

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

3 **C** (Cmaj7) **C_{MA}7** **C7** **C_{Mi}7** **C_{Mi}7^{b5}** **C⁹** **C_{MA}⁹** **C7^{#9}** **C_{Mi}⁹** **C_{SUS}** **C⁺ (aug)** **C^{dim}**

15 **D_b** **D_{bMA}7** **D_b7** **D_{bMi}7** **D_{bMi}7^{b5}** **D_b⁹** **D_{bMA}⁹** **D_b7^{#9}** **D_{bMi}⁹** **D_{bSUS}** **D_b⁺(aug)** **D_b^{dim}**

27 **D** **D_{MA}7** **D7** **D_{Mi}7** **D_{Mi}7^{b5}** **D⁹** **D_{MA}⁹** **D7^{#9}** **D_{Mi}⁹** **D_{SUS}** **D⁺(aug)** **D^{dim}(dim)**

39 **E_b** **E_{bMA}7** **E_b7** **E_{bMi}7** **E_{bMi}7^{b5}** **E_b⁹** **E_{bMA}⁹** **E_b7^{#9}** **E_{bMi}⁹** **E_{bSUS}** **E_b⁺(aug)** **E_b^{dim}**

51 **E** **E_{MA}** **E7** **E_{Mi}7** **E_{Mi}7^{b5}** **E⁹** **E_{MA}⁹** **E7^{#9}** **E_{Mi}⁹** **E_{SUS}** **E⁺(aug)** **E^{dim}**

63 **F** **F_{MA}7** **F7** **F_{Mi}7** **F_{Mi}7^{b5}** **F⁹** **F_{MA}⁹** **F7^{#9}** **F_{Mi}⁹** **F⁺** **F⁺(aug)** **F^{dim}**

Jazz Chord Reference II

75 **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) $F\#dim$

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

99 **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) $A\flatdim$

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

123 **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) $B\flatdim$

135 **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	VII ⁰	I maj7
147	C	C_{MA}7	D_{mi}7	E_{mi}7	F_{MA}7	G7	A_{mi}7	B_{mi}7^{b5}	C_{MA}7
156	D	D_{MA}7	E_{mi}7	F_{#mi}7	G_{MA}7	A7	B_{mi}7	C_{#mi}7^{b5}	D_{MA}7
165	E	E_{MA}7	F_{#mi}7	G_{#mi}7	A_{MA}7	B7	C_{#mi}7	D_{#mi}7^{b5}	E_{MA}7
174	F	F_{MA}7	G_{mi}7	A_{mi}7	B_{bMA}7	C7	D_{mi}7	E_{mi}7^{b5}	F_{MA}7
183	G	G_{MA}7	A_{mi}7	B_{mi}7	C_{MA}7	D7	E_{mi}7	F_{#mi}7^{b5}	G_{MA}7
192	A	A_{MA}7	B_{mi}7	C_{#mi}7	D_{MA}7	E7	F_{#mi}7	G_{#mi}7^{b5}	A_{MA}7
201	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
210	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
219	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
228	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
237	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
246	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: $I_{maj}^9 = III^{-7}$

255 C_{MA}^9 E_{mi}^7



256 $D^{\flat}_{MA}^9$ F_{mi}^7



257 D_{MA}^9 $F^{\sharp}_{mi}^7$



258 $E^{\flat}_{MA}^9$ G_{mi}^7



259 E_{MA}^9 $A^{\flat}_{mi}^7$



260 F_{MA}^9 A_{mi}^7



261 $F^{\sharp}_{MA}^9$ $B^{\flat}_{mi}^7$



262 G_{MA}^9 B_{mi}^7



263 $A^{\flat}_{MA}^9$ C_{mi}^7



264 A_{MA}^9 $D^{\flat}_{mi}^7$



265 $B^{\flat}_{MA}^9$ D_{mi}^7



266 C_{MA}^9 E_{mi}^7



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

267 B^7 C^{dim}



268 C^7 $D^{\flat}dim$



269 $D^{\flat}7$ D^{dim}



270 D^7 $E^{\flat}dim$



271 $E^{\flat}7$ E^{dim}



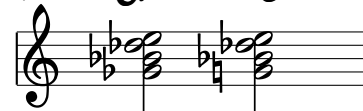
272 E^7 F^{dim}



273 F^7 $G^{\flat}dim$



274 $G^{\flat}7$ G^{dim}



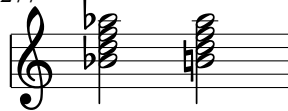
275 G^7 $A^{\flat}dim$



276 A^7 $B^{\flat}dim$



277 $B^{\flat}7$ B^{dim}

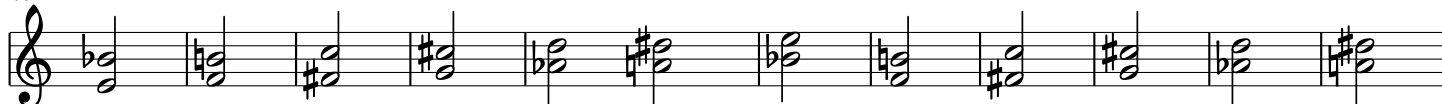


278 B^7 C^{dim}



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

279 $C7/G^{\flat}$ $D^{\flat}7/G$ $D7/A^{\flat}$ $E^{\flat}7/A$ $E7/B^{\flat}$ $F7/B$ $G^{\flat}7/C$ $G7/D^{\flat}$ $A^{\flat}7/D$ $A7/E^{\flat}$ $B^{\flat}7/E$ $B7/F$



Some Major and Minor Scales w. diatonic chords

pg.1

C major 285
 C_{MA7} D_{mi7} E_{mi7} F_{MA7} G⁷ A_{mi7} B_{mi7b5} C_{MA7}

294 C_h harmonic minor
 C_{M(mA7)} D_{mi7b5} E_{bMA7#5} F_{mi7} G⁷ A_{bMA7} B_{dim7} C_{M(mA7)}

303 C_n natural minor-Aeolian
 C_{M(mA7)} D_{mi7b5} E_{bMA7} F_{mi7} G_{mi7} A_{bMA7} B_{b7} C_{M(mA7)}

312 C_m melodic minor
 C_{M(mA7)} D_{mi7} E_{bMA7#5} F⁷ G_{mi7} A_{mi7b5} B_{mi7b5} C_{M(mA7)}

D major 321
 D_{MA7} E_{mi7} F_{#mi7} G_{MA7} A⁷ B_{mi7} C_{#mi7b5} D_{MA7}

330 D_h harmonic minor
 D_{M(mA7)} E_{mi7b5} F_{MA7#5} G_{mi7} A⁷ B_{bMA7} C_{#dim7} D_{M(mA7)}

339 D_n natural minor
 D_{M(mA7)} E_{mi7b5} F_{MA7} G_{mi7} A_{mi7} B_{bMA7} C⁷ D_{M(mA7)}

348 D_m melodic minor
 D_{M(mA7)} E_{mi7} F_{MA7#5} G⁷ A_{mi7} B_{mi7b5} C_{#mi7b5} D_{M(mA7)}

E_b major 357
 E_{bMA7} F_{mi7} G_{mi7} A_{bMA7} B_{b7} C_{mi7} D_{mi7b5} E_{bMA7}

366 E_b_h harmonic minor
 E_{bM(mA7)} F_{mi7b5} G_{bMA7#5} A_{bmi7} B_{b7} C_{bMA7} D_{dim7} E_{bM(mA7)}

373 E_b_n natural minor
 E_{bM(mA7)} F_{mi7b5} G_{bMA7} A_{bmi7} B_{bmi7} C_{bMA7} D_{b7} E_{bM(mA7)}

384 E_b_m melodic minor
 E_{bM(mA7)} F_{mi7} G_{bMA7#5} A_{b7} B_{bmi7} C_{mi7b5} D_{mi7b5} E_{bM(mA7)}

Some Major and Minor Scales w. diatonic chords

pg.2

393 **F** major **F_{MA}7** **G_{mi}7** **A_{mi}7** **B_bMA7** **C7** **D_{mi}7** **E_{mi}7^{b5}** **F_{MA}7**

402 F harmonic minor **F_m(MA7)** **G_{mi}7^{b5}** **A_bMA7^{#5}** **B_bmi7** **C7** **D_bMA7** **E_{dim}7** **F_m(MA7)**

411 F natural minor **F_m(MA7)** **G_{mi}7^{b5}** **A_bMA7** **B_bmi7** **C_{mi}7** **D_bMA7** **E_b7** **F_m(MA7)**

420 F melodic minor **F_m(MA7)** **G_{mi}7** **A_bMA7^{#5}** **B_b7** **C_{mi}7** **D_{mi}7^{b5}** **E_{mi}7^{b5}** **F_m(MA7)**

429 **G** major **G_{MA}7** **A_{mi}7** **B_{mi}7** **C_{MA}7** **D7** **E_{mi}7** **F[#]_{mi}7^{b5}** **G_{MA}7**

438 G harmonic minor **G_m(MA7)** **A_{mi}7^{b5}** **B_bMA7^{#5}** **C_{mi}7** **D7** **E_bMA7** **F[#]_{dim}7** **G_m(MA7)**

447 G natural minor **G_m(MA7)** **A_{mi}7^{b5}** **B_bMA7** **C_{mi}7** **D_{mi}7** **E_bMA7** **F7** **G_m(MA7)**

456 G melodic minor **G_m(MA7)** **A_{mi}7** **B_bMA7^{#5}** **C7** **D_{mi}7** **E_{mi}7^{b5}** **F[#]_{mi}7^{b5}** **G_m(MA7)**

465 **B_b** major **B_bMA7** **C_{mi}7** **D_{mi}7** **E_bMA7** **F7** **G_{mi}7** **A_{mi}7^{b5}** **B_bMA7**

474 Bb harmonic minor **B_bm(MA7)** **C_{mi}7^{b5}** **D_bMA7^{#5}** **E_bmi7** **F7** **G_bMA7** **A_{dim}7** **B_bm(MA7)**

483 Bb natural minor **B_bm(MA7)** **C_{mi}7^{b5}** **D_bMA7** **E_bmi7** **F_{mi}7** **G_bMA7** **A_b7** **B_bm(MA7)**

492 Bb melodic minor **B_bm(MA7)** **C_{mi}7** **D_bMA7^{#5}** **E_b7** **F_{mi}7** **G_{mi}7^{b5}** **A_{mi}7^{b5}** **B_bm(MA7)**

Modals I Scale C

O - distinctive note of the scale

Ionian

501

1 1 1/2 1 1 1 1/2

Cmaj7

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

Fmaj7

Myxolodian

513

Gmaj7

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

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

Tritone

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

Db

572 $E^b_{mi}^7$ A^b7 $D^b_{MA}^7$

575 $E^b_{mi}^7$ D^7 $D^b_{MA}^7$

D

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

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

Eb

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

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

F

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

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

Gb=F#

596 $G^{\#}_{mi}^7$ $A^b_{mi}^7$ $C^{\#7}$ D^b7 $F^{\#}_{MA}^7$ $G^b_{MA}^7$

599 $G^{\#}_{mi}^7$ $A^b_{mi}^7$ G^7 $F^{\#}_{MA}^7$ $G^b_{MA}^7$

Tritone

602 **G** A_{mi}^7 D^7 G_{MA}^7

605 A_{mi}^7 A^b7 G_{MA}^7

608 **Ab** $B^b_{mi}7$ E^b7 $A^b_{MA}7$

611 $B^b_{mi}7$ A^7 $A^b_{MA}7$

614 **A** $B_{mi}7$ E^7 $A_{MA}7$

617 $B_{mi}7$ B^b7 $A_{MA}7$

620 **Bb** $C_{mi}7$ F^7 $B^b_{MA}7$

623 $C_{mi}7$ C^b7 $B^b_{MA}7$

B

626 $C^{\#}_{mi}7$ $D^b_{mi}7$ $F^{\#7}$ G^b7 $B_{MA}7$

629 $C^{\#}_{mi}7$ $D^b_{mi}7$ C^7 $B_{MA}7$

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 $\flat II^7$

632 **C**
 D_{mi}^7 G^7 C_{MA}^7

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

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

Variation II: Anticipate with V of $A\flat mi^7$

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

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

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

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

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

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

656 **Eb7**
 F_{mi}^7 $B\flat^7$ $E\flat_{MA}^7$

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

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

665 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

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

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

674 **G_{mi}7** **D^b_{mi}7** **G^b7** **F_{MA}7**

677 **G_{mi}7** **A^b7** **D^b_{mi}7** **G^b7** **F_{MA}7**

680 **A^b**
B^b_{mi}7 **E^b7** **A^b_{MA}7**

683 **B^b_{mi}7** **A7** **A^b_{MA}7**

686 **B^b_{mi}7** **F^b_{mi}7** **A7** **A^b_{MA}7**

689 **B^b_{mi}7** **C^b7** **F^b_{mi}7** **A7** **A^b_{MA}7**

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

695 **A_{mi}7** **A^b7** **G_{MA}7**

698 **A_{mi}7** **E^b_{mi}7** **A^b7** **G_{MA}7**

701 **A_{mi}7** **B^b7** **E^b_{mi}7** **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 **Dmi⁷** **G⁷** **Cma⁷**

Right hand Pentatonic hand grip for pentatonic

Chords spaced in perfect 5ths: Dmi⁷->G⁷->Cmaj⁷

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

708 √ starting point

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 **Dmi⁷** **G⁷** **Cma⁷**

716 **Dmi⁷** **G⁷** **Cma⁷**

720 **Cmi** A John Coltrane pentatonic

721 **Cmi** **F⁷alt**

725 **E_{mi}** **E^{b7}alt**

4 note chords

72 **B^b** C_{mi}^{7b5} F^{7#9} B^b_{mi}

73 **C** D_{mi}^{7b5} G^{7#9} C_{mi}

74 **D** E_{mi}^{7b5} A^{7#9} D_{mi}

74 **E^b** F_{mi}^{7b5} B^b7^{#9} E^b_{mi}

75 **F** G_{mi}^{7b5} C^{7#9} F_{mi}

75 **G** A_{mi}^{7b5} D^{7#9} G_{mi}

76 **A^b** B^b_{mi}^{7b5} E^b7^{#9} A^b_{mi}

3 note chords

73 **B^b** C_{mi}^{7b5} F^{7#9} B^b_{mi}

73 **C** D_{mi}^{7b5} G^{7#9} C_{mi}

74 **D** E_{mi}^{7b5} A^{7#9} D_{mi}

75 **E^b** F_{mi}^{7b5} B^b7^{#9} E^b_{mi}

75 **F** G_{mi}^{7b5} C^{7#9} F_{mi}

76 **G** A_{mi}^{7b5} D^{7#9} G_{mi}

76 **A^b** B^b_{mi}^{7b5} E^b7^{#9} A^b_{mi}

II-V-I Some Minor Scales with ^b13

771 **Locrian** D_{mi}^{7b5} Mixolydian^{7^b13} G^{7b13} Melodic minor C_{mi}⁶ Aeolian C_{mi}⁷

775 **Barry Harris** D_{mi}^{7b5} G^{7b13} C_{mi}

779 **Barry Harris** D_{mi}^{7b5} G⁷ C_{mi}

783 **Barry Harris** D_{mi}^{7b5} Locrian natural 9 G^{7b13} Altered C_{mi}

II-V-I Melody page 8

All the things you are

Ab/F minor

A

787 *F_{mi}⁷* *B_{bmi}⁷* *E_b⁷* *A_bma⁷*

S

791 *D_bma⁷* *G⁷* *C_{ma}⁷* *E*

B

795 *C_{mi}⁷* *F₇* *B_b⁷* *E_bma⁷*

A

799 *A_bma⁷* *D⁷* *G_{ma}⁷*

M

C

803 *A_{mi}⁷* *D⁷* *G_{ma}⁷*

P

807 *F[#]dim⁷* *F_{ma}⁷* *B⁷₉* *E_{ma}⁷* *C₇₉^{b9}*

D

811 *F_{mi}⁷* *B_{bmi}⁷* *E_b⁷* *A_bma⁷*

L

815 *D_bma⁷* *F* *D_bmi⁷* *C_{mi}⁷* *B^{dim}⁷* *B_{bmi}⁷*

E

820 *E_b⁷* *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

Detailed description: This staff shows four measures of music. Each measure contains a Cmi7 chord. The notes are C3, E3, F3, G3, Bb3, and Eb3. The staff is in a key signature of two flats (Bb and Eb).

856

IV-7

Fmi7 Fmi7 I-7 Cmi7

Detailed description: This staff shows four measures of music. The first two measures contain Fmi7 chords (notes: F3, Ab3, Bb3, C4, Eb4, Fb4). The third and fourth measures contain Cmi7 chords (notes: C3, E3, F3, G3, Bb3, Eb3).

860

VIb7

Ab7 G7 I-7 Cmi7

Detailed description: This staff shows four measures of music. The first measure contains an Ab7 chord (notes: Ab3, C4, Eb4, Fb4, Gb4, Ab4). The second measure contains a G7 chord (notes: G3, Bb3, C4, D4, Eb4, Fb4). The third and fourth measures contain Cmi7 chords (notes: C3, E3, F3, G3, Bb3, Eb3).

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** C^7 Bb E F^7 A Eb C^7 Bb E C^7 Bb E

872 F^7 A Eb F^7 A Eb C^7 Bb E A^7 $C\#$ B

turnabout - compression of previous 4 bars

876 Dm^7 C F G^7 B F C^7 Bb E A^7 $C\#$ B Dm^7 C F G^7 B F

improvisation

880 C^7 F^7 C^7

884 F^7 Cm^7 A^7

888 Dm^7 G^7 Cm^7 A^7 Dm^7 G^7

2nd Jazz Blues - Chet Baker - Autumn Leaves

892 Cm^7 F^7 $BbMA^7$ $EbMA^7$

897 Ami^7b5 $D7b9$ Gm^7 Gm^7

improvisation

901 b^9Cm^7 F^7 $BbMA^7$ F^7

Jazz Blues page 2

3rd Major Jazz Blues - Alternative with Maj7

905 **C** B A B Bb
C_MA⁷ E **F⁷** Eb **C_MA⁷** E **C⁷** E

909 A A B B
F⁷ Eb **F⁷** Eb **C_MA⁷** E **C_MA⁷** E

913 C B B B
D_M⁷ F **G⁷** F **C_MA⁷** E **C_MA⁷** E

Jazz Blues Scale Phrases

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

921 A Bb C#
F⁷ Eb **F^{#dim}** **C⁷** E **A⁷** A

925 C B Bb C# C B
D_M⁷ F **G⁷** F **C⁷** E **A⁷** A **D_M⁷** F **G⁷** F

929 **Bb** D Db D D D
Bb⁷ Ab **Eb⁷** G **Bb⁷** Ab **Bb⁷** Ab

933 D D D B
Eb⁷ Ab **E^{dim}** Ab **Bb⁷** Ab **G⁷** F

937 Bb A D B Bb A
C_M⁷ Eb **F⁷** Eb **Bb⁷** Ab **G⁷** F **C_M⁷** Eb **F⁷** Eb

Jazz Blues Scale w. Approach Notes

Variation 1 - Ascending

941 **C⁷** **F⁷** **C⁷**

Λ approach note

945 **F⁷** **F^{#dim}** **C⁷** **A⁷**

949 **D_m⁷** **G⁷** **C⁷** **A⁷** **D_m⁷** **G⁷**

Variation 2 - Descending

953 **C⁷** **F⁷** **C⁷**

Λ approach note

957 **F⁷** **F^{#dim}** **C⁷ E_m⁷** **A⁷**

961 **D_m⁷** **G⁷** **C_mC⁷** **A⁷** **D_m⁷** **G⁷**

The Gizzi Dillespie 16 Bar Minor Blues

Gili Mercur

♩ = 120

965 **F_{M1}** **C⁷** **F_{M1}**

969 **F_{M1}** **D^{b7}** **C⁷**

973 **F_{M1}** **C⁷** **D^b_{M1}^{7b5}**

977 **D^{b7}** **C⁷** **F_{M1}**

981 **F_{M1}** **C⁷** **F_{M1}**

985 **F_{M1}** **D^{b7}** **C⁷**

989 **F_{M1}** **C⁷** **D^b_{M1}^{7b5}**

993 **D^{b7}** **C⁷** **F_{M1}**

Simple Jazz Blues

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

997

C_MA⁷ **F⁷** **C_MA⁷** **C⁷**

1001

F⁷ **F⁷** **C_MA⁷** **C_MA⁷**

1005

D_Mi⁷ **G⁷** **C_MA⁷** **C_MA⁷**

Major Blues Melodies

♩ = 200

Charlie Parker - Perhaps

1009 **C7** **S** **C7** **C7** **C7** **C7**

1013 **F7** **A7** **C7** **E7** **A7** **M**

1017 **Dm7** **G7** **C7** **P** **Dm7** **G7**

1022

L
E

Minor Blues Melodies

♩ = 120

John Coltrane - Equinox

1026 C_{mi}^7

S

1030 F_{mi}^7 C_{mi}^7

A

1034 A_{b}^7 G^7 C_{mi}^7

M

P

♩ = 160

John Coltrane - Mr. P.C.

1038 A_{mi}^7

L

1042 D_{mi}^7 A_{mi}^7

E

1045 F^7 $E_{7(b)9}$ A_{mi}^7

Jazz Blues with a phrase from Chet Baker

Improvisation - Autumn Leaves

Bb

1051 **Jazz Blues**
Bb7 I Eb7 IV Bb7 I Bb7 I

Compare Classic Blues
Bb7 I Bb7 I Bb7 I Bb7 I

1055 **Eb7 IV Eb7 IV Bb7 I G7 VI**

IIm7 V7 I V7

1059 **Cmi7 F7 Bbma7 F7**

F7 V7 Eb7 IV7 Bb7 I F7 V7

Improvisation

Major and Minor Phrases

J = 120

1065	C_{ma}7 Major	A	B	C	D
1071	C_{mi}7 Minor				
1077	D_{ma}7				
1083	D_{mi}7				
1089	E_bma7				
1095	E_bmi7				
1101	F_{ma}7				
1107	F_{mi}7				
1113	G_{ma}7				
1119	G_{mi}7				
1125	B_bma7				
1131	B_bmi7				

More Phrases.

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

1137 **C**

1138 **F**

1139 **Bb**

1140 **Eb**

1141 **D**

1142 **E**

1143 **G**

1144 **A**

Phrase 3

1145 **C**

1146 **F**

1147 **Bb**

1148 **Eb**

1149 **D**

1150 **E**

1151 **G**

1152 **A**

in C Phrase 4 - Blues: I-IV-I-I-IV-IV-I-I-V-VI-I-I

1153 **C7** **F7** **C7** **C7**

1157 **F7** **F7** **C7** **C7**

1161 **G7** **F7** **C7** **C7**

1165 **F7** **Bb7** **F7**

1169 **Bb7** **Bb7** **F7**

1173 **C7** **Bb7** **F7**

Some Chet Baker style phrases

Chet Baker Phrase 1

1177 C C_{MA}⁹

1180 B B_{MA}⁹

1183 B^b D^b_{MA}⁹

1186 A A_{MA}⁹

1189 A^b A^b_{MA}⁹

1192 G^b G^b_{MA}⁹

1195 F F_{MA}⁹

1198 E E_{MA}⁹

1201 E^b E^b_{MA}⁹

1204 D D_{MA}⁹

1207 D^b D^b_{MA}⁹

1210 Chet Baker Phrase 2 - From *Bye bye blackbird*

Some Jazz Improvisations using variations

Ex. 1 - variations on a blues motif

1214 **in C** motif variation 1

1218 variation 2 variation 3

1222 repeat of variation 2 repeat of variation 1

1227 **in A**

1231

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

1236

1239

1242

Songs:

- Anthropology
- Blue Moon
- Cottontail
- Daphne
- Don't be that way
- Lester Leaps In
- Oleo

Rhythm Changes

The 2nd most common jazz progression after the Blues Progression
Based on George Gershwin "I got Rhythm" without last 2 bars

A section

The bare skeleton I | V | I | V | I | V | I | V

1246 **Bb⁶** **F⁷** **Bb⁶** **F⁷**

1250 **Bb⁶** **F⁷** **Bb⁶** **F⁷**

I | VI | II | V

1254 **Bb⁶** **G_{Mi}⁷** **C_{Mi}⁷** **F⁷**

1258 **Bb⁶** **G_{Mi}⁷** **C_{Mi}⁷** **F⁷**

Compression and changing bars 5 and 6

1262 **Bb⁶** **G_{Mi}⁷** **C_{Mi}⁷** **F⁷** **Bb⁶** **G_{Mi}⁷** **C_{Mi}⁷** **F⁷**

1266 **Bb_{MA}⁷** **Bb⁷** **E_b⁶** **E_b_{Mi}⁷** **Bb⁶** **G_{Mi}⁷** **C_{Mi}⁷** **F⁷**

Another Rhythm Changes version

1270 Bb^6 G_{mi}^7 C_{mi}^7 F^7 Bb^6 G_{mi}^7 C_{mi}^7 F^7

1274 Bb^6 Bb^7 Eb^6 Eb_{mi}^7 Bb^6 G_{mi}^7 C_{mi}^7 F^7

turnaround chord

I got Rhythm

S

: Bb	C-7 F7	Bb	C-7 F7	
: Bb7	Ebmaj7	D-7 G7	C-7 F7	:
	C-7 F7	Ebmaj7		

D7	D7	G7	G7	
C7	C7	F7	F7	

$\text{♩} = 200$

1278 Bb Bb^6 G_{mi}^7 C_{mi}^7 F^7 Bb Bb^6 G_{mi}^7 C_{mi}^7 F^7

A

1282 Bb Bb^6 Bb^7 Eb_{ma}^7 Eb_{mi}^7 Eb_{mi}^6 C_{mi}^7 Bb G^7 G_{mi}^7 C_{mi}^7 F^7 C_{mi}^7 Bb F^7 Bb_{ma}^7

M

1288 D^7 A_{mi}^7 F_{mi}^6 D^7 G D^+ D_{mi} G^7

P

1292 C^7 G_{mi}^7 Eb_{mi}^6 C^9 $C^7(b9)$ F^7

L

1296 Bb Bb^6 G_{mi}^7 C_{mi}^7 F^7 Bb Bb^6 G_{mi}^7 C_{mi}^7 F^7

E

1300 Bb Bb^6 Bb^7 Eb_{ma}^7 Eb_{mi}^7 Eb_{mi}^6 D_{mi}^7 Bb G^7 G_{mi}^7 C_{mi}^7 Bb F^7 Bb_{ma}^7

Rhythm Changes Bebop Line which everyone should know

1306

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

1309

D_{mi}^7 $G7b9$ C_{mi}^7 $F7b9$

1311

Bb^7 $Bb^7\#5$ E_{bMA}^7 E_{bmi}^7

1313

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

Sonny Rollins "Oleo"

1315 Bb_{MA}^7 G^7 C_{mi}^7 F^7 D_{mi}^7 G^7 C_{mi}^7 F^7

Musical staff for measure 1315. The staff is in treble clef. The notes are: Bb, A, G, F, E, D, C, B. A large blue letter 'S' is overlaid on the first two notes (Bb and A).

1319 F_{mi}^7 Bb^7 Eb^7 Ab^7 D_{mi}^7 G^7 C_{mi}^7 F^7 C_{mi}^7 F^7 Bb^6

Musical staff for measure 1319. The staff is in treble clef. The notes are: F, Eb, D, C, B, A, G, F, E, D, C. A large blue letter 'A' is overlaid on the first four notes (F, Eb, D, C).

1325 D^7 G^7

Musical staff for measure 1325. The staff is in bass clef. The notes are: D, C, B, A, G, F, E, D. A large blue letter 'M' is overlaid on the first four notes (D, C, B, A).

1329 C^7 F^7

Musical staff for measure 1329. The staff is in bass clef. The notes are: C, B, A, G, F, E, D, C. A large blue letter 'P' is overlaid on the first four notes (C, B, A, G).

1333 Bb_{MA}^7 G^7 C_{mi}^7 F^7 D_{mi}^7 G^7 C_{mi}^7 F^7

Musical staff for measure 1333. The staff is in treble clef. The notes are: Bb, A, G, F, E, D, C, B. A large blue letter 'L' is overlaid on the first four notes (Bb, A, G, F).

1337 F_{mi}^7 Bb^7 Eb^7 Ab^7 C_{mi}^7 F^7

Musical staff for measure 1337. The staff is in treble clef. The notes are: F, Eb, D, C, B, A, G, F. A large blue letter 'E' is overlaid on the first four notes (F, Eb, D, C).

1341

1354

*Resolution
and
Scale combination*

Scale combination

Myxolodiant

1355 **E⁷** **A_mA⁷**

Myxolodiant minor

1357 **E⁷ + b2, b6** **A_mA⁷** (sometimes A7)

Myxolodiant

1359 **C⁷** **F_mA⁷**

Myxolodiant minor

1361 **C⁷** **F_mA⁷** (sometimes F7)