mode 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 Maj⁹,add13 A m G C Ionian A m

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

C Maj7^{♭5} A m B m C Lydian (Major scale P5th above root) G Maj7

C Maj7#5, CMaj+, or C Maj7#11#13 C Maj7#5#11 - C Maj7#11#13

C Maj7^{#5} C D E C Lydian Augmented Scale (Relative Melodic Minor) A m/Maj7

C Maj, sus4
C+7sus4

D m F D minor Pentatonic D m7

C Minor 7, add 9
C m7

G m C m C Dorian C m7

C Minor 6, 9
C m6

C m D m C Major Blues (Avoid the 4th) C m6

C Minor 7, sus4
C m7sus4

E ♭ F C minor Pentatonic C m7sus4

C Minor/Major7
C m+7

G C m C Melodic Minor C m+7

C7#11

C7#11 Gm C G minor Melodic Lydian b7 C9#11

C7b5#5

C7#5 C E F# C Whole Tone C7#5#11

C7#9#11

C7#9#11 C Eb C7#9 Half Step - Whole Step Diminished

C7b9

C7b9 C E dim G dim C7b9 Half Step - Whole Step Diminished

Dominant 7th Altered
b5, #5, b9, #9 any combination

C7#9#5 C dim7 Super Locrian (7th mode of Ascending Melodic Minor)
(Minor scale 1/2 step above root) C7Alt

C7, sus4

C7sus4 Dm Gm D minor Pentatonic G minor Pentatonic

C Half Diminished

Cm7b5 C dim Ebm Locrian (Major scale 1/2 step above root) Cm7b5

C Minor 9, b5 (Half Diminished)

Cm9b5 DWT C dim Cm9b5 Locrian #2 (Minor scale above Major 2)

C Diminished 7

C dim7 A dim C dim Eb dim Whole Step - Half Step Diminished C dim7

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.

C Maj7
 Major Diminished

C Maj6-9
 Major Minor

C Maj7^b5
 Major Minor

C Maj7[#]5
 Whole Tone (Augmented) Minor

C Maj7[#]4
 Minor 1-step up Major

C Maj7sus4
 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

C7
 Major Major

C7[#]11
 Major Whole Tone (Augmented)

C7^b5[#]5
 Whole Tone (Augmented) Whole Tone

C7^b9
 Major Diminished

C7[#]9
 Diminished Diminished

C7^b9[#]9
 Diminished 7 Diminished 7

C7Alt
 Major (Tri-tone) Major

C7sus4
 Minor Major

C m7^b5
 Diminished Minor 7

C m9^b5
 Minor7^b5 Minor7^b5

C dim7
 Diminished

Key of F:

simile: F Maj7

F Maj6-9

F Maj7^b5

Major Diminished Major Minor Major Minor

F Maj7[#]5F Maj7[#]4

F Maj7sus4

F Maj13[#]11

Whole Tone (Augmented) Minor Minor 1-step up Major Major Minor 7

F min7

F m6-9

F m7sus4

Minor Major 7 Minor Minor Major 1-step down Minor

F m[#]7

F 7

F 7[#]11

Minor Diminished Major Major Major Whole Tone (Augmented)

F 7^b5[#]5F 7^b9F 7[#]9

Whole Tone (Augmented) Major Diminished Diminished Diminished

F 7^b9[#]9

F 7Alt

F 7sus4

Diminished 7 Diminished 7 Major (Tri-tone) Major Minor Major

F m7^b5F m9^b5

F dim7

Diminished Minor 7 Minor7^b5 Minor7^b5 Diminished

Key of B \flat :

B \flat Maj7 B \flat Maj6-9 B \flat Maj7 \flat 5

Major Diminished Major Minor Major Minor

B \flat Maj7 \sharp 5 B \flat Maj7 \sharp 4 B \flat Maj7sus4 B \flat Maj13 \sharp 11

Whole Tone (Augmented) Minor Minor 1-step up Major Major Minor 7

B \flat min7 B \flat m6-9 B \flat m7sus4

Minor Major 7 Minor Minor Major 1-step down Minor

B \flat m \sharp 7 B \flat 7 B \flat 7 \sharp 11

Minor Diminished Major Major Major Whole Tone (Augmented)

B \flat 7 \flat 5 \sharp 5 B \flat 7 \flat 9 B \flat 7 \sharp 9

Whole Tone (Augmented) Major Diminished Diminished Diminished

B \flat 7 \flat 9 \sharp 9 B \flat 7Alt B \flat 7sus4

Diminished 7 Diminished 7 Major (Tri-tone) Major Minor Major

B \flat m7 \flat 5 B \flat m9 \flat 5 B \flat dim7

Diminished Minor 7 Minor7 \flat 5 Minor7 \flat 5 Diminished

Key of E \flat :

E \flat Maj7 E \flat Maj6-9 E \flat Maj7 \flat 5

Major Diminished Major Minor Major Minor

E \flat Maj7 \sharp 5 E \flat Maj7 \sharp 4 E \flat Maj7sus4 E \flat Maj13 \sharp 11

Whole Tone (Augmented) Minor Minor 1-step up Major Major Minor 7

E \flat min7 E \flat m6-9 E \flat m7sus4

Minor Major 7 Minor Minor Major 1-step down Minor

E \flat m \sharp 7 E \flat 7 E \flat 7 \sharp 11

Minor Diminished Major Major Major Whole Tone (Augmented)

E \flat 7 \flat 5 \sharp 5 E \flat 7 \flat 9 E \flat 7 \sharp 9

Whole Tone (Augmented) Major Diminished Diminished Diminished

E \flat 7 \flat 9 \sharp 9 E \flat 7Alt E \flat 7sus4

Diminished 7 Diminished 7 Major (Tri-tone) Major Minor Major

E \flat m7 \flat 5 E \flat m9 \flat 5 E \flat dim7

Diminished Minor 7 Minor7 \flat 5 Minor7 \flat 5 Diminished

Key of A \flat :

A \flat Maj7 A \flat Maj6-9 A \flat Maj7 \flat 5

Major Diminished Major Minor Major Minor

A \flat Maj7 \sharp 5 A \flat Maj7 \sharp 4 A \flat Maj7sus4 A \flat Maj13 \sharp 11

Whole Tone (Augmented) Minor Minor 1-step up Major Major Minor 7

A \flat min7 A \flat m6-9 A \flat m7sus4

Minor Major 7 Minor Minor Major 1-step down Minor

A \flat m \sharp 7 A \flat 7 A \flat 7 \sharp 11

Minor Diminished Major Major Major Whole Tone (Augmented)

A \flat 7 \flat 5 \sharp 5 A \flat 7 \flat 9 A \flat 7 \sharp 9

Whole Tone (Augmented) Major Diminished Diminished Diminished

A \flat 7 \flat 9 \sharp 9 A \flat 7Alt A \flat 7sus4

Diminished 7 Diminished 7 Major (Tri-tone) Major Minor Major

A \flat m7 \flat 5 A \flat m9 \flat 5 A \flat dim7

Diminished Minor 7 Minor7 \flat 5 Minor7 \flat 5 Diminished

Key of D \flat :

D \flat Maj7 D \flat Maj6-9 D \flat Maj7 \flat 5

Major Diminished Major Minor Major Minor

D \flat Maj7 \sharp 5 D \flat Maj7sus4 D \flat Maj13 \sharp 11

Whole Tone (Augmented) Minor Minor 1-step up Major Major Minor 7

D \flat min7 D \flat m6-9 D \flat m7sus4

Minor Major 7 Minor Minor Major 1-step down Minor

D \flat m \sharp 7 D \flat 7 D \flat 7 \sharp 11

Minor Diminished Major Major Major Whole Tone (Augmented)

D \flat 7 \flat 5 \sharp 5 D \flat 7 \flat 9 D \flat 7 \sharp 9

Whole Tone (Augmented) Major Diminished Diminished Diminished

D \flat 7 \flat 9 \sharp 9 D \flat 7Alt D \flat 7sus4

Diminished 7 Diminished 7 Major (Tri-tone) Major Minor Major

D \flat m7 \flat 5 D \flat m9 \flat 5 D \flat dim7

Diminished Minor 7 Minor 7 \flat 5 Minor 7 \flat 5 Diminished

Key of C#:

The image displays 18 musical staves, each representing a different chord in the key of C#. Each staff shows the chord's name, its spelling on a treble clef staff, and its quality. Some notes are marked with an 'x' to indicate they are not to be played.

Chord Name	Quality
C#Maj7	Major
C#Maj6-9	Diminished
C#Maj7b5	Major
C#Maj7#5	Whole Tone (Augmented)
C#Maj7sus4	Minor
C#Maj13#11	Minor 1-step upMajor
C#min7	Major 7
C#m6-9	Minor
C#m7sus4	Minor
C#m#7	Major 1-step down
C#7	Major
C#7#11	Major
C#7b5#5	Whole Tone (Augmented)
C#7b9	Major
C#7#9	Diminished
C#7b9#9	Diminished
C#7Alt	Diminished
C#7sus4	Diminished
C#m7b5	Diminished Minor 7
C#m9b5	Minor7b5
C#dim7	Minor7b5
	Diminished

Key of F#:

F#Maj7 F#Maj6-9 F#Maj7b5

Major Diminished Major Minor Major Minor

F#Maj7#5 F#Maj7sus4 F#Maj13#11

Whole Tone (Augmented) Minor Minor 1-step upMajor Major Minor 7

F#min7 F#m6-9 F#m7sus4

Minor Major 7 Minor Minor Major 1-step down Minor

F#m#7 F#7 F#7#11

Minor Diminished Major Major Major Whole Tone (Augmented)

F#7b5#5 F#7b9 F#7#9

Whole Tone (Augmented) Major Diminished Diminished Diminished

F#7b9#9 F#7Alt F#7sus4

Diminished 7 Diminished 7 Major (Tri-tone) Major Minor Major

F#m7b5 F#m9b5 F#dim7

Diminished Minor 7 Minor7b5 Minor7b5 Diminished

Key of B:

B Maj⁷ Major
B Dim⁷ Diminished
B Maj⁶⁻⁹ Major
B Min⁷ Minor
B Maj⁷^{b5} Major
B Min⁷^{#5} Minor

B Maj⁷^{#5} Whole Tone (Augmented)
B Min⁷^{#5} Minor
B Maj⁷^{sus4} Minor 1-step up/Major
B Maj¹³^{#11} Major
B Min⁷^{#5} Minor 7

B min⁷ Minor
B Maj⁷ Major 7
B m⁶⁻⁹ Minor
B Min⁷ Minor
B m⁷^{sus4} Major 1-step down
B Min⁷ Minor

B m^{#7} Minor
B Dim⁷ Diminished
B⁷ Major
B⁷ Major
B⁷^{#11} Major
B⁷^{#11} Whole Tone (Augmented)

B⁷^{b5}^{#5} Whole Tone (Augmented)
B⁷^{b9} Major
B⁷^{b9} Diminished
B⁷^{#9} Diminished
B⁷^{b9} Diminished

B⁷^{b9}^{#9} Diminished 7
B⁷^{b9}^{#9} Diminished 7
B⁷^{Alt} Major (Tri-tone)
B⁷ Major
B⁷^{sus4} Minor
B⁷^{sus4} Major

B m⁷^{b5} Diminished Minor 7
B m⁷^{b5} Minor⁷^{b5}
B m⁷^{b5} Minor⁷^{b5}
B dim⁷ Diminished
B dim⁷ Diminished

Key of E:

E Maj⁷ E Maj⁶⁻⁹ E Maj^{7b5}

Major Diminished Major Minor Major Minor

E Maj^{7#5} E Maj^{7sus4} E Maj^{13#11}

Whole Tone
(Augmented) Minor Minor 1-step up Major Major Minor 7

E min⁷ E m⁶⁻⁹ E m^{7sus4}

Minor Major 7 Minor Minor Major Minor
1-step down

E m^{#7} E⁷ E^{7#11}

Minor Diminished Major Major Major Whole Tone
(Augmented)

E^{7b5#5} E^{7b9} E^{7#9}

Whole Tone
(Augmented) Major Diminished Diminished Diminished

E^{7b9#9} E^{7Alt} E^{7sus4}

Diminished 7 Diminished 7 Major
(Tri-tone) Major Minor Major

E m^{7b5} E m^{9b5} E dim⁷

Diminished Minor 7 Minor^{7b5} Minor^{7b5} Diminished x

Key of A:

A Maj⁷ A Maj⁶⁻⁹ A Maj^{7b5}

Major Diminished Major Minor Major Minor

A Maj^{7#5} A Maj^{7sus4} A Maj^{13#11}

Whole Tone (Augmented) Minor Minor 1-step up Major Major Minor 7

A min⁷ A m⁶⁻⁹ A m^{7sus4}

Minor Major 7 Minor Minor Major 1-step down Minor

A m^{#7} A⁷ A^{7#11}

Minor Diminished Major Major Major Whole Tone (Augmented)

A^{7b5#5} A^{7b9} A^{7#9}

Whole Tone (Augmented) Major Diminished Diminished Diminished

A^{7b9#9} A^{7Alt} A^{7sus4}

Diminished 7 Diminished 7 Major (Tri-tone) Major Minor Major

A m^{7b5} A m^{9b5} A dim⁷

Diminished Minor 7 Minor7b5 Minor7b5 Diminished

Key of D:

D Maj7 D Maj6-9 D Maj7^{b5}

Major Diminished Major Minor Major Minor

D Maj7^{#5} D Maj7sus4 D Maj13^{#11}

Whole Tone
(Augmented) Minor Minor 1-step up Major Major Minor 7

D min7 D m6-9 D m7sus4

Minor Major 7 Minor Minor Major Minor
1-step down

D m^{#7} D7 D7^{#11}

Minor Diminished Major Major Major Whole Tone
(Augmented)

D7^{b5#5} D7^{b9} D7^{#9}

Whole Tone
(Augmented) Major Diminished Diminished Diminished

D7^{b9#9} D7Alt D7sus4

Diminished 7 Diminished 7 Major
(Tri-tone) Major Minor Major

D m7^{b5} D m9^{b5} D dim7

Diminished Minor 7 Minor7^{b5} Minor7^{b5} Diminished

Bibliography and Resources

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Houston Publishing, Inc 1995 Distributed by Hal Leonard Corp

Repository of Scales and Melodic Patterns

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The Modern Sound

Both by Walt Weiskopf

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A Complete Method for Jazz Improvisation

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The Lydian Chromatic Concept of Tonal Organization

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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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The following Solo Transcriptions can be found on WWW.JazzTrumpetSolos.Com:

Maynard Ferguson	Little Dancer	Tom Harrell
Airegin	Claudio Roditi	Lee Morgan
All The Things You Are	Chet Baker	Glenn Drewers
All The Things You Are	Claudio Roditi	Manhattan Burn
Are You Real	Mike Metheny	Claudio Roditi
Autumn Leaves	Chet Baker	Minor Ordeal
Autumn Leaves	Chet Baker	Ryan Kisor
Band Aid	Chet Baker	Moanin'
Birdlike	Freddie Hubbard	Ryan Kisor
Birdlike	Ryan Kisor	Lee Morgan
Blue Heaven	Dave Douglas	Moment's Notice
Blue Soul	Blue Mitchell	Lee Morgan
Are You Real	Mike Metheny	Moontide
Blue Train	Lee Morgan	Randy Brecker
Bohemia After Dark	Roy Hargrove	Moose The Mooche
But Not For Me	Chet Baker	Freddie Hubbard
Ceora	Lee Morgan	No Problem
Chasin' The Bird	Tom Harrell	Chet Baker
Close Up Tight	Bill Chase	On Green Dolphin Street
Confirmation	Lee Morgan	Jack Sheldon
Cookin' At The Continental	Blue Mitchell	Osmosis
Eb Pob	Fats Navarro	Kenny Dorham
Fair Weather	Chet Baker	Our Love Is Here To Stay
Fingerpainting	Nicholas Payton	Joe Magnarelli
Five	Tom Harrell	P.S. I Love You
Funky Cha-Cha	Arturo Sandoval	Lee Morgan
Georges Dilema	Clifford Brown	Pickin' The Cabbage
Giant Steps	Tom Harrell	Dizzy Gillespie
Guarujá	Randy Brecker	Poseidon
Guataca City	Claudio Roditi	Bill Chase
Happy Little Sunbeam	Chet Baker	Recado Bossa Nova
How Deep Is The Ocean	Chet Baker	Lee Morgan
I Can't Get Started	Tom Harrell	Room 608
I Don't Wanna Be Kissed	Terell Stafford	Kenny Dorham
I'll Remember April	Clifford Brown	Sandu
I Love You	Kenny Dorham	Clifford Brown
I'll Close My Eyes	Blue Mitchell	Scrapple From The Apple
If The Shew Fits	Bobby Shew	Blue Mitchell
I'm Old Fashioned	Lee Morgan	Shiny Stockings
Invitation	Tom Harrell	Randy Brecker
Jeannine	Nat Adderley	Sho' Nuff Did
Jeannine	Tom Harrell	Freddie Hubbard
Jive at Five	Clark Terry	Sidewinder
Joy Spring	Clifford Brown	Lee Morgan
Joy Spring	Tom Harrell	Slang
Joy Spring	Freddie Hubbard	Randy Brecker
Just Friends	Lee Morgan	Society Red
KC Blues	Miles Davis	Freddie Hubbard
Lada	Roy Hargrove	Soft Winds
Lazy Bird	Lee Morgan	Terell Stafford
		So What
		Miles Davis
		Spinning Wheel
		Lew Soloff
		Star Eyes
		Roy Hargrove
		Straight, No Chaser
		Roy Hargrove
		Summertime
		Chet Baker
		Summertime
		Miles Davis
		Tangerine
		Chet Baker
		Terrestris
		Tom Harrell
		The More I See You
		Freddie Hubbard
		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
		Zanzibar
		Freddie Hubbard