

Eleven Common Situations (Chord Progressions)

1) Long Major 2 5 1

II ^{mi} 7	V7	Ima7	
////	////	////	////

2) Short Major 2 5 1

II ^{mi} 7	V7	Ima7
// //		////

3) Long Minor 2 5 1

II ^o	V7 (Ha/Me Mi)	Imi7	
////	////	////	////

4) Short Minor 2 5 1

II ^o	V7	Imi7
// //		////

5) Long 3 6 2 5 1

III ^{mi} 7	VI7	II ^{mi}	V7	Ima7
////	////	////	////	////

6) Short 3 6 2 5 1

III ^{mi} 7	VI7	II ^{mi} V7	Ima7
// //	// //		////

7) Long Minor 1 6 2 5 1

Imi7	(Nat)VI ^o	II ^o	V7	Im7
////	////	////	////	////

8) Short Minor 1 6 2 5 1

Imi7	II ^o V7	Im7
(Nat)VI ^o	// //	////
// //		

9) Long Minor 2 5

II ^{mi} 7	V7
////	////

10) Short Minor 2 5

II ^{mi} 7	V7
// //	

11) Bebop Bridge

III7		VI7		II7
////	////	////	////	////

Arpeggios & Connecting Game

Make Harmonized arpeggio diagrams for each Scale pattern 1 -5 in both Major & Minor.

- Set Root then add every other note for stack of thirds

BUT Jazz Workshop course will just concentrate on Pattern 1 Major and Pattern 2 Minor.

To start

- Begin with slow Tempo
- Start on Roots
- Alternate pick
- Try closing eyes and picturing pattern

Connecting Game Rules

- Can only play chord tones
- 1/8th notes
- No mistakes
- Chord to chord, use nearest chord tone
- Don't repeat
- OK to change directions

TEST will have Situations 1-4 for 1 minute each, in different keys.

- Get used to patterns in different areas of fret board

Main ability required is to play one Arpeggio and also picture next, so can see nearest chord tone.

Connecting game options

At each chord transition there are (usually) two nearest chord tones: upper and lower.

At each chord change it is (usually) possible to go either up or down arpeggio.

[Usually means that you are not at first or last tone of arpeggio in pattern]

This gives a choice of 4 options at each transition:

- Hi nearest tone, Up arpeggio
- Hi nearest tone, Down arpeggio
- Lo nearest tone, Up arpeggio
- Lo nearest tone, Down arpeggio

Using Hi/Up or Lo/Down gives a kind of sweeping effect and moves across strings quickly.

Using Lo/Up or Hi/Down gives a kind of sequenced effect and causes movement across strings to be slower.

Any one option on own gets monotonous; need to mix 4 choices.

ALSO: Can change direction of arpeggio while on same chord (clarified by Joe in test)

Jazz Workshop I and II

Pattern 1

3	6	2	5	7	3
4			R	4	
	7	3	6		
5	R		2	5	

Pattern 2

	7	3	6		
5	R	4		2	5
		7			
6	2	5	R	3	6
			4		

Pattern 3

			7		
6	2	5	R	3	6
			4		
7	3	6	2	5	7
R	4		5	R	

Pattern 4

7	3	6	2	5	7
R	4		5	R	
		7	3		
2	5	R	4	6	2

Pattern 5

R	4				
		7	3		
2	5	R	4	6	2
3	6	2	5	7	3
				R	4

I maj7

3			5	7	3
			R		
	7	3			
5	R				5

I maj7

	7	3			
5	R				5
		7			
		5	R	3	

I maj7

			7		
		5	R	3	
7	3				7
R				5	R

I maj7

7	3				7
R				5	R
		7	3		
5	R				

I maj7

R					
		7	3		
		5	R		
3		5	7	3	
				R	

II m7

	5	R			
b3				b7	b3
			5		
	b3	R			

II m7

			5		
	b7	3	R		
5	R	b7		5	
				b3	

II m7

5	R	b7		5	
			3		
		5	R		
b7	b3			b7	

II m7

			5	R	
b7	b3				b7
R	b7	b3	5	R	

II m7

		b3			
R	b7	b3	5	R	
5	R				
				b7	

III m7

R	b7	b3	5	R	
	5	R			
b3			b7	b3	

III m7

	5	R			
3			b7	3	
			5		
	b7	b3	R		

III m7

			5		
	b7	b3	R		
5	R	b7		5	
			5	R	
b7	b3			b7	

III m7

			5	R	
5	R	b7		5	
			b3		
		5	R		
b7	b3			b7	

III m7

		5	R		
b7	b3			b7	
R	b7	b3	5	R	
5	R				
				b7	

IV maj7

7	3				7
R				5	R
		7	3		
5	R				

IV maj7

	7	3			
	5	R			
3		5	7	3	
				R	

IV maj7

		5	7	3	
			R		
7	3				
5	R			5	

IV maj7

	7	3			
5	R			5	
		7			
		5	R	3	

IV maj7

5	R				
		7			
		5	R	3	
7	3			7	
				5	R

V7

	5	R	3		
b7				b7	
			3		
R	b7		5	R	

V7

	3				
R	b7		5	R	
			3		
5	R				
				b7	

V7

			3		
	5	R			
				b7	
3		5	3		
b7			R		

V7

3		5	3		
	b7		R		
			3		
5	R	b7		5	

V7

	b7				
		3			
5	R	b7		5	
		5	R	3	
					b7

VI m7

5	R	b7		5	
			b3		
		5	R		
b3				b7	

VI m7

	5	R			
b7	b3			b7	
R	b7	b3	5	R	

VI m7

R	b7	b3	5	R	
5	R				
b3			b7	b3	

VI m7

	5	R			
b3			b7	b3	
			5		
	b7	b3	R		

VI m7

b3					
		5			
		b7	b3	R	
5	R	b7		5	
					b3

VII m7b5

	b7	b3	R		
b5				b5	
	R	b7			
		b5	b3		

VII m7b5

	R	b7			
		b5	b3		
			R		
b7	b3			b7	
					b5

VII m7b5

			R		
b7	b3			b7	
				b5	
R	b7	b3	R		
				b5	

VII m7b5

R	b7	b3	R		
		b5			
			R		
b3		b5	b7	b3	

VII m7b5

		b5			
		R			
b3		5	b7	b3	
		b7	b3	R	
					b5

Jazz Workshop I and II

Pattern 1

b3	b6		
	2	5	
4	b7	b3	b6
R	4		
5	R	4	b7
2	5		
b6			b3
b6			b3

Pattern 2

5	R	4	b7
2	5		
b6			b3
2	5	R	
b7	b3	b6	4
b7	b3	b6	4

Pattern 3

	2	5	2
b7	b3	b6	4
			b7
R	4	b7	b3
5	R		
			b6

Pattern 4

			2
R	4	b7	b3
5	R		
			b6
2	5	R	4
2			
b3	b6		b7
b3	b6		b7

Pattern 5

2	5	R	4
2			
3	b6		b7
			b3
	2	5	
4	b7	b3	b6
R	4		

I m7

b3			
	5		
b7	b3	R	
5	R	b7	5
			b3

I m7

5	R	b7	5
			b3
		5	R
b7	b3		b7

I m7

		5	R
b7	b3		b7
R	b7	b3	5
R	b7	b3	5

I m7

R	b7	b3	5
5	R		
b3			b7
b3			b7

I m7

5	R		
b3			b7
	5		
b7	b3	R	

II m7b5

b5			
R			
b3		5	b7
		b3	b6
b7	b3	R	
b5			b5
b5			b5

II m7b5

b7	b3	R	
b5			b5
R	b7		
	b5	b3	

II m7b5

R	b7		
b5	b3		
	R		
b7	b3		b7
			b5

II m7b5

	R		
b7	b3		b7
		b5	
R	b7	b3	R
b5			

II m7b5

R	b7	b3	R
b5			
R			
b3		b5	b7
b3		b5	b7

bIII Maj7

R			
	7	3	
5	R		
3		5	7
			3
			R

bIII Maj7

3		5	7
			3
	7	3	
			R
5	R		5

bIII Maj7

		7	3
5	R		5
		7	
	5	R	3

bIII Maj7

			7
	5	R	3
7	3		7
R			5
R			5

bIII Maj7

7	3		7
R			5
		7	3
	5	R	

IV m7

b3			
R	b7	b3	5
5	R		
b3			b7
b3			b7

IV m7

	5	R	
b3			b7
	5		
	b3	R	

IV m7

			5
b7	3	R	
5	R	b7	7
			b3

IV m7

5	R	b7	5
		3	
	5	R	
b7	b3		b7

IV m7

	5	R	
b7	b3		b7
R	b7	b3	5
R	b7	b3	5

V7*

	5	R	3
b7			b7
3			
R	b7	5	R

V7*

3			
R	b7	5	R
	3		
5	R		
			b7

V7*

			3
5	R		
			b7
3		5	3
b7			R

V7*

		5	3
b7			R
		3	
5	R	b7	5

V7*

	3		
5	R	b7	5
		5	R
			3
b7			b7

bVI Maj7

5	R		
	7		
	5	R	3
7	3		7
R			5
R			5

bVI Maj7

7	3		7
R			5
	7	3	
	5	R	

bVI Maj7

	7	3	
	5	R	
3		5	7
			R

bVI Maj7

		5	7
			3
			R
7	3		
5	R		5

bVI Maj7

	7	3	
5	R		5

bVII7

b7			
	3		
5	R	b7	5
	5	R	3
			b7

bVII7

	5	R	3
b7			b7
	3		
R	b7	5	R

bVII7

3			
R	b7	5	R
	3		
	5	R	

bVII7

bVII7

Pattern 1 Major

3	6	2	5	7	3
4				R	4
	7	3	6		
5	R			2	5

IIm7

	5	R			
b3				b7b3	
			5		
	b7b3		R		

V7

		5	R	3	
b7					b7
	3				
R	b7		5	R	

I maj7

3			5	7	3
				R	
	7	3			
5	R				5

Pattern 2 Minor

5	R	4	b7	2	5
b6				b3b6	
	2	5	R		
b7b3b6				4	b7

IIm7b5

	b7b3		R		
b5					b5
	R		b7		
	b5		b3		

V Dom7*

	3				
R	b7		5	R	
			3		
	5	R			
				b7	

I m7

5	R		b7		5
				b3	
		5	R		
b7b3					b7

Walking Bass Lines

In Jazz timing comes from ¼ note Bass, Drum Hi-hat is on Beats 2, 4 but Bass and snare may be doing fills. ‘Comping’ short for accompaniment

1) Chords Changing Every Two Beats

Thumb and Claw: Thumb on Strings 6, 5 (and 4), Fingers form Claw on strings 4, 3 and 2

Chord	Am7		D9		Gmaj7		E7#9	
Beat	1	2	3	4	1	2	3	4
Bass	Root	NT	Root	NT	Root	NT	Root	NT

NT: Neighbor one, half step above or below Tonic (or important tone), leads chord; vary ‘randomly’ *Important: Play NT with same fretting finger as in upcoming chord shape (for speed at fast Tempos later)*

Note: Root is on Strong Beats 1 and 3, NT are on 2,4

Claw 3 Choices

- No Chords
- Pinch on Roots (on Beat)
- Swing 1/8 Notes (but care with ‘speed bump’ repetition)
- [Also pinch neighbor tone chord]
- Mix above choices ‘randomly’

Metronome

Set Metronome at Half speed, to mimic beats 2, 4 only.

Count in between

Tap foot

‘Jump on’ 1

2) Chords lasting full measure

Am7	D9	Gmaj7	E7#9
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Seven Methods for Bass

	Method	Beat 1	Beat 2	Beat 3	Beat 4	Comments
1	Static BS	Root	½ Step Below	Root	NT of next chord	Reiterates root on strong beats
2	Chord Tone	Root	Chord Tone	Chord Tone	CT and/or NT	Up if Bass=6 Down if Bass=5
3	Scale Tone	Root	Scale Tone	Scale Tone	ST and/or NT	
4	Super Neighbor	Root	Root	Neighbor Tone	Repeat NT	Need to Mix
5	Root & Fifth	Root	Fifth	Root	NT	
6	Octave	Root	Root 8va	Fifth	NT	
7	Super Static	Root	Root	Root	NT and/or Root	Need to mix

Chord Tones: Ignore extensions (e.g. D9 => D7)

Scale Tones: From best fit scale at time (G Major in this example)

7 Methods x 3 chord choices = 21 possible combinations

Jazz Workshop I and II

Practice

- Play each Method on own around progression, until comfortable
- Then Rotate method at each Repeat
- Rotate method every 2 bars
- Rotate every one bar

Example

Use for any Tunes in Jazz Fake/Real Books. With given 4 bar progression:

Method	Beat 1	Beat 2	Beat 3	Beat 4
Static BS	A	Ab	A	D#
	D	Db	D	G#
	G	Gb	G	Eb
	E	Eb	E	A#
Chord Tone	A	C	E	Eb
	D	C	A	Gb
	G	B	D	Eb
	E	D	B	Ab
Scale Tone	A	B	C	Db
	D	C	B	A
	G	F3	E(open)	Eb
	E	D	C	B
Super Neighbor	A	A	Eb	Eb
	D	D	Ab	Ab
	G	G	Eb	Eb
	E	E	A#	A#
(Root & Fifth) + (Octave)	A(6)	A(4)	E(5)	D#
	D(5)	A(4)	D(5)	G#
	G(6)	G(4)	D(5)	Eb
	E(5)	B(4)	E(5)	A#
Super Static	A	A	A	D#
	D	D	D	G#
	G	G	G	Eb
	E	E	E	A#

Tune-up (Miles Davis)

Emi7 (#1)	A7 (#2)	Dmaj7 (#3)	Dmaj7 (#1)
E(5) Eb E Bb(6)	A C# E Eb	D C# B A	D C# D A

Dmi7 (#4)	G7 (#6)	Cmaj7 (#1)	Cmaj7 (#3)
D D Ab Ab	G Goct D Db	C B C G	C B A G

Cmi7 [Pat4] (#3)	F7 (#5)	Bbmaj7 (#6)	Ebma7 (#7)
C D Eb E	F C F A	Bb Bboct F Fb	Eb Eb Eb Eb Eb

Emi7 [Open] (#3)	A7 (#6)	Bbmaj7 (#?)	Emi7 [Pat2] A7
Eopen F# G G#	A Aoct E A	Bb D F D#	Eopen Bb A D#

Notes

Scales used are D, C, B, D,..[II V I cycles]

Use open (6) E where possible, for sound or to help fingering change

On static chord can use 5th instead of NT

Test

Above is 25% of total

Metronome will be on Beats 2 and 4 (min setting 46 bpm)

Bossa Nova Clave

Blue Bossa Example

Cmi7	%	Fmi7	%
DØ	G7	Cmi7	%
Ebmi7	Ab7	Dbmaj7	%
DØ	G7	Cmi7	DØ G7

Real book directions are either

- Straight
- Swing
- Bossa *

Given method also works for Samba

- Bass – ½ Notes ⇒ Thumb
- Top – Clave pattern ⇒ Claw

Cmi7

Time	1	&	2	&	3	&	4	&	1	&	2	&	3	&	4	&
Claw	x		x			x		x		x		x	x		x	
Bass	R				5				R				5			

DØ G7

Time	1	&	2	&	3	&	4	&	1	&	2	&	3	&	4	&
Claw	x		x			x		x		x		x	x		x	
Bass	R				5				R				5			
Chord	DØ							G7								

Cmi7 DØ G7

Time	1	&	2	&	3	&	4	&	1	&	2	&	3	&	4	&
Claw	x		x			x		x		x		x	x		x	
Bass	R				5				R				R			
Chord	Cmi7							DØ					G7			

Notes

- Two Bar pattern
- Where chord only lasts one bar, change to next (claw) at AND of 4
- Where chord only lasts one bar, use Root/Root instead of Root/5
- Type of 5th changes depending on Chord; flat 5th for DØ
- Last 25% of test, Metronome ~100 bpm
- Listening – Joe Beam

Dominant 7 Chords and Melodic Minor

Two types of Dom7 chords:

1. Functioning
2. Non-functioning

Functioning Dom7 resolves to Tonic (Maj, Min or Dom)
e.g. both Dmi7 G7 Cmaj7 and Dmi7b5 G7 Cmi7

Tritone Resolution: G7 to C; b7 of G (F) lowers to 3rd of C (E) and 3 of G (B) rises to Root of C
'3rd of functioning dominant is Leading Tone of Key'

Chord Movement

Tonic = Home

Subdominant (2,4) => Away

Dominant (5,7) => Pull Home

Essential Chord Tones

Essential tones are R 3 7 – don't change these; can hear progression with just 3,7

e.g G7 alterations to 9 11 5 13 => b9 #9 #11 b5 #5 b13

But #11 and b5 are enharmonic, so is #5 and b13
naming depends on voice leading direction

Rule of Thumb (not 100% true) – Sharps go up and Flats go down

Alterations are like adding magnets – give a stronger pull to resolution

Essential chord tones + Alterations = Altered scale (for functioning dominant)

Altered Scale

R b9 #9 3 b5 #5 b7

Note, two alterations between each chord tone

Melody (should) dictate alteration of chord

[Static altered chords do occur in more modern music, 70s onwards]

Re-write Galt scale using all alphabet gives Melodic Minor

- 1 2 b3 4 5 6 7

Write using Minor Key signature plus accidentals

Notes are same as Major scale with b3; fret board patterns can be created this way

Jazz Workshop I and II

G alt = Ab Melodic Minor

- Melodic minor up half step from Root of Dominant
- Or, Altered scale is seventh mode of Melodic Minor ('Super Locrian')

Can play Galt over regular G7 chord, but care that rhythm (or Bass) does not play regular 5, 9, 13.

Altered scale over minor sounds more 'inside' than over major

- Cmaj = C D E F G A B C, Galt = G Ab Bb Cb Db Eb F G => 4 Notes different
- Cmin = C D Eb F G Ab Bb C, Galt = G Ab Bb Cb Db Eb F G => 1 difference

Listening

Tonality may sound strange unless have some familiarity with relevant music; example Be-bop

- Joe Pass
- Barney Kessel
- Charlie Parker

Harmonize Ab Melodic Minor into Seventh chords

Harmonized Melodic Minor Seventh Chords

Guitar

A musical staff for guitar in the key of Ab major. The notes are Ab, Bb, Cb, Db, Eb, Fb, Gb. The chords shown are: Abm(ma7) (Ab, Bb, Cb, Db), Bbm7 (Bb, Cb, Db, Eb), Cb+ma7 (Cb, Db, Eb, Fb), Db7 (Db, Eb, Fb, Gb), Eb7 (Eb, Fb, Gb, Ab), Fm7(b5) (Fb, Gb, Ab, Bb), and Gm7(b5) (Gb, Ab, Bb, Cb).

Alternate Naming

Gtr.

A musical staff for guitar showing alternate chord names for the same sequence: 3 Abm(ma7), Bbm7, Eb(b13), Db7, Eb7, Abm6, Bbm6.

Notes, as read in Staff order and Function with respect to G7:

7	G	R	Ab	b9	Bb	#9	Cb	3	Db	b5	Eb	#5	F	b7
5	Eb	#5	F	b7	G	R	Ab	b9	Bb	#9	Cb	3	Db	b5
3	Cb	3	Db	b5	Eb	#5	F	b7	G	R	Ab	b7	Bb	#9
R	Ab	b9	Bb	#9	Cb	3	Db	b5	Eb	#5	F	b7	G	R
Chord	Imi(maj7)		IIImi7		bIIImaj7(#5)		IV7		V7		VI∅		VII∅	

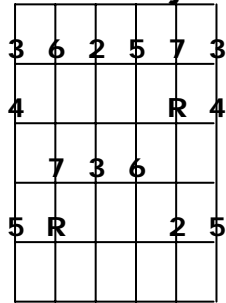
This gives 7 combinations of chord tones to play over G7

Arpeggio Type	Example G7	1	3	5	7	Notes
Imi(maj7)	Ab	b9	3	#5	R	* For Test, Primary choice
IIImi7	Bb	#9	b5	b7	b9	
bIIImaj7(#5)	Cb	3	#5	R	#9	* For Test, Primary choice Easy to find; built on leading tone
IV7	Db	b5	b7	b9	3	
V7	Eb	#5	R	#9	b5	
VI∅	F	b7	b9	3	#5	
VII∅	G	R	#9	b5	b7	i.e. play G∅ over G7, but missing 'cosy' 3rd

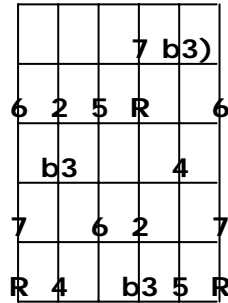
Note that we are depending on (functioning) V7 resolving to I.

Also can use above 4 note combinations over G bass to create chord voicings.

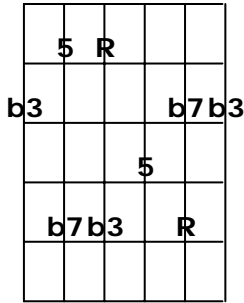
Pattern 1 Major



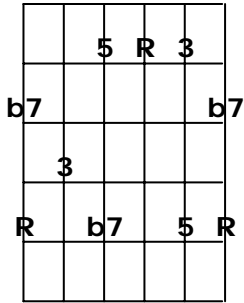
Melodic Minor



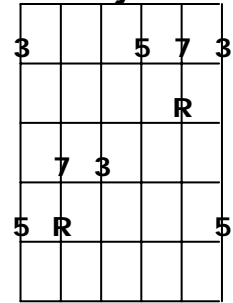
IIIm7



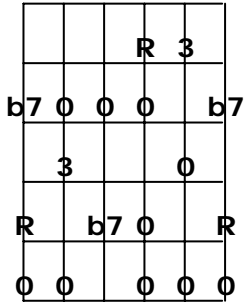
V7



IImaj7



VDom7 + V7 Alt



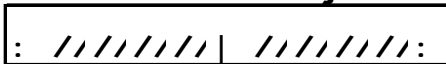
Four Step Process

1) G7 alt Cmaj7



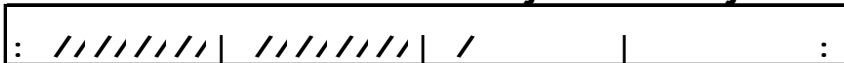
Quarter Notes, no II chord

2) G7 alt Cmaj7

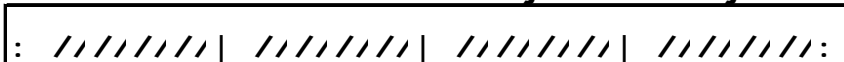


Eighth notes

3) Dm7 G7 Cmaj7 Cmaj7

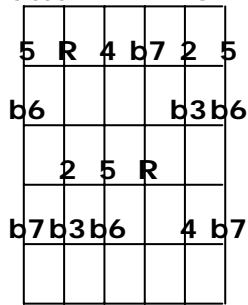


4) Dm7 G7 Cmaj7 Cmaj7

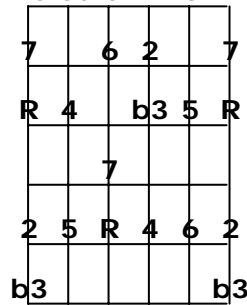


Play Alt scale 8 x 1/8 notes then end on CHORD TONE

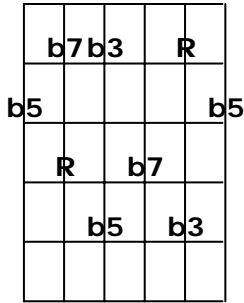
Pattern 2 Minor



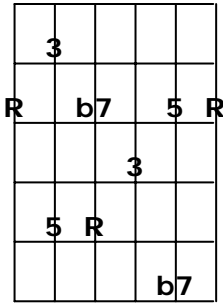
Melodic Minor



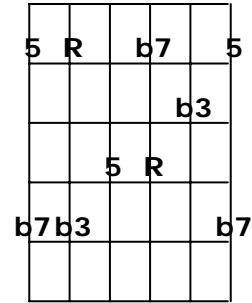
IIIm7b5



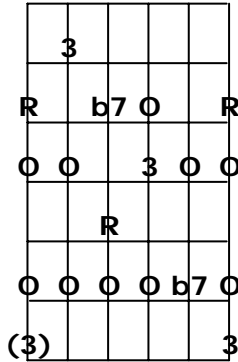
VDom7*



IIm7



VDom7 + V7 Alt



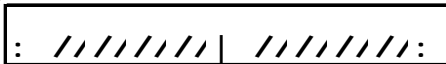
Four Step Process

1) G7 alt Cm7



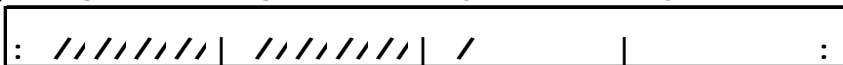
Quarter Notes, no II chord

2) G7 alt Cm7

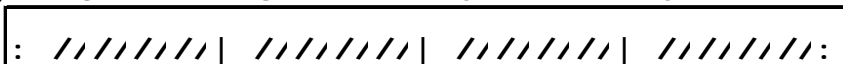


Eighth notes

3) D0 G7 Cm7 Cm7



4) D0 G7 Cm7 Cm7



Play Alt scale 8 x 1/8 notes then end on CHORD TONE

Diatonic Substitution

Chord Families

Tonic – Home, resolves key

Subdominant – Moves away from home

Dominant – Moves towards home

	Tonic	Subdominant	Dominant
Major	I III VI	II IV	V VII
Minor	I ^b III	II IV ^b VI	V ^b VII

Note: VI Tonic in Major becomes ^bVI Sub-dominant in Minor and II, VII are flatted

Usage examples

Change to alternate chord from same family on Repeat

Change on fly

Diatonic Substitution in II V I

Original: Dm7 G7 Cma7 Dm7(b5) G7 Cm7

Substitution: Fma7 G7 Em7 Am7 Dm9 G7 Cma9 C13 Fm7 Abma7 G7 Ebma7 D7sus4(#11b9) Cm9

Bass Root: (Root notes for each chord in the substitution system)

IIIm7b5 diatonic substitutions do not sound good due to ^b9, need Locrian #2 mode to make useable

Summary

- Major Keys
 - IIm7 use IVmaj7 mi9 sound
 - Imaj7 use IIIImi7 maj9 sound
- Minor Keys
 - Imi7 use ^bIIIImaj7 min9 sound

Non-diatonic substitution

Cm7 substitution to Gm7 works well, with Gm7 tones (G Bb D F) giving 5, b7, 9 and 11 over C root

Fits scale diatonically, but does not fit ‘family’ definition; ‘cool coincidence’

Note choice for II in minor II V I

Consider D \emptyset G7 Cmi7 progression, diatonic approach on D \emptyset gives notes of D Locrian:
R b9 b3 11 b5 b13 b7 (all flat except R and 4)

'Road Apple' problem

Notes played half step above a Chord Tone sound bad, even if Diatonic.

However notes half step below sound OK

(Also relevant to chromatic passing tones, where half step below, or whole step above is recommended)

[Road apple is country slang for horse manure]

Chord and modal scale choices

- Cmaj7 R 3 5 7
 - Ionian **R 9 3 11 5 13 7**
 - Lydian **R 9 3 #4 5 13 7**

- Cmi7 R b3 5 b7
 - Dorian **R 9 **b3** 11 5 13 **b7****
 - Phrygian **R b9 **b3** 11 5 b13 **b7****
 - Aeolian **R 9 **b3** 11 5 b13 **b7****

- C \emptyset R b3 b5 b7
 - Locrian **R b9 **b3** 11 **b5** b13 **b7****
 - Other ?

In other words, play Lydian over maj7 and play Dorian over min7 for best sound

Back to II \emptyset choice

Only problem with using Locrian over II is with b9.

Note that 11 sounds good in minor adding a 'sparkle'

Solution: sharp b2 to get a natural 2, this is called Locrian #2

In D \emptyset G7 Cmi7 progression, Cmi7 has Eb, but Locrian #2 has E natural, giving a unique sound, apart from other chords.

Compare to D Locrian #2 to F melodic minor:

D Locrian #2: R 9 b3 11 b5 b6 b7 D E F G Ab Bb C

F Melodic Minor: R 9 b3 11 5 13 7 F G Ab Bb C D E

Both have same notes and can use 'combo plate' approach to substitution

i.e. play melodic minor on 3rd of D

Jazz Workshop I and II

Combo Plates for DØ are:

- Fmin(maj7)
- Gmi7
- Abmaj7(#5)
- Bb7
- C7
- DØ
- EØ

7	E	9	F	<i>b3</i>	G	<i>11</i>	Ab	<i>b5</i>	Bb	<i>b13</i>	C	<i>b7</i>	D	<i>R</i>
5	C	<i>b7</i>	D	<i>R</i>	E	9	F	<i>b3</i>	G	<i>11</i>	Ab	<i>b5</i>	Bb	<i>b13</i>
3	Ab	<i>b5</i>	Bb	<i>b13</i>	C	<i>b7</i>	D	<i>R</i>	E	9	F	<i>b3</i>	G	<i>11</i>
R	F	<i>b3</i>	G	<i>11</i>	Ab	<i>b5</i>	Bb	<i>b13</i>	C	<i>b7</i>	D	<i>R</i>	E	9
Chord	Imi(maj7)		IIImi7		bIIImaj7(#5)		IV7		V7		VIØ		VIIØ	

Compared to diatonic sub family

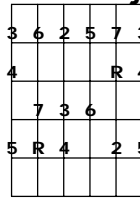
- Fmi7 → Fmin(maj7)
- Abmaj7 → Abmaj7(#5)

Another approach

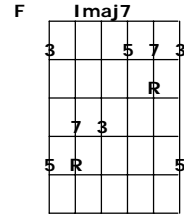
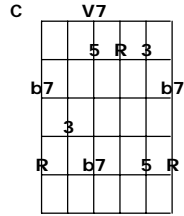
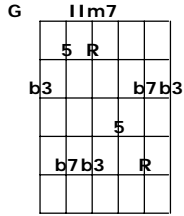
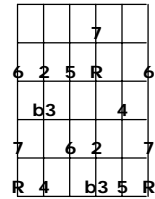
Ignore II in II V I progression and play V over both II and V (e.g. Joe Pass)

Jazz Workshop I and II

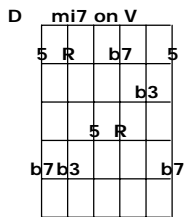
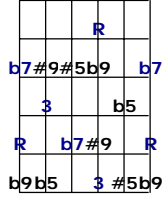
Pattern 1 Major



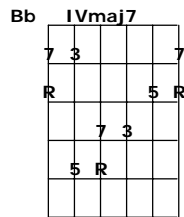
Pat 3 Mel Min



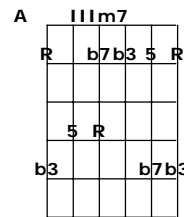
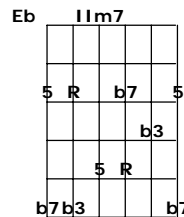
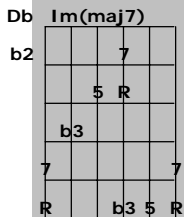
VDom7 + V7 Alt



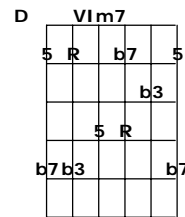
mi11 sound



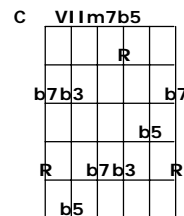
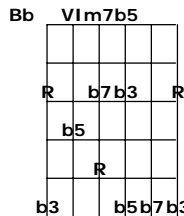
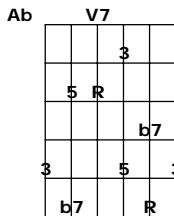
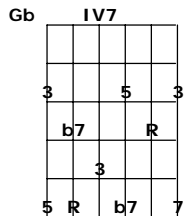
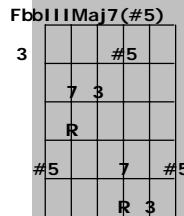
mi9 sound



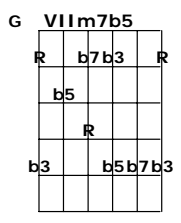
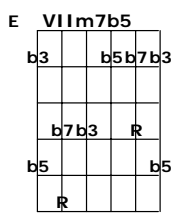
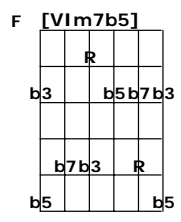
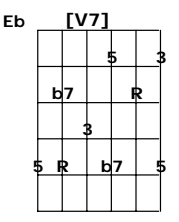
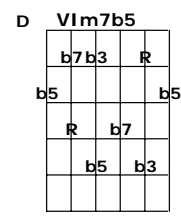
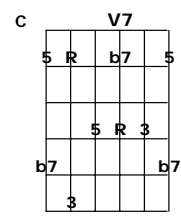
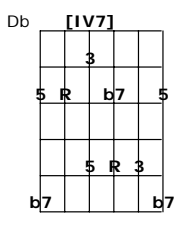
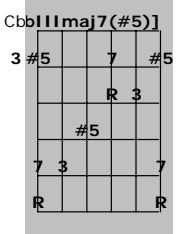
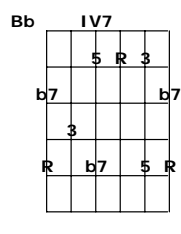
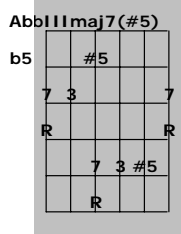
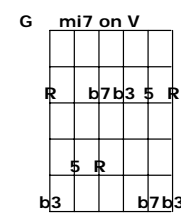
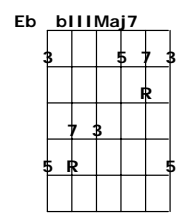
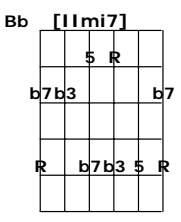
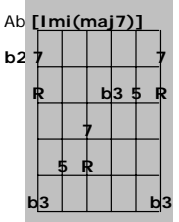
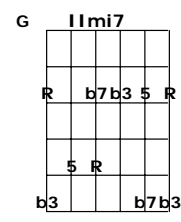
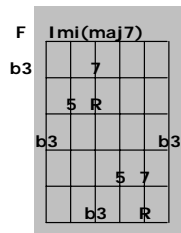
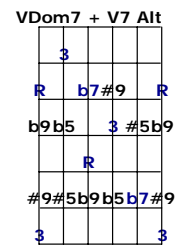
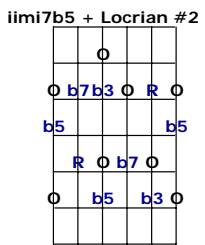
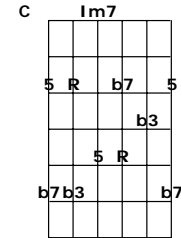
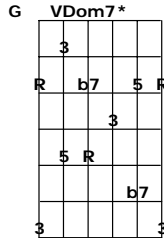
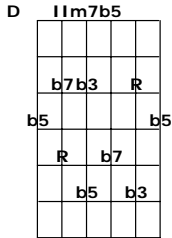
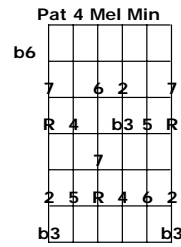
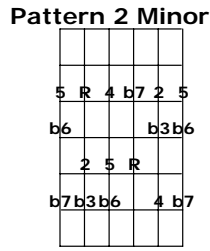
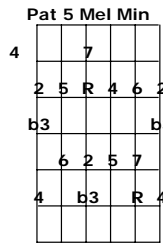
ma9 sound



maj6 sound



Jazz Workshop I and II



Tune Procedural approach

Look at any Real Book tune, highlight known ‘common situations’

- Will cover most of tune, but not everything
- Others will be ‘floating’ chords
 - Maj7
 - Ionian
 - Lydian
 - Min7
 - Dorian
 - Phrygian
 - Aeolian
 - Min7b5
 - Locrian #2

Compare Ionian and Lydian

Ionian: **R 9 b3 11 5 13 7**

Lydian: **R 9 3 #11 5 13 7**

Example Progressions

I	ii	V	I	
Gmaj7	Am7	D7	Gmaj7	

All diatonic

IV	V	I	??	I
Cmi7	D7	Gmaj7	Abmaj7	Gmaj7

What to play over Abmaj7 ? Answer: Ab Lydian (not Ionian – have not arrived ‘home’)

Aside

Think of scales as 4 (chord) tones + 3 notes in-between.

Record chord a single Chord and play scale choice on top; dwell on individual notes to find ‘road apples’

Lydian b7

Playing C Mixolydian over C7 chord has tension on 11th, to remove use #11 ‘Mixolydian #4’

C Mixolydian: C D E F G A Bb

C Mixolydian modified: C D E F# G A Bb

This has a non-committal Jazzy sound with no apparent pull to home I chord

[Unlike Altered which has a strong pull]

Rename new scale to Lydian b7 and compare to G melodic minor (C is 4th mode of G)

C Lydian b7: C D E F# G A Bb C

G Melodic Minor G A Bb C D E F# G

Notes are same: Lydian b7 is 4th mode of Melodic minor

Rule summary

- Use b2 Melodic Minor for Altered sound on Functioning dominant
- Use V Melodic minor for Lydian b7 sound on non-functioning dominant
- Use b3 for Locrian #2 sound on ii, of Minor ii V i

Jazz Workshop I and II

Melodic Minor	R	2	b3	4	5	6	7	R	2	b3	4	5	6	7	
Altered							R	b9	#9	3	b5	#5	b7	R	Root starts on Melodic Minor 7, or Parent is b2 above
Locrian #2						R	2	b3	4	b5	b6	b7	R		Root starts on Melodic Minor 6, or Parent is 3 above
Lydian b7				R	2	3	#4	5	6	b7	R				Root starts on Melodic Minor 4, or Parent is 5 above

Lydian b7 combo plates

Combo plate approach works again for Lydian b7

[Important: Combo plates work because every note is a chord tone]

Example over C7 play

- G Melodic Minor
- Gmin(maj7) arpeggio
- Bbmaj7(#5) arpeggio

7	F#	#11	G	5	A	13	Bb	b7	C	R	D	9	E	3
5	D	9	E	3	F#	#11	G	5	A	13	Bb	b7	C	R
3	Bb	b7	C	R	D	9	E	3	F#	#11	G	5	A	13
R	G	5	A	13	Bb	b7	C	R	D	9	E	3	F#	#11
Chord	Imi(maj7)		IIImi7		bIIImaj7(#5)		IV7		V7		VI∅		VII∅	

How to practice Lydian b7

Two examples

C7///	///
-------	-----

Use

- C Mixolydian (Fmaj)
- C Lydian b7 (G Melodic Minor)

Amaj7 ///	G13 ///
-----------	---------

Use

- G Mixolydian (Cmaj)
- G Lydian b7 (D Melodic Minor)

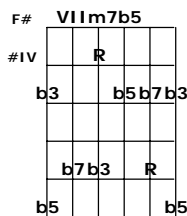
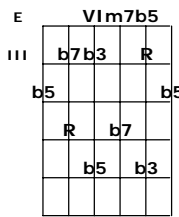
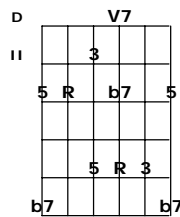
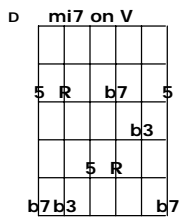
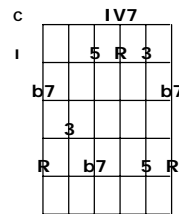
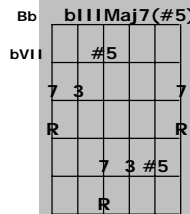
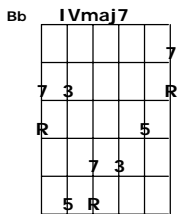
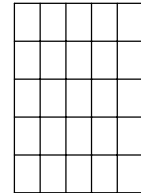
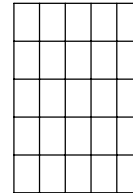
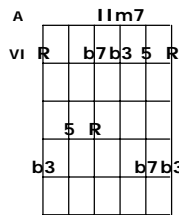
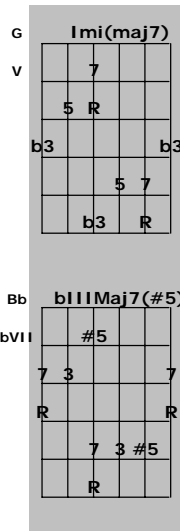
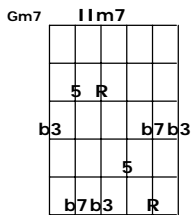
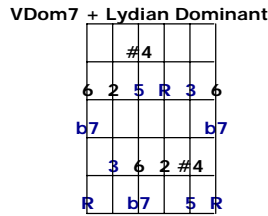
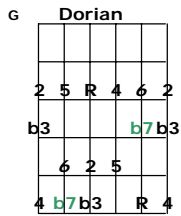
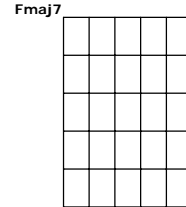
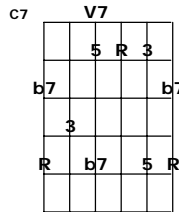
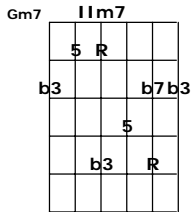
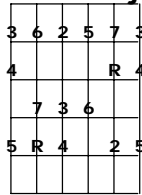
Patterns

Make Dom7 (R 3 5 b7) and Lydian b7 (Melodic Minor) sandwich

e.g. use x to mark chord root and double circle to mark Melodic minor parent root (or similar scheme)

Jazz Workshop I and II

Pattern 1 Major



Lick Writing

Rules

- Simple up/down
- Easy to play
- Steady 1/8 note
- STOP when get to 1st beat of I/i

Rules should enable easy memorization. Rhythmic variation can be added later (not for test).

Most progressions change to somewhere else after I/i chord.

Situation 1

IImi7	V7	Imaj7	Imaj7
//// ////	//// ////	/	

Situation 2

IImi7 V7	Imaj7
//// ////	/

Situation 3

IIO	V7	Imi7	Imi7
//// ////	//// ////	/	

Situation 4

IIO V7	Imi7
//// ////	/

OK to bring staff paper to TEST with notes (e.g. Arpeggio, Scale, Substitution)

Important: do not just play V7 arpeggio over V7

Guide

- Use 3, 5 or 9 on penultimate chord
- Combo plates sound good independent of starting point
- Store as 1/8 notes in a particular key, then practice different keys (same pattern)
 - Ultimate aim is to be able to play in all 5 patterns (or 4 – Joe Pass CAGE)
- Metronome on 2 and 4
- Don't swing notes inappropriate to tune (e.g. no swing in Blue Bossa)
- Using patterns I/II and III/IV enables key change without big shift on guitar neck
 - But OK to have all in I/II for test
 - Preferred to use III/IV – should use all eventually

Aside

'Bebop' may have originated as an onomatopoeic term for finishing on I then jumping
Common situation approach also works for Blues, Country, etc

Note: Write some licks for next weeks lesson

Lick Insertion

Example Blue Bossa

						tail				tail				tail	
Cm7	%	Fm7	%	DØ	G7	Cm7	%	Ebm7	Ab7	Dbmaj7	%	DØ	G7	Cm7	DØ G7
				Situation #3				Situation #1				Situation #3			

Dark grey sections are prepared licks

Three step process

- Play only the written situation licks
 - Lave silence in between
 - Decide which licks where, given situation analysis
 - Get 'ready' in between licks
- Disguise end of lick
 - Add tail
 - Means less time for next lick preparation
- Disguise front aswel as tail
 - No 'ready' period
 - Continuum held together by 'prefab' licks
 - Do not need this level in TEST

Isolated Chords

Choices

- Key centre approach
- Chord arpeggios
- Diatonic substitution arpeggios

Tricks

- Diatonic step above, half step below
- Half step below, diatonic above
- Half step below, diatonic above and chromatic down
 - Scramble above

But take care with diatonic substitutions giving bad notes

Also care with maj7 giving semitone clash

Minor chords are more forgiving

To practice: Loop single chord

Aside

Sort practice into 3 bins

New	Plateau	Maintenance
Learning new material, much effort and time	Practice mechanics, see links	Only occasional practice needed

Turnarounds

- Situations 5,6 Major and 7,8 Minor
- III VI II V I
- End of section
- End of Tune
- Also can be at start

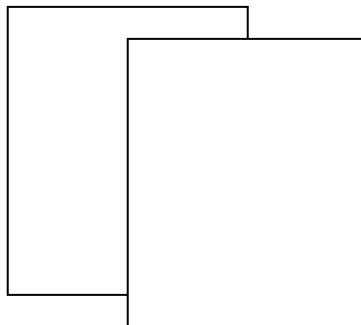
IIIm7	VI7	IIIm7	V7	Imaj7
<i>Fm7</i>	<i>D7</i>	<i>Gm7</i>	<i>C7</i>	<i>Fmaj7</i>
IIIm7 arp Ami7 arp	VI7 arp D7 arp	IIIm7 arp Gm7 arp	V7 arp C7 arp	Imaj7 arp Fmaj7 arp
	D alt Eb mel min		C alt Db mel min	IIIIm7 arp Am7 arp
	Combo plates Ebmi(maj7) Gbma7(#5)		Combo plates Dbmin(maj7) Fbma7(#5)	

Note

- VI7 is non-diatonic
- Mix from above choices
- Just one possible version of turnaround

Worksheets

Make 2nd sheet for Major III and VI (and another for minor), then place alongside existing sheets for II V I.



Situation #5

IIIIm7	VI7	IIIm7	V7	Imaj7
//// ////	//// ////	//// ////	//// ////	/

Situation #6 (short)

IIIIm7 VI7	IIIm7 V7	Imaj7
//// ////	//// ////	/

Make sure new parts fit in existing finger patterns 1 or 3 for Major

Option to just add II and VI parts to existing II V I licks

Another approach

View turnaround as 2x II V I, so link Minor II V I to Major II V I

Am7	D7	Gm7		
		Gm7	C7	Fmaj7

Make Am7 b5

Note Am7 + F = Fdom9

Example: use Pat 2 minor and Pat 3 major, since both are in same physical position

flat5 use depends on Tempo, OK if fast, problem if slow

For test: Pat 1 major and Pat 4 minor are 2 frets away

- Ideally pattern number in same location on neck (Pat 5 minor)

Look for the line (to target) in music [like eye directing drawing a straight line]

Major Variations

Am7	D7	Gmi7	C7	Fmaj7
Am7	Dm7	Gmi7	C7	Fmaj7
Fmaj7	D7	Gmi7	C7	Fmaj7
A7	D7	G7	C7	Fmaj7
Am7	Ab7	Gmi7	Gb7	Fmaj7
AØ	D7	Gmi7	C7	Fmaj7
AØ	D7	GØ	C7	Fmaj7
Fma7	F# ⁰ 7	Gmi7	C7	Fmaj7

Cascading 2 dominants (cycle 4ths)

Tritone substitution

Can also mix above for more combinations, however all sound similar

Situations 7 and 8

Im7	(natural) VIØ	IIØ	V7	Im7
<i>Cmi7</i>	<i>AØ</i>	<i>DØ</i>	<i>G7</i>	<i>Cmi7</i>
Im7 arp Cmi7 arp	nat VIØ arp AØ arp	IIØ arp DØ arp	V7 arp G7 arp	Imin7 arp Cmin7 arp
bIIImaj7 arp Ebmaj7 arp	A loc#2 C mel min	D loc#2 F mel min	G alt Ab mel min	bIIImaj7 arp Ebmaj7 arp
	Combo plates Cmi(maj7) arp Ebmaj7(#5)	Combo plates Fmi(maj7) Abmaj7(#5)	Combo plates Abmi(maj7) Cbmaj7(#5)	

e.g. Around Midnight (Real Book)

‘Aluring’ sound of several melodic minors back to back

Worksheet – use similar overlay approach

Jazz Workshop I and II

Minor turnaround lick writing (**not needed in test**)

- Take ii V i
- Add I simple options (diatonic family or Vmi7 arp)
- Add VI to get mel min based on I (Cmin)

Situation #7

Imi7	VI7	IIImi7	V7	Imi7
//// ////	//// ////	//// ////	//// ////	/

Situation #8 (short)

Imi7 VI7	IIImi7 V7	Imi7
//// ////	//// ////	/

Variations

Cmi7	AØ	DØ	G7	Cmi7
Cmi7	Abmaj7	DØ	G7	Cmi7
Cmi7	Ab7	DØ	G7	Cmi7
Cmi7	Eb7	Abmaj7	G7	Cmi7
Cmi7	Eb7	D7	Db7	Cmi7

Jazz Workshop I and II

Pat 2 Mel Min

	7	3	6		
5	R	4	2	5	
		7			
6	2	5	R	3	6
				4	

Pat 3 Mel Min

			7		
6	2	5	R	4	6
	b3		4		
7	6	2	5	7	
R	4	b3	5	R	

Pattern 1 Major

3	6	2	5	7	3
4				R	4
	7	3	6		
5	R	4	2	5	

IIm7

R	b7	b3	5	R	
	5	R			
b3			b7	b3	

VI7

	3				
5	R	b7	5		
b7		5	R	3	
					b7

IIm7

	5	R			
b3			b7	b3	
				5	
b7	b3		R		

V7

	5	R	3		
b7				b7	
	3				
R	b7	5	R		

IImaj7

3		5	7	3	
				R	
5	R				5

VDom7 + V7 Alt

		R			
b7	#9	#5	b9	b7	
	3		b5		
R	b7	#9	R		
b9	b5	3	#5	b9	

IIm(maj7)

	7				
5	R		5		
		7	b3		
	5	R			
b3					

IIm7

		5			
	b7	b3	R		
5	R	b7	5		
					b3

mi7 on V

5	R	b7	5		
			b3		
	5	R			
b7	b3		b7		

IVmaj7

7	3			5	R
	7	3			
5	R				

IIm(maj7)

	7				
		5	R		
b3					
7				7	
R	b3	5	R		

IIm7

		5	R	b7	5
				b3	
b7	b3				b7

IIIImaj7(#5)

	#5				
3		7	3		
			#5	R	
7	3				
R					

IV7

	3				
5	R				
			b7		
3		5	3		
b7			R		

IIm(maj7)

		7			
			5	R	
b3					
7				7	
R	b3	5	R		

IIm7

		5	R	b7	5
				b3	
b7	b3				b7

IIIIm7

R	b7	b3	5	R	
b3			b7	b3	

VIIm7

5	R	b7	5		
					b3
b7	b3				b7

mi11 sound

mi9 sound

ma9 sound

maj6 sound

bIIIImaj7(#5)

	#5				
7	3				
R					
#5		7	#5		
		R	3		

IV7

		3			
3			5	3	
			b7		R
		3			
5	R	b7	5		

V7

	3				
5	R				
			b7		
3		5	3		
b7			R		

VIIm7b5

R	b7	b3	5	R	
	5	R			
b3			b7	b3	

V7

	3				
5	R				
			b7		
3		5	3		
b7			R		

VIIm7b5

R	b7	b3	5	R	
	5	R			
b3			b7	b3	

VIIm7b5

	R				
b7	b3			b7	
			b5		
R	b7	b3	R		
b5					

R

Jazz Workshop I and II

Pat 2 Mel Min

7	6		
5	R	4	2 5
		7	b3
6	2	5	R
	b3		4

Pat 5 Mel Min

7			
2	5	R	4 6 2
b3			b3
6	2	5	7
4	b3	R	4

Pattern 2 Minor

5	R	4	b7 2 5
b6			b3b6
2	5	R	
b7	b3	b6	4 b7

Pat 4 Mel Min

7	6	2	7
R	4	b3	5 R
		7	
2	5	R	4 6 2
b3			b3

1m7

5	R	b7	5
			b3
		5	R
b7	b3		b7

V1m7b5

		R	
b7	b3		b7
			b5
R	b7	b3	R
	b5		

I1m7b5

		R	
b7	b3		R
b5			b5
R	b7		
	b5	b3	

VDom7*

3			
R	b7	5	R
		3	
5	R		
		b7	
3			3

1m7

5	R	b7	5
			b3
		5	R
b7	b3		b7

2	R		
b7	b3	b6	4 b7
		2	b5
R	4	b7	b3
	b5		b6

IIm7b5 + Locrian #2

0	0		
0	b7	b3	0 R 0
b5			b5
R	0	b7	0
0	b5	b3	0

VDom7 + V7 Alt

3			
R	b7	#9	R
b9	b5	3	#5b9
		R	
#9	#5b9	b5	b7#9
3			3

b11Maj7

3		5	7 3
			R
		7	3
5	R		5

m7 on V

R	b7	b3	5 R
		5	R
b3			b7b3

mi9 sound

mi11 sound

Im(maj7)

7			
5	R		5
		7	b3
		5	R
b3			b3

IIm7

		5	
b7	b3		R
5	R		b7
		5	3

[Imi(maj7)]

7			
5	R		b3
		5	7
b3			b3

[IImi7]

		b7	b3
5	R		5
b3			b7b3

[Imi(maj7)]

7			
R	b3	5	R
		7	
b3			b3

[IImi7]

		5	R
b7	b3		b7
R		b7	b3
		5	R

b11Maj7

3		5	7 3
			R
		7	3
5	R		5

m7 on V

R	b7	b3	5 R
		5	R
b3			b7b3

mi9 sound

mi11 sound

b11Maj7(#5)

#5		7	3
			#5 R
7	3		
R			R

IV7

		3	
5	R		
		b7	
3	5	3	

[b11maj7(#5)]

#5			
7	3	7	
R			R
7	3	#5	

[IV7]

5	R	3	
b7			b7
3			
R	b7	5	R

[b11maj7(#5)]

#5	7	#5	
		R	3
7	3		7
R			R

[IV7]

		3	
5	R		5
		b7	
b7			b7

V7

3			
R	b7	5	R
		3	
5	R		b7

V1m7b5

		R	
b7	b3		b7
			b5
R	b7	b3	R
	b5		

3 V7

5	R	b7	5
		5	R
b7			b7
3			

[V1m7b5]

		b7	b3
b5			b5
R	b7		
	b5	b3	

[V7]

		5	3
b7			R
3			
5	R	b7	5

[V1m7b5]

		R	
b3		b5	b7b3
			b7
b3		b5	b7b3

VIIIm7b5

b5			b5
R		b7	
		b5	b3
		R	
b7	b3		b7

[VIIIm7b5]

		R	
b3		b5	b7b3
b7	b3		R
b5			b5

[VIIIm7b5]

R		b7	b3
b5			
		R	
b3		b5	b7b3

Super Situations

- AABA form (8x4 = 32 bar)
- 12 Bar Jazz Blues
- Aim to understand how these are really ‘combinations of common situations’ (hence name)
- Term ‘Rhythm changes’ originated from tune ‘I got rhythm’
- Practice by slowing down and breaking apart

Rhythm changes examples

- Anthropology
- Oleo
- Flintstones

But term may also be used to mean I VI II V loop

Anthropology (by Charlie Parker)

A Section

Bb G7	Cmi7 F7	Bb G7	Gmi7 F7
Turnaround variation, G7 is V7/II		Turnaround variation, G7 is V7/II	

Fmi7 Bb7	Ebmaj7 Ebmi7 Eb7 Ab7	1) DØ G7	Cmi7 F7
II V I of Eb	Any of above 4 can be paired (Mod Int)	Turnaround, II V I of II	

		2) Cmi7 F7	Bb
		Sit #2 short II V I minor	

B Section

D7		G7		C7		F7	D.C
----	--	----	--	----	--	----	-----

A Section variation, by re-harmonization

Bb Bdim7	Cmi7 C#dim7	Dmi7 G7	Gmi7 F7
----------	-------------	---------	---------

Note chromatic run C C# D, C#dim7 is VIIIdim of III

Number licks required?

- Form AABA gives 3x16+8 bars = 56
- For 3 x A section need four Sit #2 licks and eight Sit #6 licks
 - Easily use up beginners repertoire of licks
- Aim is to be able to improvise AND have large vocabulary of licks
 - Example Joe Pass had huge vocabulary
- Aim to have no ‘downtime’ between common situations

To Practice

Record above progression and try to string licks together. Do in more than one key

Jazz Blues

Differences to standard Blues

- Phrasing
- Extra ‘setup’ chords
 - Give opportunity to play licks
- Quick change
- Play V/IV F7 to Bb7, then add II in front
- Turnaround I VI II V I or II VI II V I

Side note: Play what is appropriate to musical situation; should not play Jazz licks over just any progression, like for example Delta blues.

Standard Blues in top row, Jazz Blues in row below

F7			
F7	Bb7	F7	Cmi7 F7

Bb7		F7	
Bb7	Bdim7	AØ or F7	D7 or AØ D7

C7		F7	C7
Gmi7	C7	F D7 or AØ D7 or F7 D7 or AØ Ab7	Gmi7 C7 or Gmi7 C7 or G7 C7 or Gmi7 Gb7

Side note: Bebop originated from after hours re-harmonization, up tempo and key change of 20s/30s pop tunes; stifled Big Band musicians were competing to be the best.

Dim7 not acting as VII/x, but is a ‘passing chord’; look for Tonic, can play Tonic blues scale (except 5): [Bb7= Bb D F Ab, Bdim7 = B D F Ab]

Situation	Bar Number	Chords	Number times used
1 Long II VI major	9	Gm7 C7 F	x
2 Short II V I major	4 12	Cmi7 F7 Bb7 Gmi7 C7 F7	xx
3 Long II V I minor	7-8	AØ D7 Gmi7	x
4 Short II V I minor	8 11	AØ D7 Gmi7 AØ D7 Gmi7	xx
5 Long II VI II V I	7-9	AØ (or F7) D7 Gmi7 C7	x
6 Short II VI II V I	11-12	AØ (or F7) D7 Gmi7 C7	x

In other words, Jazz Blues is a great opportunity to practice many common situations

Important aside: ‘Strength of line’ wins out over theory; if it sounds good – it is good, not all music can be analyzed using existing principles.

Key changes: Tunes often modulate to key of chords in original progression, for example F to Gm (II) or Am (II) etc.

Non-Resolving II Vs

Look at Real Book and try to spot 'setup' chords and main chords
 Situation #9 is long minor II V and #10 is short minor II V.

Gmi7	C7
////	////

Functional Variations of II V

- As II V of original key
- As Imi7 IV7 in Dorian
- As IVmi7 bVII7 in modal interchange

Options

Gmi7	C7	Notes
Gm7 arpeggio	C7 arpeggio	
G Dorian scale	C Lydian Dominant scale [G Melodic minor]	Only change Dorian to Mel min is 7
	Combo Plates below	
Gm7 arp	Gm(maj7) arp	
Bbmaj7 arp	Bbmaj(#5) arp	Only 5 changes
Dm7	D7 arp	Only 3 changes

Practice

Enter Gmi7 C7 vamp on sequencer and play over

- Connecting game
- Phrases

Examples

A) Scrapple

Gmi7	C7	Gmi7	C7	Fmaj7	Gmi7 C7	F Gmi7	AØ D7	<i>Gmi7 Repeat</i>
Situation #9		Situation #1		Sit #2 (to Gm to F)		Sit #4		

Note last Bar can be analyzed in two ways

- II VI in F
- II V in Gm
- Also note that F bass added to AØ gives F9

B) Chameleon

Bbmi7	Eb7

Like II V, but really I IV Dorian

C) Joy of Spring

Fmaj7	Gmi7 C7	Fmaj7	Bbmi7 Eb7	Am7 Ab7	Gmi7 C7	Fmaj7	Fmaj7
I	II V	I	ivmi7 bVII7	III bIII7	II V	I	

Bbmi7 ivmi7 is an example of modal interchange. Bb Dorian ≈ Fminor

D) Confirmation

Fmaj7	EØ A7	Dmi7	Cmi7 F7	Fmi7 Bb7	AØ D7	Dmi7 G7	Gmi7 C7
I	(II V) of vi	vi		- IV			II V
	Sit #4 Dmi		vamp ii V	vamp ii V			Sit #2 on repeat

Veil

- Hides resolution
- If add C bass to Gmi7 get C9sus4
- Examine progression in rawest form
 - But need detail to solo over

F		Dmi7		Bb7			C7
---	--	------	--	-----	--	--	----

Fmaj7	EØ A7	Dmi7	Cmi7 F7!!	Fmi7 Bb7	AØ D7	Dmi7 G7!!	Gmi7 C7
			II V delayed to I			II V delayed to I	

Note delayed resolutions by veil (indicated by !!)

- Cmi7 F7 (Fmi7 ≈ Bb7sus) Bb7
- Dmi7 G7 (Gmi7 ≈ C7sus) C7
- Play I over veiled chord
 - Treat as functioning II V I
 - Can use altered

To start

- Treat as 2 bar chunks
- Slow down to hear detail
 - Goes by fast ‘at Tempo’

Jazz Workshop I and II

Pattern 1 Major

3	6	2	5	7	3
4			R	4	
	7	3	6		
5	R	4	2	5	

Gm7 IIm7

	5	R			
b3			b7b3		
		5			
	b3	R			

c7 V7

	5	R	3		
b7			b7		
	3				
R	b7	5	R		

Fmaj7

G Dorian

2	5	R	4	6	2
b3			b7b3		
	6	2	5		
4	b7b3	R	4		

VDom7 + Lydian Dominant

	#4				
6	2	5	R	3	6
b7			b7		
	3	6	2	#4	
R	b7	5	R		

Gm7 IIm7

	5	R			
b3			b7b3		
		5			
	b7b3	R			

G V Imi(maj7)

	7				
	5	R			
b3			b3		
		5	7		
	b3	R			

A VI IIm7

R	b7b3	5	R		
		5	R		
b3			b7b3		

Bb IVmaj7

				7	
7	3			R	
R			5		
	7	3			
5	R				

Bb bIIIMaj7(#5)

	#5				
7	3			7	
R			R		
	7	3	#5		
	R				

C IV7

	5	R	3		
b7			b7		
	3				
R	b7	5	R		

D mi7 on V

5	R	b7	5		
			b3		
	5	R			
b7b3			b7		

D II V7

	3				
5	R	b7	5		
	5	R	3		
b7			b7		

E VIIm7b5

b7b3		R			
b5			b5		
	R	b7			
	b5	b3			

F# VIIIm7b5

	R				
b3		b5b7b3			
	b7b3	R			
b5			b5		

Bebop Bridge

- Found in many Standard Jazz Tunes as B Section of form AABA
- Scrapples, Anthropology, Oleo

III7		VI7		II7		V7	DC
V7/VI		V7/II		V7/V			

Notes:

- Diatonic minor chords changed to (secondary) dominants
- Uplifting sound with no minors
- Never feels settled

Example Key ~F

A Section

Gm7	C7	Gm7	C7	F	Gm7 C7	1)F Gm7	AΦ D7
						2) F C7	F

B Section

A7		D7		G7		C7	
----	--	----	--	----	--	----	--

Basic Soloing Rules

- Can not plow through in F major
 - A7=A C# E G, C# (3rd) not in F major, D7= D F# A C, F# (3rd) not in F major, G7= G B D F, B (3rd) not in F
- V7/x where x should be diatonic Minor, play Harmonic Minor
 - III7 play D Harmonic Minor, VI7 play G Harmonic minor
- V7/x where x should be major, play Mixolydian (or Lydian Dominant)
 - II7 play G Mixo (~C maj)
- V7 (C7) is diatonic to F, so play C Mixo (~F maj)

Three main soloing choices

- Inside sounds, Harm Min, Mixo
 - Chord tones always OK
- Chromatic connection between chord tones
 - Use to smooth between chords
 - Works for all chords, not just Dominant
- Insert licks, for situations that are not really there
 - Super situations

Chromatic connections on dominant chord

- 3 to 5 (3 4 b5 5) and reverse
- B7 to R (b7 7 R) and reverse
- Sounds ‘Bluesy’

Also hear in Blues, Country, Funk

Jazz Workshop I and II

The image shows three systems of musical notation for guitar, each consisting of a treble clef staff with a melodic line and a tablature staff with fret numbers. The first system is for A7 and D7 chords, the second for G7, and the third for C7. The tablature includes fret numbers and string indicators (T, A, B).

Practice:

- Setup one Dominant chord vamp and record over
- Care with passing tones on strong beats
 - Example start on & of 4
- Then pair dominant chords
- Then put in whole B section
- Later try whole AABA progression

Other Chord type chromatic connections

- Dominant: 3-5, R-b7
- Major: 3-5, 7-(R)-9
 - Contains R 3 5 7
- Minor7, Minor 7b5: Any 2 notes on same string
 - Most forgiving
 - Get different tones in different patterns
 - But phrase weak-strong

Example: George Benson masterful at chromatic connection

Re-harmonization for soloing

- Chords added, to give motion
- Chords do not necessarily need to be changed in Rhythm comping
- Dominant chords put in front of diatonic chords
- Add II in front of (functioning) dominant
- Gives opportunity to play II V I licks

A7		D7		G7		C7	
----	--	----	--	----	--	----	--

Short II V I

A7	Emi7 A7	D7	Ami7 D7	G7	Dmi7 G7	C7	Gmi7 C7
----	---------	----	---------	----	---------	----	---------

Note: As previously shown Ami7 ~ A7sus, etc

Long II V I

Emi7	A7	D7		Dmi7	G7	C7	
------	----	----	--	------	----	----	--

Need good lines to play Altered for 2 whole measures

- Play non-funct Lydian Dom for 1 bar
- Play altered for 2nd bar
- Example; Girl from Impanema

Can also treat as minor based chords, as minor II V I

A7	EΦ A7	D7	AΦD7	G7	Dm7 G7	C7	Gm7 C7
----	-------	----	------	----	--------	----	--------

Example: II dom is normally minor

Summary options for Bebop Bridge

- Harmonic minor, Mixolydian
- Arpeggios with chromatic connections
- Inserting short II V I licks

Can do this now!

Need to practice, can not fake way through.

Important: When playing in a particular pattern know where III7, VI7, V7 are visually

Inspirational speech

GOAL is to acquire Repertoire and Vocabulary

How to prepare for new tunes

- Write licks
- Learn melody
- Learn changes
- Map situations
- Disguise licks

Like test

You 'own a tune' when you can comp and solo over from memory

Repertoire 'bins'

To help organize

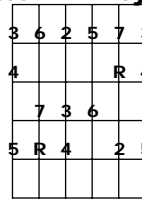
New tune (most energy)	Previous tunes 1, 2 (3) Regular painful practice	Practice in artful way Ideally many tunes
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Process speeds up eventually...

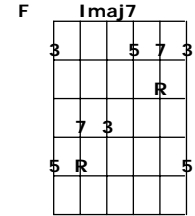
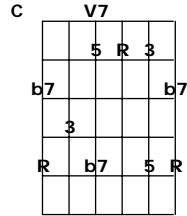
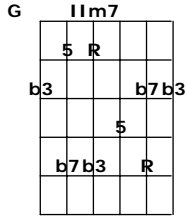
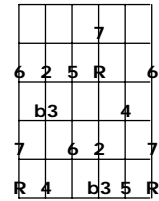
Additional Patterns

Jazz Workshop I and II

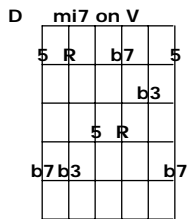
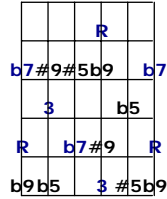
Pattern 1 Major



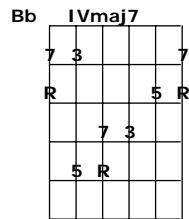
Pat 3 Mel Min



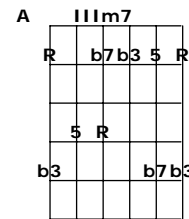
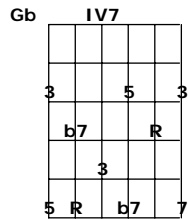
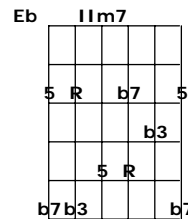
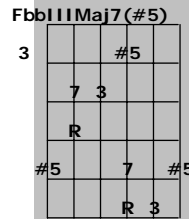
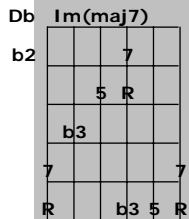
V Dom7 + V7 Alt



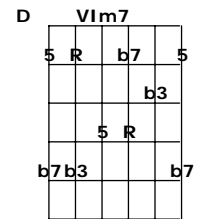
mi11 sound



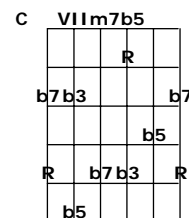
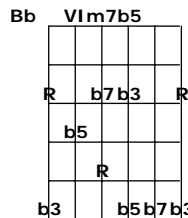
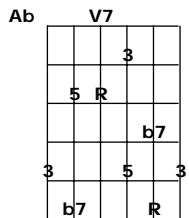
mi9 sound



ma9 sound

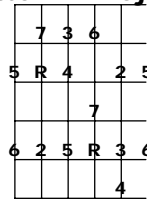


maj6 sound

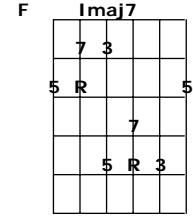
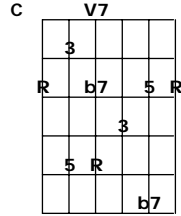
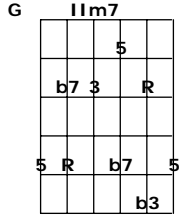
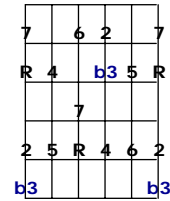


Jazz Workshop I and II

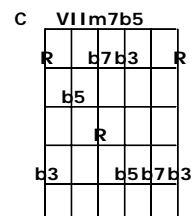
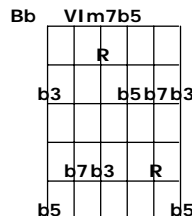
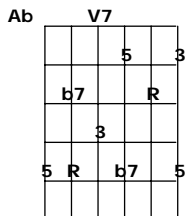
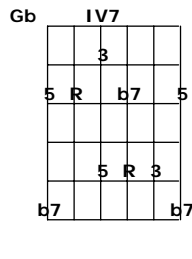
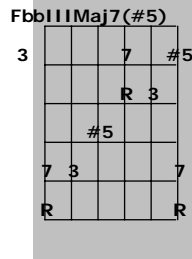
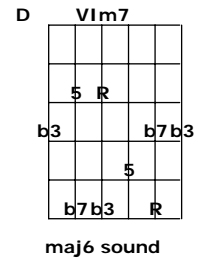
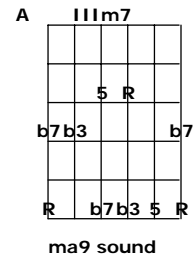
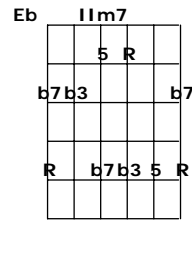
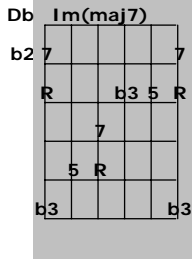
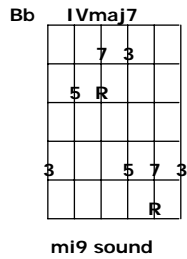
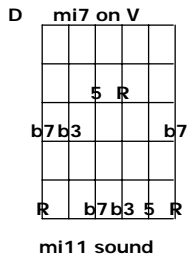
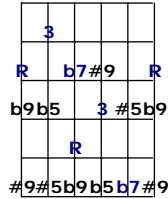
Pattern 2 Major



Pat 4 Mel Min

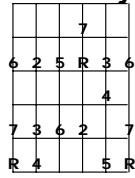


VDom7 + V7 Alt

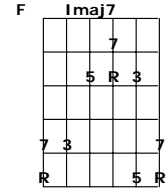
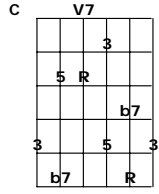
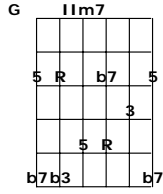
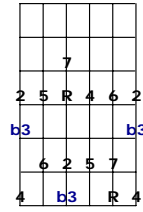


Jazz Workshop I and II

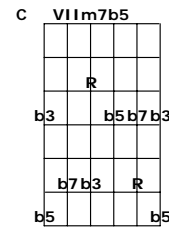
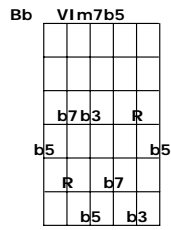
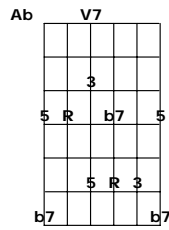
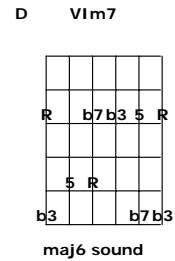
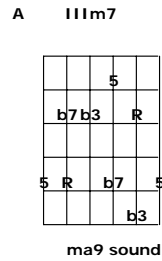
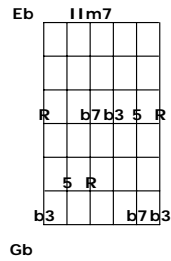
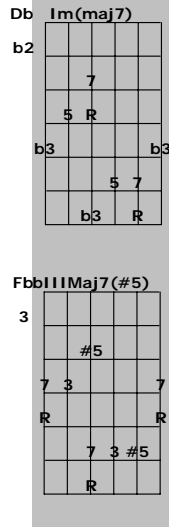
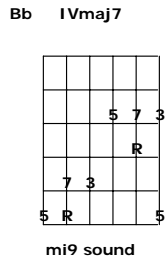
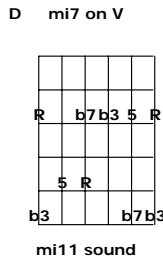
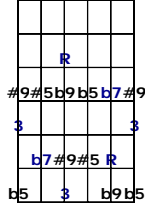
Pattern 3 Major



Pat 5 Mel Min

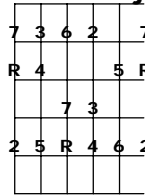


VDom7 + V7 Alt

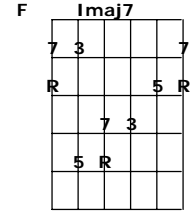
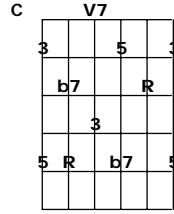
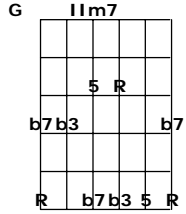
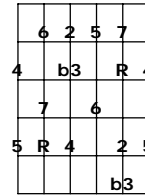


Jazz Workshop I and II

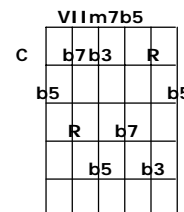
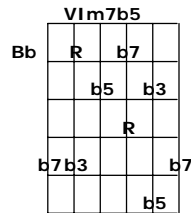
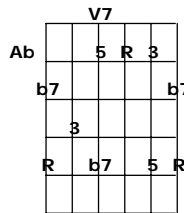
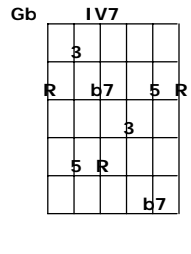
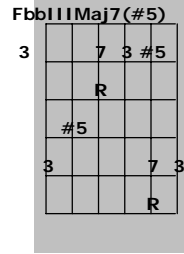
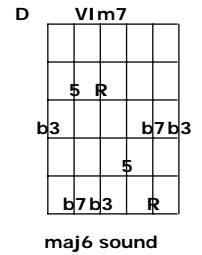
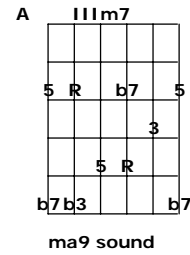
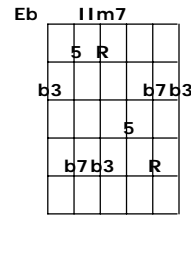
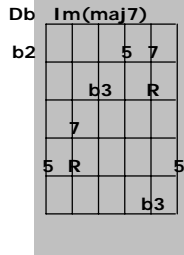
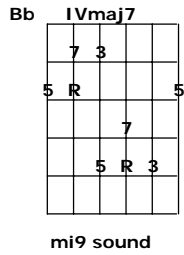
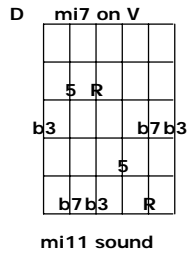
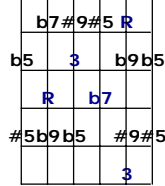
Pattern 4 Major



Pat 1 Mel Min

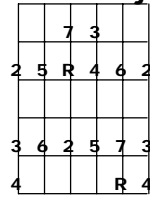


VDom7 + V7 Alt

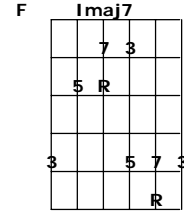
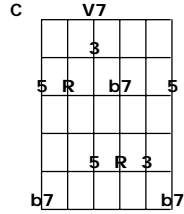
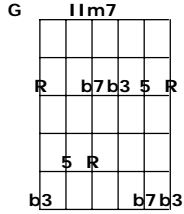
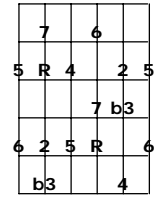


Jazz Workshop I and II

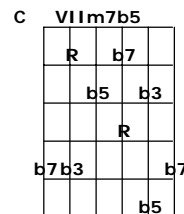
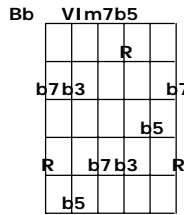
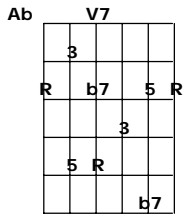
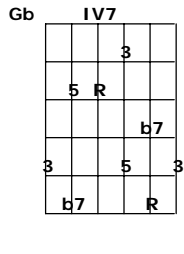
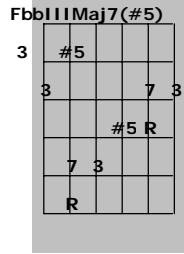
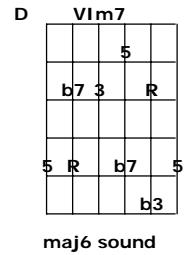
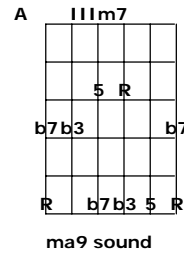
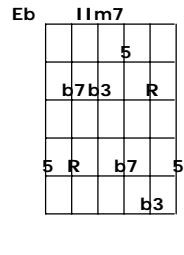
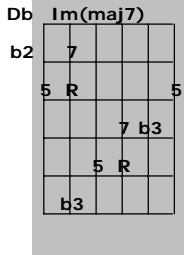
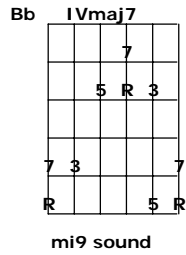
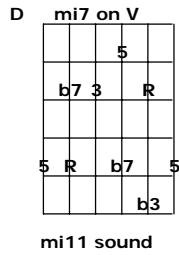
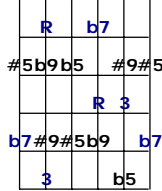
Pattern 5 Major



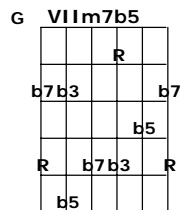
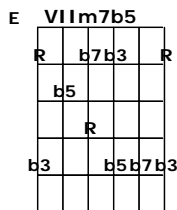
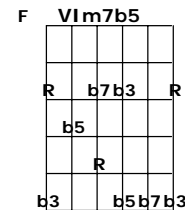
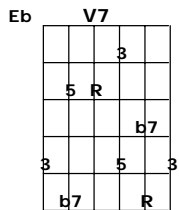
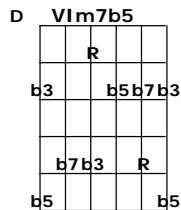
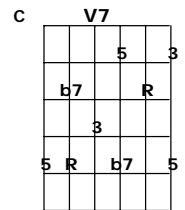
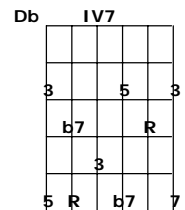
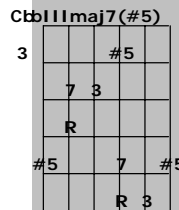
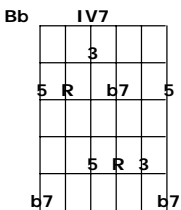
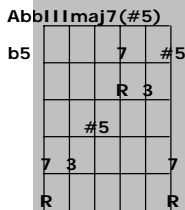
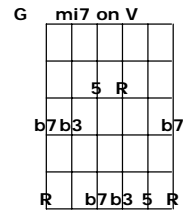
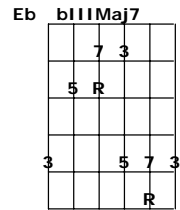
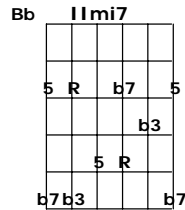
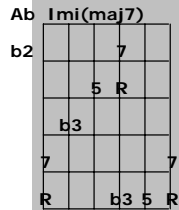
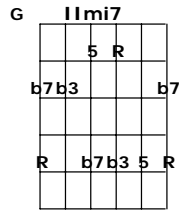
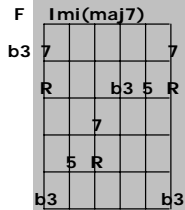
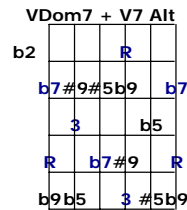
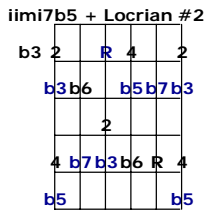
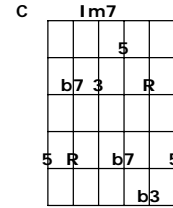
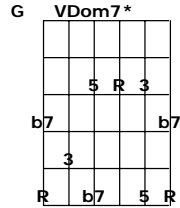
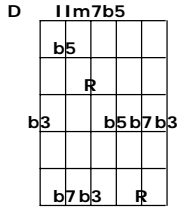
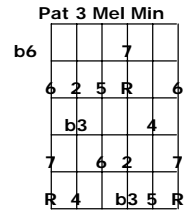
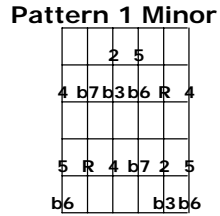
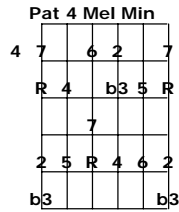
Pat 2 Mel Min



VDom7 + V7 Alt

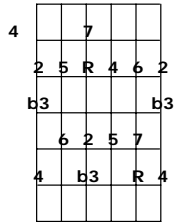


Jazz Workshop I and II

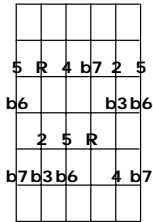


Jazz Workshop I and II

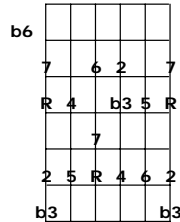
Pat 5 Mel Min



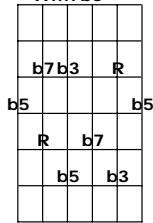
Pattern 2 Minor



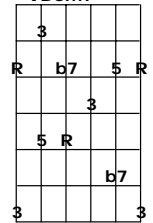
Pat 4 Mel Min



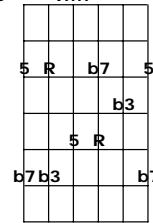
D IIm7b5



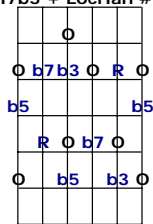
G VDom7*



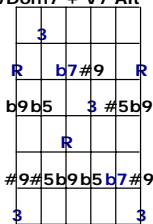
C Im7



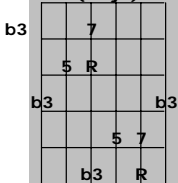
iimi7b5 + Locrian #2



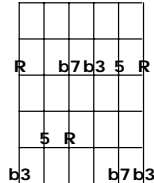
VDom7 + V7 Alt



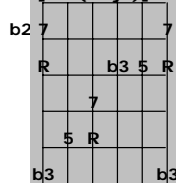
F IIm(maj7)



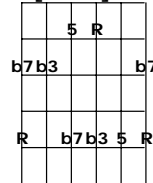
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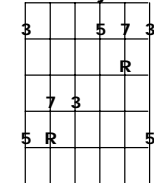
Ab [IIm(maj7)]



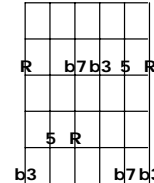
Bb [IImi7]



Eb bIIIMaj7



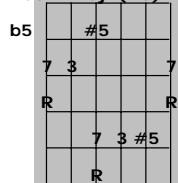
G mi7 on V



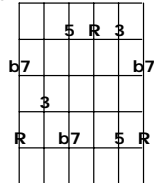
mi9 sound

mi11 sound

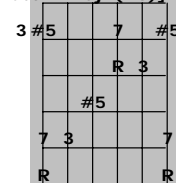
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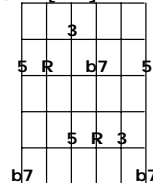
Bb IV7



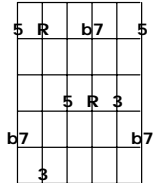
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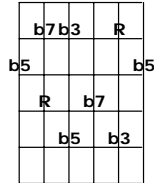
Db [IV7]



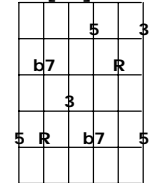
C V7



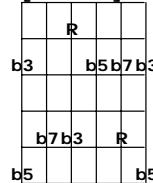
D VIIm7b5



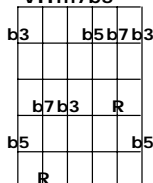
Eb [V7]



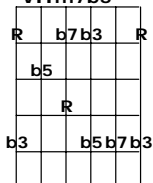
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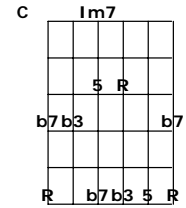
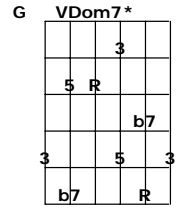
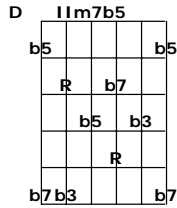
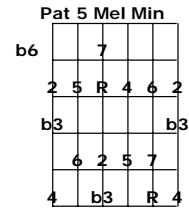
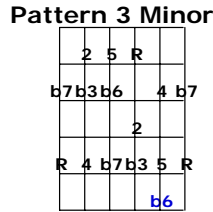
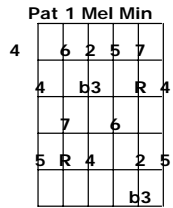
E VIIIm7b5



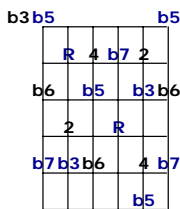
G VIIIm7b5



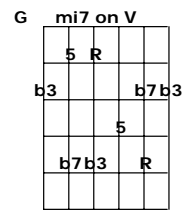
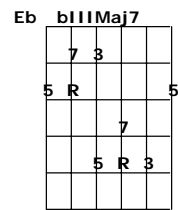
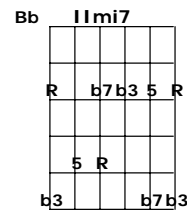
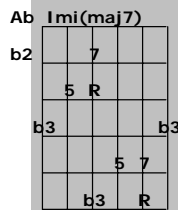
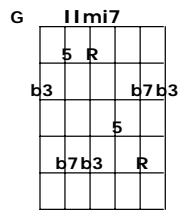
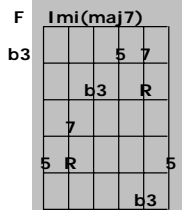
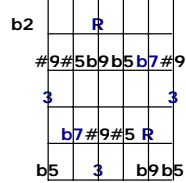
Jazz Workshop I and II



iIm7b5 + Locrian #2

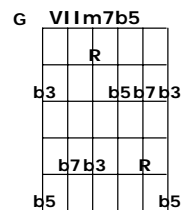
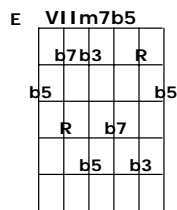
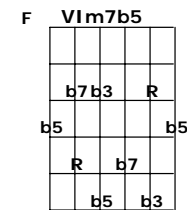
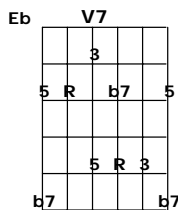
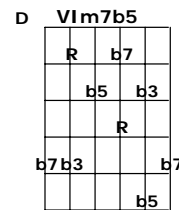
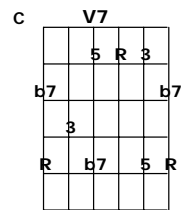
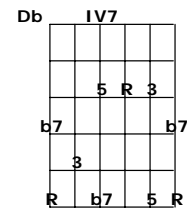
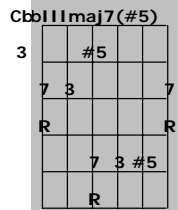
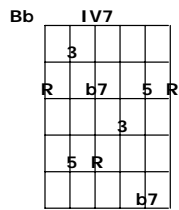
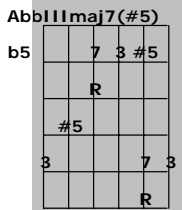


VDom7 + V7 Alt



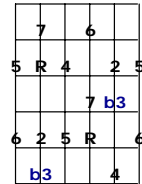
mi9 sound

mi11 sound

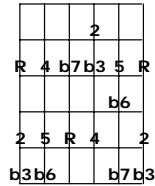


Jazz Workshop I and II

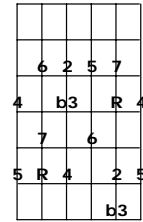
Pat 2 MeI Min



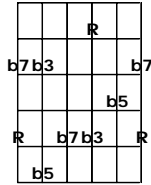
Pattern 4 Minor



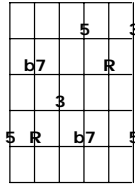
Pat 1 MeI Min



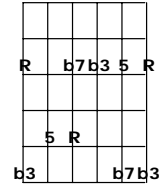
D IIm7b5



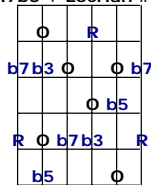
G VDom7*



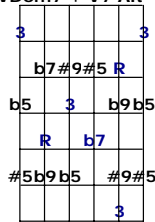
C Im7



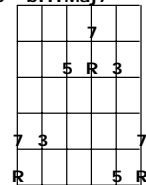
iIm7b5 + Locrian #2



VDom7 + V7 Alt

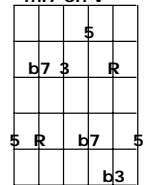


Eb bIIIMaj7



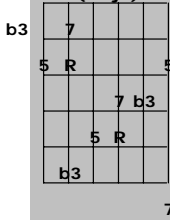
mi9 sound

G mi7 on V

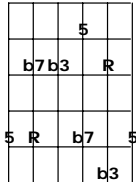


mi11 sound

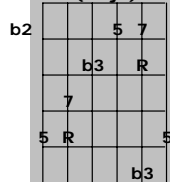
F Im(maj7)



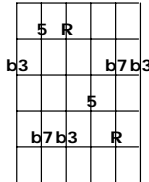
G IIm7



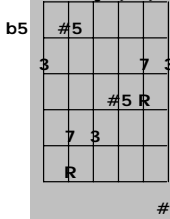
Ab Im(maj7)



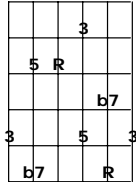
Bb IIm7



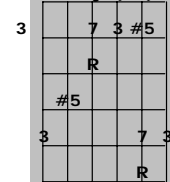
Ab bIIIMaj7(#5)



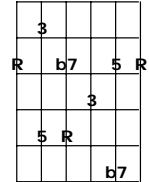
Bb IV7



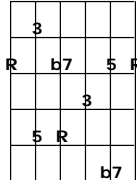
CbbIIIMaj7(#5)



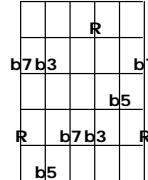
Db IV7



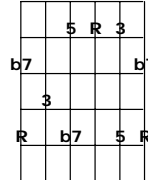
C V7



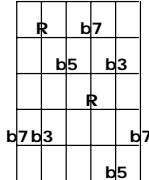
D VIIm7b5



Eb V7

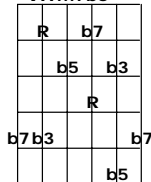


F VIIm7b5



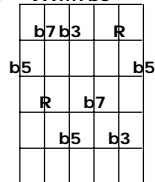
R

E VIIIm7b5



R

G VIIIm7b5



Jazz Workshop I and II

Pat 3 Mel Min

4			7	
6	2	5	R	6
	b3		4	
7	6	2	7	
R	4	b3	5	R

Pattern 5 Minor

2	5	R	4	2	
b3	b6		b7	b3	
	2	5			
4	b7	b3	b6	R	4

Pat 2 Mel Min

b6				
7	6			
5	R	4	2	5
		7	b3	
6	2	5	R	6
	b3		4	

D IIm7b5

R	b7	b3		R
	b5			
	R			
b3		b5	b7	b3

G VDom7*

		3		
5	R	b7		5
	5	R	3	
b7				b7

C Im7

	5	R		
b3			b7	b3
		5		
b7	b3			R

iimi7b5 + Locrian #2

b3			2	
R	4	b7	b3	R
	b5		b6	
2	R	4	2	
b3	b6	b5	b7	b3

VDom7 + V7 Alt

b2	R	b7		
#5	b9	b5	#9	#5
		R	3	
b7	#9	#5	b9	b7
3			b5	

F Imi(maj7)

b3			7	
	5	R		
	b3			
7			7	
R		b3	5	R

G IImi7

5	R	b7		5
			b3	
		5	R	
b7	b3			b7

Ab Imi(maj7)

b2			7	
5	R			5
			7	b3
	5	R		
b3				

Bb IImi7

			5	
	b7	b3		R
5	R	b7		5
			b3	

Eb bIIIMaj7

7	3			7
R			5	R
		7	3	
5	R			

G mi7 on V

5	R	b7		5
			3	
		5	R	
b7	b3			b7

AbbIIImaj7(#5)

b5			#5	
7	3			
R				
#5	7		#5	
		R	3	

Bb IV7

3		5		3
	b7		R	
		3		
5	R	b7		7

CbbIIImaj7(#5)

3			#5	
3			7	3
			#5	R
7	3			
R				

Db IV7

		3		
5	R			
			b7	
3		5		3
b7			R	

mi9 sound

mi11 sound

C V7

		3		
5	R			
			b7	
3		5		3
b7			R	

D VIIm7b5

R	b7	b3		R
	b5			
	R			
b3		b5	b7	b3

Eb V7

		3		
R	b7		5	R
			3	
5	R			
			b7	

F VIIm7b5

			R	
b7	b3			b7
			b5	
R	b7	b3		R
b5				

E VIIIm7b5

		R		
b7	b3			b7
			b5	
R	b7	b3		R
b5				

G VIIIm7b5

	R	b7		
	b5	b3		
		R		
b7	b3			b7
				b5

Jazz Workshop I and II

III m7

R	b7	b3	5
	5	R	
b3			b7

Pat 2 Mel Min

	7	3	6
5	R	4	2
		7	
6	2	5	R
		3	6
			4

Pattern 1 Major

	3	6	2
	5	7	3
4			R
	7	3	6
5	R	4	2

Pat 3 Mel Min

		7	
6	2	5	R
	b3		4
7	6	2	7
R	4	b3	5

VI 7

		3	
5	R	b7	5
		5	R
b7			b7

IIm7

	5	R	
b3			b7
	5		R
b7	b3		R

V 7

	5	R	3
b7			b7
	3		
R	b7	5	R

I maj7

3		5	7
			R
	7	3	
5	R		5

VDom7 + V7 Alt

		R	
b7	#9	#5	b9
	3		b5
R	b7	#9	R
b9	b5	3	#5

I m(maj7)

	7		
5	R		5
		7	b3
	5	R	
b3			

7

IIm7

		5	
	b7	b3	R
5	R	b7	5
			b3

mi7 on V

5	R	b7	5
			b3
	5	R	
b7	b3		b7

mi11 sound

IVmaj7

7	3		7
R			5
	7	3	
5	R		

mi9 sound

I m(maj7)

	7		
	5	R	
b3			
7			7
R	b3	5	R

IIm7

5	R	b7	5
			b3
	5	R	
b7	b3		b7

III m7

R	b7	b3	5
	5	R	
b3			b7

ma9 sound

VI m7

5	R	b7	5
			b3
	5	R	
b7	b3		b7

maj6 sound

bIII Maj7(#5)

	#5		
3		7	3
	#5	R	
7	3		
R			

#5

IV 7

		3	
	5	R	
		b7	
3		5	3
b7			R

V 7

	3		
R	b7	5	R
		3	
5	R		b7

VI m7b5

		R	
b7	b3		b7
		b5	
R	b7	b3	R
b5			

bIII Maj7(#5)

	#5		
7	3		
R			
#5	7	#5	
	R	3	

IV 7

3		5	3
	b7		R
		3	
5	R	b7	7

V 7

	3		
5	R		b7
3		5	3
b7			R

VI m7b5

R	b7	b3	R
		b5	
b3	b5	b7	b3

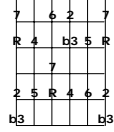
VII m7b5

R	b7		
	b5	b3	
		R	
b7	b3		b7
		b5	
R	b7	b3	R
b5			

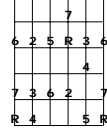
R

Jazz Workshop I and II

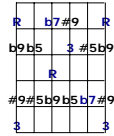
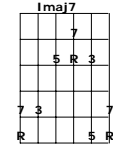
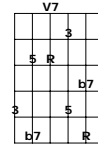
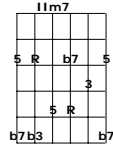
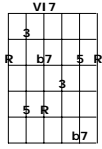
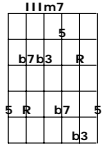
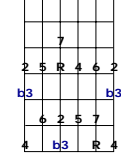
Pat 4 Mel Min



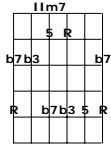
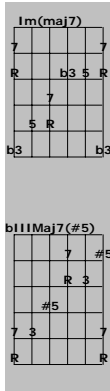
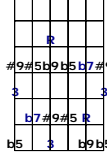
Pattern 3 Major



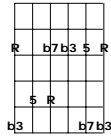
Pat 5 Mel Min



V Dom7 - V7 Alt

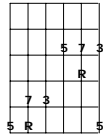


mi7 on V

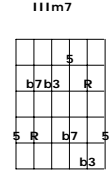
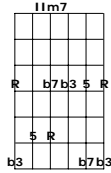
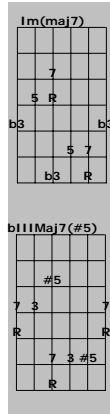


mi11 sound

IV maj7

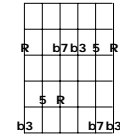


mi9 sound

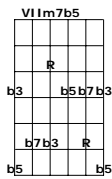
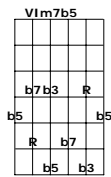
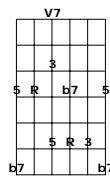
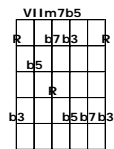
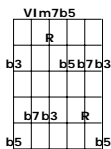
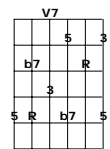


ma9 sound

VI m7



maj6 sound



Jazz Workshop I and II

Pat 4 Mel Min

7	6	2	7
R	4	b3	5 R
	7		
2	5	R	4 6 2
b3			b3

Pat 2 Mel Min

7	6		
5	R	4	2 5
		7	b3
6	2	5	R 6
b3			4

Pattern 4 Minor

		2	
R	4	b7	b3 5 R
			b6
2	5	R	4 2
b3	b6		b7 b3

Pat1 Mel Min

6	2	5	7
4	b3		R 4
7	6		
5	R	4	2 5
			b3

Im7

R	b7	b3	5 R
5	R		
b3			b7 b3

VIm7b5

R			
b3	b5	b7	b3
b7	b3		R
b5			b5

IIm7b5

	R		
b7	b3		b7
			b5
R	b7	b3	R
b5			b5

VDom7*

		5	3
b7		R	
		3	
5	R	b7	5

Im7

R	b7	b3	5 R
5	R		
b3			b7 b3

bIIIMaj7

		7	
5	R	3	
7	3		7
R	5	R	

mi9 sound

mi7 on V

		5	
b7	3		R
5	R	b7	5
R	5	R	b3

mi11 sound

iiIm7b5 + Locrian #2

0	R		
b7	b3	0	0 b7
			0 b5
R	0	b7	b3 R
b5			0

VDom7 + V7 Alt

3		3	
b7	#9	#5	R
b5	3	b9	b5
R		b7	
#5	b9	b5	#9
		3	

bIIIMaj7

		7	
5	R	3	
7	3		7
R	5	R	

mi9 sound

mi7 on V

		5	
b7	3		R
5	R	b7	5
R	5	R	b3

mi11 sound

IIm(maj7)

7			7
R	b3	5	R
5	R		
b3			b3

IIm7

		5	
b7	b3		b7
R	b7	b3	5 R
5	R	b7	5
			b3

bIIIMaj7(#5)

		7	#5
R	3		
7	3		7
R	5	R	

IV7

		3	
5	R	b7	5
5	R	3	
R	b7		b7

V7

		5	3
b7		R	
5	R	b7	5

VIm7b5

R			
b3	b5	b7	b3
b7	b3		R
b5			b5

V7

		3	
R	b7	5	R
5	R		
b7			b7

VIm7b5

R			
b7	b3		b7
			b5
R	b7	b3	R
b5			b5

V7

		5	3
b7		R	
5	R	b7	5

VIm7b5

R			
b5	b3		
R	b7		
b5			b5

VIIIm7b5

R	b7	b3	R
b5			b5
R	b7		
b5			b5

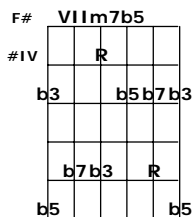
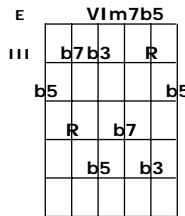
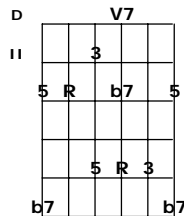
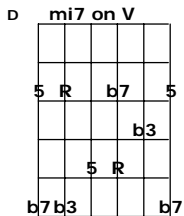
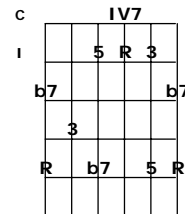
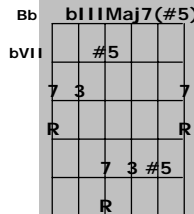
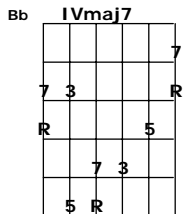
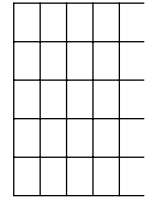
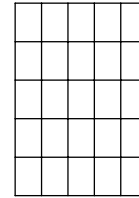
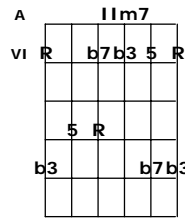
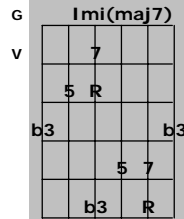
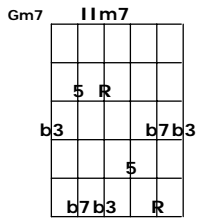
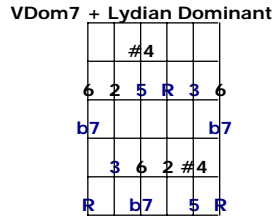
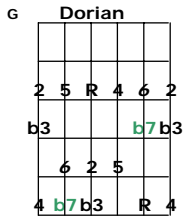
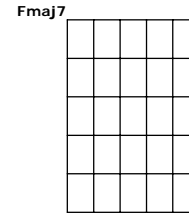
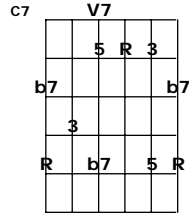
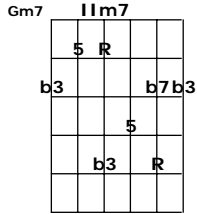
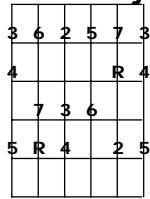
VIIIm7b5

R	b7		
b5	b3		
b7	b3		b7
			b5

R

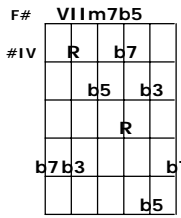
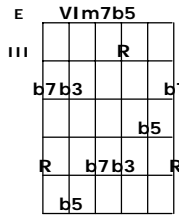
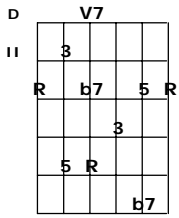
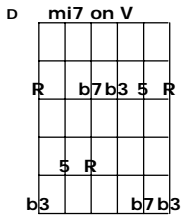
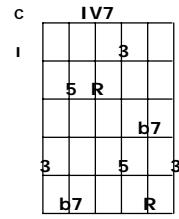
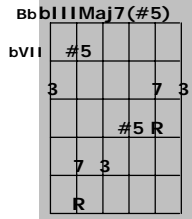
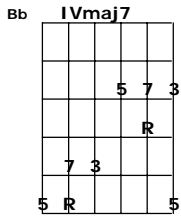
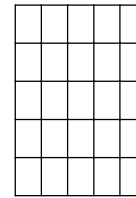
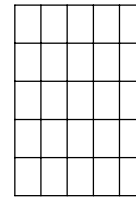
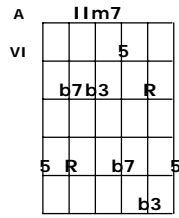
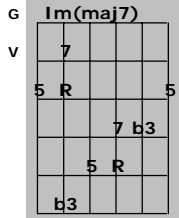
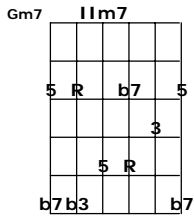
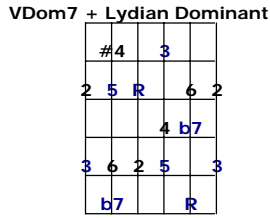
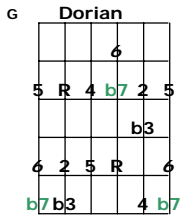
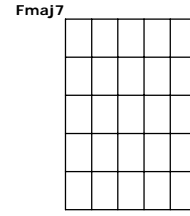
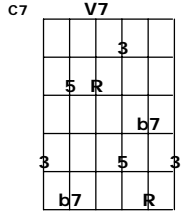
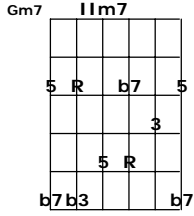
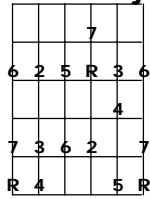
Jazz Workshop I and II

Pattern 1 Major



Jazz Workshop I and II

Pattern 3 Major



Licks

Jazz Workshop Lick Writing

Situation 1 - Long Major ii V I

David Simmonds

The musical score is divided into two systems, each with three staves: a top staff for chords, a middle staff for arpeggiated lines, and a bottom staff for fretboard diagrams.

System 1 (Measures 1-4):

- Chords:** Gm7 (measures 1-2), C7+ (measures 3-4), Fma7 (measures 5-6), Fma7 (measures 7-8).
- Arpeggios:** Gm7 arp (measures 1-2), Bbmaj7 arp (measures 3-4), Dbmi(maj7) arp (measures 5-6).
- Fretboard Diagrams:** Labeled "Pattern 1 Major". Shows fret positions for strings T, A, and B.

System 2 (Measures 5-8):

- Chords:** Gm7 (measures 5-6), C7+ (measures 7-8), Fma7 (measures 9-10), Fma7 (measures 11-12).
- Arpeggios:** Gm7 arp (measures 5-6), Bbmaj7 arp (measures 7-8), Fbmaj7(#5) arp (measures 9-10).
- Fretboard Diagrams:** Labeled "Pattern 3 Major". Shows fret positions for strings T, A, and B.

Jazz Workshop I and II
Jazz Workshop Lick Writing

Situation 2 - Short Major ii V I

David Simmonds

Chords: Gm7, C7+, Fma7

Labels: Gm7 arp, C Alt scale, Pattern 1 Major

Guitar Fingering (T, A, B):

T	8	6	7	8	5	6	8	5	8	7		
A				8								
B												

Chords: Gm7, C7+, Fma7

Labels: Gm7 arp, C alt scale, Pattern 3 Major

Guitar Fingering (T, A, B):

T				10	11	13	11	13	10	7		
A												
B	10	13	12									

Jazz Workshop I and II
Jazz Workshop Lick Writing

Situation 3 - Long Minor ii V i

David Simmonds

Measures 1-4 of Situation 3 - Long Minor ii V i. The key signature is two flats (Bb, Eb) and the time signature is 4/4. The first staff shows chords: Dm7(b5) (measures 1-2), G7+ (measures 3-4), and Cm7 (measure 5). The second staff shows arpeggios: Abmaj7#5 arp (measures 1-2) and Abmi(maj7) arp (measures 3-4). The third staff shows 'Pattern 2 Minor' with a guitar fretboard diagram. The diagram shows frets 3, 2, 5, 6, 5, 5, 3, 4, 3, 4, 4, 6, 5, 6, 7, 4, 3.

Measures 5-8 of Situation 3 - Long Minor ii V i. The key signature is two flats (Bb, Eb) and the time signature is 4/4. The first staff shows chords: Dm7(b5) (measures 5-6), G7+ (measures 7-8), and Cm7 (measure 9). The second staff shows arpeggios: Fmi(maj7) arp (measures 5-6) and Abmi(maj7) arp (measures 7-8). The third staff shows 'Pattern 4 Minor' with a guitar fretboard diagram. The diagram shows frets 8, 9, 10, 9, 10, 11, 8, 7, 10, 11, 9, 8, 8, 9, 12, 11, 10.

Jazz Workshop I and II
Jazz Workshop Lick Writing

Situation 4 - Short Minor ii V i

David Simmonds

Chords: $Dm7^{(b5)}$, $G7^+$, $Cm7$

Arpeggio: $Dm7b5$ arp

Scale: G Alt scale

Fretboard Diagrams (T, A, B strings):

- Measure 1: $3-5-6-3$
- Measure 2: $5-6-3-4$
- Measure 3: 3

Chords: $Dm7^{(b5)}$, $G7^+$, $Cm7$

Arpeggio: $Dm7b5$ arp

Scale: G Alt scale

Fretboard Diagrams (T, A, B strings):

- Measure 1: $7-10-9-8$
- Measure 2: $9-12-11-9$
- Measure 3: 8

Jazz Workshop I and II
Jazz Workshop Lick Writing
 Situation 5 - Long Major Turnaround

David Simmonds

The score is divided into three systems, each with a guitar chord chart, an arpeggiated line, and a fretboard diagram.

System 1 (Measures 5-8):

- Measures 5-6: Chords Am^7 and $D7(\text{omits})$. Arpeggio: Am^7 arp.
- Measures 7-8: Chords Gm^7 and C^7+ . Arpeggios: Gm^7 arp, $Bbmaj^7$ arp, $Dbmi(\text{maj}^7)$ arp.
- Diagram: Labeled "Pattern 1 Major".

System 2 (Measures 9-10):

- Measures 9-10: Chords Fma^7 and Fma^7 .
- Diagram: Fretboard diagram for measures 9-10.

System 3 (Measures 11-14):

- Measures 11-12: Chords Am^7 and $D7(\text{omits})$. Arpeggio: Am^7 arp.
- Measures 13-14: Chords $Gbmaj^7(\#5)$ and $Bbmaj^7$. Arpeggios: $Gbmaj^7(\#5)$ arp, Gm^7 arp, $Bbmaj^7$ arp.
- Diagram: Labeled "Pattern 3 Major".

System 4 (Measures 15-16):

- Measures 15-16: Chords C^7+ and Fma^7 . Arpeggio: $Fbmaj^7(\#5)$ arp.
- Diagram: Fretboard diagram for measures 15-16.

Jazz Workshop I and II
Jazz Workshop Lick Writing

Situation 6 - Short Major Turnaround

David Simmonds

Am7 D7(omit5) Gm7 C7+ Fma7

Am7 arp D alt scale Gm7 arp C Alt scale

Pattern 1 Major

T 8 5 5 7 8 8 6 7 5 6 8 5 8

A 5 7 8 8 8 8 8 8 8 8 8 8 8

B 4 4

4 Am7 D7(omit5) Gm7 C7+ Fma7

Am7 arp D alt scale Gm7 arp C alt scale

Pattern 3 Major

T 9 10 11 13 10 11 13 10

A 10 12 10 13 12 10 13 10 11 13 11 13 10

B 10 12 10 13 12 10 13 10 13 12 10 13 10

Jazz Workshop I and II

Jazz Workshop Lick Writing

Situation 7 - Long Minor Turnaround

David Simmonds

System 1 (Measures 1-2):

- Chords: Cm7, Am7(b5)
- Arpeggios: Cm7 arp, Ebmaj7(#5) arp
- Bass Line: Pattern 2 Minor

System 2 (Measures 3-4):

- Chords: Dm7(b5), G7+, Cm7
- Arpeggios: Abmaj7#5 arp, Abmi(maj7) arp
- Bass Line: Pattern 2 Minor

System 3 (Measures 5-6):

- Chords: Cm7, Am7(b5), Dm7(b5), G7+, Cm7
- Arpeggios: Cm7 arp, Ebmaj7(#5) arp, Fm(maj7) arp, Cbmaj7(#5) arp
- Bass Line: Pattern 4 Minor

Jazz Workshop Lick Writing

Situation 8 - Short Minor Turnaround

David Simmonds

Chord diagrams: Cm7, Am7(b5), Dm7(b5), G7+, Cm7

Melodic lines: Cm7 arp, A loc#2 scale, Dm7b5 arp, G Alt scale

Pattern 2 Minor

Fretboard diagrams (T, A, B strings):

3	4	5	3	4	5	3	4	3	5	6	3	5	6	3	4	3
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Chord diagrams: Cm7, Am7(b5), Dm7(b5), G7+, Cm7

Melodic lines: Cm7 arp, A loc#2 scale, Dm7b5 arp, G Alt scale

Pattern 4 Minor

Fretboard diagrams (T, A, B strings):

11	10	8	10	9	10	7	8	7	10	9	8	9	12	11	9	8
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