Solo Fluency

The Language of Modern Jazz Improvisation for Trumpet

Volume I

by

Philip Tauber

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Carson City, Nevada
To Improvise

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

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

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

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

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

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

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

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

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

Today, there is a vast array of players and influences making learning the contemporary jazz language convoluted and complex. Jazz was, and in many cases still is, primarily a musical oral language, not written. Yet what endures today - in addition to the catalogued sound recordings and videos - are written solo excerpts, transcribed from the music of the masters themselves, and that allows us to have full access to an accurate analysis of their work and language.
Up to now, what has been largely passed down as a form of folk art, jazz language is being transmitted worldwide through specific educational programs, professional players and published works.

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

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

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

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

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

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

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

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

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

Relax, Breathe, Listen, Execute, Communicate!
Good journey!
A Word of Thanks!

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

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

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

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

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

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

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

To those who guided me in my music composition studies - Robert Cole, Arellio Dela Vega, Henry Mancini, Don Ellis. and Dick Grove, I am forever grateful.
Jazz studies were undertaken under the influence of tenor sax man Tommy Newsome, trumpeter and arranger composer Gerald Wilson, LA Jr. Neophonic with Stan Kenton, with special thanks to William Sears, Bob Holtz, Lynn Willard, Charles McPherson, and James Moody, and the great advise of Quincy Jones.

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

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

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

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

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

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

And certainly, Sami, Paddy and Jerra…you are music to my ears!
<table>
<thead>
<tr>
<th>Name</th>
<th>Name</th>
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</thead>
<tbody>
<tr>
<td>Al Hirt</td>
<td>Gary Grant</td>
<td>Rex Stewart</td>
</tr>
<tr>
<td>Art Farmer</td>
<td>Gilbert Castellanos</td>
<td>Rick Braun</td>
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<tr>
<td>Arturo Sandoval</td>
<td>Greg Gisbert</td>
<td>Roy Eldridge</td>
</tr>
<tr>
<td>Avishai Cohen</td>
<td>Harry &quot;Sweets&quot; Edison</td>
<td>Roy Hargrove</td>
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<td>Bill Chase</td>
<td>Harry James</td>
<td>Ruby Braff</td>
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<td>Bix Beiderbecke</td>
<td>Herb Alpert</td>
<td>Shorty Rogers</td>
</tr>
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<td>Blue Mitchell</td>
<td>Hugh Masekela</td>
<td>Sean Jones</td>
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<td>Bob Brisbois</td>
<td>Ingrid Jensen</td>
<td>Steven Bernstein</td>
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<td>Bobby Hackett</td>
<td>Jabbo Smith</td>
<td>Terell Stafford</td>
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<td>Bobby Rodriguez</td>
<td>Jack Shledon</td>
<td>Terence Blanchard</td>
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<td>Bobby Shew</td>
<td>Jamil Sharif</td>
<td>Thad Jones</td>
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<tr>
<td>Booker Little</td>
<td>James Morrison</td>
<td>Tiger Okoshi</td>
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<tr>
<td>Brent Persson</td>
<td>Jean-Claude Borelly</td>
<td>Tim Hagans</td>
</tr>
<tr>
<td>Brian Lynch</td>
<td>Jeff Oster</td>
<td>Tom Arthurs</td>
</tr>
<tr>
<td>Buck Clayton</td>
<td>Jeremy Pelt</td>
<td>Tom DeLibero</td>
</tr>
<tr>
<td>Buddy Bolden</td>
<td>Joe Magnarelli</td>
<td>Tom Harrell</td>
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<tr>
<td>Bunk Johnson</td>
<td>Joe &quot;King&quot; Oliver</td>
<td>Tom Kubis</td>
</tr>
<tr>
<td>Bunny Berigan</td>
<td>John &quot;Dizzy&quot; Gillespie</td>
<td>Tommy Nygaard</td>
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<tr>
<td>Carl Saunders</td>
<td>Jon Faddis</td>
<td>Tomasz Stanko</td>
</tr>
<tr>
<td>&quot;Doc&quot; Severinsen</td>
<td>Jonah Jones</td>
<td>Wadada Leo Smith</td>
</tr>
<tr>
<td>Cecil Bridgewater</td>
<td>Kenny Dorham</td>
<td>Wallace Roney</td>
</tr>
<tr>
<td>Charlie Shavers</td>
<td>Kenny Wheeler</td>
<td>Walter Blanton</td>
</tr>
<tr>
<td>Charley Davis</td>
<td>Lee Morgan</td>
<td>Wayne Bergeron</td>
</tr>
<tr>
<td>Chet Baker</td>
<td>Leroy Jones</td>
<td>William &quot;Cat&quot; Anderson</td>
</tr>
<tr>
<td>Chris Botti</td>
<td>Lester Bowie</td>
<td>Woody Shaw</td>
</tr>
<tr>
<td>Chris Griffin</td>
<td>Lew Soloff</td>
<td>Wynton Marcellus</td>
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<td>Chuck Findley</td>
<td>Louis Armstrong</td>
<td>Ziggy Elman</td>
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<tr>
<td>Chuck Mangione</td>
<td>Louis Prima</td>
<td>Woody Shaw</td>
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<td>Clark Terry</td>
<td>Louise Baranger</td>
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<td>Claudio Roditi</td>
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<td>Clay Jenkins</td>
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<td>Clifford Brown</td>
<td>Marcus Printup</td>
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<td>Conrad Gozzo</td>
<td>Mark Isham</td>
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<td>Cootie Williams</td>
<td>Marion &quot;Buddy&quot; Childers</td>
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<td>Marvin Stamm</td>
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<tr>
<td>David Weiss</td>
<td>Maynard Ferguson</td>
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<td>Dennis Noday</td>
<td>Mike Metheny</td>
<td></td>
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<tr>
<td>Dimitri Metheny</td>
<td>Miles Davis</td>
<td></td>
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<tr>
<td>Don Cherry</td>
<td>Nat Adderley</td>
<td></td>
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<tr>
<td>Don Ellis</td>
<td>Nicholas Payton</td>
<td></td>
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<tr>
<td>Donald Byrd</td>
<td>Nills Petter Molvaer</td>
<td></td>
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<tr>
<td>Ellister Van der Molen</td>
<td>Peter Knight</td>
<td></td>
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<tr>
<td>Enrico Rava</td>
<td>Quincy Jones, Jr.</td>
<td></td>
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<td>Fats Navarro</td>
<td>Ray Vega</td>
<td></td>
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<tr>
<td>Frankie V</td>
<td>Red Allen</td>
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<tr>
<td>Freddie Hubbard</td>
<td>Red Nichols</td>
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Masters All, Thanks!
Introduction

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

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

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

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

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

1 - BUZZING THE LEADPIPE

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

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

After sufficient buzzing of the mouthpiece or leadpipe, I give you warm-up pages of both the perfect fourth around the circle of fourths, and the flat 5 tri-tone. The tri-tone breaks a chromatic scale into equal parts. By memorizing the b5 relationship in any key you will be already advancing to the blues and altered chords found frequently played in today’s modern jazz language.
You will always be free to turn to any book or chapter to study a certain element of jazz you want to work on, however, I warn you against skipping over the book before you play through the book. Why? Because the language builds from early elemental segments and scale patterns (letters, words) to more advanced nuances (sentences and paragraphs) that easily substitute for the “vanilla” changes.

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

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

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

The following chapters are to be played in this order:

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

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

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

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

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

Accept your limitations and capitalize on them.

We are all learners. Masters have Masters.

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

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

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

Experiment.
Explore.
Enjoy!
Preface
Acknowledgements
Dedication - Masters All, Thanks!
Introduction

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

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

Chapter 2 - Minor Chords
The Minor Issues: Modes..............................................................104
Patterns in Minor Keys...............................................................105
Studies in Minor Keys.................................................................107
The Natural Minor - Aeolian Mode.............................................115
Use of Melodic Minor in Modal Harmony....................................122
Modal Harmony Patterns in Melodic Minor.........................124
Minor - Major Around the Circle...............................................144
Use of Harmonic Minor...........................................................147
Patterns in Harmonic Modes.....................................................149
Table of Contents - Volume 1

Chapter 3 - Dominant 7 Chords
MixoLydian Mode - The Dominant 7th.................................164
Reviewing the Dominant 7th..................................................169
Dominant 7 Bebop Scales.........................................................178
Playing the Dominant 7th..........................................................214
2 Beat Quick Changes ii-V7-I......................................................226
1 Bar Bop Patterns.................................................................250
2 Bar Changes ii-V7-I..............................................................282
Clifford Licks ii-V7-I...............................................................296
Ascending & Descending Progressions.................................298
Descending Half Step Lick......................................................300

Chapter 4 - Diminished Chords
Introduction to Diminished - Dominant 7b9..............................304
The Diminished 7th..................................................................309
Chord of the Dominant 7th Substitute Diminished.......................311
Related Diminished Triad Study.................................................315
Patterns for Diminished 7ths....................................................317

Chapter 5 - Half Diminished (Minor 7b5)
The Minor 7b5 Locrian Scale....................................................334
Minor 7b5 Around the Horn.....................................................336
Locrian’s Relation to the Dominant 7........................................338
Minor 7b5 to V7 - Study #1......................................................342
Minor 7b5 to Harmonic vi - Study #2.......................................344
Minor 7b5 - Study #3.................................................................346
Minor 7b5 Descending to Major 7 - Study #4.........................348
Descending the Minor 7b5.......................................................349
Minor 7b5 to Diminished - Study #5.......................................350
Patterns on the Minor 7b5.......................................................352
2 Beat Minor 7b5 Turnaround..................................................364
1 Bar Minor 7b5 Progression...................................................388

Table of Contents - Volume 2

Chapter 6 - The Alternate Dominant Family
Review: Lydian Scales...............................................................414
Working in the Lydian Augmented Mode..................................415
Altered Dominant Family: Lydian 7...........................................418
Dominant 7b5#5: Whole Tone & Augmented Scales..................424
Whole Tone Scales.................................................................428
Whole Tone Patterns Around the Circle..................................440
# Table of Contents - Volume 2

## Chapter 7 - Alternate Diminished Family
- The Super Locrian Altered Dominant ............................................. 448
- Diminished Whole Tone Study ....................................................... 450
- Patterns on the Altered Dominant ................................................... 462
- The Altered Pentatonic Substitutions ........................................... 470

## Chapter 8 - Substitutions
- Learning the Tri-Tone ..................................................................... 484
- Introduction to Descending Major Thirds ........................................ 488
- Cycle of Descending Major Thirds .................................................. 490
- The Tri-Tone Substitution of the V7 ................................................. 496
- Coltrane ii-V7’s 1/2 Step Apart ....................................................... 508
- Playing Tri-Tone Substitutions from the Minor7♭5 ....................... 510

## Chapter 9 - Turnarounds
- Rhythm Changes ........................................................................... 518
- Learning the Turnaround ............................................................... 521
- iii-iv-ii-V7 for Blues Prep .............................................................. 551
- Turnaround with Substitutions ..................................................... 575
- Turnaround with ii-V7 in Front ..................................................... 593
- ii-V7 for Blues Prep ..................................................................... 617

## Chapter 10 - Blues
- Major Blues .................................................................................. 638
- Minor Blues .................................................................................. 640
- Blues Fun Workout ....................................................................... 642
- The Minor7♭5 and the Blues ......................................................... 649
- Altered Modern Blues ................................................................. 664
- Modern Approach to Playing the Blues ........................................ 693

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

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

Adagio $\frac{1}{2} = 72$

Circle of Perfect 4ths connected by Tri-tone

Circle of 4ths

Tri-tone

Solo Fluency
Daily Practice Warmups

Tri-tone

Circle of 4ths

Solo Fluency
Learning to Surround

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

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

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

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

Solo Fluency
Create articulations as you play:

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

Solo Fluency
Daily Practice Warmups

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

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

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

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

Solo Fluency
Perfect 5th; Repeat around Circle of 4ths

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

Major 6th; Repeat around Circle of 4ths

Solo Fluency
The Good Bait Exercise

Tad Cameron/Count Basie

* Executing P4th Skips in Bar 7

Solo Fluency
The Good Bait Exercise

Solo Fluency
The Good Bait Exercise

Solo Fluency
Based on 1 step apart

Based on 1/2 Step apart
Based on Diminished

B♭

G

B♭

C♯

E

D

F

A♭

B

D

F

A

C

E♭

F♯

C

A

F♯

C

E♭

C

E♭

B

A♭

F

Solo Fluency
Shifting Major Key Centers

Circle of 4ths by Tri-tone

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

Shifting Major Key Centers

Solo Fluency
Chapter 1

Major Chords
Major 7 Secrets

Major 7th Circle of 4ths

Playing Major Patterns

Key of C:

Solo Fluency
Key of F:

Solo Fluency
Key of B♭:

Solo Fluency
Major 7 Secrets

Key of Ab:

Solo Fluency
Major 7 Secrets

Key of Db:

Solo Fluency
Key of F#: 

Solo Fluency
Key of B:
Key of E:

Key of A:

Solo Fluency
Major 7 Secrets

Key of D:

Solo Fluency
Major 7 Secrets

Key of G:

Solo Fluency
Cycles for the Major 7

Circle of Fourths starting on C Major 7

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

Exercise #2

Exercise #3

Exercise #4

Solo Fluency
Exercise #5

Exercise #6

Exercise #7

Exercise #8

Exercise #9

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

Solo Fluency
Exercise #10

Cycles for the Major 7

Exercise #11

Solo Fluency

Exercise #12
Exercise #13

Exercise #14
Major 7 Bebop Scales

Key of C:

Solo Fluency
Major 7 Bebop Scales

Key of F:

Solo Fluency
Major 7 Bebop Scales

Solo Fluency
Key of Bb:

Solo Fluency
Key of E:

Solo Fluency
Major 7 Bebop Scales

Key of Ab:

Solo Fluency
Key of Db:

Solo Fluency
Key of C♯:

Solo Fluency
Major 7 Bebop Scales

Solo Fluency
Key of F#:

Solo Fluency
Key of B:

Solo Fluency
Major 7 Bebop Scales

Solo Fluency
Major 7 Bebop Scales

Key of E:

Solo Fluency
Major 7 Bebop Scales

Solo Fluency
Major 7 Bebop Scales

Key of A:

Solo Fluency
Major 7 Bebop Scales

Key of D:

Solo Fluency
Major 7 Bebop Scales

Solo Fluency
Major 7 Bebop Scales

Key of G:
Surround Note Exercise

Major Keys

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

F♯ Major outlined by G Major

D outlined by Eb

E♭ outlined by E

E outlined by F

F outlined by G♭

F♯ outlined by G

G outlined by A♭

A♭ outlined by A

A outlined by B♭

B♭ outlined by B

B outlined by C
C Major using D minor - 1 step above root

C Major using Db major - 1/2 step above root

C Major using Bb Major - 1 step below root

F Major

Solo Fluency
B♭ Major

Solo Fluency
Db Major

F# Major

Solo Fluency
Executing the Major 7

C Maj7
Executing the Major 7

F Maj7

Solo Fluency
Executing the Major 7
Executing the Major 7

Solo Fluency
Executing the Major 7

Ab Maj7
Executing the Major 7

Db Maj7

Solo Fluency
Executing the Major 7

F♯ Maj7

Solo Fluency
Executing the Major 7

Solo Fluency
Executing the Major 7

Solo Fluency
Executing the Major 7
Executing the Major 7

Solo Fluency
Exercise 1

Speaking in Major 7

Solo Fluency
Speaking in Major 7

Exercise 2

Solo Fluency
Speaking in Major 7

Exercise 3
Speaking in Major 7

Solo Fluency
Major 7#11
(Major 7#4)

Two Major Triads 1 Step Apart
C Maj7#11

F Maj7#11

Bb Maj7#11

Eb Maj7#11

A Maj7#11

D Maj7#11

GMaj7#11

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

F Maj7#11 play C Maj7

Bb Maj7#11 play F Maj7

Eb Maj7#11 play Bb Maj7

Ab Maj7#11 play Eb Maj7

Solo Fluency
Db or C# Maj7#11 play A# or G# Maj7

F# Maj7#11 play C# Maj7

B Maj7#11 play F# Maj7

E Maj7#11 play B Maj7

A Maj7#11 play E Maj7

D Maj7#11 play A Maj7

G Maj7#11 play D Maj7
Fun with Barry Harris

(Major 6th Scales)

Solo Fluency
Fun with Barry Harris

Solo Fluency
The Major Pentatonic

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

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

E Major7 - Play B Major Pentatonic

E♭ Major7 - Play the B♭ Major Pentatonic

D Major7 - Play the A major Pentatonic

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

C Major7 - Play the G Major Pentatonic

B Major7 - Play the F♯ Major Pentatonic

Solo Fluency
Bb Major7 - Play the F Major Pentatonic

A Major7 - Play the E Major Pentatonic

Ab Major7 - Play the Eb Major Pentatonic

G Major7 - Play the D major Pentatonic

Gb/F# Major7 - Play the Db/C# Major Pentatonic
Mixing Major 7 Pentatonic in Root and P5th

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

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

Play C Major 7 in the KEY: C MAJOR

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

Play B Major 7

Play Bb Major 7

Play A Major 7

Solo Fluency
Mixing Major 7 Pentatonic in Root and P5th

Play A♭ Major 7

Play C♯ Major 7

Play D Major 7

Play E♭ Major 7

Solo Fluency
Mixing Major 7 Pentatonic in Root and P5th

Solo Fluency
Connecting the Major 7 Pentatonic

Begin again on each tone center

```
C Maj7
G Maj7 Pentatonic
A min Pentatonic
B min Pentatonic
E min Pentatonic

F Maj7

Bb Maj7
Solo Fluency
```

Connecting the Major 7 Pentatonic
Connecting the Major 7 Pentatonic

Eb Maj7

Ab Maj7

Db Maj7

F♯ Maj7

B Maj7

Solo Fluency
Connecting the Major 7 Pentatonic

E Maj7

A Maj7

D Maj7

G Maj7

Solo Fluency
Function of the Major 7 Pentatonic to its Relative Natural Minor

C Major 7 incorporating the A minor and D minor Pentatonics

C Major Pentatonic is functional for A minor Pentatonic

Pentatonic Patterns for Major 7 Keys

Solo Fluency
Function of the Major 7 Pentatonic
Function of the Major 7 Pentatonic

D Major 7/Bm7

A Major 7/Fm7

Solo Fluency
Function of the Major 7 Pentatonic

E Major 7/C♭m7

B Major 7/G♯(Ab)m7

Solo Fluency
Function of the Major 7 Pentatonic

F♯ Major 7/E♭m7

Db or C♯ Major 7/B♭m7

Solo Fluency
Function of the Major 7 Pentatonic

Ab Major 7/Fm7

Eb Major 7/Cm7

Solo Fluency
Minor Pentatonics

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

Minor Pentatonics around the Circle of Fourths

Solo Fluency
Gmin7  (B♭ Major Pent)

Cmin7  (E♭ Major Pent)

Fmin7  (A♭ Major Pent)

B♭min7  (D♭ Major Pent)

Ebmin7  (Gb/F♯ Major Pent)

Abmin7  (B Major Pent)

C♯min7  (E Major Pent)

F♯min7  (A Major Pent)

Bmin7  (D Major Pent)

Emin7  (G Major Pent)
Connecting Minor Pentatonics

C Maj7
A min7 (vi)

F Maj7
D min7 (ii)

Bb Maj7
G min7 (v minor)

Eb
C min7

F Maj7
D min7

Bb Maj7
G min7

Eb Maj7
C min7

Ab
F min7

Bb Maj7
G min7

Eb Maj7
C min7

Ab Maj7
F min7

Db/ C# Maj7
Bb min7

Gb/ F# Maj7
Eb min7

Solo Fluency

Connecting Minor Pentatonics
B Maj7
A♭/ G♯min7
E Maj7
C♯min7
A Maj7
F♯min7
D Maj7
Bmin7
G Maj7
Emin7
Minor 7 Pentatonic Scale Patterns

Connecting Root minor 7, ii7, v7

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

( i.e. Cmin7, Dmin7 and Gmin7 can be played for: Cmin7, EbMaj7 and F7)

Solo Fluency
Minor 7 Pentatonic Scale Patterns

Solo Fluency
Chapter 2

Minor Chords
The Minor Issues: MODES

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

D Minor (ii) Dorian Mode

E minor (iii) Phrygian Mode

A minor (vi) natural Aeolian mode

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

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

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

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

Relative Major

Relative Minor

Solo Fluency
Patterns in Minor Keys

Pattern 1

Pattern 2

Solo Fluency
Studies in Minor Keys

Cm

F7b9

Bb

Bm

E7b9

A

Bbm

Eb7b9

Ab

Study #2 (Third Position)

F#m

B7b9

Em

Am

A7b9

D

Gm

C7b9

Fm

Bb7b9

Eb

Abm

C#7b9

F#m

B7b9

E

Am

D7b9

Gm

C7b9

F

Bbm

Eb7b9

Abm

Db7b9

Gb

Bm

E7b9

Am

D7b9

G

Solo Fluency
Studies in Minor Keys

Study #3 (Fourth Position)

Solo Fluency
Study #5 (Seventh Position)

\[
\begin{align*}
\text{C#m} & \quad \text{Cm} \\
\text{Bm} & \quad \text{Bb}_m \\
\text{Am} & \quad \text{Ab}_m \\
\text{Gm} & \quad \text{F#m} \\
\text{Fm} & \quad \text{Em} \\
\text{Eb}_m & \quad \text{Dm} \\
\end{align*}
\]
Studies in Minor Keys

Study #7 (Root Position)

A m7

Bb m7

B m7

C m7

C# m7

Solo Fluency
Studies in Minor Keys
The Natural Minor
Aeolian Mode

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

C Major Ionian Scale

A Minor Aeolian Scale

A Minor Triad
A Minor 7 Triad
A Minor 11 (♭13)

Am11 (♭13) Bm7♭5 (♭9, 11, ♭13) CMaj13 Dm13 Em7 (♭9, 11, ♭13) FMaj13 (+11) G13 Am11 (♭13)

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

Study #1 - The Be-bop minor scale

A m7
Bm7♭5
CMaj7
Dm7

E m7
F Maj7
G7
F Maj7
G7
Am

Dm7
Em7♭5
F Maj7
Gm7

A m7
B♭Maj7
C7
B♭Maj7
C7
♭11
Dm
The Natural Minor - Aeolian Mode

Solo Fluency
The Natural Minor - Aeolian Mode

Study #2

A min

D min

G min

Solo Fluency
The Natural Minor - Aeolian Mode

Solo Fluency
The Natural Minor - Aeolian Mode

Solo Fluency
Use of Melodic Minor in Modal Harmony

D7: Dominant 7 "Be-bop Scale"

Articulate in Various Ways \( \frac{5}{4} \) = 120

A minor: Melodic Be-bop Minor

ROOT POSITION in A minor

Solo Fluency
3rd POSITION in A minor

4th POSITION in A minor

5th POSITION in A minor

6th POSITION in A minor

7th POSITION in A minor

9th POSITION in A minor

Solo Fluency
Modal Harmony Patterns In Melodic Minor

A Melodic Minor

I minor Major 7 - Amin Maj7

II Half diminished in Aminor - B Phrygian or B13b9 sus6

III Major 7 #5 in Aminor - CMaj7#5

IV Dominant 7 #11 in Aminor - D7b11

Solo Fluency
V Dominant 7\(^b6\) in A minor - E7\(^b6\)

Vi Minor 7\(^b5\) in A minor - F#m7\(^b5\(9)\)

Vii augmented 7\(^9\) in A minor - G#aug7\(^9\)

D Melodic Minor

I minor Major 7 - Dmin Maj7

Solo Fluency
II Half diminished - E Phrygian or E13$b$9 sus6

III Major 7 #5 - FMaj7#5

IV Dominant 7 #11 - G7#11

V Dominant 7b6 - A7b6

Solo Fluency
Modal Harmony Patterns In Melodic Minor

Vi Minor 7b5 - Bm7b5(9)

Vii augmented 7#9 - C#aug7#9

G Melodic Minor

I minor Major 7 - Gmin Maj7

II Half diminished - A Phrygian or A13b9 sus6
Modal Harmony Patterns In Melodic Minor

III Major 7#5 - B♭Maj7#5

IV Dominant 7#11 - C7#11

V Dominant 7b6 - D7b6

Vi Minor 7b5 - Em7b5(9)

Vii augmented 7#9 - F#aug7#9

Solo Fluency
Modal Harmony Patterns In Melodic Minor

C Melodic Minor

I minor Major 7 - Cmin Maj7

II Half diminished - D Phrygian or D13b9 sus6

III Major 7 #5 - EbMaj7#5

IV Dominant 7 #11 - F7#11

Solo Fluency
Modal Harmony Patterns In Melodic Minor

V Dominant 7b6 - G7b6

Vi Minor 7b5 - Am7b5(9)

Vii augmented 7#9 - Baug7#9

F Melodic Minor

I minor Major 7 - Fmin Maj7

Solo Fluency
II Half diminished - G Phrygian or G13b9 sus6

III Major 7 #5 - AbMaj7#5

IV Dominant 7 #11 - Bb7#11

V Dominant 7b6 - C7b6
Modal Harmony Patterns In Melodic Minor

Vi Minor 7b5 - Dm7b5(9)

Vii augmented 7#9 - Eaug7#9

Bb Melodic Minor

I minor Major 7 - Bbmin Maj7

II Half diminished - C Phrygian or C13b9 sus6
Modal Harmony Patterns In Melodic Minor

I minor Major 7 - Ebmin Maj7

II Half diminished - F Phrygian or F13b9 sus6

III Major 7#5 - GbMaj7#5

IV Dominant 7#11 - Ab7#11

Solo Fluency
Modal Harmony Patterns In Melodic Minor

V Dominant 7b6 - B♭7b6

Vi Minor 7b5 - Cm7♭5(9)

Vii augmented 7#9 - Daug7#9

G# Melodic Minor

G#minMaj7  A♭13♭9sus6  B♭Maj♭5  C#7♭11  D♭7♭6  F♭min♭7♭5(9)  G♭7♭9

I minor Major 7 - G#min Maj7

Solo Fluency
Modal Harmony Patterns In Melodic Minor

II Half diminished - A# Phrygian or A#13b9 sus6

III Major 7#5 - BMaj7#5

IV Dominant 7#11 - C#7#11

V Dominant 7b6 - D#7b6

Solo Fluency
Modal Harmony Patterns In Melodic Minor

Vi Minor 7\#5 - E\#m7\#5(9)

Vii augmented 7\#9 - F\#aug7\#9

C# Melodic Minor

I minor Major 7 - C#min Maj7

II Half diminished - D# Phrygian or D\#13b9 sus6

Solo Fluency
Modal Harmony Patterns In Melodic Minor

III Major 7 #5 - E\textsuperscript{#5}Maj7#5

IV Dominant 7 #11 - F\textsuperscript{#11}7#11

V Dominant 7b6 - G\textsuperscript{b6}7#6

Vi Minor 7b5 - A\textsuperscript{b5}m7b5(9)

Vii augmented 7#9 - B\textsuperscript{#9}aug7#9

Solo Fluency
Modal Harmony Patterns In Melodic Minor

F♯ Melodic Minor

I minor Major 7 - F#min Maj7

II Half diminished - G♯ Phrygian or G♯13b9 sus6

III Major 7♯5 - AMaj7♯5

IV Dominant 7♯11 - B7♯11

Solo Fluency
Modal Harmony Patterns In Melodic Minor

V Dominant 7\(^b6\) - C\(^\#7b6\)

Vi Minor 7\(^b5\) - D\(^##m7b5(9)\)

Vii augmented 7\(^b9\) - E\(^#aug7#9\)

B Melodic Minor

I minor Major 7 - Bmin Maj7

Solo Fluency
Modal Harmony Patterns In Melodic Minor

II Half diminished - C# Phrygian or C#13b9 sus6

III Major 7#5 - DMaj7#5

IV Dominant 7#11 - E7#11

V Dominant 7b6 - F#7b6

Solo Fluency
Modal Harmony Patterns In Melodic Minor

Vi Minor 7♭5 - G#m7♭5(9)

Vii augmented 7#9 - A#aug7#9

E Melodic Minor

I minor Major 7 - Emin Maj7

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

Solo Fluency
Minor - Major Around the Circle

C Minor/Major 7  F_m^\#  B_b^\#m  E_b^\#m  A_b^\#m

C#_m^\#  F#_m^\#  B_m  E_m  A_m

D_m^\#  G_m^\#  C_m  F_m^+7  B_b^+7

E_b^+7  A_b^+7  C#_m^+7  F#_m^+7  B_m^+7

E_m^+7  A_m^+7  D_m^+7  G_m^+7

C Minor/Major 9  F_m^+9  B_b^+9  E_b^+9

A_b^+9  C#_m^+9  F#_m^+9  B_m^+9

E_m^+9  A_m^+9  D_m^+9  G_m^+9

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

C Minor/Major7 Lick

F Minor/Major7

Bb Minor/Major7

Eb Minor/Major7

Ab Minor/Major7
Minor - Major Around the Circle

C♯ Major/Minor7

F♯ Minor/Major7

B Minor/Major7

E Minor/Major7

A Minor/Major7

D Minor/Major7

G Minor/Major7

Solo Fluency
Use of Harmonic Minor

The Harmonic minor scale is a minor scale with a $b6$th and a $#7$th:

1/2 step 1/2 step 1/2 step

CminMaj7 (Maj11, $b13$)  Dmin$^7b5$ ($b9$, 11, $b13$)  EbMaj$^3$ (+5)

Fmin$^3$ (+11)  G$^7$ ($b9$, 11, $b13$)  AbMaj$^3$ (+9, +11)  Bdim$^7$ ($b9$, dim11, $b13$)

Playing with Harmonic Intervals

CminMaj7 (Maj11$b13$)  Dmin$^7b5$ ($b9$, 11 13)

Ebmaj$^3$ (+5)  Fmin$^3$ (+11)

G$^7$ ($b9$, 11, $b13$)  AbMaj$^3$ (+9+11)

Bdim$^7$ ($b9$, dim11, $b13$)  CminMaj7 (Maj11$b13$)

Solo Fluency
Use of Harmonic Minor

CminMaj7 (Maj11 b13)

Dmin7b5(b9 11 13)

EbMaj13(+5)

Fmin13(+11)

G7(b9 11 b13)

AbMaj13(+9+11)

Bdim7(b9dim11 b13)

CminMaj7(Maj11 b13)

Solo Fluency
Patterns In Harmonic Modes

C minor Root

\[ \text{Cmin Maj7 (Maj11 b13)} \]

2nd Mode

\[ \text{Dmin7b5 (b9 11 13)} \]

3rd Mode

\[ \text{Ebmaj13 (+5)} \]

4th Mode

\[ \text{Fmin13 (+11)} \]

5th Mode

\[ \text{G7 (b9 11 b13)} \]

Solo Fluency
Patterns In Harmonic Modes

6th Mode
\(A^b\text{Maj}^{13}(+9+11)\)

7th Mode
\(B\text{dim}^7(b9\text{dim}11\text{dim}13)\)

F minor Root
\(F\text{minMaj}^7(Maj11b13)\)

2nd Mode
\(G\text{min}^7(b9\text{dim}11\text{dim}13)\)

3rd Mode
\(A^b\text{Maj}^{13}(+5)\)

Solo Fluency
4th Mode

B♭_{\text{min}}^{13}(+11)

5th Mode

C_{7}(b_{9}\ b_{11}\ b_{13})

6th Mode

D♭_{\text{Maj}}^{13}(+9+11)

7th Mode

E_{\text{dim}}^{7}(b_{9}\ \text{dim}\ b_{11}\ b_{13})

B♭ minor Root

B♭_{\text{min}}^{\text{Maj}}^{7}(\text{Maj}\ b_{11}\ b_{13})

Solo Fluency
Patterns In Harmonic Modes

2nd Mode

\[ C_{\text{min7b}5(b9\,11\,13)} \]

3rd Mode

\[ D_{b\text{Maj13}(+5)} \]

4th Mode

\[ E_{b\text{min13}(+11)} \]

5th Mode

\[ F_{7(b9\,11\,b13)} \]

6th Mode

\[ G_{b\text{Maj13}(+9+11)} \]
7th Mode

$A_{dim}^7(b9dim11b13)$

Eb minor Root

$Eb_{minMaj}^7(Maj11b13)$

2nd Mode

$F_{min}^7(b91113)$

3rd Mode

$G_{bMaj}^1(+5)$

4th Mode

$A_{bmin}^1(+11)$
5th Mode  B♭7(♭9 11♭13)

6th Mode  B Maj13(+9+11)

7th Mode  D dim7(♭9 dim11♭13)

A♭ minor Root  A♭minMaj7(Maj11♭13)

2nd Mode  B♭min7♭5(♭9 11 13)

Solo Fluency
Patterns In Harmonic Modes

3rd Mode

B Maj\(_{13}^{(+5)}\)

4th Mode

D\(_b\) min\(_{13}^{(+11)}\)

5th Mode

E\(_b\)\(_7^{(b9 \ b11 \ b13)}\)

6th Mode

E Maj\(_{13}^{(+9+11)}\)

7th Mode

G dim\(_7^{(b9 \ dim11 \ b13)}\)

Solo Fluency
C# minor Root
C#minMaj7(Maj11b13)

2nd Mode
D#min7b5(b9 11 13)

3rd Mode
E Maj13(+5)

4th Mode
F#min13(+11)

5th Mode
G#7(b9 11b13)

Solo Fluency
6th Mode
A Maj13(+9+11)

7th Mode
C dim7(b9 dim11 b13)

F# minor Root
F# min Maj7(Maj11 b13)

2nd Mode
G# min7b5(b9 11 13)

3rd Mode
A Maj13(+5)

Solo Fluency
4th Mode
Bmin\(^{13}(+11)\)

5th Mode
C\(^{7}(b9\,b11\,b13)\)

6th Mode
D Maj\(^{13}(+9,+11)\)

7th Mode
F dim\(^{7}(b9\,dim11\,b13)\)

B minor Root
Bmin Maj\(^{7}(Maj11\,b13)\)
2nd Mode
C#\textsubscript{min7b5}(b9 11 13)

3rd Mode
D Maj\textsuperscript{13(+5)}

4th Mode
E min\textsuperscript{13(+11)}

5th Mode
F\#7(b9 11 b13)

6th Mode
G Maj\textsuperscript{13(+9+11)}

Solo Fluency
7th Mode
A\#dim7(b9\ dim11\ b13)

E minor Root
E\ minor\ Maj7(Maj11\ b13)

2nd Mode
F\#min7(b5\ b9\ 11\ 13)

3rd Mode
G\ Maj13(+5)

4th Mode
A\#min13(+11)

Solo Fluency
Patterns In Harmonic Modes

5th Mode

B7(b9 11 b13)

6th Mode

C Maj13(+9+11)

7th Mode

D#dim7(b9 dim11 b13)

Summary Discussion of Harmonic Minor Uses

<table>
<thead>
<tr>
<th>Chord Type</th>
<th>Appropriate Scale Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major 7</td>
<td>6th Mode of the Harmonic Minor</td>
</tr>
<tr>
<td>Major 7th, b5</td>
<td>3rd Mode of the Harmonic Minor</td>
</tr>
<tr>
<td>Minor 7th (Tonic)</td>
<td>4th Mode of Harmonic Minor</td>
</tr>
<tr>
<td>Minor #7 (Minor/Major)</td>
<td>Root Harmonic Minor</td>
</tr>
<tr>
<td>Dominant 7th, b9</td>
<td>5th Mode of the Harmonic Minor</td>
</tr>
<tr>
<td>Min7b5 Half Diminished</td>
<td>2nd Mode of the Harmonic Minor</td>
</tr>
<tr>
<td>Diminished 7th</td>
<td>7th Mode of the Harmonic Minor</td>
</tr>
</tbody>
</table>

Solo Fluency
Chapter 3

Dominant 7 Chords
The Mixolydian Mode — The Dominant 7th

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

C Major Scale:  
G7 or G dominant 7th scale:

G7 or G dominant 7th scale:

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

Learning the Dominant 7th in all keys

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

Pattern 1

Pattern 2

Solo Fluency
Learning the Dominant 7th

Pattern 3

\[ \text{C7} \quad \text{F7} \quad \text{Bb7} \quad \text{Eb7} \quad \text{Ab7} \quad \text{Db7} \]

\[ \text{F#7} \quad \text{B7} \quad \text{E7} \quad \text{A7} \quad \text{D7} \quad \text{G7} \]

Pattern 4

\[ \text{C7} \quad \text{F7} \quad \text{Bb7} \quad \text{Eb7} \quad \text{Ab7} \quad \text{Db7} \]

\[ \text{F#7} \quad \text{B7} \quad \text{E7} \quad \text{A7} \quad \text{D7} \quad \text{G7} \]

Pattern 5

\[ \text{C7} \quad \text{F7} \quad \text{Bb7} \quad \text{Eb7} \quad \text{Ab7} \quad \text{Db7} \]

\[ \text{F#7} \quad \text{B7} \quad \text{E7} \quad \text{A7} \quad \text{D7} \quad \text{G7} \]

Pattern 6

\[ \text{C7} \quad \text{F7} \quad \text{Bb7} \quad \text{Eb7} \quad \text{Ab7} \quad \text{Db7} \]

\[ \text{F#7} \quad \text{B7} \quad \text{E7} \quad \text{A7} \quad \text{D7} \quad \text{G7} \]

Pattern 7

\[ \text{C7} \quad \text{F7} \quad \text{Bb7} \quad \text{Eb7} \quad \text{Ab7} \quad \text{Db7} \]

\[ \text{F#7} \quad \text{B7} \quad \text{E7} \quad \text{A7} \quad \text{D7} \quad \text{G7} \]
Pattern 8

Learning the Dominant 7th

Pattern 9

Pattern 10

Pattern 11

Pattern 12

Solo Fluency
Learning the Dominant 7th

Pattern 13

Pattern 14

Pattern 15

Solo Fluency
Learning the Dominant 7th

Pattern 16

Pattern 17

Pattern 18

Solo Fluency
Reviewing the Dominant 7

Exercise 1 - C7:

Exercise 2 - F7:
Exercise 3 - Bb7:

Exercise 4 - Eb7:
Reviewing the Dominant 7

Exercise 5 - Ab7:
Reviewing the Dominant 7

Exercise 6 - C#7:

Exercise 7 - F#7:

Solo Fluency
Exercise 8 - B7:
Exercise 11 - D7:

Reviewing the Dominant 7

Solo Fluency
Reviewing the Dominant 7

Exercise 12 - G7:

Solo Fluency
Note: The 4th of the Dominant 7 is a MAJOR scale!!! And, the 5th is the Minor7th!!!
Dominant 7 Bebop Scales - C7
Dominant 7 Bebop Scales - C7

Solo Fluency
Dominant 7 Bebop Scales - C7

Solo Fluency
Dominant 7 Bebop Scales - F7
Dominant 7 Bebop Scales - F7

Solo Fluency
Dominant 7 Bebop Scales - \( B^7 \)

Solo Fluency
Dominant 7 Bebop Scales - E♭7
Dominant 7 Bebop Scales - Eb7

Solo Fluency
Dominant 7 Bebop Scales - Ab7

Solo Fluency
Dominant 7 Bebop Scales - Db7/C#7

Solo Fluency
Dominant 7 Bebop Scales - F#7

F#7
Dominant 7 Bebop Scales - F#7

Solo Fluency
Dominant 7 Bebop Scales - F#7

Solo Fluency
Dominant 7 Bebop Scales - B7

B7
Dominant 7 Bebop Scales - B7

Solo Fluency
Dominant 7 Bebop Scales - B7

Solo Fluency
Dominant 7 Bebop Scales - E7
Dominant 7 Bebop Scales - A7

Solo Fluency
Dominant 7 Bebop Scales - A7

Solo Fluency
Dominant 7 Bebop Scales - A7

Solo Fluency
Dominant 7 Bebop Scales - D7
Dominant 7 Bebop Scales - D7

Solo Fluency
Dominant 7 Bebop Scales - G7

Solo Fluency
Dominant 7 Bebop Scales - G7

Solo Fluency
Playing the Dominant 7
from it’s substitute Melodic Minor

Key of G:

\( D^7 \) (A minor Melodic)

(ii of A minor Melodic)

(iii of A minor Melodic)

(IV of A minor Melodic)

(ii of A minor Melodic)

(V of A minor Melodic)

Solo Fluency

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

(G minor Melodic)

Playing the Dominant 7

Solo Fluency
Key of F: (G minor Melodic)

Playing the Dominant 7

Solo Fluency
Key of B♭:

F7  (C minor Melodic)

Solo Fluency
Key of Eb:

B♭7 (F minor Melodic)
Key of Ab:

Eb7 (Bb minor Melodic)

Playing the Dominant 7
Key of Db: A♭7 (Eb minor Melodic)

Playing the Dominant 7

Solo Fluency
Key of F#: C#7 (G# minor Melodic)
Key of B:

Playing the Dominant 7

Solo Fluency
Key of E:

* B7 (F♯ minor Melodic) *

Playing the Dominant 7

Solo Fluency
Key of A:

E7  (B minor Melodic)

Playing the Dominant 7

Solo Fluency
Key of D:

A7 (E minor Melodic)

Playing the Dominant 7

Solo Fluency
2-Beat Quick Changes ii-V7-I

Making the minor to the Dominant 7 to the Tonic

Root Position:

<table>
<thead>
<tr>
<th>2-Beat Quick Changes ii-V7-I</th>
<th>2-Beat Quick Changes ii-V7-I</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dmin7</td>
<td>G7</td>
</tr>
</tbody>
</table>

Key of C:

3rd Position:

<table>
<thead>
<tr>
<th>3rd Position:</th>
<th>3rd Position:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dmin7</td>
<td>G7</td>
</tr>
</tbody>
</table>

Solo Fluency
2-Beat Quick Changes ii-V7-I

4th Position:
Dmin7 G7 C  Dmin7 G7 C

b5 Position:
Dmin7 G7 C  Dmin7 G7 C

5th Position:
Dmin7 G7 C  Dmin7 G7 C

7th Position:
Dmin7 G7 C

Solo Fluency
2-Beat Quick Changes ii-V7-I

Root Position:

Key of F:

3rd Position:

Solo Fluency
2-Beat Quick Changes ii-V7-I

4th Position:
Gmin7 C7 F

b5 Position:
Gmin7 C7 F

5th Position:
Gmin7 C7 F

7th Position:
Gmin7 C7 F

Solo Fluency
2-Beat Quick Changes ii-V⁷-I

4th Position:
- C min⁷ F⁷
- C min⁷ F⁷

b5 Position:
- C min⁷ F⁷
- C min⁷ F⁷

5th Position:
- C min⁷ F⁷
- C min⁷ F⁷

7th Position:
- C min⁷ F⁷

Solo Fluency
2-Beat Quick Changes ii-V7-I

Root Position:

Key of Eb:

3rd Position:

Solo Fluency
2-Beat Quick Changes ii-V⁷-I

4th Position:

F min⁷  B⁷  E♭

b5 Position:

F min⁷  B⁷  E♭

5th Position:

F min⁷  B⁷  E♭

7th Position:

F min⁷  B⁷  E♭
2-Beat Quick Changes ii-V7-I

Root Position:

Key of Ab:

3rd Position:

Solo Fluency
2-Beat Quick Changes ii-V\textsuperscript{7}-I

Solo Fluency
Root Position:

Key of Db:

3rd Position:

Solo Fluency
2-Beat Quick Changes ii-V\textsuperscript{7}-I

4th Position:
\[ E_b\text{min7} \quad A^b_7 \quad D^b \quad E_b\text{min7} \quad A^b_7 \quad D^b \]

b5 Position:
\[ E_b\text{min7} \quad A^b_7 \quad D^b \quad E_b\text{min7} \quad A^b_7 \quad D^b \]

5th Position:
\[ E_b\text{min7} \quad A^b_7 \quad D^b \quad E_b\text{min7} \quad A^b_7 \quad D^b \]

7th Position:
\[ E_b\text{min7} \quad A^b_7 \quad D^b \]

Solo Fluency
2-Beat Quick Changes ii-V\(^7\)-I

Root Position:

Key of F:

3rd Position:

Solo Fluency
2-Beat Quick Changes ii-V\textsuperscript{7}-I

4th Position:

\begin{align*}
\text{G}_{\text{min}}\text{7} & \quad \text{C}_{\text{7}} & \quad \text{F}\# \\
\text{G}_{\text{min}}\text{7} & \quad \text{C}_{\text{7}} & \quad \text{F}\#
\end{align*}

5th Position:

\begin{align*}
\text{G}_{\text{min}}\text{7} & \quad \text{C}_{\text{7}} & \quad \text{F}\# \\
\text{G}_{\text{min}}\text{7} & \quad \text{C}_{\text{7}} & \quad \text{F}\#
\end{align*}

7th Position:

\begin{align*}
\text{G}_{\text{min}}\text{7} & \quad \text{C}_{\text{7}} & \quad \text{F}\#
\end{align*}

Solo Fluency
2-Beat Quick Changes ii-V⁷-I

Root Position:

Key of B:

3rd Position:

Solo Fluency
2-Beat Quick Changes ii-V7-I

4th Position:
C#min7  F#7  B  C#min7  F#7  B

b5 Position:
C#min7  F#7  B  C#min7  F#7  B

5th Position:
C#min7  F#7  B  C#min7  F#7  B

7th Position:
C#min7  F#7  B

Solo Fluency
2-Beat Quick Changes ii-V7-I

Solo Fluency
2-Beat Quick Changes ii-V\textsuperscript{7}-I

Solo Fluency
2-Beat Quick Changes ii-V⁷-I

Root Position:

<table>
<thead>
<tr>
<th>B min7</th>
<th>E7</th>
<th>A</th>
<th>B min7</th>
<th>E7</th>
<th>A</th>
</tr>
</thead>
</table>

Key of A:

3rd Position:

<table>
<thead>
<tr>
<th>B min7</th>
<th>E7</th>
<th>A</th>
<th>B min7</th>
<th>E7</th>
<th>A</th>
</tr>
</thead>
</table>

Solo Fluency
4th Position:

\[ B_{min7} \ E^7 \text{ A} \ B_{min7} \ E^7 \text{ A} \]

b5 Position:

\[ B_{min7} \ E^7 \text{ A} \ B_{min7} \ E^7 \text{ A} \]

5th Position:

\[ B_{min7} \ E^7 \text{ A} \ B_{min7} \ E^7 \text{ A} \]

7th Position:

\[ B_{min7} \ E^7 \text{ A} \]
2-Beat Quick Changes ii-V7-I

Root Position:

Key of D:

```
E min7  A7  D  E min7  A7  D
```

3rd Position:

```
E min7  A7  D  E min7  A7  D
```

Solo Fluency
2-Beat Quick Changes ii-V7-I

4th Position:
Emin7  A7  D  Emin7  A7  D

b5 Position:
Emin7  A7  D  Emin7  A7  D

5th Position:
Emin7  A7  D  Emin7  A7  D

7th Position:
Emin7  A7  D

Solo Fluency
2-Beat Quick Changes ii-V7-I

Root Position:

Key of G:

3rd Position:

Solo Fluency
2-Beat Quick Changes ii-V\(^7\)-I

4th Position:
A\(_{min}\)\(^7\)  D\(_7\)  G  A\(_{min}\)\(^7\)  D\(_7\)  G

b5 Position:
A\(_{min}\)\(^7\)  D\(_7\)  G  A\(_{min}\)\(^7\)  D\(_7\)  G

5th Position:
A\(_{min}\)\(^7\)  D\(_7\)  G  A\(_{min}\)\(^7\)  D\(_7\)  G

7th Position:
A\(_{min}\)\(^7\)  D\(_7\)  G

Solo Fluency
1-Bar Bop Patterns ii-V7-I

Root Position:

Key of C:

Dmin7

G7, G7b9#9

C

Solo Fluency
1-Bar Bop Patterns ii-V7-I

3rd Position:
Dmin7  G7, G7♭9#9

4th Position:
Dmin7  G7, G7♭9#9

Solo Fluency
5th Position:
D\textsubscript{min7}  
G7, G\textsubscript{7b9}\#9  
C

Root Position:
A\textsubscript{min7}  
D7, D\textsubscript{7b9}\#9  
G

Key of G:

Solo Fluency
4th Position:

Amin7

D7, D7b9#9

G

Solo Fluency
1-Bar Bop Patterns ii-V\(^7\)-I

5th Position:

A\(_{min7}\)

D\(_7, D\(_{7\#9}\)^g\)

G

Root Position:

E\(_{min7}\)

A\(_7, A\(_{7\#9}\)^g\)

D

Key of D:

Key of D:

Solo Fluency
1-Bar Bop Patterns ii-V7-I

3rd Position:

E₇min
A₇, A₇b₉ #9

Solo Fluency
4th Position:  
Emin7  
A7, A7b9#9  
D  

5th Position:  
Emin7  
A7, A7b9#9  
D  

Solo Fluency
258

Root Position:

Key of A:

1-Bar Bop Patterns ii-V7-I

Solo Fluency
I-Bar Bop Patterns ii-V7-I

3rd Position:

Bmin7

E7, E7b9#9

A

4th Position:

Bmin7

E7, E7b9#9

A

Solo Fluency
1-Bar Bop Patterns ii-V\(^7\)-I

3rd Position:

\[
\begin{align*}
F\#\text{min7} & \quad B7, B7b9#9 \\
E &
\end{align*}
\]
1-Bar Bop Patterns ii-V7-I

Root Position:

C#min7
F7, F7b9#9
B

Key of B:

Solo Fluency
3rd Position:
C#min7
F7, F7b9#9
B

4th Position:
C#min7
F7, F7b9#9
B
Solo Fluency
1-Bar Bop Patterns ii-V\(^7\)-I

5th Position:

C\(^\#\)min7 → F\(^\#\), F\(^\#\)b9#9 → B

Root Position:

G\(^\#\)min7 → C\(^\#\), C\(^\#\)b9#9 → F\(^\#\)

Key of F\(^\#\):

Solo Fluency
1-Bar Bop Patterns ii-V\textsuperscript{7}-I

4th Position:

G\#min\text{7}

C\#7,C\#\text{7\text{♭9/9}}

F\#
5th Position:

G\#min7  
C\#7, C\#7b9\#9  
F\#

Root Position:

E\#min7  
A\#7, A\#7b9\#9  
Db

Key of Db:

Solo Fluency
1-Bar Bop Patterns ii-V7-I

3rd Position:

E♭min7

Ab7, Ab7♭9♭9

Db

Solo Fluency
1-Bar Bop Patterns ii-V\textsuperscript{7}-I

4th Position:
\begin{align*}
E^b_{\text{min7}} & \quad A^b_7, A^b_{7b9}\#9 & \quad D^b \\
\end{align*}

5th Position:
\begin{align*}
E^b_{\text{min7}} & \quad A^b_{7, A^b_{7b9}\#9} & \quad D^b \\
\end{align*}

Solo Fluency
Root Position:

Key of Ab:

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

3rd Position:

B^bmin7

Eb7, E^b7b9#9

Ab

Solo Fluency

4th Position:

B^bmin7

Eb7, E^b7b9#9

Ab

Solo Fluency
1-Bar Bop Patterns ii-V7-I

**5th Position:**

B♭min7

E♭7, E♭7♭9#9

A♭

**Root Position:**

F min7

B♭7, B♭7♭9#9

E♭

**Key of E♭:**
1-Bar Bop Patterns ii-V₇-I

3rd Position:

F min7

Bb₇, Bb₇⁹#₉

Eb

Solo Fluency
4th Position:

F min7
Bb7, B♭7♭9#9
Eb

Solo Fluency
1-Bar Bop Patterns ii-V7-I

5th Position:

F₇min

B₇, B₇b₉#9

E♭

Root Position:

C₇min

F₇, F₇b₉#9

B♭

Key of B♭:

C₇min

F₇, F₇b₉#9

B♭

Solo Fluency
1-Bar Bop Patterns ii-V7-I

4th Position:

C min7 F7, F7b9#9 Bb

5th Position:

C min7 F7, F7b9#9 Bb

Solo Fluency
1-Bar Bop Patterns ii-V7-I

Root Position: Gmin7, C7, C7b9#9, F

Key of F:

Solo Fluency
1-Bar Bop Patterns ii-V⁷-I

5th Position:

Gmin⁷

C7, C7⁷b⁹#⁹

F

Solo Fluency
2-Bar Changes ii-V\textsuperscript{7}-I

Key of C:

D\textsubscript{min7} \hspace{1cm} G\textsuperscript{7\flat9\#9} \hspace{1cm} C Maj\textsuperscript{7}

Solo Fluency
2-Bar Changes ii-V\(^7\)-I

Key of F:

- G\(_{\text{min7}}\)
- C\(^7\)b\(_9\)#9
- F Maj\(^7\)

Solo Fluency
Key of B♭:

Cmin7

F7♭9♯9

B♭Maj7

2-Bar Changes ii-V7-I

Solo Fluency
Key of Eb:

F min7

Bb7b9#9

Eb Maj7

Solo Fluency
2-Bar Changes ii-V\textsuperscript{7}-I

Key of Ab:

\textbf{B}_\text{b}m_7 \hspace{2cm} E_b^7 b_9 #9 \hspace{2cm} A_b^Maj_7

Solo Fluency
2-Bar Changes ii-V7-I

Key of Db:

E♭min7

Ab♭9♯9

DbMaj7

Solo Fluency
Key of F#: 

G#min7  

C#7b9#9  

F#Maj7  

Solo Fluency
2-Bar Changes ii-V7-I

Key of B:

**C#min7**

**F#7b9#9**

**B Maj7**

Solo Fluency
2-Bar Changes ii-V7-I

Solo Fluency
2-Bar Changes ii-V^7-I

Key of A:

Bmin7

E7b9#9

A Maj7

Solo Fluency
2-Bar Changes ii-V⁷-I

Key of D:

Emin⁷

A⁷♭9#9

DMaj⁷

Solo Fluency
2-Bar Changes ii-V\textsuperscript{7}-I

Key of G:

- A\textsubscript{min7}
- D\textsubscript{7b9}\#9
- G\textsubscript{Maj7}

Solo Fluency
Clifford Licks ii-V7-I

Solo Fluency
Exercise 1:
Half steps ascending and descending:

```
Dm7  G7  Ebm7  Ab7  Em7  A7  Fm7  Bb7
```

Exercise 2:
Whole steps ascending and descending:

```
Dm7  G7  Ebm7  Ab7  Em7  A7  F#m7  B7  Em7  A7
```

Exercise 3:
Minor thirds ascending and descending:

```
Dm7  G7  Fm7  Bb7  Abm7  Db7  Bm7  E7
```

Note: Try to create your own patterns!
Exercise 4:
Major thirds ascending and descending:

Exercise 5:
Perfect fourths ascending and descending:

Exercise 6:
Half step ascending and descending:
Descending Half Step Lick

Lick is Transposed to all keys

Solo Fluency
Descending Half Step Lick

Solo Fluency
Chapter 4

Diminished Chords
Introduction to Diminished

Dominant 7th b9

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

F Major Scale:

C Dominant 7 (Mixolydian):

G7

C7

F7

Bb7

Eb7

Ab7

Solo Fluency
Dominant 7b9 Triads:

\[ C_{7b9} \]

\[ C#_{7b9} \]
Introduction to Diminished

D7b9

Eb7b9

E7b9

F7b9

F#7b9

G7b9

Ab7b9

A7b9

Solo Fluency
Dominant 7b9 Half-Step Motion:

C7b9

Db7b9

D7b9

Eb7b9

Ab7b9

A7b9

Bb7b9

B7b9

C7b9

Db7b9

D7b9

Eb7b9

E7b9

F7b9

F#7b9

G7b9

Ab7b9

A7b9

Bb7b9

B7b9

Solo Fluency
Minor7 to Dominant 7b9:

Cmin7  F7b9  Bbmin7  Eb7b9  Abmin7  Db7b9  F#min7  B7b9

Emin7  A7b9  Dmin7  G7b9  Cmin7  F7b9  Bbmin7  Eb7b9

Abmin7  Db7b9  Emin7  A7b9  Dmin7  G7b9  Cmin7  F7b9

C#min7  F#7b9  Bmin7  E7b9  Amin7  D7b9  Gmin7  C7b9

Fmin7  Bb7b9  D#min7  G#7b9  C#min7  F#7b9  Bmin7  E7b9

Amin7  D7b9  Gmin7  C7b9  Fmin7  Bb7b9  D#min7  G#7b9
The Diminished Seventh

Half-step Whole-step Diminished

Note: Use this scale with a V7 chord with an altered 9th
Creating a V7b9 from the Diminished Chord
Note: Add a tone a Major 3rd Below.

V7b9 and their Four Possible Roots
Note: A V7b9 is made of a diminished triad built on a Root note a Major 3rd below.
Substitutes for a V7

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

B♭7

A7

Ab7

G7

F♯7

F7

E7

E♭7

Substitute Diminished
(located minor 3rd below 3rd, 5th, 7th of V7)
Whole Step, Half-Step Diminished Scale - The Diminished 7th Chord

Solo Fluency
Chord of the Dominant 7

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

Ascending Whole-step Half-step can be used as: dim7, m7b5, or min7-II chord.

Descending Whole-step Half-step can be used as: V7b9, V7b9, or V7b9b9.
Related Diminished Triad Study

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

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

316

Solo Fluency
Patterns for Diminished Sevenths

Pattern 1:

Pattern 2:

Solo Fluency
Patterns for Diminished Sevenths

Pattern 3:
B7\(^{b9}\)

C7\(^{b9}\)

E7\(^{b9}\)

G7\(^{b9}\)

B7\(^{b9}\)

D7\(^{b9}\)

F7\(^{b9}\)

Solo Fluency
Patterns for Diminished Sevenths

Pattern 4:

B7b9  D7b9  F7b9  G#7b9

C7b9  D#7b9  F#7b9  A7b9

C#7b9  E7b9  G7b9  Bb7b9

D7b9  F7b9  A7b9  B7b9

Eb7b9  F#7b9  A7b9  C7b9

Solo Fluency
Patterns for Diminished Sevenths

Pattern 5:

Solo Fluency
Patterns for Diminished Sevenths

Solo Fluency
Patterns for Diminished Sevenths

Pattern 6:

B♭7b9

A♭7b9

G♭7b9

F♭7b9

E♭7b9

D♭7b9

F♯7b9


Pattern 7:

Cdim (C7)

Fdim (F7)

B♭dim (B♭7)

E♭dim (E♭7)

A♭dim (A♭7)

C♯dim (C♯7)

Solo Fluency
Patterns for Diminished Sevenths

Pattern 8:

C7

B♭7

A♭7

F♯7

E7

D7

C♯7
Patterns for Diminished Sevenths

Pattern 9:

Solo Fluency
Pattern 10:
NOTE: This Diminished pattern is made of MAJOR triads!

A7  F#7  Eb7  C7

Ab7  F7  D7  B7
Patterns for Diminished Sevenths
Pattern 11:

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

Patterns for Diminished Sevenths

Solo Fluency
Patterns for Diminished Sevenths

Pattern 12:

Solo Fluency
Pattern 13:
Patterns for Diminished Sevenths

Pattern 14:

Pattern 15:

C7  E♭7  F#7  A7

C#7  E7  G7  B♭7

D7  F7  G#7  B7

E♭7  F#7  A7  C7

E7  G7  B♭7  C#7

F7  G#7  B7  D7

Solo Fluency
Patterns for Diminished Sevenths

Solo Fluency
Chapter 5

Half Diminished (Minor 7b5)
The Minor 7b5 Locrian Scale

Note: The half diminished scale or min7b5 is found by starting on the 7th degree of the major scale 1/2 step above

Bmin7b5 (The B locrian is the C scale starting on the 7th degree)

Emin7b5

Amin7b5

Dmin7b5

Gmin7b5

Cmin7b5

Fmin7b5

A#/Bmin7b5

D#/Emin7b5

Solo Fluency
The Minor 7b5 Locrian Scale

By Key:

- Bm7b5
- Em7b5
- Am7b5
- Dm7b5
- Gm7b5
- Cm7b5
- Fm7b5
- A#m7b5
- D#m7b5
- G#m7b5
- C#m7b5
- F#m7b5

Solo Fluency
Minor 7♭5 Around the Horn

Study #1: Minor Sevenths - flat five

NOTE: The first note of every bar is the Root: Cm7♭5 etc.
Minor 7♭5 Around the Horn

Study #2 Minor Sevenths - flat five - flat 9

NOTE: The first note of every bar is the Root: Cm7♭5♭9 etc.
Locrian’s Relation to the Dominant 7

III of the V7

Am7b5 (A Locrian which is VII of Bb AND III of F7 the Dominant 7)
Note: The V9 chord is the same as the m7b5

Key of Ab:

Key of A:

Key of Bb:

Solo Fluency
Locrian’s Relation to the Dominant 7

Key of B:

D\#m7   G\#9 (Cm7b5)   C#m7   F#9 (Bbm7b5)   Bm7   E9 (Abm7b5)

Am7   D9 (F#m7b5)   Gm7   C9 (Em7b5)   Fm7   Bb9 (Dm7b5)   Ebm7   Cm7b5 (G\#9)

C#m7   F#9 (Bbm7b5)   B6

Key of C:

Em7   A9 (C#m7b5)   Dm7   G9   Cm7   Am7b5 (F9)

Bbm7   Eb9 (Gm7b5)   Abm7   Fm7b5   F#m7   B9   Em7   C#m7b5 (A9)

Dm7   G9 (Bm7b5)   C6

Key of Db:

Fm7   Bb9 (Dm7b5)   Ebm7   G\#9 (Cm7b5)   C#m7   F#9 (Bbm7b5)

Bm7   E9 (G#m7b5)   Am7   D9 (F#m7b5)   Gm7   C9 (Em7b5)   Fm7   Dm7b5 (Bb9)

Ebm7   Ab9 (Cm7b5)   Db6

Solo Fluency
Locrian’s Relation to the Dominant 7

Key of D:

Key of Eb:

Key of E:
Minor 7b5 to V7
Study #1

Solo Fluency
Minor 7♭5 to Harmonic Minor

Study #2

Solo Fluency
Minor 7b5 to Harmonic vi

Solo Fluency
Minor 7b5 Study #3

Solo Fluency
Minor 7b5 Descending to Major 7
Study #4
Descending the Minor 7b5
Minor 7b5 to Diminished
Study #5
Minor 7b5 to Diminished
Patterns on the Minor $7b5$

Deriving Patterns on the $m7b5$ from the KEY Center

G7 Bebop

Bm$7b5$

C Major Bebop

Bm$7b5$ Root Position

2nd Position

Bm$7b5$

E$7^{b9}$

Amin

Bm$7b5$

E7

3rd Position

Consider the 2 of (D) minor

5th Position

+7 Position

Solo Fluency
Patterns on the Minor 7♭5

C7 Bebop

E m7♭5

F Major Bebop

E m7♭5 Root Position

2nd Position

A 7♭9

D min

E m7♭5

A 7

3rd Position

Consider the 2 of (G) minor

5th Position

+7 Position

Solo Fluency
Patterns on the Minor 7\(^b5\)

- **F7 Bebop**
- **A\(^m7\(^b5\)**
- **B\(^b\) Major Bebop**

**Am\(^7\(^b5\)** Root Position

2nd Position

**Am\(^7\(^b5\)**

3rd Position

Consider the 2 of (C) minor

5th Position

+7 Position

Solo Fluency
Patterns on the Minor 7b5

Bᵇ⁷ Bebop
D⁻⁷ᵇ⁵
Eᵇ Major Bebop

D⁻ᵐ⁷ᵇ⁵ Root Position

2nd Position
D⁻ᵐ⁷ᵇ⁵
Gᵇ⁹
C⁰⁹
D⁻ᵐ⁷ᵇ⁵
G⁰⁷

3rd Position

Consider the 2 of (F) minor

5th Position

or

+7 Position

Solo Fluency
Patterns on the Minor 7b5

E♭7 Bebop

Gm7b5

A♭ Major Bebop

Gm7b5 Root Position

2nd Position

Gm7b5 C7b9 Fmin

3rd Position

Consider the 2 of (B♭) minor

5th Position

or

+7 Position

Solo Fluency
Patterns on the Minor 7♭5

Solo Fluency
Patterns on the Minor 7b5

C#7 Bebop

E#m7b5 Root Position (E#m7b5)

F# Major Bebop

2nd Position

E#m7b5

A#7b9

D#min

E#m7b5

A#7

3rd Position

Consider the 2 of (G#/Ab) minor

5th Position

+7 Position

Solo Fluency
Patterns on the Minor $7b5$

F#7 Bebop

A$7b5$

B Major Bebop

A$7b5$ Root Position

2nd Position

A$7b5$

D$7b9$

G$min$

3rd Position

Consider the 2 of (C$3$) minor

5th Position

or

+7 Position

Solo Fluency
Patterns on the Minor 7b5

B7 Bebop

D#m7b5

E Major Bebop

D#m7b5 Root Position

2nd Position

D#m7b5

G#7b9

C#min

D#m7b5

G7

3rd Position

Consider the 2 of (F#) minor

5th Position

or

+7 Position

Solo Fluency
Patterns on the Minor 7b5

2nd Position

3rd Position

Consider the 2 of (B) minor

5th Position

or

+7 Position

Solo Fluency
Patterns on the Minor ⁷♭₅

A 7 Bebop

C♯₇♭₅ Root Position

D Major Bebop

2nd Position

C♯₇♭₅  F♯₇♭⁹  B min  C♯₇♭₅  F♯₇

3rd Position

Consider the 2 of (E) minor

5th Position

or

+7 Position

Solo Fluency
Patterns on the Minor 7♭5

D7 Bebop

F♯m7♭5

G Major Bebop

F♯m7♭5 Root Position

B♭7

E♭ min

F♯m7♭5

B 7

2nd Position

B♭9

3rd Position

Consider the 2 of (A) minor

5th Position

or

+7 Position

Solo Fluency
2 Beat Minor 7♭5 Turnaround

Key of C:

F♯m7♭5  B 7+9  Emin  A 7+9  Dmin  G7♭9  C

F♯m7♭5  B 7+9  Emin  A 7+9  Dmin  G7♭9  C

F♯m7♭5  B 7+9  Emin  A 7+9  Dmin  G7♭9  C

F♯m7♭5  B 7+9  Emin  A 7+9  Dmin  G7♭9  C

F♯m7♭5  B 7+9  Emin  A 7+9  Dmin  G7♭9  C

F♯m7♭5  B 7+9  Emin  A 7+9  Dmin  G7♭9  C

F♯m7♭5  B 7+9  Emin  A 7+9  Dmin  G7♭9  C

F♯m7♭5  B 7+9  Emin  A 7+9  Dmin  G7♭9  C

F♯m7♭5  B 7+9  Emin  A 7+9  Dmin  G7♭9  C

F♯m7♭5  B 7+9  Emin  A 7+9  Dmin  G7♭9  C

Solo Fluency
2 Beat Minor 7b5 Turnaround

Solo Fluency
Key of G:

C#m7\textsuperscript{b5}  F#7\textsuperscript{+9}  B min  E7\textsuperscript{+9}  A min  D7\textsuperscript{b9}  G

C#m7\textsuperscript{b5}  F#7\textsuperscript{+9}  B min  E7\textsuperscript{+9}  A min  D7\textsuperscript{b9}  G

C#m7\textsuperscript{b5}  F#7\textsuperscript{+9}  B min  E7\textsuperscript{+9}  A min  D7\textsuperscript{b9}  G

C#m7\textsuperscript{b5}  F#7\textsuperscript{+9}  B min  E7\textsuperscript{+9}  A min  D7\textsuperscript{b9}  G

C#m7\textsuperscript{b5}  F#7\textsuperscript{+9}  B min  E7\textsuperscript{+9}  A min  D7\textsuperscript{b9}  G

C#m7\textsuperscript{b5}  F#7\textsuperscript{+9}  B min  E7\textsuperscript{+9}  A min  D7\textsuperscript{b9}  G

C#m7\textsuperscript{b5}  F#7\textsuperscript{+9}  B min  E7\textsuperscript{+9}  A min  D7\textsuperscript{b9}  G

C#m7\textsuperscript{b5}  F#7\textsuperscript{+9}  B min  E7\textsuperscript{+9}  A min  D7\textsuperscript{b9}  G

C#m7\textsuperscript{b5}  F#7\textsuperscript{+9}  B min  E7\textsuperscript{+9}  A min  D7\textsuperscript{b9}  G

C#m7\textsuperscript{b5}  F#7\textsuperscript{+9}  B min  E7\textsuperscript{+9}  A min  D7\textsuperscript{b9}  G

Solo Fluency
2 Beat Minor 7b5 Turnaround

C#m7b5  F#7+9  B min  E7+9  A min  D7b9  G

C#m7b5  F#7+9  B min  E7+9  A min  D7b9  G

C#m7b5  F#7+9  B min  E7+9  A min  D7b9  G

C#m7b5  F#7+9  B min  E7+9  A min  D7b9  G

C#m7b5  F#7+9  B min  E7+9  A min  D7b9  G

C#m7b5  F#7+9  B min  E7+9  A min  D7b9  G

Solo Fluency
Key of D:

G\textsuperscript{#75} C\textsuperscript{7+9} F\textsuperscript{#min} B\textsuperscript{7+9} E\textsuperscript{min} A\textsuperscript{7b9} D

G\textsuperscript{#75} C\textsuperscript{7+9} F\textsuperscript{#min} B\textsuperscript{7+9} E\textsuperscript{min} A\textsuperscript{7b9} D

G\textsuperscript{#75} C\textsuperscript{7+9} F\textsuperscript{#min} B\textsuperscript{7+9} E\textsuperscript{min} A\textsuperscript{7b9} D

G\textsuperscript{#75} C\textsuperscript{7+9} F\textsuperscript{#min} B\textsuperscript{7+9} E\textsuperscript{min} A\textsuperscript{7b9} D

G\textsuperscript{#75} C\textsuperscript{7+9} F\textsuperscript{#min} B\textsuperscript{7+9} E\textsuperscript{min} A\textsuperscript{7b9} D

G\textsuperscript{#75} C\textsuperscript{7+9} F\textsuperscript{#min} B\textsuperscript{7+9} E\textsuperscript{min} A\textsuperscript{7b9} D

G\textsuperscript{#75} C\textsuperscript{7+9} F\textsuperscript{#min} B\textsuperscript{7+9} E\textsuperscript{min} A\textsuperscript{7b9} D

G\textsuperscript{#75} C\textsuperscript{7+9} F\textsuperscript{#min} B\textsuperscript{7+9} E\textsuperscript{min} A\textsuperscript{7b9} D

Solo Fluency
Key of A:

D\textsuperscript{#}m\textsubscript{7b5} G\#7+9 C\#min F\#7+9 B min E\#7b9 A

D\textsuperscript{#}m\textsubscript{7b5} G\#7+9 C\#min F\#7+9 B min E\#7b9 A

D\textsuperscript{#}m\textsubscript{7b5} G\#7+9 C\#min F\#7+9 B min E\#7b9 A

D\textsuperscript{#}m\textsubscript{7b5} G\#7+9 C\#min F\#7+9 B min E\#7b9 A

D\textsuperscript{#}m\textsubscript{7b5} G\#7+9 C\#min F\#7+9 B min E\#7b9 A

D\textsuperscript{#}m\textsubscript{7b5} G\#7+9 C\#min F\#7+9 B min E\#7b9 A

D\textsuperscript{#}m\textsubscript{7b5} G\#7+9 C\#min F\#7+9 B min E\#7b9 A

D\textsuperscript{#}m\textsubscript{7b5} G\#7+9 C\#min F\#7+9 B min E\#7b9 A

Solo Fluency
2 Beat Minor 7b5 Turnaround
Key of E:

```
A\#m7\#5  D\#7+9  G\#min  C\#7+9  F\#min  B7\#9  E
```

```
A\#m7\#5  D\#7+9  G\#min  C\#7+9  F\#min  B7\#9  E
```

```
A\#m7\#5  D\#7+9  G\#min  C\#7+9  F\#min  B7\#9  E
```

```
A\#m7\#5  D\#7+9  G\#min  C\#7+9  F\#min  B7\#9  E
```

```
A\#m7\#5  D\#7+9  G\#min  C\#7+9  F\#min  B7\#9  E
```

```
A\#m7\#5  D\#7+9  G\#min  C\#7+9  F\#min  B7\#9  E
```

```
A\#m7\#5  D\#7+9  G\#min  C\#7+9  F\#min  B7\#9  E
```

```
A\#m7\#5  D\#7+9  G\#min  C\#7+9  F\#min  B7\#9  E
```

```
A\#m7\#5  D\#7+9  G\#min  C\#7+9  F\#min  B7\#9  E
```

```
A\#m7\#5  D\#7+9  G\#min  C\#7+9  F\#min  B7\#9  E
```

Solo Fluency
2 Beat Minor 7\textsubscript{b5} Turnaround

A\#\textsubscript{m7b5} D\#7+9 G\#min C\#7+9 F\#min B7\textsubscript{b9} E

Solo Fluency
Key of B:

E\(_{b}^{7b5}\) A\(_{7+9}\) D\(_{min}\) G\(_{7+9}\) C\(_{min}\) F\(_{7b9}\) B

E\(_{b}^{7b5}\) A\(_{7+9}\) D\(_{min}\) G\(_{7+9}\) C\(_{min}\) F\(_{7b9}\) B

E\(_{b}^{7b5}\) A\(_{7+9}\) D\(_{min}\) G\(_{7+9}\) C\(_{min}\) F\(_{7b9}\) B

E\(_{b}^{7b5}\) A\(_{7+9}\) D\(_{min}\) G\(_{7+9}\) C\(_{min}\) F\(_{7b9}\) B

E\(_{b}^{7b5}\) A\(_{7+9}\) D\(_{min}\) G\(_{7+9}\) C\(_{min}\) F\(_{7b9}\) B

E\(_{b}^{7b5}\) A\(_{7+9}\) D\(_{min}\) G\(_{7+9}\) C\(_{min}\) F\(_{7b9}\) B

E\(_{b}^{7b5}\) A\(_{7+9}\) D\(_{min}\) G\(_{7+9}\) C\(_{min}\) F\(_{7b9}\) B

Solo Fluency
2 Beat Minor 7b5 Turnaround

Solo Fluency
Key of F#:

B#₇⁵  E#₇⁹  A#₅  D#₇⁹  G#₅  C#₇⁹  F#  0

B#₇⁵  E#₇⁹  A#₅  D#₇⁹  G#₅  C#₇⁹  F#  0

B#₇⁵  E#₇⁹  A#₅  D#₇⁹  G#₅  C#₇⁹  F#  0

B#₇⁵  E#₇⁹  A#₅  D#₇⁹  G#₅  C#₇⁹  F#  0

B#₇⁵  E#₇⁹  A#₅  D#₇⁹  G#₅  C#₇⁹  F#  0

B#₇⁵  E#₇⁹  A#₅  D#₇⁹  G#₅  C#₇⁹  F#  0

B#₇⁵  E#₇⁹  A#₅  D#₇⁹  G#₅  C#₇⁹  F#  0

Solo Fluency
2 Beat Minor 7b5 Turnaround

Solo Fluency
Key of Db:

G₇b₅    C₇+9    Fmin    B₇b₅    E₃min    A₇b₉    D₆

G₇b₅    C₇+9    Fmin    B₇b₅    E₃min    A₇b₉    D₆

G₇b₅    C₇+9    Fmin    B₇b₅    E₃min    A₇b₉    D₆

G₇b₅    C₇+9    Fmin    B₇b₅    E₃min    A₇b₉    D₆

G₇b₅    C₇+9    Fmin    B₇b₅    E₃min    A₇b₉    D₆

G₇b₅    C₇+9    Fmin    B₇b₅    E₃min    A₇b₉    D₆

G₇b₅    C₇+9    Fmin    B₇b₅    E₃min    A₇b₉    D₆

G₇b₅    C₇+9    Fmin    B₇b₅    E₃min    A₇b₉    D₆

Solo Fluency
Key of Ab:

\[
\begin{align*}
D_{m7^{b5}} & \quad G^{7+9} & \quad C_{min} & \quad F^{7+9} & \quad B_{bmin} & \quad E_{b7^{b9}} & \quad Ab \\
D_{m7^{b5}} & \quad G^{7+9} & \quad C_{min} & \quad F^{7+9} & \quad B_{bmin} & \quad E_{b7^{b9}} & \quad Ab \\
D_{m7^{b5}} & \quad G^{7+9} & \quad C_{min} & \quad F^{7+9} & \quad B_{bmin} & \quad E_{b7^{b9}} & \quad Ab \\
D_{m7^{b5}} & \quad G^{7+9} & \quad C_{min} & \quad F^{7+9} & \quad B_{bmin} & \quad E_{b7^{b9}} & \quad Ab \\
D_{m7^{b5}} & \quad G^{7+9} & \quad C_{min} & \quad F^{7+9} & \quad B_{bmin} & \quad E_{b7^{b9}} & \quad Ab \\
D_{m7^{b5}} & \quad G^{7+9} & \quad C_{min} & \quad F^{7+9} & \quad B_{bmin} & \quad E_{b7^{b9}} & \quad Ab \\
\end{align*}
\]

Solo Fluency
Key of Eb:

```
Am7b5  D7+9  Gmin  C7+9  Fmin  Bb7b9  Eb
```

2 Beat Minor 7b5 Turnaround

Solo Fluency
2 Beat Minor 7b5 Turnaround

Am7b5 D7+9 Gmin C7+9 Fmin Bb7b9 Eb

Am7b5 D7+9 Gmin C7+9 Fmin Bb7b9 Eb

Am7b5 D7+9 Gmin C7+9 Fmin Bb7b9 Eb

Am7b5 D7+9 Gmin C7+9 Fmin Bb7b9 Eb

Am7b5 D7+9 Gmin C7+9 Fmin Bb7b9 Eb

Am7b5 D7+9 Gmin C7+9 Fmin Bb7b9 Eb

Solo Fluency
Key of Bb:

Em7b5 A7+9 Dmin G7+9 Cmin F7b9 Bb

Em7b5 A7+9 Dmin G7+9 Cmin F7b9 Bb

Em7b5 A7+9 Dmin G7+9 Cmin F7b9 Bb

Em7b5 A7+9 Dmin G7+9 Cmin F7b9 Bb

Em7b5 A7+9 Dmin G7+9 Cmin F7b9 Bb

Em7b5 A7+9 Dmin G7+9 Cmin F7b9 Bb

Solo Fluency
Key of F:

Bm7b5 E7+9 Amin D7+9 Gmin C7b9 F

Bm7b5 E7+9 Amin D7+9 Gmin C7b9 F

Bm7b5 E7+9 Amin D7+9 Gmin C7b9 F

Bm7b5 E7+9 Amin D7+9 Gmin C7b9 F

Bm7b5 E7+9 Amin D7+9 Gmin C7b9 F

Bm7b5 E7+9 Amin D7+9 Gmin C7b9 F

Bm7b5 E7+9 Amin D7+9 Gmin C7b9 F

Solo Fluency
1 Bar Minor 7♭5 Progression

Key of C:

Dm♭5  G♭9  C minor-Major #7

Dm♭5  G♭9  C minor-Major #7

Dm♭5  G♭9  C minor-Major #7

Dm♭5  G♭9  C minor-Major #7

Dm♭5  G♭9  C minor-Major #7

Dm♭5  G♭9  C minor-Major #7

Dm♭5  G♭9  C minor-Major #7

Dm♭5  G♭9  C minor-Major #7

Solo Fluency
1 Bar Minor 7b5 Progression

Dm7b5

G7b9

C minor-Major #7

Dm7b5

G7b9

C minor-Major #7

Dm7b5

G7b9

C minor-Major #7

Dm7b5

G7b9

C minor-Major #7

2-Bar Descending Step Exercise:

Dm7b5

G7b9

C7b9

F7b9

Bb

Dm7b5

G7b9

C7b9

F7b9

Bb

Dm7b5

G7b9

C7b9

F7b9

Bb

Dm7b5

G7b9

C7b9

F7b9

Bb

Dm7b5

G7b9

C7b9

F7b9

Bb

Dm7b5

G7b9

C7b9

F7b9

Bb

Solo Fluency
Key of F:

G m\(7^b5\) → C \(7^b9\) → F minor-Major \#7

G m\(7^b5\) → C \(7^b9\) → F minor-Major \#7

G m\(7^b5\) → C \(7^b9\) → F minor-Major \#7

G m\(7^b5\) → C \(7^b9\) → F minor-Major \#7

G m\(7^b5\) → C \(7^b9\) → F minor-Major \#7

G m\(7^b5\) → C \(7^b9\) → F minor-Major \#7

G m\(7^b5\) → C \(7^b9\) → F minor-Major \#7

G m\(7^b5\) → C \(7^b9\) → F minor-Major \#7

G m\(7^b5\) → C \(7^b9\) → F minor-Major \#7

G m\(7^b5\) → C \(7^b9\) → F minor-Major \#7

Solo Fluency
1 Bar Minor 7b5 Progression

2-Bar Descending Step Exercise:

Solo Fluency
Key of B♭:

C m7♭5  F7♭9  B♭minor-Major #7

C m7♭5  F7♭9  B♭minor-Major #7

C m7♭5  F7♭9  B♭minor-Major #7

C m7♭5  F7♭9  B♭minor-Major #7

C m7♭5  F7♭9  B♭minor-Major #7

C m7♭5  F7♭9  B♭minor-Major #7

C m7♭5  F7♭9  B♭minor-Major #7

C m7♭5  F7♭9  B♭minor-Major #7

C m7♭5  F7♭9  B♭minor-Major #7

Solo Fluency
1 Bar Minor 7♭5 Progression

2-Bar Descending Step Exercise:
Key of Eb:

Solo Fluency
2-Bar Descending Step Exercise:

F m7b5
\[ \text{Bb} \]
\[ \text{E} \]
\[ \text{Ab} \]
\[ \text{Db} \]
Key of Ab:

Solo Fluency
1 Bar Minor 7b5 Progression

2-Bar Descending Step Exercise:

Solo Fluency
Key of Db:

1 Bar Minor 7b5 Progression

Ebm7b5 → Ab7b9 → Dbminor-Major #7

Solo Fluency
1 Bar Minor 7b5 Progression

2-Bar Descending Step Exercise:

Solo Fluency
Key of F#:

G#m7♭5  C#7♭9  F#minor-Major #7

G#m7♭5  C#7♭9  F#minor-Major #7

G#m7♭5  C#7♭9  F#minor-Major #7

G#m7♭5  C#7♭9  F#minor-Major #7

G#m7♭5  C#7♭9  F#minor-Major #7

G#m7♭5  C#7♭9  F#minor-Major #7

G#m7♭5  C#7♭9  F#minor-Major #7

G#m7♭5  C#7♭9  F#minor-Major #7

G#m7♭5  C#7♭9  F#minor-Major #7

Solo Fluency
1 Bar Minor 7b5 Progression

2-Bar Descending Step Exercise:

Solo Fluency
Key of B:

C#m7b5  F#7b9  B minor-Major 7b5

Solo Fluency
2-Bar Descending Step Exercise:

C#m7b5  F#7b9  B7b9  E7b9  A

C#m7b5  F#7b9  B7b9  E7b9  A

C#m7b5  F#7b9  B7b9  E7b9  A

C#m7b5  F#7b9  B7b9  E7b9  A

C#m7b5  F#7b9  B7b9  E7b9  A
Key of E:

F#m7b5

B7b9

E minor-Major #7

F#m7b5

B7b9

E minor-Major #7

F#m7b5

B7b9

E minor-Major #7

F#m7b5

B7b9

E minor-Major #7

F#m7b5

B7b9

E minor-Major #7

F#m7b5

B7b9

E minor-Major #7

F#m7b5

B7b9

E minor-Major #7

F#m7b5

B7b9

E minor-Major #7

Solo Fluency
1 Bar Minor 7b5 Progression

2-Bar Descending Step Exercise:

Solo Fluency
Key of A:

Bm\(^7\)\(_b5\)  E\(^7\)\(_b9\)  A minor-Major\(^#7\)

Bm\(^7\)\(_b5\)  E\(^7\)\(_b9\)  A minor-Major\(^#7\)

Bm\(^7\)\(_b5\)  E\(^7\)\(_b9\)  A minor-Major\(^#7\)

Bm\(^7\)\(_b5\)  E\(^7\)\(_b9\)  A minor-Major\(^#7\)

Bm\(^7\)\(_b5\)  E\(^7\)\(_b9\)  A minor-Major\(^#7\)

Bm\(^7\)\(_b5\)  E\(^7\)\(_b9\)  A minor-Major\(^#7\)

Bm\(^7\)\(_b5\)  E\(^7\)\(_b9\)  A minor-Major\(^#7\)

Bm\(^7\)\(_b5\)  E\(^7\)\(_b9\)  A minor-Major\(^#7\)

Bm\(^7\)\(_b5\)  E\(^7\)\(_b9\)  A minor-Major\(^#7\)

Solo Fluency
1 Bar Minor 7b5 Progression

Bm7b5 → E7b9 → A minor-Major #7

2-Bar Descending Step Exercise:

Bm7b5 → E7b9 → A7b9 → D7b9 → G

Bm7b5 → E7b9 → A7b9 → D7b9 → G

Bm7b5 → E7b9 → A7b9 → D7b9 → G

Bm7b5 → E7b9 → A7b9 → D7b9 → G

Solo Fluency
Key of D:

Solo Fluency
1 Bar Minor 7b5 Progression

2-Bar Descending Step Exercise:

Solo Fluency
Key of G:

Am7♭5          D7♭9          G minor-Major #7

Am7♭5          D7♭9          G minor-Major #7

Am7♭5          D7♭9          G minor-Major #7

Am7♭5          D7♭9          G minor-Major #7

Am7♭5          D7♭9          G minor-Major #7

Am7♭5          D7♭9          G minor-Major #7

Am7♭5          D7♭9          G minor-Major #7

Am7♭5          D7♭9          G minor-Major #7

Am7♭5          D7♭9          G minor-Major #7

Am7♭5          D7♭9          G minor-Major #7

Solo Fluency
1 Bar Minor 7b5 Progression

2-Bar Descending Step Exercise:

Solo Fluency