

Jazz Theory Reference^{w.measure no. (Use CTRL-F to jump to this measure when using museScore)}

Notes from Ran Shinhar's Jazz Ensemble

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Jazz Chord Reference I

C (Cmaj7) C_{MA}^7 C^7 C_{MI}^7 $C_{MI}^7\flat 5$ C^9 C_{MA}^9 $C^{7\#9}$ C_{MI}^9 C_{sus} C^+ (aug) C^{dim}

D \flat $D\flat_{MA}^7$ $D\flat^7$ $D\flat_{MI}^7$ $D\flat_{MI}^7\flat 5$ $D\flat^9$ $D\flat_{MA}^9$ $D\flat^{7\#9}$ $D\flat_{MI}^9$ $D\flat_{sus}$ $D\flat^+(aug)$ $D\flat^{dim}$

D D_{MA}^7 D^7 D_{MI}^7 $D_{MI}^7\flat 5$ D^9 D_{MA}^9 $D^{7\#9}$ D_{MI}^9 D_{sus} $D^+(aug)$ $D^{dim(dim)}$

E \flat $E\flat_{MA}^7$ $E\flat^7$ $E\flat_{MI}^7$ $E\flat_{MI}^7\flat 5$ $E\flat^9$ $E\flat_{MA}^9$ $E\flat^{7\#9}$ $E\flat_{MI}^9$ $E\flat_{sus}$ $E\flat^+(aug)$ $E\flat^{dim}$

E E_{MA}^7 E^7 E_{MI}^7 $E_{MI}^7\flat 5$ E^9 E_{MA}^9 $E^{7\#9}$ E_{MI}^9 E_{sus} $E^+(aug)$ E^{dim}

F F_{MA}^7 F^7 F_{MI}^7 $F_{MI}^7\flat 5$ F^9 F_{MA}^9 $F^{7\#9}$ F_{MI}^9 F^+ $F^+(aug)$ F^{dim}

Jazz Chord Reference II

F# $F\#_{MA}7$ $F\#7$ $F\#_{mi}7$ $F\#_{mi}7b5$ $F\#9$ $F\#_{MA}9$ $F\#7\#9$ $F\#_{mi}9$ $F\#_{sus}$ $F\#+$ (aug) $F\#dim$

G G_{MA} $G7$ $G_{mi}7$ $G\#_{mi}7b5$ $G9$ $G_{MA}9$ $G7\#9$ $G_{mi}9$ G_{sus} $G+$ (aug) $Gdim$

A \flat $A\flat_{MA}7$ $A\flat7$ $A\flat_{mi}7$ $A\flat_{mi}7b5$ $A\flat9$ $A\flat_{MA}9$ $A\flat7\#9$ $A\flat_{mi}9$ $A\flat_{sus}$ $A\flat+$ (aug) $A\flatdim$

A $A_{MA}7$ $A7$ $A_{mi}7$ $A_{mi}7b5$ $A9$ $A_{MA}9$ $A7\#9$ $A_{mi}9$ A_{sus} $A+$ (aug) $Adim$

B \flat $B\flat_{MA}7$ $B\flat7$ $B\flat_{mi}7$ $B\flat_{mi}7b5$ $B\flat9$ $B\flat_{MA}9$ $B\flat7\#9$ $B\flat_{mi}9$ $B\flat_{sus}$ $B\flat+$ (aug) $B\flatdim$

B $B_{MA}7$ $B7$ $B_{mi}7$ $B_{mi}7b5$ $B9$ $B_{MA}9$ $B7\#9$ $B_{mi}9$ B_{sus} $B+$ (aug) $Bdim$

Diatonic chords in each major scale

I maj7
II-7
III-7
IVmaj7
V7
VI-7
VII⁰
I maj7

C C_{MA}7 D_{mi}7 E_{mi}7 F_{MA}7 G7 A_{mi}7 B_{mi}7^{b5} C_{MA}7

D D_{MA}7 E_{mi}7 F_{#mi}7 G_{MA}7 A7 B_{mi}7 C_{#mi}7^{b5} D_{MA}7

E E_{MA}7 F_{#mi}7 G_{#mi}7 A_{MA}7 B7 C_{#mi}7 D_{#mi}7^{b5} E_{MA}7

F F_{MA}7 G_{mi}7 A_{mi}7 B_{bMA}7 C7 D_{mi}7 E_{mi}7^{b5} F_{MA}7

G G_{MA}7 A_{mi}7 B_{mi}7 C_{MA}7 D7 E_{mi}7 F_{#mi}7^{b5} G_{MA}7

A A_{MA}7 B_{mi}7 C_{#mi}7 D_{MA}7 E7 F_{#mi}7 G_{#mi}7^{b5} A_{MA}7

B B_{MA}7 C_{#mi}7 D_{#mi}7 E_{MA}7 F#7 G_{#mi}7 A_{#mi}7^{b5} B_{MA}7

B^b B_{bMA}7 C_{mi}7 D_{mi}7 E_{bMA}7 F7 G_{mi}7 A_{mi}7^{b5} B_{bMA}7

D^b D_{bMA}7 E_{bmi}7 F_{mi}7 G_{bMA}7 A_{b7} B_{bmi}7 C_{mi}7^{b5} D_{bMA}7

E^b E_{bMA}7 F_{mi}7 G_{mi}7 A_{bMA}7 B_{b7} C_{mi}7 D_{mi}7^{b5} E_{bMA}7

G^b G_{bMA}7 A_{bmi}7 B_{bmi}7 C_{bMA}7 D_{b7} E_{bmi}7 F_{mi}7^{b5} G_{bMA}7

A^b A_{bMA}7 B_{bmi}7 C_{mi}7 D_{bMA}7 E_{b7} F_{mi}7 G_{mi}7^{b5} A_{bMA}7

Chord Equivalents and Adjacent Chords

Chord Equivalents: $I^{maj9} = III^{-7}$

C_{MA}^9 E_{mi}^7 $D^b_{MA}^9$ F_{mi}^7 D_{MA}^9 $F^{\#}_{mi}^7$ $E^b_{MA}^9$ G_{mi}^7
 E_{MA}^9 $A^b_{mi}^7$ F_{MA}^9 A_{mi}^7 $F^{\#}_{MA}^9$ $B^b_{mi}^7$ G_{MA}^9 B_{mi}^7
 $A^b_{MA}^9$ C_{mi}^7 A_{MA}^9 $D^b_{mi}^7$ $B^b_{MA}^9$ D_{mi}^7 C_{MA}^9 E_{mi}^7

Adjacent Chords: $I^7 \Rightarrow I^{+1/2dim}$

B^7 C^{dim} C^7 D^b^{dim} D^b^7 D^{dim} D^7 E^b^{dim}
 E^b^7 E^{dim} E^7 F^{dim} F^7 G^b^{dim} G^b^7 G^{dim}
 G^7 A^b^{dim} A^7 B^b^{dim} B^b^7 B^{dim} B^7 C^{dim}

Tritone Inversions: $3/7 \Rightarrow 7/3$

C^7/G^b D^b^7/G D^7/A^b E^b^7/A E^7/B^b F^7/B G^b^7/C G^7/D^b A^b^7/D A^7/E^b B^b^7/E B^7/F

Some Major and Minor Scales w. diatonic chords

pg.1

C major C_{MA7} D_{mi7} E_{mi7} F_{MA7} $G7$ A_{mi7} B_{mi7b5} C_{MA7}

C harmonic minor $C_{m(MA7)}$ D_{mi7b5} $E_{bMA7\#5}$ F_{mi7} $G7$ A_{bMA7} B_{dim7} $C_{m(MA7)}$

C natural minor $C_{m(MA7)}$ D_{mi7b5} E_{bMA7} F_{mi7} G_{mi7} A_{bMA7} $Bb7$ $C_{m(MA7)}$

C melodic minor $C_{m(MA7)}$ D_{mi7} $E_{bMA7\#5}$ $F7$ G_{mi7} A_{mi7b5} B_{mi7b5} $C_{m(MA7)}$

D major D_{MA7} E_{mi7} $F\#_{mi7}$ G_{MA7} $A7$ B_{mi7} $C\#_{mi7b5}$ D_{MA7}

D harmonic minor $D_{m(MA7)}$ E_{mi7b5} $F_{MA7\#5}$ G_{mi7} $A7$ B_{bMA7} $C\#_{dim7}$ $D_{m(MA7)}$

D natural minor $D_{m(MA7)}$ E_{mi7b5} F_{MA7} G_{mi7} A_{mi7} B_{bMA7} $C7$ $D_{m(MA7)}$

D melodic minor $D_{m(MA7)}$ E_{mi7} $F_{MA7\#5}$ $G7$ A_{mi7} B_{mi7b5} $C\#_{mi7b5}$ $D_{m(MA7)}$

Eb major E_{bMA7} F_{mi7} G_{mi7} A_{bMA7} $Bb7$ C_{mi7} D_{mi7b5} E_{bMA7}

Eb harmonic minor $E_{b m(MA7)}$ F_{mi7b5} $G_{bMA7\#5}$ A_{bmi7} $Bb7$ C_{bMA7} D_{dim7} $E_{b m(MA7)}$

Eb natural minor $E_{b m(MA7)}$ F_{mi7b5} G_{bMA7} A_{bmi7} $Bb7$ C_{bMA7} D_{b7} $E_{b m(MA7)}$

Eb melodic minor $E_{b m(MA7)}$ F_{mi7} $G_{bMA7\#5}$ A_{b7} Bb_{mi7} C_{mi7b5} D_{mi7b5} $E_{b m(MA7)}$

Some Major and Minor Scales w. diatonic chords

pg.2

F	major		F_{MA}⁷	G_{mi}⁷	A_{mi}⁷	B_bMA⁷	C⁷	D_{mi}⁷	E_{mi}^{7b5}	F_{MA}⁷	
393											
	F harmonic minor		F_M(MA⁷)	G_{mi}^{7b5}	A_bMA^{7#5}	B_bmi⁷	C⁷	D_bMA⁷	E^{dim7}	F_M(MA⁷)	
402											
	F natural minor		F_M(MA⁷)	G_{mi}^{7b5}	A_bMA⁷	B_bmi⁷	C_{mi}⁷	D_bMA⁷	E^{b7}	F_M(MA⁷)	
411											
	F melodic minor		F_M(MA⁷)	G_{mi}⁷	A_bMA^{7#5}	B_b⁷	C_{mi}⁷	D_{mi}^{7b5}	E_{mi}^{7b5}	F_M(MA⁷)	
420											
429											
	G harmonic minor		G_M(MA⁷)	A_{mi}^{7b5}	B_bMA^{7#5}	C_{mi}⁷	D⁷	E_bMA⁷	F^{#dim7}	G_M(MA⁷)	
438											
	G natural minor		G_M(MA⁷)	A_{mi}^{7b5}	B_bMA⁷	C_{mi}⁷	D_{mi}⁷	E_bMA⁷	F⁷	G_M(MA⁷)	
447											
	G melodic minor		G_M(MA⁷)	A_{mi}⁷	B_bMA^{7#5}	C⁷	D_{mi}⁷	E_{mi}^{7b5}	F^{#mi}^{7b5}	G_M(MA⁷)	
456											
465											
	Bb harmonic minor		B_bM(MA⁷)	C_{mi}^{7b5}	D_bMA^{7#5}	E_bmi⁷	F⁷	G_bMA⁷	A^{dim7}	B_bM(MA⁷)	
474											
	Bb natural minor		B_bM(MA⁷)	C_{mi}^{7b5}	D_bMA⁷	E_bmi⁷	F_{mi}⁷	G_bMA⁷	A^{b7}	B_bM(MA⁷)	
483											
	Bb melodic minor		B_bM(MA⁷)	C_{mi}⁷	D_bMA^{7#5}	E^{b7}	F_{mi}⁷	G_{mi}^{7b5}	A_{mi}^{7b5}	B_bM(MA⁷)	
492											

Modals I Scale C

O - distinctive note of the scale

Ionian

501

1 1 1/2 1 1 1 1/2

CMA7

Dorian

504

1 1/2 1 1 1 1/2 1

Dm7

Phrygian

507

1/2 1 1 1 1/2 1 1

Em7

Lydian

510

FMA7

Myxolodian

513

GMA7

Aeolian

516

Am7

Locrian

519

Bdim

Modals II

All from root C

522



CMA⁷

525



Dmi⁷

528



Emi⁷

531



CMA⁷

534



C⁷

537



Cmi⁷

540



Cmi^{7b5}

II-V-I

II-V-I page 1

A simple powerful chord progression with 7th chords

7th chords are the basis of jazz

In the following simple progression using the 3rd and 7th notes of the chord, **one** note stays the **same** from the previous bar and the **other** note descends one ½-tone.

First the **top note** descends a ½-tone followed by the **bottom note** descending a ½-tone

If we treat these three chords as 7th chords then we can **add in a root** for each chord in the bass clef. (Note: this is not the only root available for each chord. See **tritones** further in this section.)

Adding the chord names we now have the chord progression

The chords progress to the third bar. If we set the chord in the third bar as the base chord we can number the other chords

This is the II-V-I progression which is a common and useful progression.

The tension of the first two chords is resolved in the third bar.

Repeating pattern II-V of the 1st two bars increases the tension before resolving to the Imaj7 chord.

This same progression is easily transposable to other keys. Taking any chord with a **distance of 5** between the notes and then descending a half-tone with the top note and then descending a half-note with the bottom note creates the progression

II-V-I Basics page 2

The 3rd and 7th of one chord is the 7th and 3rd of another chord called the **tritone chord**. So the tritone chord can replace the chord in the second bar. A tritone chord is 3 full tones below a given chord.

C

D_{mi}^7 G^7 C_{MA}^7

Tritone

D_{mi}^7 D^b7 C_{MA}^7

Db

$E^b_{mi}^7$ A^b7 $D^b_{MA}^7$

$E^b_{mi}^7$ D^7 $D^b_{MA}^7$

D

E_{mi}^7 A^7 D_{MA}^7

E_{mi}^7 E^b7 D_{MA}^7

Eb

F_{mi}^7 B^b7 $E^b_{MA}^7$

F_{mi}^7 F^b7 $E^b_{MA}^7$

F

G_{mi}^7 $A^b_{mi}^7$ F_{MA}^7

G_{mi}^7 G^b7 F_{MA}^7

Gb=F#

$G^{\#}_{mi}^7$ $A^b_{mi}^7$ $C^{\#7}$ D^b7 $F^{\#}_{MA}^7$ $G^b_{MA}^7$

$G^{\#}_{mi}^7$ $A^b_{mi}^7$ G^7 $F^{\#}_{MA}^7$ $G^b_{MA}^7$

Tritone

G *A_{mi}⁷* *D⁷* *G_{MA}⁷*

A_{mi}⁷ *A^b₇* *G_{MA}⁷*

A^b *B^b_{mi}⁷* *E^b₇* *A^b_{MA}⁷*

B^b_{mi}⁷ *A⁷* *A^b_{MA}⁷*

A *B_{mi}⁷* *E⁷* *A_{MA}⁷*

B_{mi}⁷ *B^b₇* *A_{MA}⁷*

B^b *C_{mi}⁷* *F⁷* *B^b_{MA}⁷*

C_{mi}⁷ *C^b₇* *B^b_{MA}⁷*

B *C[#]_{mi}⁷* *D^b_{mi}⁷* *F[#]₇* *G^b₇* *B_{MA}⁷*

C[#]_{mi}⁷ *D^b_{mi}⁷* *C⁷* *B_{MA}⁷*

II-V-I Advanced: Tritones using various leading chords page 4

A tritone is 3 whole tones below a chord and here in the second bar
 $V^7 \gg \flat II^7$ where the 3-7 of the V^7 is equivalent to 7-3 of the $\flat II^7$

C

D_{mi}^7 G^7 C_{MA}^7

Tritone

D_{mi}^7 $D\flat^7$ C_{MA}^7

Variation I: Lead the II into the $D\flat^7$

D_{mi}^7 $A\flat_{mi}^7$ $D\flat^7$ C_{MA}^7

Variation II: Anticipate with V of $A\flat_{mi}^7$

D_{mi}^7 $E\flat^7$ $A\flat_{mi}^7$ $D\flat^7$ C_{MA}^7

Bb

C_{mi}^7 F^7 $B\flat_{MA}^7$

C_{mi}^7 $C\flat^7$ $B\flat_{MA}^7$

C_{mi}^7 $G\flat_{mi}^7$ $C\flat^7$ $B\flat_{MA}^7$

C_{mi}^7 $D\flat^7$ $G\flat_{mi}^7$ $C\flat^7$ $B\flat_{MA}^7$

Eb7

F_{mi}^7 $B\flat^7$ $E\flat_{MA}^7$

F_{mi}^7 $F\flat^7$ $E\flat_{MA}^7$

F_{mi}^7 $C\flat_{mi}^7$ $F\flat^7$ $E\flat_{MA}^7$

F_{mi}^7 $G\flat^7$ $C\flat_{mi}^7$ $F\flat^7$ $E\flat_{MA}^7$

II-V-I Advanced (contd.): Tritones using various leading chords page 5

F

G_{mi}7 *C7* *F_{MA}7*

G_{mi}7 *G_b7* *F_{MA}7*

G_{mi}7 *D_bmi7* *G_b7* *F_{MA}7*

G_{mi}7 *A_b7* *D_bmi7* *G_b7* *F_{MA}7*

A_b

B_bmi7 *E_b7* *A_bMA7*

B_bmi7 *A7* *A_bMA7*

B_bmi7 *F_bmi7* *A7* *A_bMA7*

B_bmi7 *C_b7* *F_bmi7* *A7* *A_bMA7*

G

A_{mi}7 *D7* *G_{MA}7*

A_{mi}7 *A_b7* *G_{MA}7*

A_{mi}7 *E_bmi7* *A_b7* *G_{MA}7*

A_{mi}7 *B_b7* *E_bmi7* *A_b7* *G_{MA}7*

II-V-I Pentatonics page 6

Left hand walking bass line uses the **keynote** and the 5th
with the **last note** of the bar as the **leading** note to the **next** chord

704

D_{mi}⁷ G⁷ C_{MA}⁷

Right hand Pentatonic hand grip for pentatonic

Chords spaced in perfect 5ths: D_{mi}⁷->G⁷->C_{MAJ}⁷

Use fingers 12345 on the D-⁷ for the D minor pentatonic scale

708

∇ starting point

1 2 3 4 5 (fingering)

Right hand Pentatonic hand grip used for improvisation and move at
5ths intervals from the key note D and it will fit in with the chord progression

712

D_{mi}⁷ G⁷ C_{MA}⁷

D_{mi}⁷ G⁷ C_{MA}⁷

1 2 3 4 5 1 2 3 4 5

C_{MI} The John Coltrane Pentatonics - Nick Homes

720

1 2 minor 3rd 5th Major 6th

721

C_{MI} F^{7alt}

725

E_{MI} E^{b7alt}

II-V-I Some Minor Progressions page 7

4 note chords

729 **B^b** *C_m7^{b5}* *F7^{#9}* *B^b_m*

735 **C** *D_m7^{b5}* *G7^{#9}* **C_m**

741 **D** *E_m7^{b5}* *A7^{#9}* **D_m**

747 **E^b** *F_m7^{b5}* *B^b7^{#9}* **E^b_m**

753 **F** *G_m7^{b5}* *C7^{#9}* **F_m**

759 **G** *A_m7^{b5}* *D7^{#9}* **G_m**

765 **A^b** *B^b_m7^{b5}* *E^b7^{#9}* **A^b_m**

3 note chords

732 **B^b** *C_m7^{b5}* *F7^{#9}* **B^b_m**

738 **C** *D_m7^{b5}* *G7^{#9}* **C_m**

744 **D** *E_m7^{b5}* *A7^{#9}* **D_m**

750 **E^b** *F_m7^{b5}* *B^b7^{#9}* **E^b_m**

756 **F** *G_m7^{b5}* *C7^{#9}* **F_m**

762 **G** *A_m7^{b5}* *D7^{#9}* **G_m**

768 **A^b** *B^b_m7^{b5}* *E^b7^{#9}* **A^b_m**

II-V-I Some Minor Scales with ^b13

771 **Locrian** *D_m7^{b5}* **Mixolydian7^b13** *G7^{b13}* **Melodic minor** *C_m6* **Aeolian** *C_m7*

775 **D_m7^{b5}** **G7^{b13}** **C_m**

779 **D_m7^{b5}** **G7** **C_m**

783 **D_m7^{b5}** **Locrian natural 9** **G7^{b13}** **Altered** **C_m**

II-V-I Melody page 8

All the things you are

Ab/F minor

A

787

F_{mi}7 **S** *B_bmi7* **II-7** *E_b7* **V7** *A_bma7* **Imaj7**

D_bma7 *G7* *Cma7* *E*

B

795

Cmi7 **A** *Fmi7* **II-7** *B_b7* **V7** *E_bma7* **Imaj7**

A_bma7 *D7* **M** *Gma7*

C

803

II-7 *A_{mi}7* **V7** *D7* **Imaj7** *Gma7*

F#dim7 *Fma7* *B7b9* *A7* *C7b9*

D

811

Fmi7 **II-7** *B_bmi7* **V7** *E_b7* **Imaj7** *A_bma7*

L

D_bma7 *F* *D_bmi7* *Cmi7* *Bdim7* *B_bmi7*

V7 *E_b7* **Imaj7** *A_bma7* *(G7 C7)* *A_bma7*

are

Blues

Classic Major Blues

I7	I7	I7	I7
IV7	IV7	I7	I7
V7	IV7	I7	I7

828 C7 C7 C7 C7

832 F7 F7 C7 C7

836 G7 F7 C7 C7

Classic Major Blues Boogie Woogie

840 C7

844 F7 C7

848 G7 F7 C7

Minor Blues

I-7	I-7	I-7	I-7
IV-7	IV-7	I-7	I-7
VIb7	V7	I-7	I-7

852

I-7
Cmi7

Cmi7

Cmi7

Cmi7

856

IV-7
Fmi7

Fmi7

Fmi7

I-7
Cmi7

Cmi7

860

VIb7
Ab7

Ab7

G7

G7

I-7
Cmi7

Cmi7

864

Jazz Blues page 1

1st Jazz Blues

Note: 4 bars 7-10 compressed into 2 bars 11-12 as a turnabout | I7 | VI7 | II7 | V7 | >>>> | I7 VI7 | II7 V7 |

868 **C** C7 Bb E F7 A Eb C7 Bb E C7 Bb E C7 Bb E

872 F7 A Eb F7 A Eb C7 Bb E A7 C# B

876 Dm7 C F G7 B F C7 Bb E A7 C# B Dm7 C F G7 B F

turnabout - compression of previous 4 bars

880 C7 F7 C7

884 F7 Cma7 A7

888 Dm7 G7 Cma7 A7 Dm7 G7

improvisation

880 C7 F7 C7

884 F7 Cma7 A7

888 Dm7 G7 Cma7 A7 Dm7 G7

2nd Jazz Blues - Chet Baker - Autumn Leaves

892 **Bb** Cmi7 S F7 Bbma7 Ebma7

896 Ami7b5 D7b9 Gmi7 Gmi7

900 bCmi7 F7 Bbma7 F7

improvisation

3rd Major Jazz Blues - David Baker

Chords: C, C^{MA7}, B, E, F⁷, A, E^b, C^{MA7}, B, E, C⁷, B^b, E, F⁷, A, E^b, F⁷, A, E^b, C^{MA7}, B, E, C^{MA7}, B, E, D^{Mi7}, C, F, G⁷, B, F, C^{MA7}, B, E, C^{MA7}, B, E.

Jazz Blues Scale Phrases

Chords: C, C⁷, B^b, E, F⁷, A, E^b, C⁷, B^b, E, B^b, E, F⁷, A, E^b, F^{#dim}, C⁷, B^b, E, A⁷, A, C[#], D^{Mi7}, C, F, G⁷, B, F, C⁷, B^b, E, A⁷, A, C[#], D^{Mi7}, C, F, G⁷, B, F, B^b, D, B^{b7}, A^b, E^{b7}, D^b, G, B^{b7}, A^b, D, A^b, D, E^{b7}, A^b, E^{dim}, A^b, D, B^{b7}, A^b, G⁷, B, F, C^{Mi7}, B^b, E^b, F⁷, A, E^b, B^{b7}, A^b, G⁷, F, C^{Mi7}, B^b, E^b, F⁷, A, E^b.

Jazz Blues Scale w. Approach Notes

Variation 1 - Ascending

94

Chords: C⁷, F⁷, C⁷

Λ approach note

95

Chords: F⁷, F^{#dim}, C⁷, A⁷

96

Chords: D^{m7}, G⁷, C⁷, A⁷, D^{m7}, G⁷

Variation 2 - Descending

95

Chords: C⁷, F⁷, C⁷

Λ approach note

95

Chords: F⁷, F^{#dim}, C⁷ E^{m7}, A⁷

96

Chords: D^{m7}, G⁷, C^m C⁷, A⁷, D^{m7}, G⁷

The Gizzi Dillespie 16 Bar Minor Blues

Gili Mercur

♩ = 120

965

965 966 967 968

969

969 970 971 972

973

973 974 975 976

977

977 978 979 980

981

981 982 983 984

985

985 986 987 988

989

989 990 991 992

993

993 994 995 996

David Baker - Simple Jazz Blues

1	IM7	IV7	IM7	I7	
5	IV7	IV7	IM7	IM7	
9	II7	V7	IM7	IM7	

99

100

100

E

Major Blues Melodies

♩ = 200

Charlie Parker - Perhaps

1009

C7 C7 C7 C7 C7

1011

F7 F7 C7 Em7 A7

1013

Dm7 G7 C7 Dm7 G7

1022

E

Minor Blues Melodies

♩ = 120

John Coltrane - Equinox

1023

Musical notation for the first system of 'Equinox'. The treble clef staff starts with a C_{mi}⁷ chord and contains a large blue letter 'S' over the first few notes. The bass clef staff provides a rhythmic accompaniment.

1030

Musical notation for the second system of 'Equinox'. The treble clef staff contains a large blue letter 'A' over the first few notes. The bass clef staff contains a large blue letter 'M' over the first few notes. Chords F_{mi}⁷ and C_{mi}⁷ are indicated above the treble staff.

1033

Musical notation for the third system of 'Equinox'. The treble clef staff contains a large blue letter 'P' over the first few notes. The bass clef staff contains a large blue letter 'P' over the first few notes. Chords A^b7, G⁷, and C_{mi}⁷ are indicated above the treble staff.

♩ = 160

John Coltrane - Mr. P.C.

1033

Musical notation for the first system of 'Mr. P.C.'. The treble clef staff contains a large blue letter 'L' over the first few notes. The bass clef staff contains a large blue letter 'L' over the first few notes. A chord A_{mi}⁷ is indicated above the treble staff.

1041

Musical notation for the second system of 'Mr. P.C.'. The treble clef staff contains a large blue letter 'E' over the first few notes. The bass clef staff contains a large blue letter 'E' over the first few notes. Chords D_{mi}⁷ and A are indicated above the treble staff.

1041

Musical notation for the third system of 'Mr. P.C.'. The treble clef staff contains a large blue letter 'E' over the first few notes. The bass clef staff contains a large blue letter 'E' over the first few notes. Chords F⁷, E⁷_{mi}^b, and A_{mi}⁷ are indicated above the treble staff.

Jazz Blues with Chet Baker

Improvisation - Autumn Leaves

Bb

105

Jazz Blues
Bb7 I **Eb7** IV **Bb7** I **Bb7** I

Compare Classic Blues
Bb7 I **Bb7** I **Bb7** I **Bb7** I

Eb7 IV **Eb7** IV **Bb7** I **G7** VI

IV IV **Bb7** I

IIIm7 **V7** I **V7**

Cmi7 **F7** **Bbma7** **F7**

F7 **V7** **Eb7** **IV7** **Bb7** I **F7** **V7**

Improvisation

Barry Harris Major and Minor Phrases "5", "4", "3", "2": pgs. 25-27

J = 120

"5"

"4"

"3"

"2"

C_{MA}⁷ Major (Fig. 1-21a)

106
 5 (7+) 1 4 3 5 4 2 2# 3 5 4 3 (5) (7+) 2 5 4 3 2 (7+) 1 1# 2

C_{MI}⁷ Minor (Fig. 1-21b)

107
 5 (7+) 1 4 3b 5 4 1 2 3b 5 4 3b (5) (7+) 2 5 4 3 2 (7+) 1 1# 2

D_{MA}⁷

108
 5 (7+) 1 4 3 5 4 2 2# 3 5 4 3 (5) (7+) 2 5 4 3 2 (7+) 1 1# 2

D_{MI}⁷

109
 5 (7+) 1 4 3b 5 4 1 2 3b 5 4 3b (5) (7+) 2 5 4 3b 2 (7+) 1 1# 2

E_{MA}⁷

110
 5 (7+) 1 4 3 5 4 2 2# 3 5 4 3 (5) (7+) 2 5 4 3 2 (7+) 1 1# 2

E_{MI}⁷

111
 5 (7+) 1 4 3b 5 4 1 2 3b 5 4 3b (5) (7+) 2 5 4 3b 2 (7+) 1 1# 2

F_{MA}⁷

112
 5 (7+) 1 4 3 5 4 2 2# 3 5 4 3 (5) (7+) 2 5 4 3 2 (7+) 1 1# 2

F_{MI}⁷

113
 5 (7+) 1 4 3b 5 4 1 2 3b 5 4 3b (5) (7+) 2 5 4 3b 2 (7+) 1 1# 2

G_{MA}⁷

114
 5 (7+) 1 4 3 5 4 2 2# 3 5 4 3 (5) (7+) 2 5 4 3 2 (7+) 1 1# 2

G_{MI}⁷

115
 5 (7+) 1 4 3b 5 4 1 2 3b 5 4 3b (5) (7+) 2 5 4 3 2 (7+) 1 1# 2

B_bMA⁷

116
 5 (7+) 1 4 3 5 4 2 2# 3 5 4 3 (5) (7+) 2 5 4 3 2 (7+) 1 1# 2

B_bMI⁷

117
 5 (7+) 1 4 3b 5 4 1 2 3b 5 4 3b (5) (7+) 2 5 4 3 2 (7+) 1 1# 2

Barry Harris - cntd.

Barry Harris Phrase 2 - 5-7-8-4-3

1113 C 1113 F 1139 Bb 1140 Eb
1114 D 1114 E 1141 G 1142 A

Barry Harris Phrase 3

1114 C 1114 F 1114 Bb 1114 Eb
1114 D 1115 E 1115 G 1115 A

in C Barry Harris Blues - Phrase 4: I-V-I-I-V-I-I

1115 C7 1115 F7 1115 C7 1115 C7
1115 F7 1115 F7 1115 C7 1115 C7
1116 G7 1116 F7 1116 C7 1116 C7

1116 F7 1116 Bb7 1116 F7 1116 Bb7
1116 Bb7 1116 Bb7 1116 F7 1116 C7
1117 Bb7 1117 F7 1117 Bb7 1117 F7

Chet Baker

Chet Baker Phrase 1

117 C C_{MA}⁹ S

118 B B_{MA}⁹

118 B_b D_bMA⁹ A

118 A A_{MA}⁹ M

118 A_b A_bMA⁹

119 G_b G_bMA⁹ P

119 F F_{MA}⁹

119 E E_{MA}⁹ L

120 E_b E_bMA⁹

120 D D_{MA}⁹ E

120 D_b D_bMA⁹

Chet Baker Phrase 2 - Bye bye blackbird

121

121

David Baker Jazz Improvisation

Chapter 2: Introduction to Melody pgs 12 ->

Fig. 3 - Ex. 1 - variations on a blues motif - pg 12

The image shows musical notation for variations on a blues motif. It is divided into two sections: 'in C' and 'in A'.
in C: The first staff (121) shows a 'motif' and 'variation 1'. The second staff (121) shows 'variation 2' and 'variation 3'. The third staff (122) shows a 'repeat of variation 2' and a 'repeat of variation 1'. Large blue letters 'S' and 'A' are overlaid on the first two staves.
in A: The fourth staff (122) and fifth staff (123) show the motif and variations in the key of A. Large blue letters 'M' and 'P' are overlaid on these staves.

Linear style solo

Linear Style Solo made up of a steady stream of eighth notes with unrelated phrases with pauses. Does not have melodic form and cannot be analysed in terms of motive construction

The image shows musical notation for a linear style solo. It consists of three staves (123a, 123b, 124) of eighth notes. A large blue letter 'L' is overlaid on the first staff. The notation includes various articulations like accents and slurs, and a triplet of eighth notes is marked with a '3'.

Rhythm Changes

BeBopLine Everyone Needs to Know
Based on George Gershwin "I got Rhythm"

1248

S

Bb_{MA}^7 G^7 C_{mi}^7 $C\#dim^7$

1249

D_{mi}^7 $G^7(b9)$ C_{mi}^7 $F^7(b9)$

1250

Bb^7 D_{mi}^7 E_{bMA}^7 E_{bmi}^7

1251

M

Bb_{MA}^7 G_{mi}^7 C_{mi}^7 F^7

George Gershwin "I got Rhythm"

1252

Bb Bb^6 C_{mi}^7 F^7 Bb^6 E^{dim} C_{mi}^7 F^7

P

1253

Bb Bb^6 C_{mi}^7 F^7 E_{mi}^6 Bb F^7

1254

D^7 A_{mi}^7 F_{mi}^6 D^7 G D_{mi} G^7

L

1255

C^7 G_{mi}^7 E_{bmi}^6 C^7 $C^7(b9)$ **E** F^7

1271

*Resolution
and*

Scale combination

1312

Scale combination

Myxolodiant

1311

E⁷ **A_mA⁷**

Musical notation showing the Myxolodiant scale combination. The treble clef staff shows the scale: E4, F#4, G4, A4, B4, C5. The bass clef staff shows the chords: E7 (E, G, B, D) and AmA7 (A, C, E, G).

Myxolodiant minor

1311

E⁷ + b2, b6 **A_m⁷** (sometimes A7)

Musical notation showing the Myxolodiant minor scale combination. The treble clef staff shows the scale: E4, F4, G4, A4, B4, C5. The bass clef staff shows the chords: E7 + b2, b6 (E, G, B, D, F, A) and Am7 (A, C, E, G).

Myxolodiant

1311

C⁷ **F_mA⁷**

Musical notation showing the Myxolodiant scale combination. The treble clef staff shows the scale: C4, D4, E4, F4, G4, A4. The bass clef staff shows the chords: C7 (C, E, G, Bb) and FmA7 (F, Ab, C, Eb).

Myxolodiant minor

1311

C⁷ **F_m⁷** (sometimes F7)

Musical notation showing the Myxolodiant minor scale combination. The treble clef staff shows the scale: C4, D4, Eb4, E4, F4, G4. The bass clef staff shows the chords: C7 (C, E, G, Bb) and Fm7 (F, Ab, Cb, Eb).