

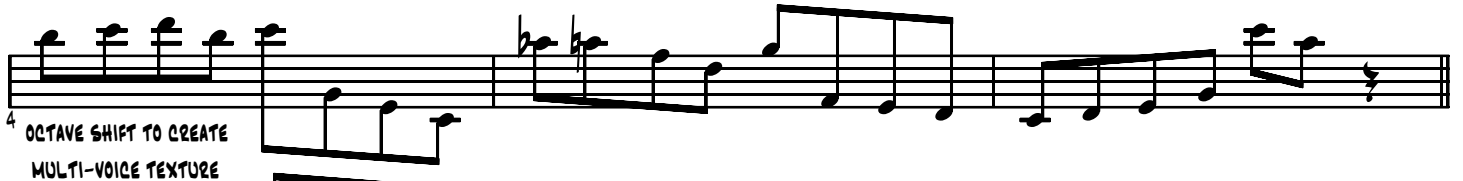
Music 3705-3706

Course Materials

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Edward Petersen
Roving Bovine Music
ASCAP
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WORKING WITH MELODY

1 

4 
OCTAVE SHIFT TO CREATE
MULTI-VOICE TEXTURE

7 
CHROMATIC TRANSPOSITION

10 
MODAL VARIATION

13 

16 
AUGMENTATION

22 
DIMINUTION

24 
INVERSION

27 
RETROGRADE

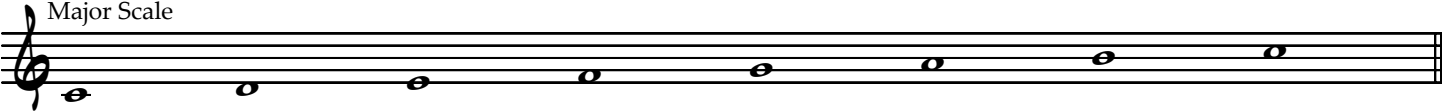
30 
RETROGRADE INVERSION

33 
RHYTHMIC TEMPLATE

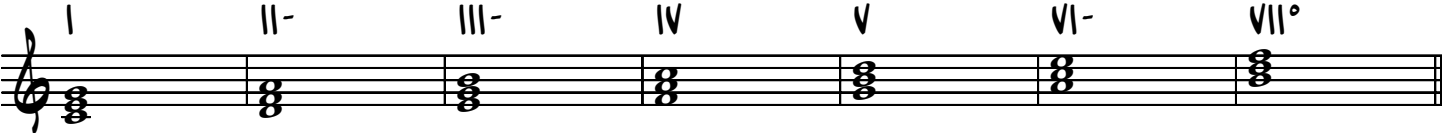
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Diatonic Triads

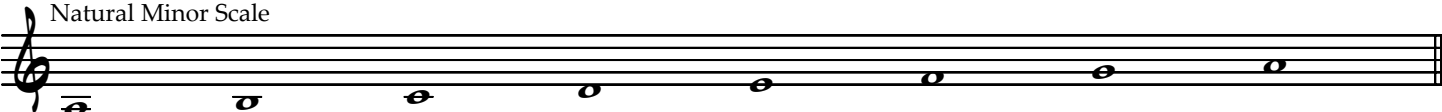
Major Scale



I II- III- IV V VI- VII°



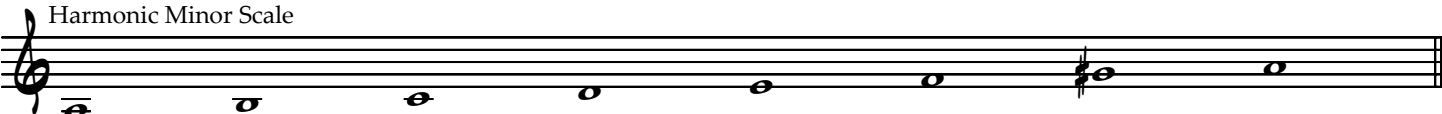
Natural Minor Scale



I- II° III IV- V- VI VII



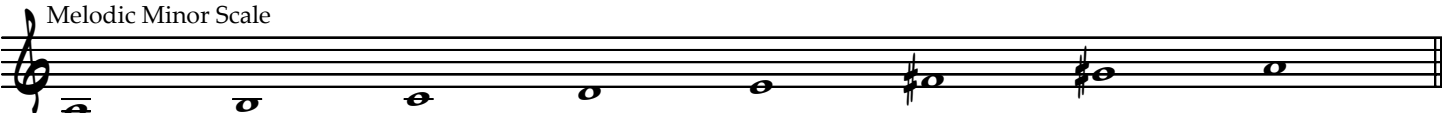
Harmonic Minor Scale



I- II° III+ IV- V VI #VII°



Melodic Minor Scale

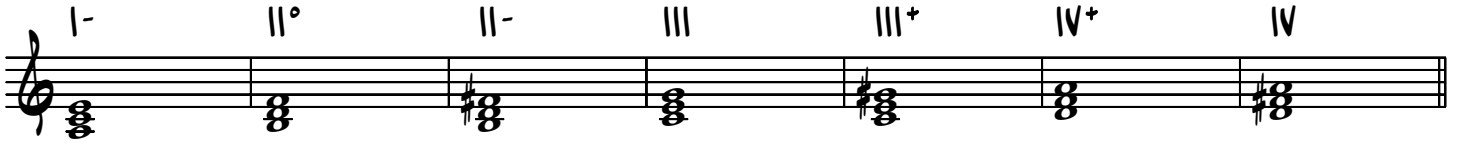


I- II- III+ IV V #VI° #VII°



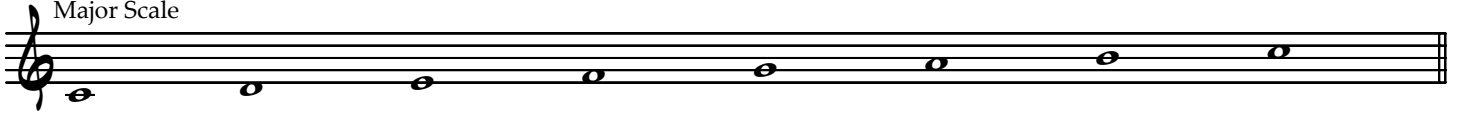
Diatonic Triads Page 2

Composite Minor Scale

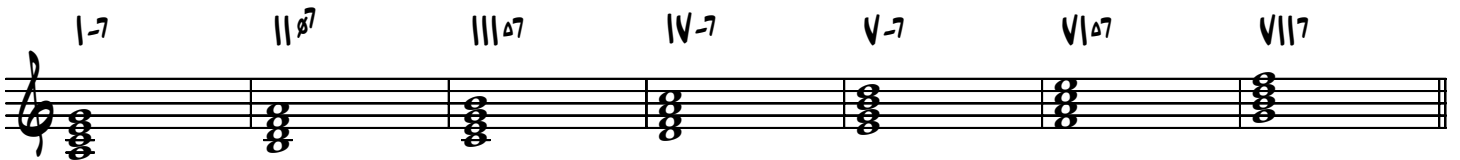


Diatonic Seventh Chords

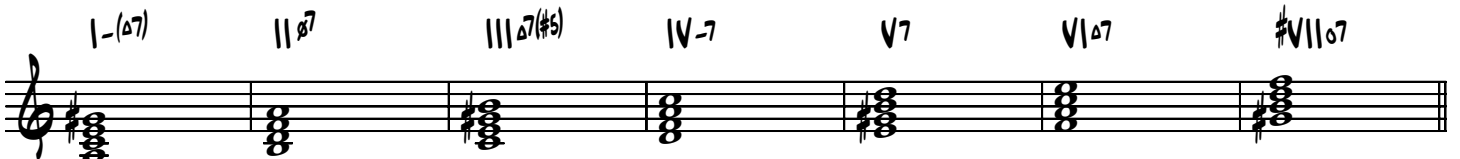
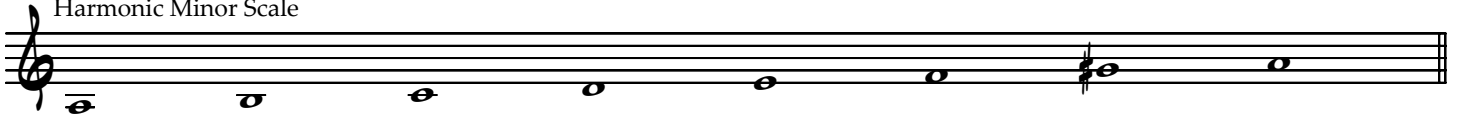
Major Scale



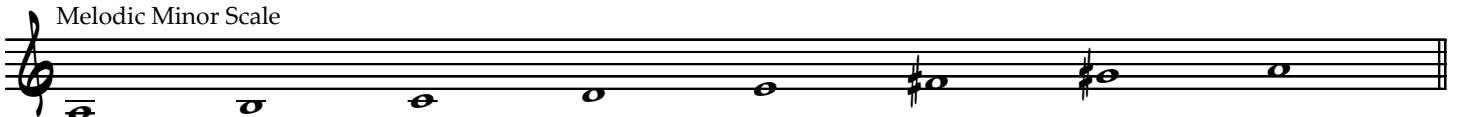
Natural Minor Scale



Harmonic Minor Scale

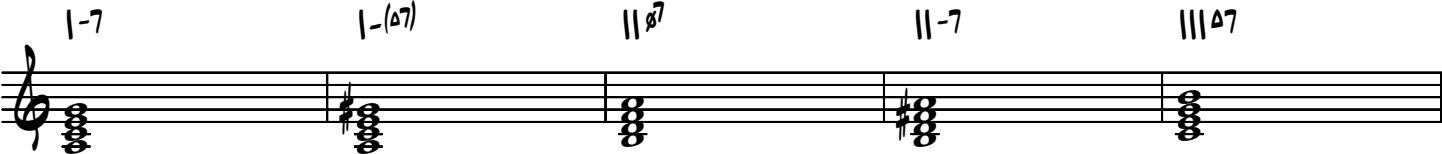


Melodic Minor Scale



Diatonic Seventh Chords Page 2

Composite Minor Scale



MELODIC MINOR, DIMINISHED, "BEBOP", BLUES, AND PENTATONIC SCALES

C-(Δ7)
E_bΔ7(#5)
F7(#11)
A-7(b5)
B7(#9)

MELODIC MINOR

CΔ7
E_bΔ7
G_bΔ7
AΔ7
B7(b9)
D7(b9)
F7(b9)
A_b7(b9)
B7(#9)
D7(#9)
F7(#9)
A_b7(#9)

DIMINISHED

CΔ7
C-(Δ7)

ADDED-TONE

G7

13

G7(b9)
G7(#9)

17

G7
(HARMONIC GENERALIZATION)
G7

21

BLUES

ONE OF MANY PENTATONICS

Bebop Scale Practice

1 G7 MIXO. CΔ7 MAJOR G7(b9/b13) HARMONIC (MODE 5) CΔ7 MAJOR

5 G7(#9/#5) ALTERED (MEL. MODE 7) CΔ7 MAJOR G7(b9) DIMINISHED CΔ7 MAJOR

9 G7sus4(b9) PHRYGIAN CΔ7 MAJOR G7 MIXO (WEAK) C-(Δ7) MELODIC MINOR

13 G7(b9/b13) HARMONIC (MODE 5) C-(Δ7) MELODIC MINOR G7(#9/#5) ALTERED C-(Δ7) MELODIC MINOR

17 G7(b9) DIMINISHED C-(Δ7) MELODIC MINOR G7sus4(b9) PHRYGIAN C-(Δ7) MELODIC MINOR

21 G7 MIXO. CΔ7 MAJOR G7(b9/b13) HARMONIC MINOR (MODE 5) CΔ7 MAJOR

25 G7(#9/#5) ALTERED CΔ7 MAJOR G7(#9) DIMINISHED CΔ7 MAJOR

29 G7sus4(b9) PHRYGIAN CΔ7 MAJOR G7 MIXO. C-(Δ7) MELODIC MINOR

33 G7(b9/b13) HARMONIC MINOR C-(Δ7) MELODIC MINOR G7(#9/#5) ALTERED C-(Δ7) MELODIC MINOR

37 G7(#9) DIMINISHED C-(Δ7) MELODIC MINOR G7sus4(b9) PHRYGIAN C-(Δ7) MELODIC MINOR

Scale Syllabus

C Major...CMaj7, D-7, E-7, FMaj7, G7, A-7, B-7(-5)...many slash chords

C Harmonic Minor...G7(-9-13), Bdim7...AbMaj7(+9) and other unusual/slash chords

C Melodic Minor...C-Maj7, EbMaj7(+5), F7 (implies 9 and +11), A-7(-5), B7 (+5+9)

C Diminished (C, D, Eb, F, F#, G#, A, B)...Cdim7, Ebdim7, F#dim7, Adim7,B7,D7, F7, Ab7 (implies -9, +9, +11, 13)

C Whole Tone....C+7, D+7, E+7, F#+7, Ab+7, Bb+7

Pentatonic 330 (C, Eb, F, G, Bb)...C-7, Cphryg, DbMaj7, EbMaj7, Eb7, F7sus4, Gphryg, AbMaj7, A7(+5+9), Bb-7, Bb7sus4

Pentatonic 304 (C, Eb, F, Gb, Bb)...C-7(-5), D7(+5+9), Eb-, Fphryg, GbMaj7(-5), Ab7

Pentatonic 325 (C, Eb, F, G, A)...C-, DbMaj7(+5), EbMaj7(-5), Eb7, F7, A7(+5+9), B7(+5+9)

Please remember...There are many other scales (augmented, tetratonic, synthetic, chord shapes,

Different Shades of F7

1 ^{F7} MIXOLYDIAN ^{BbΔ7} SUS 4 HARMONIC

5 ALTERED

9 PHRYGIAN

13 DIMINISHED

17 ^{BbΔ7} WHOLE TONE

Some C-7 Scale Choices

The image displays eight staves of musical notation for C-7 scale variations. The first staff shows the C-7 chord (F, C, G, Bb) and the SEVEN TONE scale (C, Eb, F, G, Ab, Bb, C). The second staff shows the OUTSIDE scale (C, Eb, F, G, Ab, Bb, C, Eb). The third staff shows the SIX TONE scale (C, Eb, F, G, Ab, Bb, C). The fourth staff shows the PENTATONIC scale (C, Eb, F, G, Ab, Bb, C). The fifth staff shows the SEVEN TONE scale (C, Eb, F, G, Ab, Bb, C). The sixth staff shows the OUTSIDE scale (C, Eb, F, G, Ab, Bb, C, Eb). The seventh staff shows the SIX TONE scale (C, Eb, F, G, Ab, Bb, C). The eighth staff shows the PENTATONIC scale (C, Eb, F, G, Ab, Bb, C). The notation includes treble clefs, a key signature of one flat, and measure numbers 1, 5, 9, 13, 17, 21, 25, and 29.

Some C-7 Scale Choices Page 2

TETRA TONIC

32

38

44

50

56

62

TETRA TONIC

67

73

79

85

91

97

CHOICE TRITONICS

102

CHOICE DIADS

109

118

MELODIC...LEADING TONE

PROMETHEUS SCALE

127

REDUCED

Some C-7 Scale Choices Page 4

W.T. PENTATONIC DIMINISHED ON 4

Musical notation for two scales. The first scale, labeled 'W.T. PENTATONIC', starts at measure 129 and consists of the notes C4, D4, E4, G4, and A4. The second scale, labeled 'DIMINISHED ON 4', starts at measure 130 and consists of the notes C4, B3, Bb3, Ab3, Gb3, F3, E3, and D3. Both scales are written in treble clef with a key signature of one flat.

RAGA TODI SYNTHETIC

Musical notation for two scales. The first scale, labeled 'RAGA TODI', starts at measure 131 and consists of the notes C4, D4, E4, F#4, G4, A4, and B4. The second scale, labeled 'SYNTHETIC', starts at measure 132 and consists of the notes C4, D4, E4, F#4, G4, A4, B4, and C5. Both scales are written in treble clef with a key signature of one flat.

IV MINOR FOR V

G7 C

SAME CHORDS

THEMATIC DEVELOPMENT TOOLS

F-7
E \flat 7(b \flat)
G \flat 7(b \flat)
B \flat +7
A \flat -7/D \flat
A \flat 7(# \flat)

F-7
PARENT SCALE
MOTIF
INTERVALLICALLY IDENTICAL
MODAL VARIATIONS

SHIFT NOTE ORDER 2341
INTERVALLICALLY IDENTICAL
MODAL VARIATIONS

SHIFT NOTE ORDER 3412
INTERVALLICALLY IDENTICAL
MODAL VARIATIONS

SHIFT NOTE ORDER 4123
INTERVALLICALLY IDENTICAL
MODAL VARIATIONS

RETROGRADE
INTERVALLICALLY IDENTICAL
MODAL VARIATIONS

INVERSION
INTERVALLICALLY IDENTICAL
MODAL VARIATIONS
TENSION NOTES
IDENTICAL TO ORIGINAL
MODAL VARIATIONS

E \flat 7(b \flat)
PARENT SCALE
MOTIF
INTERVALLICALLY IDENTICAL
MODAL VARIATIONS

G \flat 7(b \flat)
PARENT SCALE
MOTIF
INTERVALLICALLY IDENTICAL
MODAL VARIATIONS

B \flat +7
PARENT SCALE
MOTIF
INTERVALLICALLY IDENTICAL
MODAL VARIATIONS

PARENT SCALE
MODAL VARIATIONS

A \flat -7/D \flat
PARENT SCALE
MOTIF
INTERVALLICALLY IDENTICAL
MODAL VARIATIONS

A \flat 7(# \flat)
PARENT SCALE
MOTIF
INTERVALLICALLY IDENTICAL

HARMONIES GENERATED BY LINEAR MOTION

Musical notation system 1, measures 1-6. Treble clef: C7 chord, moving linearly through various voicings. Bass clef: C7 chord, moving linearly through various voicings.

Musical notation system 2, measures 7-13. Treble clef: Various chords, moving linearly. Bass clef: Various chords, moving linearly.

Musical notation system 3, measures 14-19. Treble clef: G-7 and C7 chords, moving linearly. Bass clef: G-7 and C7 chords, moving linearly.

Musical notation system 4, measures 20-25. Treble clef: Various chords, moving linearly. Bass clef: Various chords, moving linearly.

Musical notation system 5, measures 26-31. Treble clef: C#7 chord, moving linearly. Bass clef: C#7 chord, moving linearly.

Musical notation system 6, measures 32-37. Treble clef: CMIN chord, moving linearly. Bass clef: CMIN chord, moving linearly.

Musical notation system 7, measures 38-43. Treble clef: Various chords, moving linearly. Bass clef: Various chords, moving linearly.

Triad Pairs

MAJOR-MAJOR

10

19

27

35

43

50

60

68

76

85

MAJOR-MINOR

94

101

109

118

127

134

142

151

159

168

174

183

192

201

212

223

234

244

252

263

274

284

292

300

308

MAJOR-AUGMENTED

MAJOR-DIMINISHED

MINOR-MINOR

Detailed description: This page contains 15 staves of musical notation. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation consists of triads (groups of three notes) and intervals (pairs of notes) connected by lines. The exercises are numbered 151 through 308. Specific exercises are labeled: 'MAJOR-AUGMENTED' (exercise 192), 'MAJOR-DIMINISHED' (exercise 234), and 'MINOR-MINOR' (exercise 263). The exercises involve various combinations of major, minor, augmented, and diminished triads and intervals, often with accidentals (sharps and flats) to indicate specific notes.

This musical score consists of 18 staves, each containing a pair of triads. The triads are represented by chord symbols and notes on a five-line staff. The notes are arranged in a sequence that moves from left to right across the staves. The key signatures and triad types vary across the staves. A specific section is labeled 'MINOR-DIMINISHED' between staves 358 and 367. The numbered labels for each staff are: 316, 325, 334, 341, 349, 358, 367, 374, 382, 391, 407, 416, 424, 432, 441, 448, and 457.

MINOR-AUGMENTED

DIMINISHED-AUGMENTED

COMMON BLUES VARIATIONS

1 **F7** **Bb7** **F7**

5 **Bb7** **F7**

9 **C7** **Bb7** **F7** **C7**

13 **F7** **G-7** **C7(b9)** **F7** **C-7** **F7(b9)**

Bb7 **Bb7**

17 **Bb7** **Bb-7** **Eb7** **F7** **E7** **A7(#9)** **Ab7**

Bb7 **Bb7** **Bb7** **Bb7** **Bb7** **Eb7** **D7(#9)**

A-7 **D7(b9)**

21 **Db7** **G7** **G-7** **Gb7** **F7** **Ab7** **G7(b9)** **C7(#9)**

C7(b9) **C7(b9)** **D7(b9)** **G-7** **C7(b9)**

25 **F#7** **E-7(b5)** **A7(b9)** **D-7** **G7** **C-7** **B7(#11)**

Db7 **Db-7** **F7(b9)**

29 **Bb#7** **Bb-7** **Eb7** **A-7** **D7** **Ab-7** **Db7**

33 **G-7** **Db-7** **Gb7** **F#7** **Ab7** **D7** **Gb7**

C7(b9) **C7(b9)** **D7(b9)** **G-7** **C7(b9)**

Digestible Blues

1 F7 Bb7 Bb7 F7

5 Bb7 Bb7 F7 Bb7 A-7(b5) D7(b9)

9 G-7 C7

11 F7 D7(b9) G-7 C7

13 F#7 E-7(b5) A7 D-7 G7 C-7 F7

17 Bb7 Bb-7 Eb7 A-7 D7 Ab-7 Db7

21 G-7 C7 F#7 D7 G-7 C7 F#7

PENTATONIC AND BLUES SCALE BLUES

F7 B^b7 AND OTHER MULTI-PURPOSE

1 2 3 4

F7 JUMPIN' WITH SYMPHONY SID

5 6 7 8

B^b7 F7

9 10 11 12

C7 F7

13 14 15 16

SKG-MILT JACKSON

17 18 19 20

21 22 23 24

25 26 27 28

SONNYMOON FOR TWO-SONNY ROLLINS

29 30 31 32

33 34 35 36

37 38 39 40

SPLANKY-NEAL HEFTI

41 42 43 44

45 46 47 48

49 50 51 52

MIX AND MATCH MINOR BLUES

1 C-7 F-7 C-7 C-7 F-7 F-7

7 C-7 C-7 G-7 F-7 C-7

13 C-7 D-7(b5) G7(b9) C-7 G-7(b5) C7(b9) F-7

19 C-7 D-7(b5) Ab7 G7(b9) C-7 D-7(b5) G7(b9)

25 C-7 D-7(b5) G7(#9) C-7 G-7(b5) C7(#9) F-7

31 C-7 A7(#9) A-7(b5) D7(#9) Ab7 D-7(b5) G7(#9) G7(b9) C-7 A7(#9) D7(#9) G7(#9)

37 C-7 Db13 C-7 Gb13 F-7 Bb7

43 C-7 A7(#9) Ab7(#11) G7(#9) C-7 A13(b9) Ab13(b9) G+7(b9)

Basic

NUMERICAL VARIATIONS IN D⁹ | EISEN

Bb G7(-9) Cm7 F7(-9) Bb G7(-9) Cm7 F7(-9)

Bb7 C#o7 Dm7

Bb Bb7/D Eb Eo7 Dm7 G7(-9) Cm7 F7(-9)

Fm7 Bb7 Ebm

2 Cm7 F7 Bb D7 G7

Am7 D7 D-7 G7

C7 Gm7 C7 F7 D.C. al

SECOND ENDING

A Section Variations

1) F#7 B7 E7 A7 D7 G7 C7 F7 TO BARS

Bb07 A07 Ab07 G07 F#07 F07 E07 Eb07

VARIATION VARIATION || TO BAR 5

2) Bb Ab7 Gb7 F7 2 either continue or go to bar 5

There are countless other variations on [A]

BRIDGE VARIATIONS

- Find some!

ETERNAL Δ Bm7 E7 Bbm7 Eb7

DIZZY ATMOSPHERE

Am7 D7 Abm7 Db7 Gm7 C7 F#m7 B7

VOICE leading!

2) D: Em7 F07 D7/F# G Am7 Bb07 G7/B C etc.

(2) Ab7 | 7- | G7 | 7- | Gb7 | 7- | F7 | 7- || - (Locomotion)

TURNAROUND SCALE

1 Bb $G7(b9)$ $C-7$ $F7(b9)$ Bb

Musical staff 1: Turnaround scale in Bb major, measures 1-3. Chords: Bb, G7(b9), C-7, F7(b9), Bb. Measure 4 is a whole rest.

4 "GROOVIN' HIGH"

Musical staff 2: Groovin' High riff, measures 4-7.

9 "JUST YOU, JUST ME RIFF"

Musical staff 3: Just You, Just Me riff, measures 9-12.

13 "ORNITHOLOGY"

Musical staff 4: Ornithology riff, measures 13-16.

18 SOME COMMON PHRASES

Musical staff 5: Some Common Phrases, measures 18-20.

21

Musical staff 6: Some Common Phrases, measures 21-22.

23

Musical staff 7: Some Common Phrases, measures 23-24.

A Few of the Songs of the Turnaround (Bb)

A	Ab	G	Gb
BbM7	G7(-9)	C-7	F7(-9)
D-7	Db7	C7	B7
Ab7(-9)	Db-7	Gb7(-9)	BM7
E-11(-5)	Bdim7		
C	B	Bb	A
BbM9	G7(-9)	C-7	F7(-9)
D-9	Db7	C7	B7
Ab7	Db-7	GbM7	
	Bdim7	Gb7	
C	Db	D	Eb
BbM9	G7(-9,+11)	C-9	F7(various extensions)
D-7	Db7	C9	B7(various extensions)
D7	Db-7	Gb7(+5)	
	DbM7	GbM7(+5)	
	Dbdim7		
D	Eb	E	F
BbM7	G7(+5,-9....)	C-7	F7(-9)
D-7	Db9	C7	B7(+11)
E-11(-5)	Db-9	Gb7	
D7	Bdim7	Gb-7	
Ab7(+11)			
D	Eb	C	C#
BbM7	G7(+5,-9....)	C-7	F7(+5,-9,....)
D-7	Db9	C7	B9(+11)
E-11(-5)	Db-9	Gb7(+11)	C#dim7
D7	Bdim7	Gb-7(-5)	
Ab7(+11)			
F	E	Eb	F
BbM7	G13	C-7	F7(-9)
D-7	Db7(+9)	C7(+9)	B7(+11)
D7(+9)	Db-7	Gb13	BM7(+11)
Ab13	C#dim7		
F	Gb	G	Ab
BbM7	Db-11	C-7	F7(+9)
D-7	GM7(+5)	C7(various extensions)	B13
D7(+9)	Db-7	Gb7(-9)	F7(+9)
Ab13	C#dim7		BM13

Cycle Exercises

1 F#7 B7 E7 A7 D7 G7 C7 F7

5 F#7 B7 E7 A7 D7 G7 C7 F7

9 F#7 B7 E7 A7 D7 G7 C7 F7

13 SAME CHORDS

17

21

25

29

33

Cycle Exercises Page 2



The image displays a musical score for 'Cycle Exercises Page 3', consisting of ten staves of music. Each staff begins with a measure number: 75, 77, 81, 85, 89, 93, 97, 101, and 105. The music is written in treble clef with a key signature of one sharp (F#). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. The exercises progress through different melodic and rhythmic patterns across the staves.

Cycle Exercises Page 4



Charlie Parker Turnarounds

"Kim"

Musical notation for the first staff of 'Kim'. It features a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody consists of eighth and sixteenth notes, with a double bar line at the end.

Musical notation for the second staff of 'Kim'. It continues the melody with eighth and sixteenth notes, including a triplet of eighth notes in the final measure.

"Shaw Nuff"

Musical notation for the first staff of 'Shaw Nuff'. It features a treble clef, a key signature of two flats, and a common time signature. The melody consists of eighth and sixteenth notes, with a triplet of eighth notes in the final measure.

Musical notation for the second staff of 'Shaw Nuff'. It continues the melody with eighth and sixteenth notes, ending with a double bar line.

"Thriving From A Riff"

Musical notation for the first staff of 'Thriving From A Riff'. It features a treble clef, a key signature of two flats, and a common time signature. The melody consists of eighth and sixteenth notes, with a triplet of eighth notes in the first measure.

Musical notation for the second staff of 'Thriving From A Riff'. It continues the melody with eighth and sixteenth notes, including a triplet of eighth notes in the final measure.

"Red Cross"

Musical notation for the first staff of 'Red Cross'. It features a treble clef, a key signature of two flats, and a common time signature. The melody consists of eighth and sixteenth notes, with a double bar line at the end.

"Anthropology"

Musical notation for the first staff of 'Anthropology'. It features a treble clef, a key signature of two flats, and a common time signature. The melody consists of eighth and sixteenth notes, with a double bar line at the end.

Musical notation for the second staff of 'Anthropology'. It continues the melody with eighth and sixteenth notes, including a triplet of eighth notes in the final measure.

"Red Cross"

"Chasin' the Bird"

Musical notation for the first staff of 'Red Cross' and 'Chasin' the Bird'. It features a treble clef, a key signature of two flats, and a common time signature. The melody consists of eighth and sixteenth notes, with a triplet of eighth notes in the final measure.

Lester Young-Harmonic Generalization

The musical score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of ten staves of music. The first staff is marked with a circled '1' and contains four triplet markings. The second staff is marked with a circled '2' and contains two triplet markings. The third staff is marked with a circled '3' and contains four triplet markings. The fourth staff is marked with a circled '4' and contains one triplet marking. The fifth staff is marked with a circled '5' and contains two triplet markings. The score includes various musical notations such as slurs, accents, and rests.

Getting to II

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C	F or Bx	Bb or Ex	A or Ebx	D-7
CM7				D-7
CM7			A-7	D-7
CM7			A7(-9) (C#dim7)	D-7
CM7			Eb-7or Eb7	D-7
CM7	F7(+11)	Bb13	A7(-9)	D-7
CM7	FM7(+11)	E7(+5+9)	Eb13	D-7
CM7	Eb/F	E7(+5+9)	A7(+5+9)	D-7
CM7	B7	Bb7	A7	D-7
CM7	F7	E-7	A7(-9)	D-7
CM7	F7(+11)	E-11	Eb-11	D-11
CM7	BM13	BbM7	A7(+5+9)	D-7
CM7	B7(+5)	E7(+5+9)	A7(+5-9)	D-7
CM7 _{Gb13(-9)}	FM9	Bb13(+11)G/A	G-7(-5)/A	D-7
CM7	BM7(-5)	AbM7/Bb	A7(+5-9)	D-7
CM7	B7(+9)	E7(+5)	Eb13	D-7
CM7	A/C#/B Ab/C/B	Ab/C/Bb G/B/Bb	G/B/A Bb-/A	D-9
CM7 _{F#-7}	F-7 Bb7	E-7 A7	Eb-7 Ab7	D-7
CM7	F7	E-7	Ebdim7	D-7
CM7	B13(-9)	Bb9, 13	A7(+5-9)	D-7
CM7	FdimM7	E-7	EbdimM7	D-7
CM7	F-11(-5)	D/E	A7(+5+9)	D-7
CM7	F-M7(+5)	E-7	Eb-M7(+5)	D-7
CM7	BM7(+5)	D/E	AM7(+5)	C/D
CM7	B13(-9)	Bb13	A13(+9)	D-7
CM7	F-9	AbM7/Bb	G-7(-5)/A	D-7
CM7	BM7(+5)	E-7(-5)	Eb7(+11)	D-11
CM7	AM7/B	BbM7(-5)	A7(+5+9)	D-7
CM7	EbM7/F	DM7/E	DbM7/Eb	CM7/D
CM7	C-M7(+5)/B	B-M7(+5)/E	Bb-M7(+5)/A	A-7/D

Getting Back to I Page 2

From b6

Ab7 G(plug-in different chord qualities) >>>C

Ab7 Db(plug-in different chord qualities) >>>C

Here is a spattering (smattering?) of specific harmonic songs from various forms of the bVI

AbM7 >>>C

Ab7 >>>C

Ab-7 >>>C

Ab13 G7(+5) >>>C

GbM7/Ab G13(-9+11) >>>C

AbM7 Db7 (+11) or G7 >>> C

AbM7 Bb13 >>>C

There are many more possibilities...explore!

From IV (natural and raised) and VII

FM7 >>>C

F-7 or -6 or -M7 >>>C

F-7 Bb7 >>>C

FM7 F-7 Bb7 >>>C

F6 F#dim7 >>>C6/G

Fdim7 >>>C6/E

FdimM7 >>> CM9

F#-7(-5) F-6 >>>C6/E

F#-7(-5) FdimM7 >>>C

F#-7(-5) F-7 Bb7 >>>C

F#-7(-5) F-7 E-7 Ebdim7 D-7 G7 >>>C (Night & Day)

Bb7 >>>C

Bb9,13 B13(-9) >>>C6

Bdim7 >>>C

BdimM7 >>>C etc.....

Unusual

F#-11 B7 >>>C

E7(+9) G7(+9) >>>C (like Cousin Mary-head)

BM7(-5) >>>CM7(-5)

BM7(+5) >>>CM7

Explore other chords with “dominant tendencies” i.e. chords that contain tones that seem as if they are drawn to the next place in the harmony. “Tendency” tones usually move by half step to a point of resolution.

84 NO MEANS COMPREHENSIVE MINOR KEY CADENCE LIST

MUSIC 2706

The musical score consists of eight staves of music, each containing a sequence of notes and rests. The notes are primarily eighth and quarter notes, often beamed together. The staves are numbered with measure numbers: 1-6, 7-12, 13-18, 19-24, 25-30, 31-36, 37-42, and 43-47. Chord annotations are placed above the staves at specific measure numbers: A-7(b9) at measure 1, A-7 at measure 4, A7(b9) at measure 8, A7(#9) at measure 11, Eb7 at measure 16, Eb7 at measure 21, D7(b9) at measure 26, D7(#9) at measure 29, Ab7 at measure 34, G-(b7) at measure 39, and G-7 at measure 43. The key signature changes throughout the piece, including D minor, E-flat minor, and G minor.

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MINOR CADENCE EXERCISES

D-7(b9) G7(b9) C- A-7(b5) Ab7 G7(b9) C- A-7(b5)

D-7(b5) G7(#9) C-(b7) A-7(b5)

D-7(b5) G7(#9) C- A-7(b5)

D-7(b5) G7(#9) C- A-7(b5)

Ab7 G7(#9) C- A-7(b5)

D-7(b5) G7(#9) C- A-7(b5)

D-7(b5) G7(#9) C- A-7(b5)

D-7(b5) G7 C- A7(#9)

D-7(b5) G7(#9) C-6 A-7(b5)

D-7(b5) G7(#9) C- A-7(b5)

D-7(b5) G7(#9) C- A-7(b5)

G7 C-

Minor Key Review

1 **A-7(b5)** **G NATURAL MINOR**

3 **D7(b9)** **G HARMONIC MINOR**

5 **G-(Δ7)** **G MELODIC MINOR**

USING DIFFERENT VOICINGS CREATES DIFFERENT CHORDS

7 **A-7(b5)** **EbΔ7(b5)** **EbΔ7(#5)** **C-(Δ7)**

11 **Eb7** **DbΔ7(b5)** **DbΔ7(#5)** **Bb-(Δ7)**

15 **A7(#9)** **DbΔ7(b5)** **DbΔ7(#5)**

18 **D7(#9)** **GbΔ7(b5)** **GbΔ7(#5)**

21 **D7(b13)** **BbΔ7(#5)**

Minor Key Review Page 2

23

G-6 BbΔ7(b5) E-7(b5) G-(Δ7) BbΔ7(#5) C13(#11)

29

A-7(b5)

HELPFUL PENTATONICS

31

Eb7 A7(#9) SIMILAR TO BLUES SCALE

36

D7(#9) (b)

40

D7(#9) LIKE DIMINISHED NATIONAL ANTHEM

43

A-7(b5) D7(#9)

MYSTERIOUS MINOR THIRD RELATIONSHIP

45

Bb-(Δ7) BbΔ7(#5) BbΔ7(b5) C-(Δ7) Eb-(Δ7) BbΔ7(#5)

UNUSUAL CADENCES THAT SOUND LIKE II-V-I IN G MINOR

MOMENT'S NOTICE GUIDE TONES-LEARNING THE "SONG OF THE CHANGES"

Music 2706

The musical score is written in treble clef with a key signature of one flat (Bb). It consists of ten staves of music, each with a first ending bracket at the end. The chords are indicated above the notes. The first ending of each staff leads to the beginning of the next staff.

Staff 1: E-7 A7 F-7 Bb7 Eb7 Ab-7 Db7 D-7 G7 Eb-7 Ab7 Db7 D-7(b5) G7(b9)

Staff 2: C-7 F7 Bb-7 Eb7 Ab7 Ab-7 Db7 G-7 C7 Ab-7 Db7 Gb7 F-7 Bb7

Staff 3: E-7 A7 F-7 Bb7 Eb7 Ab-7 Db7

Staff 4: D-7 G7 Eb-7 Ab7 Db7 D-7(b5) G7(b9)

Staff 5: C-7 F7 Bb-7 Eb7 Ab7 Ab-7 Db7

Staff 6: G-7 C7 Ab-7 Db7 Gb7 F-7 Bb7

Staff 7: E-7 A7 F-7 Bb7 Eb7 Ab-7 Db7

Staff 8: D-7 G7 Eb-7 Ab7 Db7 D-7(b5) G7(b9)

Staff 9: C-7 F7 Bb-7 Eb7 Ab7 Ab-7 Db7

Staff 10: G-7 C7 Ab-7 Db7 Gb7 F-7 Bb7

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MOMENTS NOTICE GUIDE TONE SONG PRACTICE-PART 2

EMIN7 A7 FMIN7 Bb7 EbMA7 AbMIN7 Db7

BASIC

DMIN7 G7 EbMIN7 Ab7 DbMA7 Dm7(b9) G7

5

CMIN7 F7 BbMIN7 Eb7 AbMA7 AbMIN7 Db7

9

GMIN7 C7 AbMIN7 Db7 GbMA7 FMIN7 Bb7

13

EMIN7 A7 FMIN7 Bb7 EbMA7 AbMIN7 Db7

17

CONNECT THE DOTS!

DMIN7 G7 EbMIN7 Ab7 DbMA7 Dm7(b9) G7

21

CMIN7 F7 BbMIN7 Eb7 AbMA7 AbMIN7 Db7

25

GMIN7 C7 AbMIN7 Db7 GbMA7 FMIN7 Bb7

29

Side Slipping Indicators in Major Keys

Tonic

Maj7th of *b*II to I root
3rd of *b*VI to Maj7th of *b*II to I root
9th of *b*VII6 to *b*9th of VII13(-9) to root of I

Supertonic

#11th of *b*VI7 or *b*VI Maj7 to 5th of V7 or V9sus4...then to V7(-9)

Mediant

3rd of II (down ½ step) to 9th of II^m7 (Moment's Notice)
#11th of *b*VII7 (replacing 3rd of I in turnaround) to 5th of V7/II or *b*9th of *b*III7(-9)

Subdominant

9th of II (up ½ step) to 3rd of II-7 (Stablemates, TWNBAY)
13th of *b*VI to 7th of V7 or V7sus4

Dominant

Maj7th of *b*VI to root of V or *b*5th of *b*II^{Maj}7 or *b*II7 to 5th of I
9th of IV-9 to 13th of *b*VII13 to 3rd of III-7

Submediant

*b*9th of *b*VI(*b*9,13) to 9th of V7

Flat 7

9th of *b*VI7 or Maj7 to #9th of V7

Leading Tone

7th of *b*II7 to Maj7th of I
3rd of *b*VI-7 to 7th of *b*II7 to Maj7th of I
11th of II-7/III to root of V7/III to Maj7th of I

Cherokee

The musical score for "Cherokee" consists of ten staves of music. The first staff is in B-flat major and contains the following chords: Bb, Fm7, Bb7, and Eb^7. The second staff contains Ab7(+11), Bb, and C7. The third staff contains Cm7, Dm7(-5)G7(-9) Cm7, F+7, F7, and Bb. The fourth staff is in C major and contains C#m7, F#7, and B^7. The fifth staff contains Bm7, E7, and A^7. The sixth staff is in D major and contains Am7, D7, and G^7. The seventh staff is in C major and contains Gm7, C7, Cm7, and F+7. The eighth staff is in B-flat major and contains Bb, Fm7, and Bb7. The ninth staff contains Eb^7 and Ab7(+11). The tenth staff contains Bb, C7, Cm7, F7, and Bb.

CHEROKEE PRACTICE GUIDE

5 *B^b* *F-7* *B^b7*

5 *B^b* *C-7* *C#o7* *B^b/D* *F-7* *B^b7*

USING CESH TO CREATE MORE INTERESTING LINES

9 *B^b* *C-7* *F7* *B^b7* *B^b7(#5)*

MORE CESH-CHARLIE PARKER- "KOKO"

13 *E^bΔ7* *A^b7* *B^b* *E^bΔ7-s* *A^b7*

MOVE FROM IV TO VII7 OR IV-

CLASSIC BIRD VOCABULARY

22 *B^b* *C7* *C-7* *C7* *C-7*

CHALLENGING PROGRESSION: V7/V TO II-7

ONLY ONE GUIDE TONE

29 *C7* *C-7* *C7* *C-7* *C7* *C-7*

ADD GUIDE TONES BY USING UPPER STRUCTURES

35 *C7* *C-7*

EXAMPLE.....ALSO SEE "C7 EXTENDED" HANDOUT

38 *C-7* *D-7(b5)* *G7(b9)* *C-7* *F+7*

REMEMBER: THERE IS A FULL TURNAROUND IN II DURING FIRST ENDING

42 *C-7* *D-7(b5)* *G7(b9)* *C-7* *F+7* *B^b7*

FROM "KOKO"

46 BRIDGE.....BUILD A SOLO USING GUIDE TONES

54

62 A LITTLE MORE MOTION...QUARTER NOTES

70

78 ALMOST A REAL SOLO LINE!

82

86

90

94 PRACTICE "VOCABULARY" THROUGH BRIDGE HARMONY

98

102

A-7 D7 G Δ 7

106

G-7 C7 C-7 F7 B b

111

111 MORE CLASSIC BIRD

C \sharp -7 F \sharp 7 B Δ 7

C7 EXTENDED

USING CHORD EXTENSIONS AND LINEAR CHROMATICISM TO EXPAND BASIC HARMONIES

CHROMATIC APPROACH TONES (BELOW GOAL TONES)

Musical notation for chromatic approach tones below goal tones. The first staff (measures 1-4) shows a sequence of notes: C4, C#4, D4, D#4, E4, E#4, F4, F#4, G4, G#4, A4, A#4, B4, B#4, C5. The second staff (measures 5-8) shows a sequence of notes: C5, B4, B#4, A4, A#4, G4, G#4, F4, F#4, E4, E#4, D4, D#4, C4, C#4.

DIATONIC (LYDIAN DOMINANT) APPROACH (ABOVE GOAL TONES)

Musical notation for diatonic (Lydian dominant) approach above goal tones. The first staff (measures 5-8) shows a sequence of notes: C5, B4, B#4, A4, A#4, G4, G#4, F4, F#4, E4, E#4, D4, D#4, C4, C#4. The second staff (measures 9-12) shows a sequence of notes: C4, C#4, D4, D#4, E4, E#4, F4, F#4, G4, G#4, A4, A#4, B4, B#4, C5.

DIATONIC UPPER (MIXOLYDIAN)-CHROMATIC LOWER

Musical notation for diatonic upper (Mixolydian)-chromatic lower. The first staff (measures 6-9) shows a sequence of notes: C4, C#4, D4, D#4, E4, E#4, F4, F#4, G4, G#4, A4, A#4, B4, B#4, C5. The second staff (measures 10-13) shows a sequence of notes: C5, B4, B#4, A4, A#4, G4, G#4, F4, F#4, E4, E#4, D4, D#4, C4, C#4.

CHROMATIC LOWER-DIATONIC (MIXOLYDIAN) UPPER

Musical notation for chromatic lower-diatonic (Mixolydian) upper. The first staff (measures 9-12) shows a sequence of notes: C4, C#4, D4, D#4, E4, E#4, F4, F#4, G4, G#4, A4, A#4, B4, B#4, C5. The second staff (measures 13-16) shows a sequence of notes: C5, B4, B#4, A4, A#4, G4, G#4, F4, F#4, E4, E#4, D4, D#4, C4, C#4.

ENCLOSURES

Musical notation for enclosures. The first staff (measures 12-15) shows a sequence of notes: C4, C#4, D4, D#4, E4, E#4, F4, F#4, G4, G#4, A4, A#4, B4, B#4, C5. The second staff (measures 16-19) shows a sequence of notes: C5, B4, B#4, A4, A#4, G4, G#4, F4, F#4, E4, E#4, D4, D#4, C4, C#4.

ONE DIATONIC (MIXOLYDIAN) AND ONE CHROMATIC PASSING TONE (PLACEMENT VARIES)

Musical notation for one diatonic (Mixolydian) and one chromatic passing tone. The first staff (measures 15-18) shows a sequence of notes: C4, C#4, D4, D#4, E4, E#4, F4, F#4, G4, G#4, A4, A#4, B4, B#4, C5. The second staff (measures 19-22) shows a sequence of notes: C5, B4, B#4, A4, A#4, G4, G#4, F4, F#4, E4, E#4, D4, D#4, C4, C#4.

Musical notation for similar walk-ups. The first staff (measures 17-20) shows a sequence of notes: C4, C#4, D4, D#4, E4, E#4, F4, F#4, G4, G#4, A4, A#4, B4, B#4, C5. The second staff (measures 21-24) shows a sequence of notes: C5, B4, B#4, A4, A#4, G4, G#4, F4, F#4, E4, E#4, D4, D#4, C4, C#4.

SIMILAR "WALK-UPS"

Musical notation for similar walk-ups. The first staff (measures 19-22) shows a sequence of notes: C4, C#4, D4, D#4, E4, E#4, F4, F#4, G4, G#4, A4, A#4, B4, B#4, C5. The second staff (measures 23-26) shows a sequence of notes: C5, B4, B#4, A4, A#4, G4, G#4, F4, F#4, E4, E#4, D4, D#4, C4, C#4.

"CONTRACTION-EXPANSION"

Musical notation for contraction-expansion. The first staff (measures 21-24) shows a sequence of notes: C4, C#4, D4, D#4, E4, E#4, F4, F#4, G4, G#4, A4, A#4, B4, B#4, C5. The second staff (measures 25-28) shows a sequence of notes: C5, B4, B#4, A4, A#4, G4, G#4, F4, F#4, E4, E#4, D4, D#4, C4, C#4.

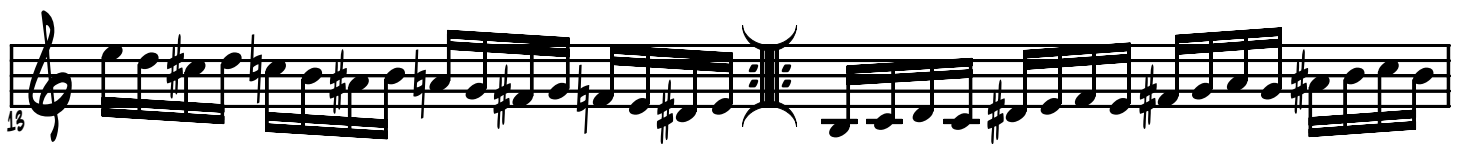
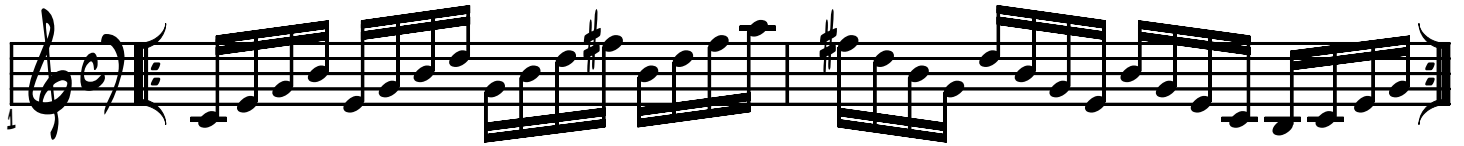
SIXTHS

Musical notation for chromatic enclosures. The first staff (measures 25-28) shows a sequence of notes: C4, C#4, D4, D#4, E4, E#4, F4, F#4, G4, G#4, A4, A#4, B4, B#4, C5. The second staff (measures 29-32) shows a sequence of notes: C5, B4, B#4, A4, A#4, G4, G#4, F4, F#4, E4, E#4, D4, D#4, C4, C#4.

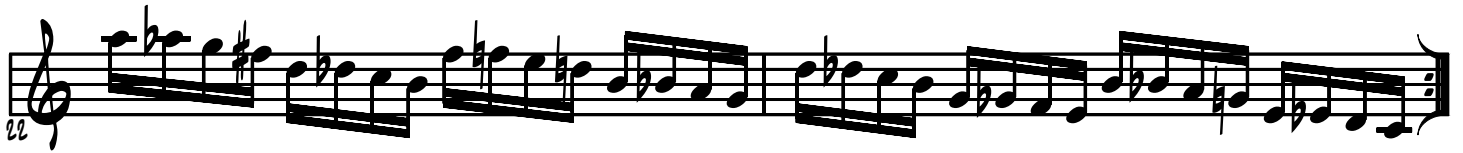
CHROMATIC ENCLOSURES

Musical notation for chromatic enclosures. The first staff (measures 29-32) shows a sequence of notes: C4, C#4, D4, D#4, E4, E#4, F4, F#4, G4, G#4, A4, A#4, B4, B#4, C5. The second staff (measures 33-36) shows a sequence of notes: C5, B4, B#4, A4, A#4, G4, G#4, F4, F#4, E4, E#4, D4, D#4, C4, C#4.

C Major 7 Extended



C Major 7 Extended page 2

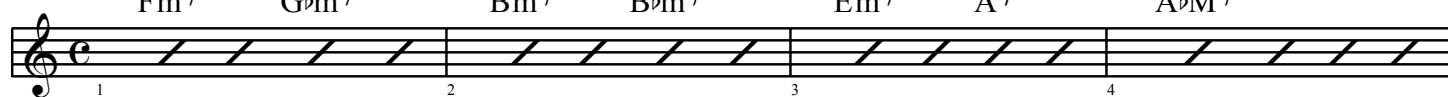


C Major 7 Extended page 3

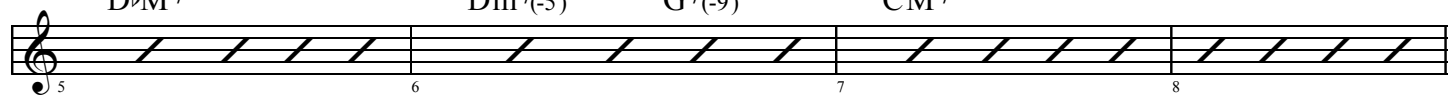


All.....Are

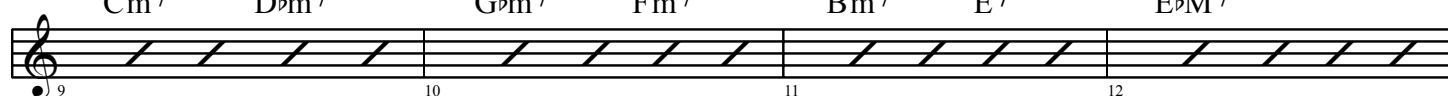
Fm⁷ G^bm⁷ Bm⁷ B^bm⁷ Em⁷ A⁷ A^bM⁷




D^bM⁷ Dm⁷(-5) G⁷(-9) CM⁷




Cm⁷ D^bm⁷ G^bm⁷ Fm⁷ Bm⁷ E⁷ E^bM⁷



A^bM⁷ Am⁷(-5) D⁷(-9) GM⁷ Bm⁷ E⁷



Am⁷ D⁷ GM⁷



G^bm⁷ B⁷ EM⁷ D^bm⁷ G^b7



Fm⁷ G^bm⁷ Bm⁷ B^bm⁷ Em⁷ A⁷ A^bM⁷



D^bM⁷ G^b7 D^bM⁷ Cm⁷ B^o



B^bm⁷ E^b7 A^bM⁷ D^bm⁷ G^b7



ATUR GUIDE TONE EXERCISE

The exercise consists of 14 staves of music, each containing a sequence of notes and corresponding chord symbols. The chords are: F-7, Bb-7, Eb7, Ab07, Db07, G7, C07 (Staff 1); C-7, F-7, Bb7, Eb07, Ab07, D7, G07 (Staff 2); A-7, D7, G07, F#-7, B7, Eb7, C+7 (Staff 3); F-7, Bb-7, Eb7, Ab07, Db07, Gb7, C-7, B07, Bb-7, Eb7, Ab07, C+7 (Staff 4); F-7, Bb-7, Eb7, Ab07, Db07, G7, C07 (Staff 5); C-7, F-7, Bb7, Eb07, Ab07, D7, G07 (Staff 6); A-7, D7, G07, F#-7, B7, Eb7, C+7 (Staff 7); F-7, Bb-7, Eb7, Ab07, Db07, Gb7, C-7, B07 (Staff 8); Bb-7, Eb7, Ab07, C+7 (Staff 9); F-7, Bb-7, Eb7, Ab07, Db07, G7, C07 (Staff 10); C-7, F-7, Bb7, Eb07, Ab07, D7, G07 (Staff 11); A-7, D7, G07, F#-7, B7, Eb7, C+7 (Staff 12); F-7, Bb-7, Eb7, Ab07, Db07, Gb7, C-7, B07 (Staff 13); Bb-7, Eb7, Ab07, C+7 (Staff 14).

Fun Facts and Things to Practice and Consider Re: Trane Changes

I to I Cycles

But Not for Me: Eb, F#7, B, D7, G, Bb7, Eb

Body and Soul (bridge): D, F7, Bb, C#7, F#, A7, D

II-V-I Cycles

Countdown: E-7, F7, Bb, C#7, F#, A7, D

Fifth House: G-7, Ab7, Db, E7, A, C7, F-.....then: D-7, Eb7, Ab, B7, E, G7, C

Variations

26-2 (bridge): C-7, C-7, E-7, A7, D, F7, Bb

Night Has 1000 Eyes: C-7, D-7, E-7(-5), A7, D, F7, Bb

Half Cadences

from I...Satellite (first ending): G, G, F-7, Bb7, Eb, F#7, B, D7//back to G

from IV...26-2 (bar5): Bb, C#7, F#, A7, D-, G7, G-7, C7//back to F

...Variations

Countdown (coda): DMaj7, BbMaj7, F#Maj7, Dmaj7, BbMaj7, F#Maj7, Dmaj7

Body and Soul (coda) in Db: Fmaj7, Amaj7, then Eb-7, Ab7, Db etc.

But Not for Me (interlude-before tag): F-7, A-7, C#-7, A-7, F-7 tag

Like Sonny (bridge): A-7, F-7, C#-7, F#7, B

Minor Third Relationships

Like Sonny: D-7, F-7, Ab-7, Bb7, Eb

Central Park West: B, E-7, A7, D, Bb-7, Eb7, Ab, G-7, C7, F, C#-7, F#7, B...

Loop Practice

B, D7, G, Bb7, Eb, F#7, B, D7 * G, Bb7, Eb, F#7, B, D7, G, Bb7 * Eb, F#7, B, D7,
G, Bb7, Eb, F#7

Circle of Fifths

Groups of 4: C-F-Bb-Eb-Ab-Db-Gb-B-E-A-D-G.....MAJOR THIRDS

Groups of 3: C-F-Bb-Eb-Ab-Db-Gb-B-E-A-D-G.....MINOR THIRDS

PRACTICING GIANT STEPS

8^b7 D7 G^o7 B^b7 E^bo7 A-7 D7 G^o7 B^b7 E^bo7 F#7 B^o7 F-7 B^b7

E^bo7 A-7 D7 G^o7 C#-7 F#7 B^o7 F-7 B^b7 E^bo7 C#-7 F#7

B^o7 D7 G^o7

B^b7 E^bo7 A-7 D7

8^o7 D7 G^o7 B^b7 E^bo7 A-7 D7 G^o7 B^b7 E^bo7 F#7 B^o7 F-7 B^b7

START ON VARIOUS NOTES

E^bo7 A-7 D7 G^o7 C#-7 F#7 B^o7 F-7 B^b7 E^bo7 C#-7 F#7

8^o7 D7 G^o7 B^b7 E^bo7 A-7 D7 G^o7 B^b7 E^bo7 F#7 B^o7 F-7 B^b7

START ANYWHERE

E^bo7 A-7 D7 G^o7 C#-7 F#7 B^o7 F-7 B^b7 E^bo7 C#-7 F#7

8^o7 D7 G^o7 B^b7 E^bo7 A-7 D7 G^o7 B^b7 E^bo7 F#7 B^o7 F-7 B^b7

IMPROVISE DIRECTION CHANGES

E^bo7 A-7 D7 G^o7 C#-7 F#7 B^o7 F-7 B^b7 E^bo7 C#-7 F#7

GIANT STEPS

The image displays a musical score for the piece "Giant Steps" by John Coltrane. The score is written in G major, indicated by a single sharp (F#) in the key signature, and in common time (C). It consists of four staves of music. The first staff begins with a treble clef and a common time signature. The second staff starts with a measure number '5' below the first measure. The third staff starts with a measure number '9' below the first measure. The fourth staff starts with a measure number '13' below the first measure. The music is characterized by its complex harmonic structure, featuring chromatic and diatonic runs across the staves. The notation includes various note values, rests, and accidentals (sharps and flats) that define the piece's unique sound.

CHORD SHAPES.....7 (GUS 4) CHORDS PAGE 2

1483

Musical staff 1483: Treble clef, key signature of one flat (B-flat), 4/4 time signature. The staff contains a sequence of chords and notes: C4, E4, G4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3.

1492

Musical staff 1492: Treble clef, key signature of one flat (B-flat), 4/4 time signature. The staff contains a sequence of chords and notes: C4, E4, G4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3.

1504

Musical staff 1504: Treble clef, key signature of one flat (B-flat), 4/4 time signature. The staff contains a sequence of chords and notes: C4, E4, G4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3.

1513

Musical staff 1513: Treble clef, key signature of one flat (B-flat), 4/4 time signature. The staff contains a sequence of chords and notes: C4, E4, G4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3.

1524

Musical staff 1524: Treble clef, key signature of one flat (B-flat), 4/4 time signature. The staff contains a sequence of chords and notes: C4, E4, G4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3.

1541

Musical staff 1541: Treble clef, key signature of one flat (B-flat), 4/4 time signature. The staff contains a sequence of chords and notes: C4, E4, G4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3.

1549

Musical staff 1549: Treble clef, key signature of one flat (B-flat), 4/4 time signature. The staff contains a sequence of chords and notes: C4, E4, G4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3.

1551

Musical staff 1551: Treble clef, key signature of one flat (B-flat), 4/4 time signature. The staff contains a sequence of chords and notes: C4, E4, G4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3.

1564

Musical staff 1564: Treble clef, key signature of one flat (B-flat), 4/4 time signature. The staff contains a sequence of chords and notes: C4, E4, G4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3.

1572

Musical staff 1572: Treble clef, key signature of one flat (B-flat), 4/4 time signature. The staff contains a sequence of chords and notes: C4, E4, G4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3.

1584

Musical staff 1584: Treble clef, key signature of one flat (B-flat), 4/4 time signature. The staff contains a sequence of chords and notes: C4, E4, G4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3.

1591

Musical staff 1591: Treble clef, key signature of one flat (B-flat), 4/4 time signature. The staff contains a sequence of chords and notes: C4, E4, G4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3.

1612

Musical staff 1612: Treble clef, key signature of one flat (B-flat), 4/4 time signature. The staff contains a sequence of chords and notes: C4, E4, G4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3.

1621

Musical staff 1621: Treble clef, key signature of one flat (B-flat), 4/4 time signature. The staff contains a sequence of chords and notes: C4, E4, G4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3.

CHORD SHAPES.....7 (6US 4) CHORDS PAGE 5

562 4183

570 4192

576 4213

582 4231

584 4312

590 4321

510 "Licks"

526

542

550

557

569

576

581

CHORD SHAPES.....MINOR 7 CHORDS

Associations: C-7, CPhrygian, DbM7, EbM7, Eb7, F7(sus4), GPhrygian, AbM7, A7, Bb-...

TYPICAL ARPEGGIO PATTERNS

INTERVALLIC SCALE-TYPE PATTERNS

DIGITAL PATTERNS-ABBREVIATED...PLAY THROUGH FULL RANGE

4183

4192

4213

4231

4312

4321

4310 "Licks"

4329

4347

4356

4375

4384

4393

4412

588

590

593

594

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596

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1000

...MANY MORE COMBINATIONS!!!

SPIRALS

BI-DIRECTIONAL SPIRALS

CHORD SHAPES.....MAJOR 7 (+5) CHORDS

Associations: CM7(+5), D7, E7(-13), F#-7(-5), Ab7, A-...

TYPICAL ARPEGGIO PATTERNS

INTERVALLIC SCALE-TYPE PATTERNS

DIGITAL PATTERNS-ABBREVIATED...PLAY THROUGH FULL RANGE

CHORD SHAPES.....MAJOR 7 (+5) CHORDS PAGE 2

150 1423

158 1492

166 2134

174 2143

182 2314

190 2341

198 2413

206 2431

214 3124

222 3142

230 3214

238 3241

246 3412

254 3421

CHORD SHAPES.....MAJOR 7 (sus 4 +5) CHORDS PAGE 2

150 1423

158 1492

166 2134

174 2143

182 2314

190 2341

198 2413

206 2431

214 3124

222 3142

230 3214

238 3241

246 3412

254 3421

CHORD SHAPES.....MAJOR 7 (-5) CHORDS

Associations: CM7(-5), D7, F#-7(-5), Ab7, A-...

1
TYPICAL ARPEGGIO PATTERNS

16

32

48

64
INTERVALLIC SCALE-TYPE PATTERNS

80

96

112

128

144

160
DIGITAL PATTERNS-ABBREVIATED...PLAY THROUGH FULL RANGE

176

192

208

CHORD SHAPES.....MAJOR 7 (-5) CHORDS PAGE 2

150 1493

158 1492

166 2134

174 2143

182 2314

190 2341

198 2413

206 2431

214 3124

222 3142

230 3214

238 3241

246 3412

254 3421

CHORD SHAPES.....MAJOR 7 (-5) CHORDS PAGE 3

4183

4192

4213

4231

4312

4321

4326

4327

4328

4329

4330

4331

4332

4333

588

590

593

...MANY MORE COMBINATIONS!!!

604

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627

SPIRALS

635

644

BI-DIRECTIONAL SPIRALS

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...MANY MORE COMBINATIONS!!!

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SPIRALS

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BI-DIRECTIONAL SPIRALS

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Deconstructing C7

The score consists of eight systems of music, each with a treble clef and a common time signature. Each system contains a staff of notes and a series of guitar chord diagrams. The diagrams are labeled with chord names and measure numbers. The progression of chords across the systems is as follows:

- System 1 (Measures 1-8): C7, G_o(Δ7) (9/11), G_o(Δ7), F#, B_b-Δ7(#5), F#, D_bΔ7(#5) sus4, F#
- System 2 (Measures 9-15): E_o(Δ7) (9/11), E_o(Δ7), E_b, G-Δ7(#5), E_b, B_bΔ7(#5) sus4, E_b
- System 3 (Measures 16-23): E_b7, B_bo(Δ7) (9/11), B_bo(Δ7), A, D_b-Δ7(#5), A, EΔ7(#5) sus4, A
- System 4 (Measures 24-30): G_o(Δ7) (9/11), G_o(Δ7), F#, B_b-Δ7(#5), F#, D_bΔ7(#5) sus4, F#
- System 5 (Measures 31-38): F#7, C#_o(Δ7) (9/11), C#_o(Δ7), C, E-Δ7(#5), C, GΔ7(#5) sus4, C
- System 6 (Measures 39-45): B_bo(Δ7) (9/11), B_bo(Δ7), A, D_b-Δ7(#5), A, EΔ7(#5) sus4, A
- System 7 (Measures 46-53): A7, E_o(Δ7) (9/11), E_o(Δ7), E_b, G-Δ7(#5), E_b, B_bΔ7(#5) sus4, E_b
- System 8 (Measures 54-60): C#_o(Δ7) (9/11), C#_o(Δ7), C, E-Δ7(#5), C, GΔ7(#5) sus4, C

NICE PRACTICE EXERCISE

IDEA-RAINCHECK (STRAYHORN) PRACTICE IDEA IN A FORM THAT IS MALLEABLE

ISOLATE FIRST 4 NOTES OF PHRASE-RETAIN MOVEMENT BY FOURTHS-UP AND DOWN
DOES NOT REPEAT UNTIL YOU HAVE PLAYED IDEA STARTING ON EVERY SCALE DEGREE

RELATE TO SPECIFIC MODES-MIXO

LYDIAN ETC.

EXPLORE RHYTHMIC/METRIC VARIATIONS ETC.

SAME ROUTINE-HARMONIC MINOR ETC.

SAME ROUTINE-MELODIC MINOR ETC.
SAME ROUTINE, BUT GETS INTERESTING WITH DIMINISHED SCALE!...ENTIRE SCALE PATTERN

ISOLATE FIRST 4 NOTES OF PHRASE-RETAIN MOVEMENT BY FOURTHS-UP AND DOWN
DOES NOT REPEAT UNTIL YOU HAVE PLAYED IDEA STARTING ON EVERY SCALE DEGREE

NICE PRACTICE EXERCISE PAGE 2

111 G7
ATTACH TO SPECIFIC CHORDS AND REGISTERS... CONTINUE MOVEMENT BY FOURTHS

112 G7

113 Bb7

114

Some Major Seventh Chords/C That Move Nicely to F

A.K.A. Unusual Slash Chord Substitutes for C7

With Related "Parent" Scale Suggestions

$D\flat\Delta 7/C$ $D\flat\Delta 7(b5)/C$ $D\flat\Delta 7(\#5)/C$

1 C PEDAL THROUGHOUT C PHRYGIAN B FLAT MELODIC MINOR

$D\Delta 7(b5)/C$ $D\Delta 7(\#5)/C$

6

$E\flat\Delta 7/C$ $E\flat\Delta 7(b5)/C$ $E\flat\Delta 7(\#5)/C$

9 C DORIAN C MELODIC MINOR

$E\Delta 7/C$ $E\Delta 7(b5)/C$ $E\Delta 7(\#5)/C$

14 C# MELODIC MINOR

$G\flat\Delta 7/C$ $G\flat\Delta 7(b5)/C$ $G\flat\Delta 7(\#5)/C$

19 C LOCRIAN E FLAT MELODIC MINOR

$A\flat\Delta 7/C$ $A\flat\Delta 7(b5)/C$ $A\flat\Delta 7(\#5)/C$

24 C AEOLIAN F MELODIC MINOR

Some Major Seventh Chords/C That Move Nicely to F Page 2

29

A Δ 7/C A Δ 7(b5)/C A Δ 7(#5)/C

C# HARMONIC MINOR

34

B \flat Δ 7/C B \flat Δ 7(b5)/C B \flat Δ 7(#5)/C

C MIXOLYDIAN G MELODIC MINOR

39

B Δ 7/C B Δ 7(b5)/C B Δ 7(#5)/C

Some Minor and Minor Major Seventh Chords/C That Move Nicely to F

A.K.A. Unusual Slash Chord Substitutes for C7 With a Few Related "Parent" Scale Suggestions

Db-7/C

Eb-7/C

C LOCRIAN C HALF-WHOLE DIMINISHED

F#-7/C

F# MINOR PENT. C HALF-WHOLE DIMINISHED

G-7/C **Ab-7/C**

C MIXOLYDIAN A FLAT MINOR PENT.

A-7/C **Bb-7/C**

C HALF-WHOLE DIMINISHED C PHRYGIAN

B-7/C **C-(Δ7)**

C LYDIAN C MELODIC MINOR

Db-(Δ7)/C **D-(Δ7)/C**

D FLAT MELODIC MINOR D HARMONIC MINOR ADD C

Some Minor and Minor Major Seventh Chords/C That Move Nicely to F Page 2

25 $E_b-(\Delta 7)/C$ $E-(\Delta 7)/C$

E FLAT MELODIC MINOR E HARMONIC MINOR

29 $F-(\Delta 7)/C$ $F\#-(\Delta 7)/C$

F MELODIC MINOR $F\#$ MELODIC MINOR ADD C G -TONE SYMMETRICAL

34 $G-(\Delta 7)/C$ $A_b-(\Delta 7)/C$

G MELODIC MINOR C HARMONIC MINOR

38 $A-(\Delta 7)/C$ $B_b-(\Delta 7)/C$

A HARMONIC MINOR A MELODIC MINOR B FLAT MELODIC MINOR

43 $B-(\Delta 7)/C$


B MELODIC MINOR ADD C WHOLE TONE

NEIGHBOR TEMPOS

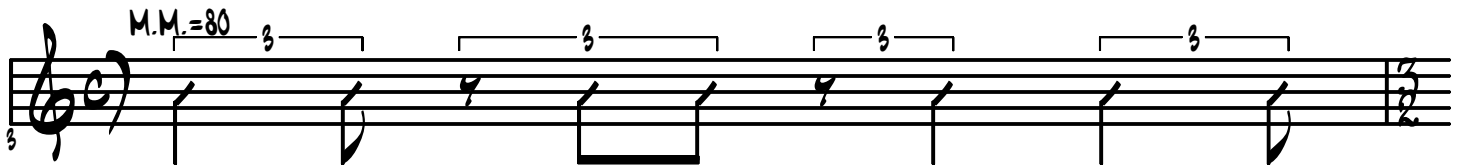
1 M.M.=240



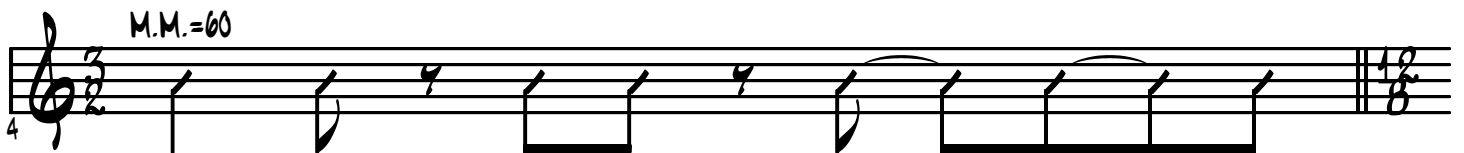
2 M.M.=120



3 M.M.=80



4 M.M.=60



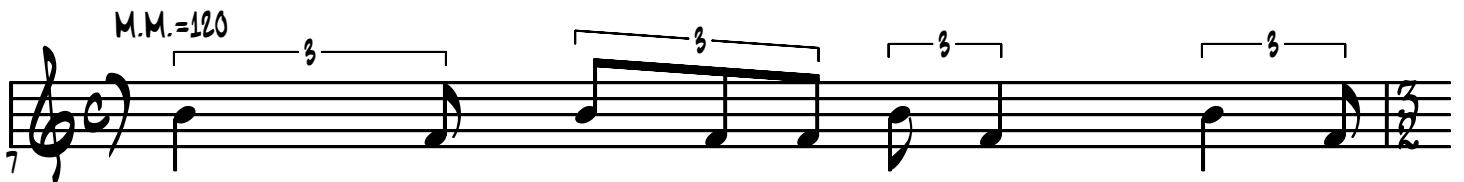
5 M.M.=240



6 M.M.=120



7 M.M.=120



8 M.M.=60



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VALSE HOT-SONNY ROLLINS

1 $Bb-7$ $Eb7$ $Ab\Delta7$ $Bb-7$ $Eb7$ $Ab\Delta7$ $Bb-7$ $Eb7$ $Ab\Delta7$

5 $Eb-7$ $Ab7$ $Db\Delta7$ $Eb-7$ $Ab7$ $Db\Delta7$ $Eb-7$ $Ab7$ $Db\Delta7$

9 $Ab\Delta7$ $Db7$ $C-7$ $F7(b9)$

13 $Bb-7$ $Eb7$ $C-7$ $F7(b9)$

17 $Bb-7$ $Db-7$ $C-7$ $F7(b9)$

21 $Bb9$ $Eb7$ $Ab\Delta7$ $Bb-7$ $Eb7$

25 $Bb-7$ $Eb7$ $Ab\Delta7$ $Bb-7$ $Eb7$ $Ab\Delta7$ $Bb-7$ $Eb7$ $Ab\Delta7$

29 $Eb-7$ $Ab7$ $Db\Delta7$ $Eb-7$ $Ab7$ $Db\Delta7$ $Eb-7$ $Ab7$ $Db\Delta7$

33 $Ab\Delta7$ $Db7$ $C-7$ $F7(b9)$

37 $Bb-7$ $Eb7$ $C-7$ $F7(b9)$

41 $Bb-7$ $Db-7$ $C-7$ $F7(b9)$

45 $Bb9$ $Eb7$ $Ab\Delta7$ $Bb-7$ $Eb7$

Neighbor Tempo Workout

1

F-9 E7(#9) Eb-9 D7(#9)

5

Db-9 C7(#9)

9

CΔ7(#5) Eb/F BbΔ7(#5) Db/Eb

13

AbΔ7(b5) BbΔ7(b5) BΔ7(b5) DbΔ7(b5)

Neighbor Tempo Workout-Page 2

17

$D\flat\Delta 7/E\flat$ $E\Delta 7/G\flat$ $B\Delta 7/D\flat$ $D\Delta 7/E$

21

$C\Delta 7/D$

25

$E-9$ $G-\Delta 7(\#5)/A$

29

$D\Delta 7(\#11)$

33

$F13$ $E\flat 13$ $A\flat 13$ $D\flat\Delta 7$

C7sus4
37 $\frac{1}{2}$ BEAT LATE

41 SAME THING.....EASY TO READ AND SWINGING!

F7(#9) **Bb-7** **G7(#9)** **C-7**
45

A7(#9) **D-7** **G7(#9)** **C-7**
49 TURNED AROUND

Bb-7 **C-7** **Db-7** **Eb-7**
55

F7sus4
57 $\frac{1}{2}$ BEAT EARLY

61 AGAIN...SAME THING...EASY TO READ AND SWINGING

Bb-7 **Gb-7** **F7sus4**
65

Neighbor Tempo Workout-Page 4

69 $C\Delta 7(b9)$ $D\flat\Delta 7$ $G\flat-7$ $B7\flat 9\Delta 4$

HALF TIME

75

77

HALF TIME...1/2 BEAT LATE

81

85

1 BEAT LATE

89

95

1.5 BEATS LATE

97

Neighbor Tempo Workout-Page 5

101 **TURNED AROUND**

105

109 **1.5 BEATS EARLY**

113

117 **1 BEAT EARLY**

121

125 **1/2 BEAT EARLY**

Modulated Milton

Measures 1-4 of the piece. The key signature has one flat (Bb). The time signature is 2/4. The first system consists of two staves. The upper staff contains the melody, and the lower staff contains the accompaniment. Chord symbols are written above the lower staff: B Δ 7(b5) in measure 1, Bb7sus in measure 2, Eb7sus in measure 3, and Ab7sus in measure 4.

Measures 5-10 of the piece. The key signature changes to two flats (Bb, Eb). The time signature changes to 12/8. The first system consists of two staves. The upper staff contains the melody, and the lower staff contains the accompaniment. Chord symbols are written above the lower staff: E Δ 7(b5) in measure 5, F7sus in measure 6, Bb-7 in measure 7, Eb-9 in measure 8, D Δ 7(b5) in measure 9, and E Δ 7(b5) in measure 10.

Measures 11-14 of the piece. The key signature has two flats (Bb, Eb). The time signature is 12/8. The first system consists of two staves. The upper staff contains the melody, and the lower staff contains the accompaniment. Chord symbols are written above the lower staff: B Δ 7(b5) in measure 11, Bb7sus in measure 12, Eb7sus in measure 13, and Ab7sus in measure 14.

Measures 15-20 of the piece. The key signature has two flats (Bb, Eb). The time signature is 12/8. The first system consists of two staves. The upper staff contains the melody, and the lower staff contains the accompaniment. Chord symbols are written above the lower staff: E Δ 7(b5) in measure 15, F7sus in measure 16, Bb-7 in measure 17, Eb-9 in measure 18, D Δ 7(b5) in measure 19, and E Δ 7(b5) in measure 20.

MODULATED MILTON PAGE 2

Musical notation for measures 21-26. The system consists of two staves. The upper staff contains the melody, and the lower staff contains the accompaniment. Chord symbols are placed above the lower staff: B Δ 7(b5) at measure 21, B b 7sus at measure 22, and E b 7sus at measure 23. Measure 24 is a whole rest. Measure 25 has a whole rest in the upper staff and a whole note in the lower staff. Measure 26 has a whole rest in the upper staff and a whole note in the lower staff.

Musical notation for measures 27-32. The system consists of two staves. The upper staff contains the melody, and the lower staff contains the accompaniment. Chord symbols are placed above the lower staff: A b 7sus at measure 27, E Δ 7(b5) at measure 28, and F7sus at measure 29. Measure 30 is a whole rest. Measure 31 has a whole rest in the upper staff and a whole note in the lower staff. Measure 32 has a whole rest in the upper staff and a whole note in the lower staff.

Musical notation for measures 33-38. The system consists of two staves. The upper staff contains the melody, and the lower staff contains the accompaniment. Chord symbols are placed above the lower staff: B b -7 at measure 33, E b -9 at measure 34, and D Δ 7(b5) at measure 35. Measure 36 is a whole rest. Measure 37 has a whole rest in the upper staff and a whole note in the lower staff. Measure 38 has a whole rest in the upper staff and a whole note in the lower staff.

Musical notation for measures 39-44. The system consists of two staves. The upper staff contains the melody, and the lower staff contains the accompaniment. Chord symbols are placed above the lower staff: E Δ 7(b5) at measure 39, G b Δ 7(b5) at measure 40, and F7sus at measure 41. Measure 42 is a whole rest. Measure 43 has a whole rest in the upper staff and a whole note in the lower staff. Measure 44 has a whole rest in the upper staff and a whole note in the lower staff. The system ends with a double bar line and a repeat sign.

Musical notation for measures 45-50. The system consists of two staves. The top staff is in treble clef with a common time signature (C). The bottom staff is also in treble clef with a common time signature (C). Chord symbols are written below the bottom staff: $Bb\Delta 7(b5)$ for measures 45-46, $A-7$ for measures 47-48, and $Ab7(\#11)$ for measures 49-50. The notation includes various note values and rests.

Musical notation for measures 51-56. The system consists of two staves. The top staff is in treble clef with a common time signature (C). The bottom staff is also in treble clef with a common time signature (C). Chord symbols are written below the bottom staff: $G7sus$ for measures 51-52, $Gb\Delta 7(b5)$ for measures 53-54, and $F7sus$ for measures 55-56. The notation includes various note values and rests.

Musical notation for measures 57-62. The system consists of two staves. The top staff is in treble clef with a common time signature (C). The bottom staff is also in treble clef with a common time signature (C). Chord symbols are written below the bottom staff: $D7(\#9)$ for measures 57-58, and $B13(\#9)$ for measures 59-62. The notation includes various note values and rests.

TEMPLATES

The image displays 15 musical staves, each containing a different rhythmic template. The staves are arranged vertically and use various time signatures and note values to illustrate different rhythmic structures. The templates include:

- Staff 1: A simple eighth-note pattern in 4/4 time.
- Staff 2: A pattern with eighth notes and quarter notes in 4/4 time.
- Staff 3: A pattern with eighth notes and quarter notes in 4/4 time, featuring a change to 3/4 time.
- Staff 4: A pattern with eighth notes and quarter notes in 4/4 time.
- Staff 5: A pattern with eighth notes and quarter notes in 4/4 time.
- Staff 6: A pattern with eighth notes and quarter notes in 4/4 time.
- Staff 7: A pattern with eighth notes and quarter notes in 4/4 time.
- Staff 8: A pattern with eighth notes and quarter notes in 4/4 time.
- Staff 9: A pattern with eighth notes and quarter notes in 4/4 time.
- Staff 10: A pattern with eighth notes and quarter notes in 4/4 time.
- Staff 11: A pattern with eighth notes and quarter notes in 4/4 time.
- Staff 12: A pattern with eighth notes and quarter notes in 4/4 time.
- Staff 13: A pattern with eighth notes and quarter notes in 4/4 time.
- Staff 14: A pattern with eighth notes and quarter notes in 4/4 time.
- Staff 15: A complex pattern with eighth notes, quarter notes, and sixteenth notes in 4/4 time.

VAMPS IN THREE

1 EbΔ7 G-7 C-7 F7 Bb7sus4 Eb7(+9) Ab-7 Db7sus4 GbΔ7 BΔ7 Bb7sus4

5 Eb-7 BΔ7 Ab-7 F7(+5+9) Bb+7 Eb7(+9) Ab7 Db7(+5+9) Gb13 F13 (-9) E13

9 Eb-7 Ab7 D-7 G7 Db-7 Gb7 E-7 A7

13 GΔ7(#5) C7sus6 F-9 Ab/Bb GΔ7(#5)

16 F#13(b9) C#7(#9) F#13(b9) F13(b9)

NINE-EIGHT (BRAT)

20 E13(b9) B7(#9) E13(b9) C#7(#9)

24 Eb-Δ7(#5) F-Δ7(#5) F-Δ7(#5) CΔ7(#5) CΔ7(#5) Eb-Δ7(#5) Eb-Δ7(#5) CΔ7(#5)

♭ PEDAL THROUGHOUT

28 CΔ7(#5) EbΔ7(#5) EbΔ7(#5) CΔ7(#5) AbΔ7(#5) GbΔ7(#5) BbΔ7(#5) BbΔ7(#5) AbΔ7(#5) AbΔ7(#5)

36 F-Δ7(#5) Ab-Δ7(#5) Ab-Δ7(#5) Gb-Δ7(#5) Gb-Δ7(#5)

40 F13 Eb13 GbΔ7/Ab Bb13 Db13 Eb13 F13 Eb13 GbΔ7/Ab Db13 B13 Ab13

HEAVY DOWNBEAT (WILL SOUND LIKE BACKBEAT) ON ALL EVEN NUMBERED MEASURE

48 G-11 Gb7(#11) F7 Bb13 Db13 Eb13 F13 Ab13 Db7 Bb/C

56 GΔ7 Eb-7 FΔ7 C#-7 EbΔ7

66 C#-7 FΔ7 Eb-7

Vamps in 7

1 G^b/A^b F^+/G E/F^\sharp E^b_+/F

3 $E\Delta 7(b5)$ G/A $F-\Delta 7(\#5)/D$

7 $G\Delta 7$ $C7sus4$ $F7sus4$ $G7sus4$

11 $G^b\Delta 7(b5)$ $D7(\#9)$ $B^b7(\#5)$ D^b/E^b

13 $C\Delta 7$ $G^b13(b9)$ $F\Delta 7$ $B^b13(\#11)$

14 $E-(\Delta 7)$ $C^\sharp-7$ $C\Delta 7(\#5)$ $A-(\Delta 7)$ $A-7$ $F^\sharp-7$ $F7(\#11)$ $E7sus4$

18 $F^\sharp-7sus4$ $B-7$ $C^\sharp7sus4$ $G\Delta 7(b5)$

Vamps in 7 Page 2

20

F7 Bb7

HIHAT ON 2,4,6 HIHAT ON 1,3,5,7

22

F-7 F-7

24

AbΔ7 AbΔ9/Bb G-7/C F-7 Bb7(b9) EbΔ7 A7(b5) AbΔ7

7/8 Etudes

1 *D-7* *G7* *E-7* *A7*
STITT-ESQUE TURNAROUNDS

5 *D-7* *G7* *E-7* *A7*

9 *D-7* *G7* *E-7* *A7*

13 *D-7* *G7* *E-7* *A7*

17 *D-7* *G7* *E-7* *A7*

21 *D-7* *G7* *E-7* *A7* *D-7* *G7* *C*

25 *D-7* *G7* *E-7* *A7*

29 *D-7* *G7* *E-7* *A7*

21 **D-7** **G7** **E-7** **A7**

23 **D-7** **G7** **E-7** **A7**

25 **D-7** **G7** **E-7(b9)** **A7(b9)**

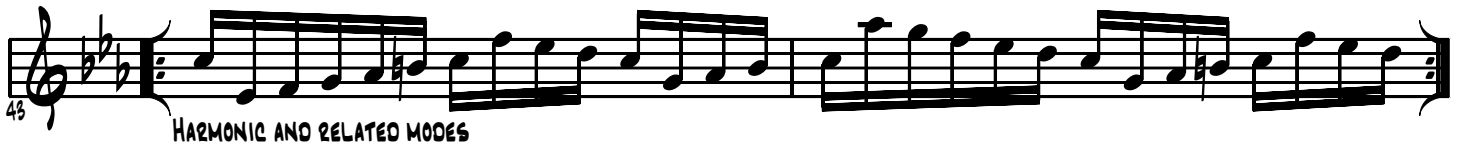
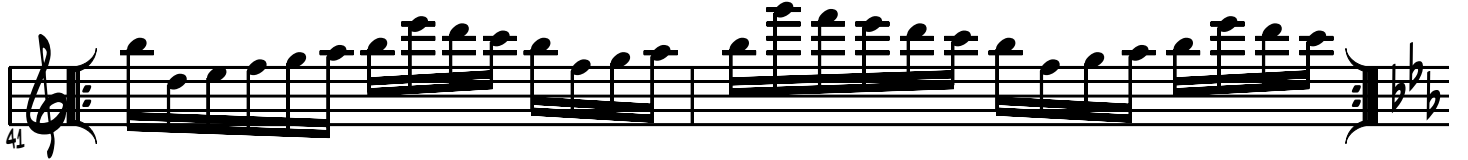
27 **D-7** **G7** **E-7** **A7**

29 **MAJOR SCALE WALK UP+DOWN....COMPARE 2 AND 3 EIGHTH NOTE BEATS**

31 **DORIAN....ETC.**

33

35



53

55

57

MELODIC AND RELATED MODES

59

61

63

(LYDIAN DOMINANT)

65

67

69 (ALTERED)

71 DIMINISHED-NOTE DIFFERENCES BETWEEN ODD+EVEN

73

75

77

79

81

83

85

87

"MINOR PENTATONIC"-TRY ALSO WITH SOME OF THE OTHER 329

89

91

93

95

97

MOVE BIG BEAT

KEEP GOING...AS ABOVE

99

Man of Few Words

♩=84

BROKEN "ELVIN" SWING

Musical notation for measures 1-4. The piece is in 2/4 time. The first system shows the beginning of the piece with a key signature of two flats (Bb and Eb). The melody is in the right hand, and the bass line is in the left hand. Chords are indicated below the bass line.

Chords: B^b7sus4/B , G^b7sus4/A^b , E^b7sus4/F , $F\#7sus4$

Musical notation for measures 5-8. The melody continues in the right hand. Chords are indicated below the bass line.

Chords: $G^bMA\#7/B$, G^b7sus4/A^b , E^b7sus4/F , D^b7sus4

Musical notation for measures 9-12. The melody continues in the right hand. Chords are indicated below the bass line.

Chords: $E/F\#$, $E-11$, $D^b7(\#9)$, E^b-11 , $C-11$, $F7(\#9)$, $F\#7(b9)$, $A\Delta7/B$

Musical notation for measures 13-16. The melody continues in the right hand. Chords are indicated below the bass line.

Chords: B/D^b , D^b/E^b , $F7(\#9)$, $G^bMA\#7$, A/B , $B^b\Delta7$

Musical notation for measures 17-20. The melody continues in the right hand. Chords are indicated below the bass line.

Chords: $E^b7(\#9)$, $F13(\#9)$, $D^b7(\#9)$, $D-9$, $G13(\#11)$

14

14

17

17

19

19

22

22

25

25

D.C. FOR CHORUSES

AFTER LAST CHORUS, VAMP
ON FIRST 4 BARS

YOU NEVER KNOW

SLOW, GOSPEL FEEL

E/F# Eb/G Ab-7 G/A Db/F F#-7

F/G E/G Ab-7 Bb/Db Bb/C Eb7(+11) Ab13(-9) Db7(+5+9)^{1.} G13(-9)^{2.}

15

F#13(b9) C#7(#9) F#13(b9) F13(b9)

22

E13(b9) B7(#9) E13(b9) C#7(#9)

26

AbΔ7/Bb BbΔ7/C AbΔ7/Bb AΔ7/B

29

AbΔ7/Bb BbΔ7/C AbΔ7/Bb GΔ7/A GbΔ7/Ab

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YOU NEVER KNOW-PAGE 2

35 $A\flat\Delta 7/B\flat$ $G\flat\Delta 7/A\flat$ $G\Delta 7/A$

36 $G\flat\Delta 7/A\flat$ $A\flat\Delta 7/B\flat$ $G\flat\Delta 7/A\flat$ $G7(+11)$

38 $A\flat\Delta 7/B\flat$ $B\flat\Delta 7/C$ $A\flat\Delta 7/B\flat$ $A\Delta 7/B$ $A\flat\Delta 7/B\flat$ $B\flat\Delta 7/C$

41 $A\flat\Delta 7/B\flat$ $G\Delta 7/A$ $G\flat\Delta 7/A\flat$ $A\flat\Delta 7/B\flat$ $G\flat\Delta 7/A\flat$ $G\Delta 7/A$

44 $G\flat\Delta 7/A\flat$ $A\flat\Delta 7/B\flat$ $G\flat\Delta 7/A\flat$ $G\Delta 7/A$ $G\flat\Delta 7/A\flat$ $G7(+11)$

The Dreaded Symphony

Relaxed 3+2

Am¹¹ F[#]∅ Am¹¹ F[#]∅

Fm⁹ D∅ Fm¹¹ D∅

D^b∅⁷ B^b∅ A[∅]7 F[#]∅

Fm¹¹ B^b7_{sus4}

JOE

MEDIUM SWING

1

$G\Delta 7(\#5)$ $G-9/C$ $F-9$ $E7$ $A7(\#9)$ $Bb13(b9)$

4

$Eb-11$ $Ab-7$ $E7(\#9)$ $A-7$ $F-7$

$Bb-7$ $G7(b9)$ $C-7$ $Gb7(b5)$

9

$F-9$ $E7$ $A7(\#9)$ $Ab-11$

medium 3+2+2

Son of Lumbriga

$E^{\flat\Delta 7(-5)}$ $B^{\Delta 7(-5)/E^{\flat}}$ D^{\flat}/E^{\flat} A^{\flat}/E^{\flat}

$G^{\Delta 7(+5)/E}$ G/A $Fm^{\Delta 7(+5)/D}$

$C^{\Delta 7(-5)}$ $A^{\flat\Delta 7(-5)/C}$ B^{\flat}/C F/C

$E^{\Delta 7(+5)}$ E/G^{\flat} $B^{\Delta 7(-5)}$

$F^{\Delta 7(-5)}$ $D^{\flat\Delta 7}$ $E^{\flat 6}$ B^{\flat}/F $F^{\Delta 7(+5+9)}$ $G^{\flat\Delta 7(-5)/F}$

$F^{\Delta 7(-5)}$ $D^{\flat\Delta 7(-5)}$ $E^{\flat 6}$ B^{\flat}/F $F^{\Delta 7(+5+9)}$ $Bm^{\Delta 7(+5)/B^{\flat}}$ **Fine**

$E^{\flat\Delta 7(-5)}$ $B^{\Delta 7(-5)/E^{\flat}}$ D^{\flat}/E^{\flat} A^{\flat}/E^{\flat} $G^{\Delta 7(+5)/E^{\flat}}$ $E^{\Delta 7(+5)/E^{\flat}}$

$E^{\flat\Delta 7(-5)}$ $B^{\Delta 7(-5)/E^{\flat}}$ D^{\flat}/E^{\flat} A^{\flat}/E^{\flat} $G^{\Delta 7(+5)/E^{\flat}}$

$Em^{\Delta 7(+5)/E^{\flat}}$

D.C. al fine

Form:

1. solo cadenza
2. solo 1 (ABC)
3. melody (AB)
4. solo cadenza
5. solo 2 (ABC)
6. melody (AB)

TEN-FOUR

OVER AND OUT

M.M.=152 (HEAVY BACKBEAT)

The first system of music consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 4/4. The key signature has one flat (B-flat). The music starts with a measure rest in the top staff and a G7 chord in the bass staff. The melody in the top staff features eighth and quarter notes with slurs. The bass line in the bottom staff consists of eighth and quarter notes.

The second system of music consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 4/4. The key signature has one flat (B-flat). The music starts with a measure rest in the top staff and a G7 chord in the bass staff. The melody in the top staff features eighth and quarter notes with slurs. The bass line in the bottom staff consists of eighth and quarter notes. A chord change to F7 is indicated in the second measure of the top staff.

The third system of music consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 4/4. The key signature has one flat (B-flat). The music starts with a measure rest in the top staff and a G7 chord in the bass staff. The melody in the top staff features eighth and quarter notes with slurs. The bass line in the bottom staff consists of eighth and quarter notes. A chord change to Eb7 is indicated in the third measure of the top staff.

The fourth system of music consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 4/4. The key signature has one flat (B-flat). The music starts with a measure rest in the top staff and a D7 chord in the bass staff. The melody in the top staff features eighth and quarter notes with slurs. The bass line in the bottom staff consists of eighth and quarter notes. A triplet of eighth notes is indicated in the second measure of the top staff. A chord change to G7 is indicated in the second measure of the top staff.

The Mission

M.M.=92

Musical staff 1: Treble clef, 4/4 time signature. Chords: Ebm7, EbΔ7, Ebm7, EbΔ7. The staff contains a melodic line with eighth and quarter notes, including a repeat sign and a fermata over the final measure.

Musical staff 2: Treble clef, 4/4 time signature. Chords: Ab13, Ab+7, Abm7, G7. The staff contains a melodic line with eighth and quarter notes, including a repeat sign and a fermata over the final measure.

Musical staff 3: Treble clef, 4/4 time signature. Chords: BbΔ7/C, CΔ7, Gm7/C, CΔ7. The staff contains a melodic line with eighth and quarter notes, including a repeat sign and a fermata over the final measure.

Musical staff 4: Treble clef, 4/4 time signature. Chords: Fm7, Gm7, AbmΔ7, Abm7, Db7. The staff contains a melodic line with eighth and quarter notes, including a repeat sign and a fermata over the final measure.

Musical staff 5: Treble clef, 4/4 time signature. Chords: GbΔ7, FΔ7, EbΔ7. The staff contains a melodic line with eighth and quarter notes, including a repeat sign, a fermata over the final measure, and the word "Fine" below the staff.

The Purge

A

M.M.=92

$A^{\Delta 7(-5)}$
 D^7
 $G^{13(-9)}$
 $G^b11 A^b11$
 $D^b\Delta 7$
 $G^{13(-9)}$
 G^b13
 $B11 D^b11$

$G^b m^7$
 $A^b m^7$
 $A^{\Delta 7}$
 $A^b 7(+5+9)$
 $D^b m^7$

$A^{\Delta 7}$
 $D^7(+11)$
 $G^{13(-9)}$
 G^b11
 A^b11
 $D^b\Delta 7$
 $G^{13(-9)}$
 G^b13
 $B11 D^b11$

$G^b m^7$
 $A^b m^7$
 $A^{\Delta 7}$
 $A^b 7(+5+9)$
 $D^b m^{11}$

accelerando.....

B

M.M.=172

accelerando.....

C faster

D13 G13(-9) G13(-9) G \flat 11 A \flat 11
fff

D \flat ⁷ G13(-9) G \flat 13 B11 D \flat 11

G \flat m⁷ A \flat m⁷ A⁷ A \flat ⁷(+5+9)

D \flat m¹¹ *diminuendo* *pp*

Form:

- play melody from beginning to end
- solo cadenza
- solo over A
- solo over B (no accelerando)
- free improvisation
- play melody B behind solo (w/accel.)
- play melody C to the end

VOICE IN THE NIGHT

1

B \flat Δ 7 Eb-7 Ab7 Db-7 Gb7 B-7 E7

5

Eb Δ 7 Eb-7 Ab7 D-7 G7 Db-7 Gb7

9

C-7 Ab-7 F#-7 B7 B \flat Δ 7 B Δ 7

VAMP ON LAST TWO MEASURES FOR INTRO AND OUTRO

Samba tres

A

For Dan

First system of section A. Treble and bass staves with chords: F⁷_{sus4}, D⁷(+9), D^{b7}(+9) G^{b13} B¹³, E^{Δ7}(-5) D^{b13}, C⁷(+9).

Second system of section A. Treble and bass staves with chords: F⁷_{sus4}, D⁷(+9), D^{b7}(+9) G^{b13} B¹³, E^{Δ7}(-5) D^{b13}, C⁷(+9).

B

First system of section B. Treble and bass staves with chords: F⁷_{sus4}, F^{m7}, F⁷(+5+9).

Second system of section B. Treble and bass staves with chords: D/B^b, C/B^b, A^b/B^b.

D/E \flat E \flat Δ 7(-5) E7(+9) A7(+5+9) Dm E \flat 7(+9) D \emptyset G7(-9)

Cm7 F7 Cm7 F7

Cm7 F7 B \emptyset E7(-9) B \flat m7 E \flat 13

A2

F7_{sus4} D7(+9) D \flat 7(+9) G \flat 13 B13 E Δ 7(-5) D \flat 13 C7(+9)

Fine

Chords: F7sus4, D7(+9), D♭7(+9) G♭13 B13, E♯7(-5) D♭13, C7(+9) F7sus4

C

Chords: E♯7(-5), E♭7sus4, B♯7

Chords: G♭♯7(-5), Fm7, D♭♯7

Chords: D7(+9), G7(+5-9), Gm7/C

- Form:
- melody A, B, A2, C
 - solo1-play over B only (open)
 - melody A2 (interlude)
 - solo 2- play C once, then B (open)
 - melody A1 (interlude)
 - drum solo (open)
 - melody B
 - melody A2 (al fine)

Memo From Emmo

very fast march tempo (in 2)

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (Bb and Eb) and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and contains a simple harmonic accompaniment. Chord symbols are placed above the bass staff: Ebm7, Ab7, Dm7, G7, Dbm7, Gb7, Ebm7, and Ab7.

The second system of music consists of two staves. The upper staff continues the melodic line. The lower staff continues the harmonic accompaniment. Chord symbols are placed above the bass staff: Dm7, G7, Dbm7, Gb7, Ebm7, Ab7, Dm7, G7, and Dbm7, Gb7.

The third system of music consists of a single staff in treble clef. It contains a melodic line with a key signature change to one flat (Bb) and a 2/4 time signature. Chord symbols are placed above the staff: B^Δ7, E7, and B^Δ7.

The fourth system of music consists of two staves. The upper staff continues the melodic line. The lower staff continues the harmonic accompaniment. Chord symbols are placed above the bass staff: Em7, A7, Ebm7, Ab7, Dm7, G7, Em7, A7, and Ebm7, Ab7.

The fifth system of music consists of two staves. The upper staff continues the melodic line. The lower staff continues the harmonic accompaniment. Chord symbols are placed above the bass staff: Dm7, G7, Em7, A7, Ebm7, Ab7, and Dm7, G7.

The sixth system of music consists of a single staff in treble clef. It contains a melodic line with a key signature change to one flat (Bb) and a 2/4 time signature. Chord symbols are placed above the staff: C^Δ7, F7, and C^Δ7.

Ab⁷(+11) C#m⁷ F#⁷(+5+9)

Bm⁷ Ab⁷(+5+9) G^Δ7 C⁷ Bm⁷ Ab[∅] Db⁷(+9)

G^b11 Ab¹¹ E[∅] A⁷(-9) D[∅] G⁷(+5+9) Cm⁷ Fine Bbm⁷

Cm⁷ Bbm⁷ Cm⁷ Bbm⁷

Cm⁷ F⁷ Bm⁷ E⁷ Bbm⁷ Eb⁷

Repeat entire form for choruses.
 Terminate the final melody chorus at the fine.

Maury

lively

A

F#m7

D^Δ7

Musical notation for the first system (measures 1-4). The treble clef contains a melodic line with eighth and quarter notes. The bass clef contains a bass line with chords and moving lines. The key signature has three sharps (F#, C#, G#).

Bm7

F#m7

Musical notation for the second system (measures 5-8). The treble clef contains a melodic line with eighth and quarter notes. The bass clef contains a bass line with chords and moving lines. The key signature has three sharps (F#, C#, G#).

D^Δ7

Bm7

Musical notation for the third system (measures 9-12). The treble clef contains a melodic line with eighth and quarter notes. The bass clef contains a bass line with chords and moving lines. The key signature has three sharps (F#, C#, G#).

D/E

A

Musical notation for the fourth system (measures 13-16). The treble clef contains a melodic line with eighth and quarter notes. The bass clef contains a bass line with chords and moving lines. The key signature has three sharps (F#, C#, G#).

B

Musical notation for the fifth system (measures 17-20). The treble clef contains a melodic line with eighth and quarter notes. The bass clef contains a bass line with chords and moving lines. The key signature has three sharps (F#, C#, G#).

Play pedal A throughout this section

Musical notation for the sixth system (measures 21-24). The treble clef contains a melodic line with eighth and quarter notes. The bass clef contains a bass line with chords and moving lines. The key signature has three sharps (F#, C#, G#).

Suggested form:

1. play A-tacit melody
2. repeat A-play melody
3. play B melody
4. solo 1 (open vamp on B section)-use chords and countermelody as background
5. solo 2 (open vamp on A section)
6. play A melody
7. solo 3-drums (open vamp on B section)-play parts at B behind drum solo-repeat many times
8. on cue-end abruptly on last measure of B

6. 200 Turtle Stack

Commissioned by the New Orleans Jazz Institute

Composed by Edward Petersen

Medium Bash

The musical score consists of seven staves of music in 3/4 time. The first two staves (measures 1-8) feature a melodic line starting with a whole rest, followed by quarter notes G4, A4, B4, C5, and a half note D5. Chord markings above the staff are A+ (measures 1-4) and Ab+ (measures 5-8). The third staff (measures 9-12) features a melodic line starting with a whole rest, followed by quarter notes D5, E5, F#5, G5, and a half note A5. Chord markings above the staff are C#7(#9) (measures 9-10) and F#7(#9) (measures 11-12). The fourth staff (measures 13-16) features a melodic line starting with a whole rest, followed by quarter notes B4, C5, D5, E5, and a half note F#5. Chord markings above the staff are Eb7(#11) (measures 13-14) and Ab7sus4 (measures 15-16). The fifth staff (measures 17-20) features a melodic line starting with a whole rest, followed by quarter notes G4, F#4, E4, D4, and a half note C4. Chord markings above the staff are Ab+ (measures 17-18) and G+ (measures 19-20). The sixth staff (measures 21-24) features a melodic line starting with a whole rest, followed by quarter notes G4, F#4, E4, D4, and a half note C4. Chord markings above the staff are Ab+ (measures 21-22) and G+ (measures 23-24). The seventh staff (measures 25-28) features a melodic line starting with a whole rest, followed by quarter notes B3, A3, G3, F#3, and a half note E3. Chord markings above the staff are C7(#9) (measures 25-26), A13(#9) (measures 27-28), Ab13(#9) (measures 29-30), and F7(#9) (measures 31-32).

29 A^b/B^b D^b/E^b

CONTINUE TO BAR 33 ON MELODY
REPEAT IS FOR SOLO FORM ONLY

33 F^+/A^b G^+/A^b B^+/A^b B^b^+/A^b A^+/A^b D.C.

TO TOP FOR SOLOS... TAKE CODA ON OUT

37 $C^{\#}7(\#9)$ $C\Delta 7(\#5)$ A/B $E-9$ $E^b 7(\#5)$

RITARD

9. NOTHING, That's Higher than Me

Commissioned by the New Orleans Jazz Institute

Composed by Edward Petersen

Second Line

The musical score consists of seven staves of music in treble clef, 4/4 time. Each staff contains a sequence of notes with corresponding chord symbols written above them. The notes are primarily quarter notes and half notes, often beamed together. The chord symbols include various extensions and alterations such as #9, b9, #5, #11, and sus4.

Staff 1: $E7(\#9)$, $E\flat13$, $D-11$, $D\flat7(\#5)$, $C7sus4$, $B13(b9)$, $B\flat13$, $A13$, $A\flat13(b9)$

Staff 2: $G-9$, $F13$, $E13(b9)$, $E\flat\Delta7$, $D-7$, $A\flat7(\#11)$, $D\flat7(\#11)$

Staff 3: $G\flat\Delta7(b5)$, $A\flat\Delta7(b5)$, $B\flat\Delta7$, $C\Delta7$, $D\flat\Delta7$, $E\flat\Delta7$, $E-11$, $F\#\Delta7$

Staff 4: $G-9$, $A-11$, $B\flat\Delta7$, $C7sus4$, $D-7$, $G7$

Staff 5: $C7sus4$, $B\flat9$, $A\flat7(\#11)$, $G-7$

Staff 6: $F-13$, $B\flat13$, $B-11$, $E7$

Staff 7: $E\flat13$, $F9$, $G9$, $A7$, $B13(b9)$, $D\flat7(\#11)$, $E\flat7(\#11)$, $F7$

9. Nothing...Page 2

29

G⁻⁹ A-11 B^bΔ7 C7 D-7 G7

D.C. FOR SOLOS

33

LAST X ONLY

G^b7(^{#9}) F13 E^b13(^{b9}) E^bΔ7 D-7 G7

37

G^b7(^{#9}) F13 E^b13(^{b9}) E^bΔ7 A^bΔ7(^{#11}) D^bΔ7(^{#11})

7. ...Stepped on the Head of Poor Mack

Commissioned by the New Orleans Jazz Institute

60's Miles Space

Composed by Edward Petersen

Musical score for the piece "7. ...Stepped on the Head of Poor Mack". The score is written in treble clef with a 3/4 time signature. It consists of seven staves of music, each with a key signature change indicated by a sharp or flat sign on the staff line. The key signatures are: Staff 1 (B-flat), Staff 2 (B-flat), Staff 3 (E), Staff 4 (D), Staff 5 (B-flat), Staff 6 (B-flat), and Staff 7 (B-flat). The score includes various chords and melodic lines with articulation marks such as slurs, ties, and triplets. The chords are: Staff 1: B/OB, OB/EB, F7(#9), GbΔ7(b5), B-11; Staff 2: B-11, Ab13(b9); Staff 3: EΔ7(#11), E-7/EB; Staff 4: DΔ7(b5); Staff 5: Gb-7, Eb-9, D-9, E-7/O; Staff 6: GbΔ7(#11); Staff 7: Gb7sus4, GbΔ7(#11), Gb7sus4, F/Gb.

7. Stepped on the Head...Page 2

30

30

33

33

38

38

VAMP-BUILD, THEN FADE TO END...AGGRESSIVE...QUASI OBL X FEEL

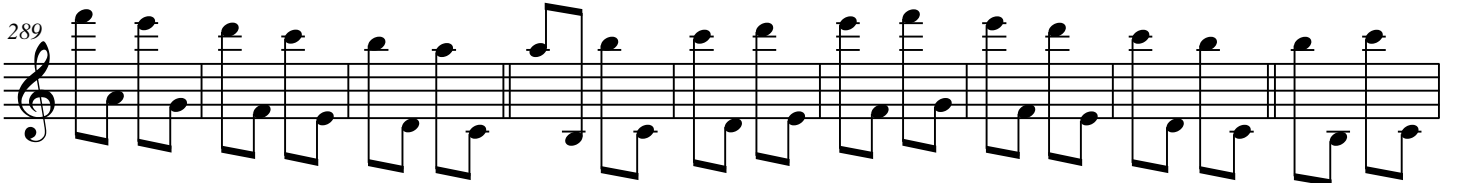
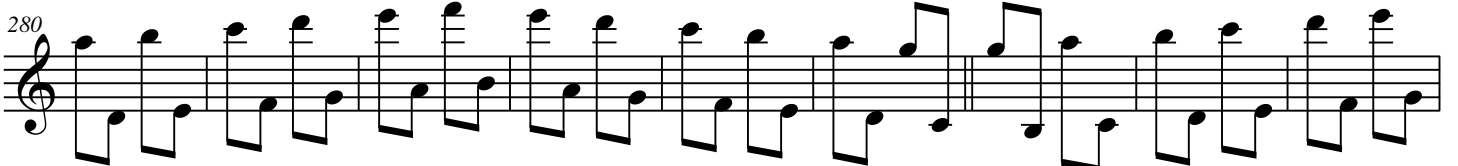
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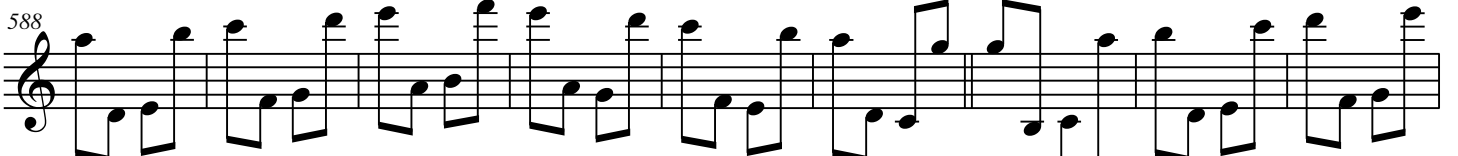
Every Interval-Every Direction Page 4



Every Interval-Every Direction Page 6



Every Interval-Every Direction Page 8



Exercises

If you are having a difficult time getting started writing new music, try some of these exercises. You may follow-through and complete an exercise, or just do it until you create something that you feel as if you can develop into a completed work.

1) Choose a favorite standard tune....Create several lead sheets. All should include the melody...change the rhythm, as necessary, in order to make it swing. One lead sheet should have the notated, “corrected” melody with really great standard harmonies (ala Red Garland), indicated with chord symbols. The next two or three lead sheets should include the melody with alternate harmonizations. All of the harmonizations should work with the original “corrected” melody. The next batch of lead sheets should contain substitute harmonizations along with a melody that can be changed to fit the alternative harmonies.

1b) Choose your favorite reharmonization, or create a hybrid comprised of elements from several of your versions and write one or more “heads” based on the harmony.

2) Create as many beautiful four or more part harmony/voicing for all twelve notes in the bottom voice and all twelve notes in the top voice....in other words, create at least 12 beautiful harmonies for the melody note “C.” At least one of the chords should use Db as the bass note, then D, Then Eb, and so forth. Repeat the process for the melody note Db, then D, etc. The result will be a collection of at least 144 great harmonizations.

2b) Write a melody (at least 16 bars). Use each note as the bass note and choose one of your great harmonizations that uses that bass note (try to avoid repeating harmonies). Next, Use each note of your melody as the melody note and choose one of your great harmonizations for each note. Play the result....listen to the chord progression. Does it sound good? If so, create a satisfying harmonic rhythm for the chords and write a new melody over the resulting changes. If the resulting progression does not sound good, change a few things until it does (maybe leave a few chords out or add a few.....maybe change a note here or there...maybe rearrange the order of chords, or....). When you get the chord progression sounding the way you want it to sound, create a satisfying harmonic rhythm and write a melody over the resulting progression.

3) Write a beautiful melody without considering any harmonic implications. Create a whole tune....consider the form, groove, tempo...everything-except the harmony. When it sounds great all by itself, find some chords that you like.

3b) Write a beautiful set of chord changes without considering any melody. Create a whole tune....consider the form, groove, tempo...everything-except the melody. When it sounds great all by itself, write a melody that you like.

4) Write a beautiful melody that uses all twelve melodic simple intervals at least once...then create a form, groove, and harmonize.

5) Create a twelve tone row out of three mutually-exclusive four note chords or four mutually-exclusive three note chords. Transpose the chords to every key and see where it takes you.

5b) Create a twelve tone matrix out of your row and pick and choose elements out of the matrix to create a masterwork. Employ strict twelve tone techniques, if helpful, but disregard them if they get in the way.

6) Write a short melody (8-12 notes)...try to avoid repeating pitches. Write another melody with the same number of non-repeated pitches. Write the second melody so that it sounds great as the bottom voice. Create rich 2 part harmonies. Invert the lines...manipulate each one until it sounds great with either line as the top/bottom voice. Create variations by rearranging the note order or by using other techniques. Once you have generated a large amount of raw material, use it as the basis of a completed composition.

7) Identify a piece of music that you really love. Make a list of every element/technique that makes that piece of music what it is....tempo, rhythm, meter, choice of melodic and harmonic intervals, melodic contour, range, note density, form, etc.....Then, write a piece in a completely different style that incorporates those elements.

...to be continued

Pentatonic Scale Studies

Second Edition (2003)

Edward Petersen

Roving Bovine Music

Introduction

This book is intended to serve as a point of departure for the study of pentatonic scales. It looks like a method book and can be used as one, but it is better to think of it as a collection of potentially useful intervallic sequences*¹ that are designed to be modified to suit the player's (your) purposes. I use the phrase "potentially useful" because they will be of little benefit until you have developed your own way of understanding them and using them in the creation of your music.

There are many pentatonic scales. The Pentatonic Scale Compendia found in section one list all three hundred thirty pentatonic scales*² that contain the note "C." The best way to learn them is to **choose one** scale that appeals to you and spend a considerable amount of time and energy practicing and thinking of ways in which you can use it before exploring other scales. Become familiar with the intervallic patterns that characterize the scale. The exercises in Section 2.1 (Page 29) are studies in the movement of every note in a scale to every other note, throughout the range of your instrument. They are notated within the practical written range of the saxophone, but please decrease or increase the range to fit your instrument. If you have chosen a scale other than the one that is used in these exercises (which is number three hundred twenty six*³ in the Pentatonic Scale Compendium, often referred to as the "Major (326) or Minor (330) Pentatonic Scale"*⁴), play the shapes found in the exercises, but replace the written notes with the notes of your chosen scale. Once you are familiar with the intervallic characteristics of the scale, it should be very easy to play in any key. Do this by using your musicianship and feeling, not your muscle memory or mathematical transposition skills. Every pattern in this book is based on "C." It is essential to play the scales and other shapes that interest you in **every** key. If I had wasted the paper necessary to notate these "transpositions," you and I, as users of this book, would not be well-served. It is much more beneficial for us to develop the ability to imagine and then play musical gestures at various pitch levels than it is to read notes that provide directions on the proper buttons to push.

In addition to developing familiarity with the melodic interaction of the notes in the scale, it is important to understand their relationship to various harmonic configurations. Some pentatonic scales contain so many contiguous small intervals that it is difficult to discern a strong relationship with most “mainstream” harmonies, but they may relate very clearly to certain contemporary “outside” or “cluster” harmonies. Many other pentatonics can be used to create music that relates very clearly to “mainstream” harmonies. For example, Pentatonic 326 is comprised of a major second, another major second, a minor third, another major second, and another minor third. Starting on “C,” that is the following notes: C, D, E, G, and A. Please consider these notes in the following harmonic contexts:

In relation to a:

- * CMaj7 or C7 chord...this scale contains the root, ninth, third, fifth, thirteenth (sixth)
- * D7(sus4)...seventh, root, ninth, (suspended) fourth, fifth
- * E Phrygian (F/E)...minor thirteenth (minor sixth) or augmented fifth, seventh, root, (minor) third, eleventh
- * F Maj7...fifth, thirteenth, seventh, ninth, third,
- * F#7(+5 +9) or F#7(+5 -9) aka F#7alt...augmented eleventh, augmented fifth, seventh, minor ninth, augmented ninth
- * Gmin7 or G7(sus4)...fourth, fifth, thirteenth, root, ninth
- * Amin7 or A Phrygian...third, fourth, fifth, seventh
- * BbMaj7 chord...ninth, third, augmented eleventh, thirteenth, seventh

All of the above examples demonstrate the use of these notes as components of the designated chords. The scale can be used very effectively in other ways, too. For example, in relation to an Abmin7 chord, this useful pentatonic contains all of the notes that are “outside” of the chord and the scale that is usually associated with it, the Ab Dorian scale. In other words, Pentatonic 326 contains all of the chromatic notes in relationship to this chord/scale sound! Familiarity with this very convenient way of organizing diatonic and chromatic elements can be very liberating for the improviser.

After you have found a scale/interval set that you like and become familiar with

its characteristics and possible harmonic applications, look at some of the other exercises in Section 2. You will find a vast number of melodic shapes that are constructed from a pentatonic scale (326). You can read these in the way that you would read the pages of a method book, but you can learn more and have more fun by doing the following:

- 1) Find one shape, or melodic gesture that appeals to you
- 2) Identify the intervallic characteristics
- 3) “Plug-in” the notes of your selected scale. In other words, replace the written notes with notes from the scale that you are practicing, while retaining the shape of the written phrase
- 4) Play your version of the shape in every key throughout the full range of your instrument
- 5) Explore rhythmic and metrical variations. If the phrase is in 2/4, experiment with techniques for playing it in 3/4 or 5/4 or??? This can be accomplished by adding or deleting notes or rests or by changing durations
- 6) Play your new variations in every key throughout the full range of your instrument
- 7) “Plug-in” other scales. Retain the shape of the gesture, but replace the notes with notes from other pentatonic, diatonic, diminished, augmented, or other scales/interval sets.
- 8) Play your new variations in every key throughout the full range of your instrument
- 9) Try to play your shape over a set of chord changes. Change the component scales and make the corresponding adjustments to your shape in response to the changes in the harmony (Please see example on page 126)
- 10) See how far you can bend the gesture until it becomes something else...if you like your new creation, forget about this book and continue to explore your new phrase! This type of practice develops the ability to think compositionally, while improving technique and aural skills. It will cultivate better understanding of the ways in which musical gestures can evolve and serve as the basis for the creation of new expressions. It improves our ability to fine-tune musical ideas so that they work properly (i.e. the way that we want them to work) in relation to the time and harmony. The ability to modify a musical gesture using different pitch and rhythmic parameters to fit the demands of the

music is one of the fundamental skills involved in the process of creating and developing meaningful jazz improvisations.

10) Repeat this process with another shape...

The layout of this book is as follows:

Section One is a comprehensive listing of all of the pentatonic scales that include the note "C". Please see note *3 below for more information regarding the structure of the Pentatonic Scale Compendia. In this section, there is also a collection of my favorite pentatonics and suggestions as to ways in which they can relate to various harmonic configurations. I hope that you will experiment and find your own favorite scales and their harmonic applications. The way in which we choose to relate to the harmonic structure of the music as we improvise is an important component of our personal style and sound. Please do not believe anything that I have written regarding the relationship of scales to chords until your own ears tell you what sounds good! One of the things that we do not need is another book that tells us what scale to play on a chord. There are many different ways to use the pentatonics in this book.

Section Two is divided into five parts, all of which are based on Pentatonic 326. At the beginning of this section (and the next) there are listings of suggested related harmonies, but please try to identify your own chord-scale associations. As I mentioned above, Section 2.1 is a collection of studies in the movement of every note in a scale to every other note. Section 2.2 contains intervallic scale exercises. 2.3 is a comprehensive listing of four note melodic patterns. 2.4 is a comprehensive listing of three note melodic patterns. 2.5 is a collection of other pentatonic melodic gestures.

Section Three is identical to Section Two, except for the fact that a different pentatonic scale (305) is "plugged-in" in order to demonstrate the modular concept upon which this book is based.

All of the exercises in this book are intended to be highly malleable. It is not necessary or recommended to practice every pattern exactly as it appears. It is possible; maybe even desirable, to play through the entire book while **never** or

only rarely playing the written notes! Every note that you play could be “plugged-in” or something from a different key. You might decide that you would like to play anything other than that which is in the book. Just try to find things that sound good to you and explore them. Many of the exercises have no indicated meter or bar lines. Use these only as a source of intervals and practice them using rhythmic parameters of your own creation. I encourage you to do the same thing with the exercises that do have specific rhythms indicated.

Each exercise starts and ends with repeat signs. The reason for this is that there should not be any fixed starting or ending point. Practice the patterns starting and ending wherever you want, but play them throughout the full range of your instrument and try to “loop” the exercises at the high and low end of your range so that you do not stop simply because you have run out of notes. As I mentioned above, the exercises are notated within the range of the saxophone, but please play everything throughout your full range.

Section Four contains a few practice suggestions.

Here are some notes:

*¹ I prefer to think of scales (or any melodic or harmonic configuration) as intervallic patterns that easily can be rearranged or moved to different keys. Once we embrace the concept of thinking of scales and other musical elements as patterns of intervals, playing them in different keys no longer seems like transposing-a technique that many of us consider to be difficult and tedious. When we become familiar with the intervallic characteristics of a musical element, we can play it in any key simply by playing that which we already know using different notes!

*² There are actually sixty six unique pentatonic intervallic patterns. The pattern can start in five different locations; therefore the total number of pentatonics in any key is three hundred thirty ($66 \times 5 = 330$). There are a total of three thousand nine hundred sixty pentatonic scales in all keys!

*³ This refers to the numbering system in the Pentatonic Scale Compendium. There are numbers below the staff lines of each scale. These numbers are used throughout this book to identify the scales. In addition to these numbers, the first scale on each line is identified by its pattern of intervals, designated as the number of half steps between each note, including the interval between the fifth note and the note one octave higher than the first. Each of the five scales on each line is comprised of the same pattern of intervals starting in different places in the sequence. In Compendium 1, these families of scales are notated in a traditional format that appears to be one “parent” scale and its four additional modes. In Compendium 2, each of the scales begins on the note “C.” Note that the first scales on each line are the same in both of the Compendia, but because of the different formats, the second through fifth scales on each line contain different pitches, but the patterns of intervals are the same.

*⁴ These are common, but very unhelpful ways of naming the scale that is constructed from two whole steps, a minor third, another whole step, and another minor third. Both the “Major Pentatonic” and “Minor Pentatonic” have the same intervallic resources. They are only different when the scale is spelled “C, D, E, G, A” as opposed to “A, C, D, E, G.” This is a significant difference on paper, but when we want to use these resources to shape a melodic or harmonic idea in our improvisation, any of the notes might be played at any time. They will not necessarily be configured in an orderly graduated arrangement of pitches as they are in traditional scales. We might play them as follows: E, G, G, A, G, E, G, D, A, D....or maybe C, A, E, D, C, D, E, C, A, E, C, D, D....the melodies that are sounded by playing these sequences of notes are different, but they are both wrought from the same tonal building blocks. The way we practice scales should help us to develop awareness of the ways in which we can use them. It should also help us to be able to play any of the notes **in or out** of the scale at any musical time from any musical place, not just from tonic on the downbeat to tonic on the downbeat! Traditional scale practice is a very effective way to develop muscle memory, which can be useful to a musician who strives to play a limited number of preset musical gestures with increasing precision, but it is not very helpful in developing proficiency in using scales as improvisational

resources. Improvisers benefit more from structured practicing that develops the ability to play things that they have never played before.

If you are confused after reading this introduction, that is good! Please proceed...

I hope that you enjoy this book.
Edward Petersen

1.1 Pentatonic Scale Compendium 1

All Three Hundred Thirty Pentatonic Scales Containing the Note "C"

Arranged as a "Parent" Scale with Modal Variations

Four Half Steps-11118

1 2 3 4 5

Three Half Steps-11127

6 7 8 9 10

11136

11 12 13 14 15

11145

16 17 18 19 20

11154

21 22 23 24 25

11163

26 27 28 29 30

11172

31 32 33 34 35

Three Non Contiguous Half Steps-11217

36 37 38 39 40

11316

41 42 43 44 45

11415

46 47 48 49 50

11514

51 52 53 54 55

11613

56 57 58 59 60

11712

61 62 63 64 65

Two Half Steps-11226

66 67 68 69 70

11235

71 72 73 74 75

11244

76 77 78 79 80

11253

81 82 83 84 85

11262

86 87 88 89 90

11325

91 92 93 94 95

11334

96 97 98 99 100

11343

101 102 103 104 105

11352

106 107 108 109 110

11424

111 112 113 114 115

11433

116 117 118 119 120

11442

121 122 123 124 125

11523

126 127 128 129 130

11532

131 132 133 134 135

11622

136 137 138 139 140

Two Non Contiguous Half Steps-12126

141 142 143 144 145

12135

146 147 148 149 150

12144

151 152 153 154 155

12153

156 157 158 159 160

12162

161 162 163 164 165

12216

166 167 168 169 170

12315

171 172 173 174 175

12414

176 177 178 179 180

12513

181 182 183 184 185

This musical staff contains five measures of music. The notes are: 181: G4, A4, B4, C5; 182: B4, C5, D5, E5; 183: D5, E5, F5, G5; 184: E5, D5, C5, B4; 185: A4, G4, F4, E4.

13134

186 187 188 189 190

This musical staff contains five measures of music. The notes are: 186: G4, A4, B4, C5; 187: B4, C5, D5, E5; 188: D5, E5, F5, G5; 189: E5, D5, C5, B4; 190: A4, G4, F4, E4.

13143

191 192 193 194 195

This musical staff contains five measures of music. The notes are: 191: G4, A4, B4, C5; 192: B4, C5, D5, E5; 193: D5, E5, F5, G5; 194: E5, D5, C5, B4; 195: A4, G4, F4, E4.

13152

196 197 198 199 200

This musical staff contains five measures of music. The notes are: 196: G4, A4, B4, C5; 197: B4, C5, D5, E5; 198: D5, E5, F5, G5; 199: E5, D5, C5, B4; 200: A4, G4, F4, E4.

13215

201 202 203 204 205

This musical staff contains five measures of music. The notes are: 201: G4, A4, B4, C5; 202: B4, C5, D5, E5; 203: D5, E5, F5, G5; 204: E5, D5, C5, B4; 205: A4, G4, F4, E4.

13314

206 207 208 209 210

This musical staff contains five measures of music. The notes are: 206: G4, A4, B4, C5; 207: B4, C5, D5, E5; 208: D5, E5, F5, G5; 209: E5, D5, C5, B4; 210: A4, G4, F4, E4.

14142

211 212 213 214 215

This musical staff contains five measures of music. The notes are: 211: G4, A4, B4, C5; 212: B4, C5, D5, E5; 213: D5, E5, F5, G5; 214: E5, D5, C5, B4; 215: A4, G4, F4, E4.

One Half Step-12225

216 217 218 219 220

This musical staff contains five measures of music. The notes are: 216: G4, A4, B4, C5; 217: B4, C5, D5, E5; 218: D5, E5, F5, G5; 219: E5, D5, C5, B4; 220: A4, G4, F4, E4.

12234

221 222 223 224 225

This musical staff contains five measures of music. The notes are: 221: G4, A4, B4, C5; 222: B4, C5, D5, E5; 223: D5, E5, F5, G5; 224: E5, D5, C5, B4; 225: A4, G4, F4, E4.

13233

271 272 273 274 275

This musical staff contains five measures of music. The first measure is labeled 271, the second 272, the third 273, the fourth 274, and the fifth 275. The notation consists of eighth and sixteenth notes with stems pointing down.

13242

276 277 278 279 280

This musical staff contains five measures of music. The first measure is labeled 276, the second 277, the third 278, the fourth 279, and the fifth 280. The notation consists of eighth and sixteenth notes with stems pointing down.

13332

281 282 283 284 285

This musical staff contains five measures of music. The first measure is labeled 281, the second 282, the third 283, the fourth 284, and the fifth 285. The notation consists of eighth and sixteenth notes with stems pointing down.

13323

286 287 288 289 290

This musical staff contains five measures of music. The first measure is labeled 286, the second 287, the third 288, the fourth 289, and the fifth 290. The notation consists of eighth and sixteenth notes with stems pointing down.

13422

291 292 293 294 295

This musical staff contains five measures of music. The first measure is labeled 291, the second 292, the third 293, the fourth 294, and the fifth 295. The notation consists of eighth and sixteenth notes with stems pointing down.

14223

296 297 298 299 300

This musical staff contains five measures of music. The first measure is labeled 296, the second 297, the third 298, the fourth 299, and the fifth 300. The notation consists of eighth and sixteenth notes with stems pointing down.

14232

301 302 303 304 305

This musical staff contains five measures of music. The first measure is labeled 301, the second 302, the third 303, the fourth 304, and the fifth 305. The notation consists of eighth and sixteenth notes with stems pointing down.

14322

306 307 308 309 310

This musical staff contains five measures of music. The first measure is labeled 306, the second 307, the third 308, the fourth 309, and the fifth 310. The notation consists of eighth and sixteenth notes with stems pointing down.

15222

311 312 313 314 315

This musical staff contains five measures of music. The first measure is labeled 311, the second 312, the third 313, the fourth 314, and the fifth 315. The notation consists of eighth and sixteenth notes with stems pointing down.

No Half Steps-22224

316 317 318 319 320

22233

321 322 323 324 325

22323

326 327 328 329 330

1.2 Pentatonic Scale Compendium 2

All Three Hundred Thirty Pentatonic Scales Starting on "C"

Four Half Steps-11118

1 2 3 4 5

Three Half Steps-11127

6 7 8 9 10

11136

11 12 13 14 15

11145

16 17 18 19 20

11154

21 22 23 24 25

11163

26 27 28 29 30

11172

31 32 33 34 35

Three Non Contiguous Half Steps-11217

36 37 38 39 40

11316

41 42 43 44 45

11415

46 47 48 49 50

11514

51 52 53 54 55

11613

56 57 58 59 60

11712

61 62 63 64 65

Two Half Steps-11226

66 67 68 69 70

11235

71 72 73 74 75

11244

76 77 78 79 80

11253

81 82 83 84 85

11262

86 87 88 89 90

11325



91 92 93 94 95

Musical staff 11325: Treble clef, key signature of one flat (Bb), 5/4 time signature. The staff contains five measures of music, each with a measure number below it: 91, 92, 93, 94, and 95. The notes are: 91 (Bb, D, F, Ab, Bb), 92 (Bb, D, F, Ab, Bb), 93 (Bb, D, F, Ab, Bb), 94 (Bb, D, F, Ab, Bb), 95 (Bb, D, F, Ab, Bb).

11334



96 97 98 99 100

Musical staff 11334: Treble clef, key signature of one flat (Bb), 5/4 time signature. The staff contains five measures of music, each with a measure number below it: 96, 97, 98, 99, and 100. The notes are: 96 (Bb, D, F, Ab, Bb), 97 (Bb, D, F, Ab, Bb), 98 (Bb, D, F, Ab, Bb), 99 (Bb, D, F, Ab, Bb), 100 (Bb, D, F, Ab, Bb).

11343



101 102 103 104 105

Musical staff 11343: Treble clef, key signature of one flat (Bb), 5/4 time signature. The staff contains five measures of music, each with a measure number below it: 101, 102, 103, 104, and 105. The notes are: 101 (Bb, D, F, Ab, Bb), 102 (Bb, D, F, Ab, Bb), 103 (Bb, D, F, Ab, Bb), 104 (Bb, D, F, Ab, Bb), 105 (Bb, D, F, Ab, Bb).


11352



106 107 108 109 110

Musical staff 11352: Treble clef, key signature of one flat (Bb), 5/4 time signature. The staff contains five measures of music, each with a measure number below it: 106, 107, 108, 109, and 110. The notes are: 106 (Bb, D, F, Ab, Bb), 107 (Bb, D, F, Ab, Bb), 108 (Bb, D, F, Ab, Bb), 109 (Bb, D, F, Ab, Bb), 110 (Bb, D, F, Ab, Bb).

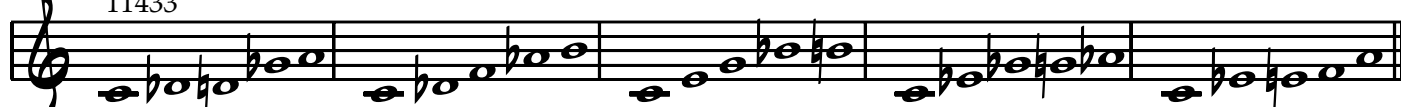
11424



111 112 113 114 115

Musical staff 11424: Treble clef, key signature of one flat (Bb), 5/4 time signature. The staff contains five measures of music, each with a measure number below it: 111, 112, 113, 114, and 115. The notes are: 111 (Bb, D, F, Ab, Bb), 112 (Bb, D, F, Ab, Bb), 113 (Bb, D, F, Ab, Bb), 114 (Bb, D, F, Ab, Bb), 115 (Bb, D, F, Ab, Bb).

11433



116 117 118 119 120

Musical staff 11433: Treble clef, key signature of one flat (Bb), 5/4 time signature. The staff contains five measures of music, each with a measure number below it: 116, 117, 118, 119, and 120. The notes are: 116 (Bb, D, F, Ab, Bb), 117 (Bb, D, F, Ab, Bb), 118 (Bb, D, F, Ab, Bb), 119 (Bb, D, F, Ab, Bb), 120 (Bb, D, F, Ab, Bb).


11442



121 122 123 124 125

Musical staff 11442: Treble clef, key signature of one flat (Bb), 5/4 time signature. The staff contains five measures of music, each with a measure number below it: 121, 122, 123, 124, and 125. The notes are: 121 (Bb, D, F, Ab, Bb), 122 (Bb, D, F, Ab, Bb), 123 (Bb, D, F, Ab, Bb), 124 (Bb, D, F, Ab, Bb), 125 (Bb, D, F, Ab, Bb).


11523



126 127 128 129 130

Musical staff 11523: Treble clef, key signature of one flat (Bb), 5/4 time signature. The staff contains five measures of music, each with a measure number below it: 126, 127, 128, 129, and 130. The notes are: 126 (Bb, D, F, Ab, Bb), 127 (Bb, D, F, Ab, Bb), 128 (Bb, D, F, Ab, Bb), 129 (Bb, D, F, Ab, Bb), 130 (Bb, D, F, Ab, Bb).

11532



131 132 133 134 135

Musical staff 11532: Treble clef, key signature of one flat (Bb), 5/4 time signature. The staff contains five measures of music, each with a measure number below it: 131, 132, 133, 134, and 135. The notes are: 131 (Bb, D, F, Ab, Bb), 132 (Bb, D, F, Ab, Bb), 133 (Bb, D, F, Ab, Bb), 134 (Bb, D, F, Ab, Bb), 135 (Bb, D, F, Ab, Bb).

11622



136

137

138

139

140

Two Non Contiguous Half Steps-12126



141

142

143

144

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12135



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149

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12144



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12153



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12162



161

162

163

164

165

12216



166

167

168

169

170

12315



171

172

173

174

175

12414



176

177

178

179

180


12243



226 227 228 229 230

This musical staff contains five measures of music. The first measure is labeled 226, the second 227, the third 228, the fourth 229, and the fifth 230. The notation consists of eighth and sixteenth notes with stems pointing down.

12252



231 232 233 234 235

This musical staff contains five measures of music. The first measure is labeled 231, the second 232, the third 233, the fourth 234, and the fifth 235. The notation consists of eighth and sixteenth notes with stems pointing down.

12324



236 237 238 239 240

This musical staff contains five measures of music. The first measure is labeled 236, the second 237, the third 238, the fourth 239, and the fifth 240. The notation consists of eighth and sixteenth notes with stems pointing down.

12333



241 242 243 244 245

This musical staff contains five measures of music. The first measure is labeled 241, the second 242, the third 243, the fourth 244, and the fifth 245. The notation consists of eighth and sixteenth notes with stems pointing down.

12342



246 247 248 249 250

This musical staff contains five measures of music. The first measure is labeled 246, the second 247, the third 248, the fourth 249, and the fifth 250. The notation consists of eighth and sixteenth notes with stems pointing down.

12423



251 252 253 254 255

This musical staff contains five measures of music. The first measure is labeled 251, the second 252, the third 253, the fourth 254, and the fifth 255. The notation consists of eighth and sixteenth notes with stems pointing down.


12432



256 257 258 259 260

This musical staff contains five measures of music. The first measure is labeled 256, the second 257, the third 258, the fourth 259, and the fifth 260. The notation consists of eighth and sixteenth notes with stems pointing down.

12522



261 262 263 264 265

This musical staff contains five measures of music. The first measure is labeled 261, the second 262, the third 263, the fourth 264, and the fifth 265. The notation consists of eighth and sixteenth notes with stems pointing down.

13224



266 267 268 269 270

This musical staff contains five measures of music. The first measure is labeled 266, the second 267, the third 268, the fourth 269, and the fifth 270. The notation consists of eighth and sixteenth notes with stems pointing down.

13233



271 272 273 274 275

This musical staff shows five measures of music. The first measure is labeled 271, the second 272, the third 273, the fourth 274, and the fifth 275. The sequence number 13233 is written above the first measure.

13242



276 277 278 279 280

This musical staff shows five measures of music. The first measure is labeled 276, the second 277, the third 278, the fourth 279, and the fifth 280. The sequence number 13242 is written above the first measure.

13332



281 282 283 284 285

This musical staff shows five measures of music. The first measure is labeled 281, the second 282, the third 283, the fourth 284, and the fifth 285. The sequence number 13332 is written above the first measure.

13323



286 287 288 289 290

This musical staff shows five measures of music. The first measure is labeled 286, the second 287, the third 288, the fourth 289, and the fifth 290. The sequence number 13323 is written above the first measure.

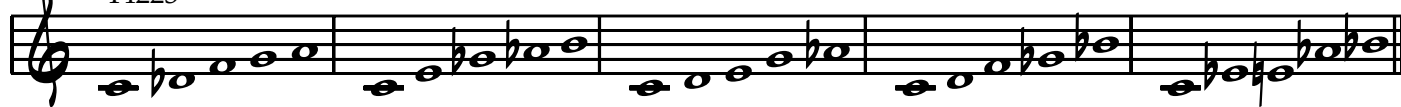
13422



291 292 293 294 295

This musical staff shows five measures of music. The first measure is labeled 291, the second 292, the third 293, the fourth 294, and the fifth 295. The sequence number 13422 is written above the first measure.


14223



296 297 298 299 300

This musical staff shows five measures of music. The first measure is labeled 296, the second 297, the third 298, the fourth 299, and the fifth 300. The sequence number 14223 is written above the first measure.


14232



301 302 303 304 305

This musical staff shows five measures of music. The first measure is labeled 301, the second 302, the third 303, the fourth 304, and the fifth 305. The sequence number 14232 is written above the first measure.

14322



306 307 308 309 310

This musical staff shows five measures of music. The first measure is labeled 306, the second 307, the third 308, the fourth 309, and the fifth 310. The sequence number 14322 is written above the first measure.

15222



311 312 313 314 315

This musical staff shows five measures of music. The first measure is labeled 311, the second 312, the third 313, the fourth 314, and the fifth 315. The sequence number 15222 is written above the first measure.

No Half Steps-22224

316 317 318 319 320

22233

321 322 323 324 325

22323

326 327 328 329 330

1.3 Selected Pentatonic Scales- Suggested Harmonic Applications

#141 C, Db, Eb, E, Gb (12126)

...contains chord tones and other good sounding notes as related to the following chords:

F#/C, F#min/C, A/C, C7 (or Eb7, F#7, or A7) *with any or all of the following alterations/extensions: -9, +9, +11, 13, C# (or E, G, or Bb) diminished 7, C7(+5+9), EMaj7(+5), F#9(+11), Bbmin7(-5)...*

#151 C, Db, Eb, E, Ab (12144)

...C7alt(+5 and any or all of the following: -9, +9, +11), Ab7(-13), AMaj7(+9), Db-6, EMaj7(+5), Gb9(+11), Bbmin7(-5)...

#176 C, Db, Eb, G, Ab (12414)

...AbMaj7, Bbmin7, C Phrygian, DbMaj7(-5), Eb7, Eb7(sus4), Db/F, Db/G...

#181 C, Db, Eb, Ab, A (12513)

...C7(+9) with both natural and flat 13, F#7 with both natural and flat 9, AMaj7(+9), Ab11(-9), Dbmin(Maj7 +5)/Eb...

#196 C, Db, E, F, Ab (13134)

C7(sus4 -9 +5) add 10, DbMaj7(+9), also good for C Phrygian (with 3 and sus4)...

#201 C, Db, E, Gb, G (13215) is a subset of the same diminished scale as 141, 241, 271, 276, 281, 286 and has many similar chord associations.

F#/C, F#min/C, A/C, C7 (or Eb7, F#7, or A7) *with any or all of the following alterations/extensions: -9, +9, +11, 13, C# (or E, G, or Bb) diminished 7...*

#211 C, Db, F, Gb, Bb (14142)

GbMaj7/C (C Locrian), Ebmin7, Gb/Bb, Ab7(sus4)...

#226 C, Db, Eb, F, A (12243)

Bbmin(Maj7), DbMaj7(+5), Eb7(+11), Gmin7(-5), A7alt, F/Gb...

#236 C, Db, Eb, Gb, Ab (12324)

Ebmin7, F Phrygian, GbMaj7, Gb7, Ab7(sus4)...

#241 C, Db, Eb, Gb, A (12333)

F#/C, F#min/C, A/C, C7 (or Eb7, F#7, or A7) *with any or all of the following alterations/extensions: -9, +9, +11, 13, C# (or E, G, or Bb) diminished 7...*

#256 C, Db, Eb, G, Bb (12432)

C Phrygian, DbMaj7(+11), Eb7, Db/F, A7 (+5 -9), Bbmin6...

#261 C, Db, Eb, Ab, Bb (12522)

Eb7(sus4), DbMaj7, Db/F, GbMaj7, Gb7, Bbmin7, C Phrygian, F Phrygian...

#266 C, Db, E, Gb, Ab (13224)

C7alt, Dbmin(Maj7), EMaj7(+5), Gb7, Bbmin7(-5)...

These four scales are subsets of the same diminished scale and have similar harmonic implications:

#271 C, Db, E, Gb, A (13233)

#276 C, Db, E, Gb, Bb (13242)

#281 C, Db, E, G, Bb (13332)

#286 C, Db, E, G, A (13323)

Bbmin(Maj7 +5)/C, DbMaj7(sus4 +5)/C, F#/C, F#min/C, A/C, C7 (or Eb7, F#7, or A7) *with any or all of the following alterations/extensions: -9, +9, +11, 13, C# (or E, G, or Bb) diminished 7...*

#291 C, Db, E, Ab, Bb (13422)

C7alt, Dbmin(Maj7), EMaj7(+5), Gb7, Bbmin7(-5)...

#296 C, Db, F, G, A (14223)

Bbmin(Maj7), DbMaj7(+5), Eb7, Gmin7(-5), A7alt...

#301 C, Db, F, G, Bb (14232)

C Phrygian, DbMaj7(-5), Eb7, Db/F, Gmin7(-5), A7alt...

#306 C, Db, F, Ab, Bb (14322)

C Phrygian, DbMaj7, Eb7(sus4), Db/F, Bbmin7...

#311 C, Db, Gb, Ab, Bb (15222)

C7alt, Ebmin7, F Phrygian, GbMaj7, Gb/C, Ab7 (sus4 add 10)...

#316 C, D, E, Gb, Ab (22224)

C7(+5), D7(+5), E7(+5), Gb7(+5), Ab7(+5), Bb7(+5)...

#321 C, D, E, Gb, A (22233)

CMaj7(-5), D7, Gbmin7(-5), Ab7alt...

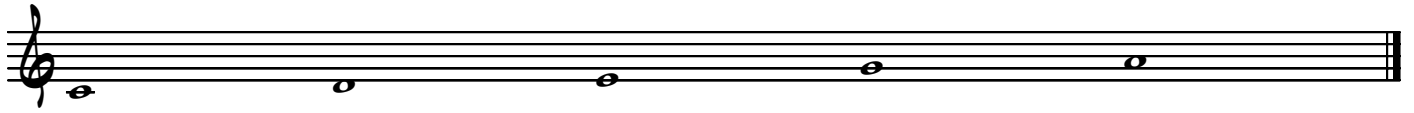
#326 C, D, E, G, A (22323)

A-7, A Phrygian, CMaj7, C7, D7(sus4), E Phrygian, FMaj7, F#7alt, G7(sus4), Gmin7

2.1 Getting Familiar with the Intervals

Pentatonic 326

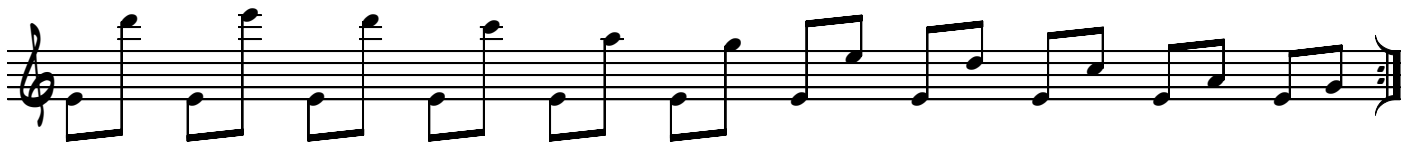
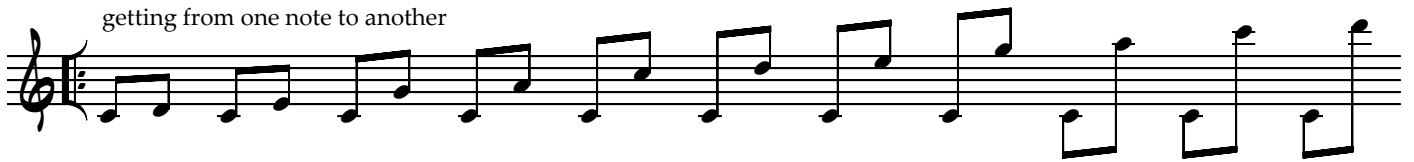
Suggested harmonic applications: C6, CMaj7, C7(13), Dm7, F/E, FMaj7, F#7alt(+5 and any or all of the following: -9, +9, +11), G7(sus4), Gm7, Am7, F/A, Bb69, BbMaj7...please search for your own applications!
Please read the Introduction for suggestions regarding ways to practice these exercises.



play scale through full range



getting from one note to another



The image displays ten staves of musical notation, each beginning with a treble clef and a repeat sign. The notation consists of eighth and sixteenth notes, often beamed together in pairs. The first staff starts with a quarter rest followed by eighth notes. The second staff begins with a quarter rest followed by sixteenth notes. The third staff starts with a quarter rest followed by eighth notes. The fourth staff begins with a quarter rest followed by sixteenth notes. The fifth staff starts with a quarter rest followed by eighth notes. The sixth staff begins with a quarter rest followed by sixteenth notes. The seventh staff starts with a quarter rest followed by eighth notes. The eighth staff begins with a quarter rest followed by sixteenth notes. The ninth staff starts with a quarter rest followed by eighth notes. The tenth staff begins with a quarter rest followed by sixteenth notes. Each staff concludes with a double bar line and repeat dots.

This image displays a page of musical notation consisting of ten staves. Each staff begins with a treble clef and a double bar line with repeat dots. The notation is a single melodic line, likely for a flute or violin. The first staff contains a sequence of eighth notes, with a slight deviation in the eighth measure where a quarter note is used. The remaining nine staves consist of continuous eighth-note patterns. The notation is clean and professional, typical of a music manuscript or a printed score page.

2.2 Intervallic Scales

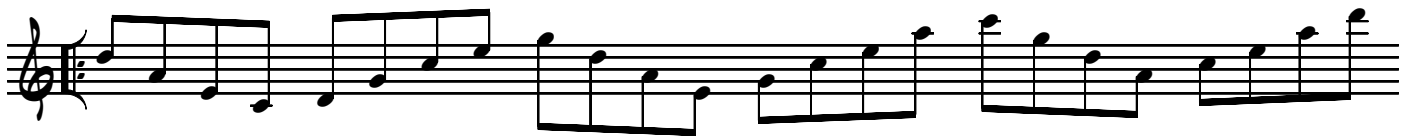
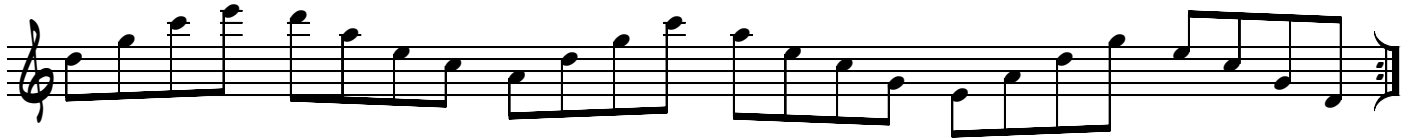
These exercises are similar to traditional "scales in thirds, fourths," etc. but they appear here in two, three, four, and five note configurations

skip one note-scale in thirds in groups of two

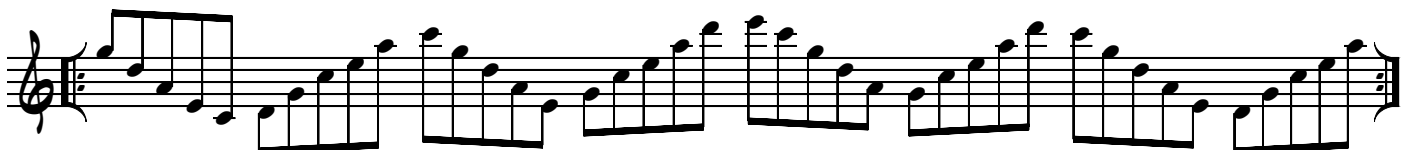


scale in thirds in groups of three





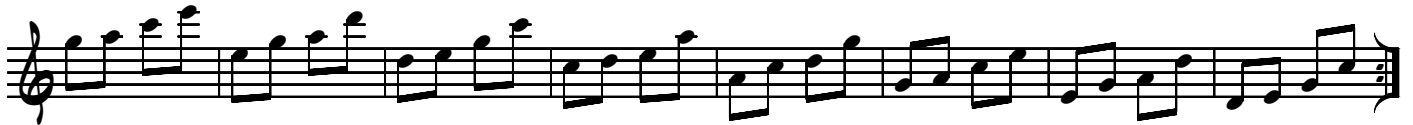
scale in thirds in groups of five



skip two-scale in thirds in groups of two



2.3 Four Note Patterns









3524 same as 2413



3541



3542 same as 2431



4123



4125



4132



4135



4352 same as 3241

4512



4513



4521



4523 same as 3412

4531



4532 same as 3421

5123






2.4 Three Note Patterns

123



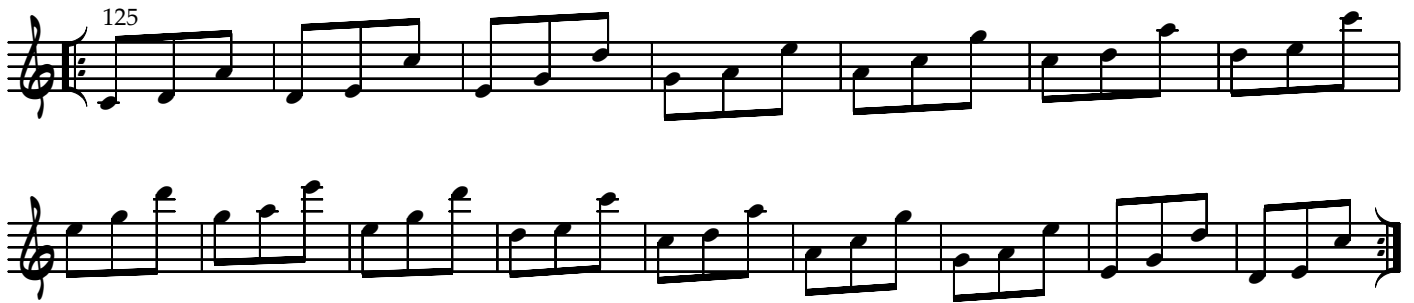
Exercise 123 consists of two staves of music. The first staff contains measures 1 and 2, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is composed of eighth notes. The second staff contains measures 3 and 4, continuing the eighth-note pattern and ending with a double bar line and repeat dots.

124



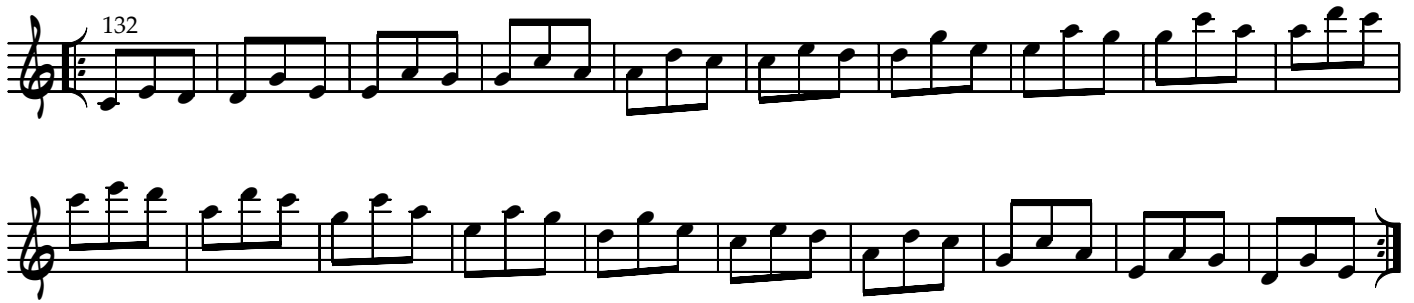
Exercise 124 consists of two staves of music. The first staff contains measures 1 and 2, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is composed of eighth notes. The second staff contains measures 3 and 4, continuing the eighth-note pattern and ending with a double bar line and repeat dots.

125



Exercise 125 consists of two staves of music. The first staff contains measures 1 and 2, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is composed of eighth notes. The second staff contains measures 3 and 4, continuing the eighth-note pattern and ending with a double bar line and repeat dots.

132



Exercise 132 consists of two staves of music. The first staff contains measures 1 and 2, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is composed of eighth notes. The second staff contains measures 3 and 4, continuing the eighth-note pattern and ending with a double bar line and repeat dots.

134



Exercise 134 consists of two staves of music. The first staff contains measures 1 and 2, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is composed of eighth notes. The second staff contains measures 3 and 4, continuing the eighth-note pattern and ending with a double bar line and repeat dots.



2.5 More Shapes

The image displays ten staves of musical notation, each containing a single melodic line. The notation is organized into five pairs of staves. Each pair consists of a staff with a treble clef and a time signature, followed by a staff with a treble clef and a key signature. The first pair (staves 1-2) is in 7/8 time and D major. The second pair (staves 3-4) is in 7/8 time and D major. The third pair (staves 5-6) is in 8/8 time and D major. The fourth pair (staves 7-8) is in 7/8 time and D major. The fifth pair (staves 9-10) is in 8/8 time and D major. Each staff begins with a repeat sign and ends with a double bar line and repeat sign. The music consists of eighth and quarter notes, often beamed together in groups.



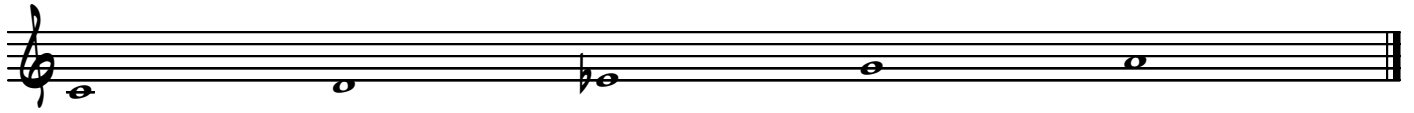


3.1 Getting Familiar with the Intervals

Pentatonic 305

Suggested harmonic applications: Cmin6, min(Maj7), or min7, D Phrygian, Eb6 or Maj7(-5), F7, Amin7(-5), B7alt...
...please search for your own applications!

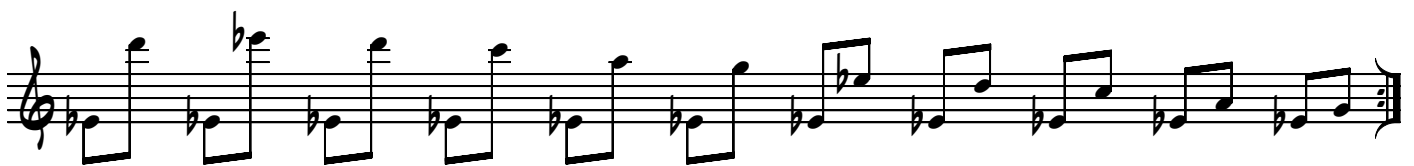
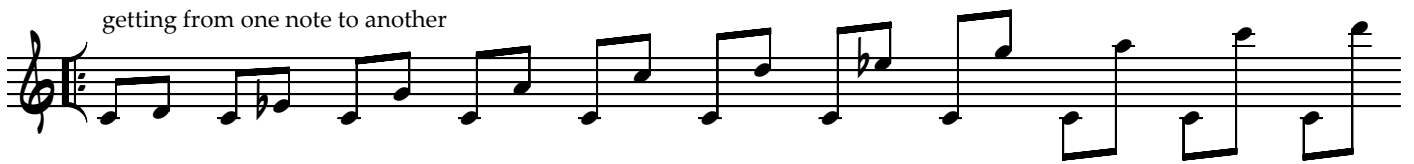
Please read the Introduction for suggestions regarding ways to practice these exercises.



play scale through full range



getting from one note to another



The image displays ten staves of musical notation, likely for a guitar or piano. The music is written in G major, indicated by one sharp (F#) in the key signature. The notation consists of eighth and sixteenth notes, often beamed together. The first seven staves feature a melodic line with various accidentals, including flats and naturals, and end with double bar lines. The eighth and ninth staves continue the melodic line with similar rhythmic patterns. The tenth staff is a chromatic descending line, starting on G4 and moving down to G3, with each note having a flat or natural sign to indicate its specific pitch.

4.2 “Intervallistics”

The next few pages contain exercises that explore the technique of using a simple thematic element, derived from a pentatonic pitch set, in the context of a harmonic setting that does not change. Some pentatonics do not have any half steps and therefore lack the implied tensions and resolutions that characterize diatonic and other scales. The lack of harmonic specificity in these scales, especially the ones that are comprised of three whole steps and two minor thirds (numbers 326-330 in the Compendium), make them excellent resources for the creation of harmonically vague melodies. An important technique in modern jazz is the use of pentatonic-derived melodic fragments at various levels of consonance and dissonance superimposed over static harmonic backgrounds. Sometimes these fragments are played within the basic chord-scale sound. When this occurs, it provides the consonance and release that is an important part of all music. At other times, they may be played at pitch levels that are slightly or extremely outside of the basic chord-scale sound. When this occurs, it provides the tension and dissonance that is also an important part of all music. There are brief explanations preceding the individual exercises.

"Intervallistics"

C minor sound

"Parent" diatonic scale-C Dorian



One of many pentatonic reductions (330)

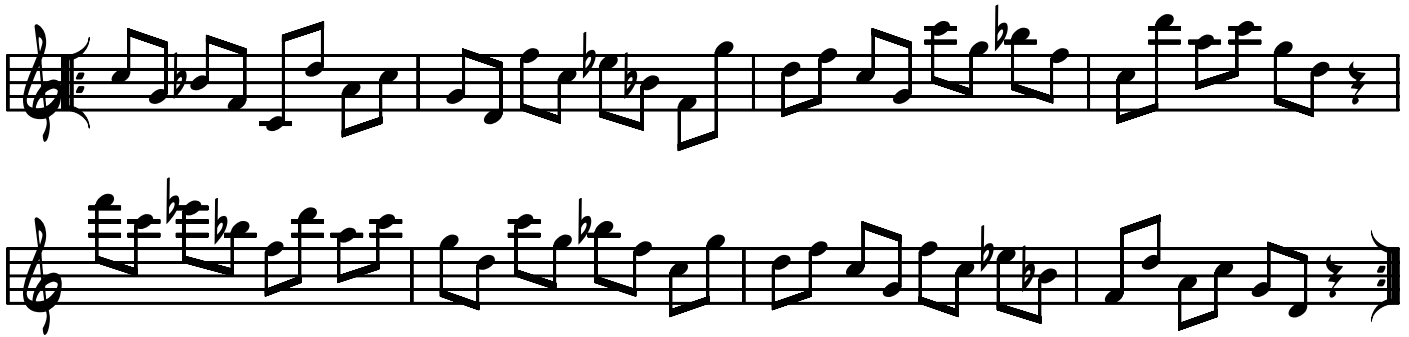
Theme



Playing the theme starting on C and F yields chord tones only



In this example, statements of the theme starting on D and G are played in addition to the fundamental statements starting on C and F. This adds color tones from the "parent" diatonic scale, C Dorian.



In the next two examples, the "inside" statements of the theme, starting on C, are surrounded with additional statements starting on B and Db and the other "inside" statements, starting on F, are surrounded with additional statements starting on Gb and E resulting in long delays in reaching points of consonance. This creates very complex changes in the harmony at the linear level, even though the fundamental harmony stays the same.



This exercise is comprised of statements of the theme on C, D, F, and G, used as areas of consonance preceded by relatively dissonant statements one half step away from each of these "goal" areas.

The next exercise uses the statement of the theme starting on C as a point of departure and return. It is a study in hearing and playing a thematic element at many different pitch levels while remaining mindful of the background harmony.

This image displays ten staves of musical notation, likely for a single melodic line. The notation is written in treble clef and includes a variety of rhythmic values such as eighth and sixteenth notes, as well as rests. The key signature is complex, with multiple flats and sharps appearing throughout the piece, indicating frequent key changes. The music is organized into measures by vertical bar lines, with some measures containing multiple notes beamed together. The overall style is that of a classical or contemporary instrumental score.

4.3 Pentatonic Shapes Over Changes

The following exercise is an etude, based on the chord progression of All the Things You Are, which is constructed from one of the melodic gestures found earlier in this book. This melodic shape is “transposed” and slightly adjusted to reflect the intervallic structure of the different pentatonic scales that are used to put the idea into the desired relationship with the harmony. Practicing this way develops the ability to adjust improvised melodies to fit the harmony. Feel free to ignore this etude and just practice improvising this way. After a bit of this type of practice, it will feel very easy to play a solo when you are free to play anything!

One of the great benefits of this type of practice is that it helps increase awareness of the fact that many different scales can be applied to chords in order to create different feelings...for example, the sound of the dominant seventh chord in measure 3 (Eb7) is conveyed using a pentatonic pitch set that has two whole steps, two minor thirds, and another whole step (Eb, F, G, Bb, Db, {Eb} #321). This pentatonic includes the root, third, fifth, seventh, and ninth of the chord. The sound of the dominant seventh chord in measure six (G7) is conveyed with a pentatonic pitch set that has a minor third, whole step, half step, major third, and another whole step (B, D, E, F, A, {B} #301). This scale includes the third, fifth, seventh, ninth, and thirteenth. The sound of the dominant seventh chord in measure eleven is conveyed by a pentatonic that has a minor third, two whole steps, another minor third, and another half step (C#, E, F#, G#, B, {C#} #330). This scale emphasizes the colorful tension notes including the raised fifth, seventh, raised and lowered ninth, and the raised eleventh. All three of these chords are dominant seventh chords, but different characteristics can be emphasized by using different pitch sets to fine-tune melodic ideas.

Here is a measure-by-measure pentatonic analysis:

measure 1 and 2-#326, measure 3-#321, measure 4 and 5-#326,
measure 6-#301, measure 7 and 8-#326, measure 9 through 17-#326,
measure 18-#321, measure 19 through 21-#326, measure 22-#286,
measure 23-#326, measure 24-#316, measure 25 and 26-#326,
measure 27-#321, measure 28-#326, measure 29-#301, measure 30-#251,
measure 31-#326, measure 32-#271, measure 34-#286,
measure 35 and 36-#326

Pentatonic Shapes Over Changes

The following table summarizes the chord changes for each measure in the score:

Measure	Chord
1	F [♭] MIN7
2	B [♭] MIN7
3	E [♭] 7
4	A [♭] MA7
5	D [♭] MA7
6	G7
7	CMA7
8	CMA7
9	C [♭] MIN7
10	FMIN7
11	B [♭] 7 ^{♯9} _{♯5}
12	E [♭] MA7
13	A [♭] MA7
14	D7 ^{♯9} _{♯5}
15	GMA7
16	GMA7
17	A [♭] MIN7
18	D7
19	GMA7
20	GMA7
21	F [♯] MIN7
22	B13(b9)
23	E [♯] MA7
24	C7 ^{♯9} _{♯5}
25	FMIN7
26	B [♭] MIN7
27	E [♭] 7 ^{♯9} _{♯5}
28	A [♭] MA7
29	D [♭] MA7
30	G [♭] 7(♯11)
31	C [♭] MIN7
32	B [♭] 7
33	B [♭] MIN7
34	E [♭] 7 ^{♯9}
35	A [♭] MA7
36	A [♭] MA7

4.4 Pent-Up Stella

On the following page, there is a composed solo based on the chord progression of “Stella by Starlight.” Every note in the solo is derived from a pentatonic scale. Here is a measure-by-measure analysis using the numbering system in the Compendia:

measure 1-#301, measure 2-#296, measures 3 and 4-#326,
measure 5-#326, measure 6-#286, measure 7-#326, measure 8-#296,
measure 9-#326, measure 10-#231, measure 11-#326, measure 12-#301,
measure 13-#176, measure 14-#301 and #326, measure 15-#326,
measure 16-#301, measures 17 and 18-#301, measures 19 and 20-#326,
measures 21 and 22-#296, measure 23-#286, measure 24-#326,
measure 25-#301, measure 26 through 29-#326, measure 30-#286,
measure 31 and 32-#326

Pent-Up Stella

Every Note Is Part of a Pentatonic Scale

1 *E \emptyset* *A7 $\#9$ $\#5$* *Cmin7* *F7*

2 3 4

5 *Fmin7* *B \flat 13($b9$)* *E \flat Maj7* *A \flat 7*

6 7 8

9 *B \flat Maj7* *E \emptyset* *A7 $\#9$ $\#5$* *Dmin7* *B \flat min7* *E \flat 7*

10 11 12

13 *Fmaj7* *E \emptyset* *A7 $\#9$ $\#5$* *E \flat M7($\#11$)* *D7 $\#9$ $\#5$*

14 15 16

17 *G7 $\#9$ $\#5$* *Cmin7*

18 19 20

21 *A \flat 7($\#11$)* *A/ $B\flat$*

22 23 24

25 *E \emptyset* *A7 $\#9$ $\#5$* *E \flat min7* *A \flat 7* *Dmin7* *G7*

26 27 28

29 *D \flat min7* *G \flat 7* *C \emptyset* *F13($b9$)* *B \flat Maj7*

30 31 32

11. Leila! Dieu puissant/Ah! revenez a la raison

From Les Pecheurs de Perles by Georges Bizet
Adapted by Edward Petersen
Commissioned by the New Orleans Jazz Orchestra
Irvin Mayfield-Artistic Director

The musical score consists of ten staves of music in a key signature of three flats (B-flat major/D-flat minor) and a common time signature. The notation includes various rhythmic values, slurs, and triplets. Chord annotations are placed above the notes, including: $Bb-$, $G\Delta7$, $C\Delta7$, $F7(b9)$, $Gb\Delta7$, $B\Delta7$, $C7(b9)$, $F7(b9)$, $E\Delta7$, $A7(b9)$, $Eb-11$, $A\Delta7$, $Db-7$, $G\Delta7$, $C\Delta7$, $F7(b9)$, Bb , $G-7$, $C-7$, $F7$, $A\Delta9$, $G7(b9)$, $Gb7(\#5)$, $F7$, $E7(\#9)$, $A7(b5)$, $Eb-11$, $A\Delta7$, $Db-11$, $G\Delta7$, $C-11$, $F7(b9)$, Gb , $G\Delta7$, $Gb-6$, Db/F , $E\Delta7$, $Eb-7$, $A\Delta7$, $Bb-7$, $A\Delta7(\#11)$. A circled cross symbol is present at the beginning of the eighth staff. The word "CODA LAST X ONLY" is written below the eighth staff. The word "RITARD" is written below the tenth staff.

ABDUCTION-CONCERT SCORE

EDWARD PETERSEN

The musical score is presented in three systems. Each system contains vocal parts and piano accompaniment. The first system includes Soprano, Alto, and Tenor voices, and a Piano. The second system includes Soprano Saxophone (S. SX.), Alto Saxophone (A. SX.), and Tenor Saxophone (T. SX.), and a Piano. The third system includes Soprano Saxophone (S. SX.), Alto Saxophone (A. SX.), and Tenor Saxophone (T. SX.), and a Piano. The score is written in 4/4 time and features complex rhythmic patterns and chromatic harmonies.

S. SX.
A. SX.
T. SX.
PNO.

16

AFTER SOLOS

S. SX.
A. SX.
T. SX.
PNO.

23

8A. Our Shells Will All Crack

Commissioned by the New Orleans Jazz Institute

Composed by Edward Petersen

Fast

"RHYTHM" IN F...NO CHANGES ON A SECTION DURING HEAD

5

9

13

17

21

25

29

F#-7 B7 F-7 Bb7

E-7 A7 Eb-7 Ab7 D-7 G7 Db-7 Gb7

Detailed description: This is a musical score for a piece titled "Our Shells Will All Crack" by Edward Petersen. The score is written in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked "Fast". The piece consists of eight staves of music. The first staff begins with a melodic line in the key of F major, indicated by the text "RHYTHM" IN F...NO CHANGES ON A SECTION DURING HEAD. The melody is characterized by eighth and sixteenth notes, with some triplet markings. The second staff starts at measure 5. The third staff starts at measure 9. The fourth staff starts at measure 13. The fifth staff starts at measure 17 and includes chord markings: F#-7, B7, F-7, and Bb7. The sixth staff starts at measure 21 and includes chord markings: E-7, A7, Eb-7, Ab7, D-7, G7, Db-7, and Gb7. The seventh staff starts at measure 25. The eighth staff starts at measure 29. The score concludes with a double bar line.