

CLUB



IMPROVISATION

THE BEST WAY TO DEVELOP SOLOS
OVER CLASSIC CHANGES by SAM MOST



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TRACK/PROGRESSION NUMBERING CORRECTIONS

- Pages 58-62 are tracks 08-09 * Progression VI/VIa
Pages 63-77 are tracks 10-11 * Progression VII/VIIa
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I need to touch music as well as to think it, which is why I have always lived next to a piano.
—Igor Stravinsky

HALF NOTES

1

QUARTER NOTES

2

EIGHTH NOTES

3

TRIPLETS

4

PROGRESSION I

5 C7 F7 C7 etc.

THIRDS

6 C7 F7 C7 C7

F7 F7 C7 A7

D7 G7 C7 F7 C7

MIXED RHYTHM—CHORD OR SCALE TONE ONLY

7 C7 F7 C7 C7

F7 F7 C7 A7 (b9)

D7 G7 C7 A7 D7 G7

4 C7 F7 C7 C7

F7 F7 C7 A7 (b9) 3

D7 G7 C7 F7 C7



WITH CHROMATIC TONES

9

C7 F7 C7
3 3 3
C7 F7 F7
3 3 3
C7 A7 D7
3 3 3
G7 3 C7 F7 C7 (D7) C7
3 3 3 3 3 3 3

EMBELLISHMENT: HALF STEP ABOVE OR BELOW CHORD ROOT

10

C7 F7 C7 C7
3 3 3 3
F7 F7 C7 A7
3 3 3 3
D7 G7 C7 F7 C7
3 3 3 3 3

EMBELLISHMENT: HALF STEP ABOVE OR BELOW THE THIRD OF THE CHORD

11

C7 F7 C7 C7
3 3 3 3
F7 F7 C7 A7(b9)
3 3 3 3
D7(b9) G7 C7 F7 C7
3 3 3 3 3

PROGRESSION I**EMBELLISHMENT A HALF STEP ABOVE OR BELOW THE FIFTH OF THE CHORD**

12

... A HALF STEP ABOVE OR BELOW ROOT, THIRD AND FIFTH—FREE EMBELLISHMENT

13

QUARTER NOTES USING CHROMATIC TONES

14

EIGHTH NOTES

15



MIXED RHYTHMS USING CHROMATIC TONES

16

ALTERED DOMINANT SEVENTH SCALES

17

FOURTH INTERVALS, ALT. DOM. SCALES: b5 RELATIONSHIPS.

18

PROGRESSION I**PENTATONIC SCALES; b5 RELATIONSHIPS**

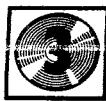
19

SUSPENDED TRIADS AND SEVENTH CHORDS

20

BITONAL

21



I like to think that when I sing a song, I can let you know all about the heartbreak, struggle, lies and kicks in the ass I've gotten over the years for being black and everything else, without actually saying a word about it. —Ray Charles

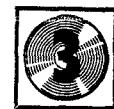
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24

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PROGRESSION II



THIRDS

26

FOURTHS

27

MIXED RHYTHM—DIATONIC SOUNDS

28

EMBELLISHMENT—CHORD ROOT

29



EMBELLISHMENT—3rd OF CHORD

30

Cm G7 Cm C7

Fm 3 G7 Cm Am7 3

A♭7 3 G7 Cm G7(♯9)

EMBELLISHMENT—5th OF CHORD

31

Cm G7 Cm C7(b9b5#5)

Fm 3 G7 Cm Am7(♭5) 3

A♭7 3 G7 Cm G7

“FREE” EMBELLISHMENT (ROOT, 3rd, 5th)

32

Cm G7 Cm C7 (+5)

Fm G7 Cm Am7(♭5) 3

A♭7 G7 Cm D7 G7

FREE EMBELLISHMENT

33

Cm G7 Cm C7

Fm G7 Cm Am7(♭5)

A♭7 G7 Cm G7

PROGRESSION II**"FREE"—WITH MIXED RHYTHMS**

Musical score for "FREE"—WITH MIXED RHYTHMS. The score consists of three staves of music. The first staff starts with Cm, followed by G7(b9). The second staff starts with Fm, followed by G7. The third staff starts with A♭7, followed by G7(9). The music includes various rhythmic patterns such as eighth and sixteenth notes, and rests.

"FREE" EMBELLISHMENT—16th NOTES

Musical score for "FREE" EMBELLISHMENT—16th NOTES. The score consists of seven staves of music. Each staff begins with a different chord: Cm, Cm, Fm, Cm, A♭7, Cm, and G7. The music is primarily composed of sixteenth-note patterns.

"FREE"—MIXED RHYTHMS

Musical score for "FREE"—MIXED RHYTHMS. The score consists of four staves of music. The first staff starts with Cm, followed by G7. The second staff starts with Fm, followed by G7. The third staff starts with A♭7, followed by G7. The fourth staff starts with Cm, followed by G7. The music includes various rhythmic patterns and rests.

**"FREE"—MIXED RHYTHMS**

37

Cm G7 Cm C7
Fm G7 Cm Am7(b5)
Ab7 G7 Cm G7

ALT. DOM. 7th SCALES: b5 RELATIONSHIPS

38

Cm G7 Cm C7
Fm G7 Cm Am7(b5)
Ab7 G7 Cm G7

OURTHS AND ALT DOM. 7th SCALES

39

Cm G7(b5,b9,+9,+5) Cm(6,9,11) C7(b5,b9)(+5,+9)
Fm(7)(11) G7(+5)(b9,+9) Cm(7,9,11) Am7b5(11)
Ab7(b5)(13) G7(b5,b9)(+5,+9) Cm(9)(11) G7(b5,b9)(+5,+9)

**PENTATONIC SCALES**

40

BITONAL

41



Your ears will always lead you right, but you must know why
—Anton von Webern

42

43

44

45

PROGRESSION III**MIXED RHYTHMS**

F Em7 A7 Dm7 3 G7 Cm7 F7

Bb Bbm7 Eb7 Am7 D7(b9)

Gm7 C7 F D7 Gm7 C7

THIRDS

F Em7 A7 Dm7 G7 Cm7 F7

Bb Bbm7 Eb7 Am7 D7(b9)

Gm7 C7 F D7(b9) Gm7 C7

FOURTHS

F Em7 A7 Dm7 G7 Cm7 F7

Bb Bbm7 Eb7 Am7 D7

Gm7 C7 F D7(b9)(+5) Gm7 C7

EMBELLISHMENT—CHORD ROOT

F Em7 A7 Dm7 3 G7 Cm7 F7



B_b B_bm7 E_b7 Am7 D7 3 (+5)

Gm7 C7 F D7 Gm7 C7

EMBELLISHMENT—3rd OF CHORD

50 F Em7 A7 Dm7 3 G7 Cm7 3 3 F7 3

B_b 3 B_b(b7) 3 E_b7 3 Am7 D7(b9) 3

G7 C7(b9) F D7 G m7b5 C7

EMBELLISHMENT—5th OF CHORD

51 F Em7 A7 3 Dm7 3 G7 3 Cm7 3 F7

B_b 3 3 B_bm7 3 E_b7 3 Am7 3 D7 3

Gm7 C7 F D7 Gm7 C7

FREE EMBELLISHMENT

52 F Em7 A7 Dm7 3 G7 C7 F7

B_b 3 B_bm7 3 E_b7 Am7 D7 3

Gm7 C7 3 F D7 Gm7 3 C7

PROGRESSION III



3

F Em7 A7 Dm7 G7 Cm7 F7 B♭ B♭m7 E♭7

Am7 D7 Gm7 C7 F D7 Gm7 C7

DIMINISHED, ALT. DOM., AND WHOLE TONE SCALES; $\flat 5$ RELATIONSHIPS

4

F Em7 A7 Dm7 G7 Cm7 F7 B♭ B♭m7 E♭7

Am7 D7 Gm7 C7 F D7 Gm7 C7

5

F Em7 A7 Dm7 G7 Cm7 F7

B♭ B♭m7 E♭7 Am7 D7

Gm7 C7 F D7 Gm7 C7

$\flat 5$ RELATIONSHIPS

6

F Em7 3 A7 (E♭7) Dm7 G7 (D♭7) C7 F7 (B7)

B♭ 3 B♭m7 E♭7 (A7) Am7 D7 (A♭7)

Gm7 C7 (F♯7) F 3 D7 (A♭7) Gm7 C7 (F♯7)



DIMINISHED SCALE ON DOM. 7 CHORDS

57

F Em7 A7 Dm7 G7 C7 F7
Bb Bbm7 Eb7 Am7 D7
Gm7 C7 F D7 Gm7 C7

WHOLE TONE, DIMINISHED AND PENTATONIC SCALES: $\flat 5$

58

F Em7 A7 Dm7 G7
Cm7 F7 Bb Bbm7 Eb7
Am7 D7 Gm7 C7
C7 F D7 Gm7 C7

 $\flat 5$; DIM. AND ALT. DOM SCALES

59

F Em7 A7 Dm7 G7 Cm7 F7
Bb Bb(b7) Eb7 (A) Am7 D7 (Ab7)
Gm7 C7 (F#) F D7 (Ab) G7 C7(F#)

PROGRESSION III

50

F 3 Em7 A7 Dm7 3 G7 Cm7 3 F7

B♭ 3 B♭m7 E♭7 Am7 D7 — 3 —

Gm7 C7 F D7 Gm7 C7

3 —

FREE EMBELLISHMENT; ALTERED SCALES

61

F Em7 A7 Dm7 G7 C7 F7

B♭ B♭m7 E♭7 Am7 D7

Gm7 C7 F D7 Gm7 C7

"FREE" WITH MIXED RHYTHMS

62

F Em7 A7 Dm7 G7 Cm7 3 F7

B♭ B♭m7 E♭7 Am7 3 — D7

Gm7 C7 F 3 — D7 3 — Gm7 3 — C7

PENTATONIC SCALES

63

F Em7 A7 Dm7 3 G7 Cm7 F7

B♭ B♭m7 E♭7 Am7 D7



Musical staff showing chords Gm7, C7, F, D7, Gm7, and C7.

FOURTHS: ALT. DOM. SCALES

64

F
Em7
A7
Dm7
G7
Cm7
F7
Bb
Bbm7
Eb7
Am7
D7
Gm7
C7
F
Em7
A7
Dm7
G7
Cm7
F7

SUSPENDED SOUNDS

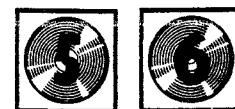
65

Bb
Bbm7
Eb7
Am7
D7
Gm7
C7
F
Em7
A7
Dm7
G7
Cm7
F7

BITONAL

66

Bb
Bbm7
Eb7
Am7
D7
Gm7
C7
F
Em7
A7
Dm7
G7
Cm7
F7



If you wish in this world to advance
 Your merits you're bound to enhance
 you must stir it and stump it,
 and blow your own trumpet,
 or, trust me, you haven't a chance
 —W.S. Gilbert

Sheet music for a piano piece, featuring two staves of musical notation. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in common time (indicated by 'C'). Chords are labeled above the notes. The first staff begins with B♭, G7, Cm7, F7, Dm7, G7(♯9), Cm7, F7, Fm7, B♭7, E♭, and Edim. The second staff begins with Dm7, G7, Cm7, F7, B♭/F, F7, B♭, Am7, D7, and Dm7. The third staff begins with G7, Gm7, C7, Cm7, F7, B♭7, E♭, Edim, B♭/F, F7, and B♭. The fourth staff begins with Cm7, F7, Dm7, G7(♯9), Cm7, F7, Fm7, B♭7, E♭, Edim, B♭/F, F7, and B♭. The fifth staff begins with B♭, G7, Cm7, F7, Dm7, G7, Cm7, F7, Fm7, B♭7, E♭, Edim, B♭/F, F7, and B♭. The sixth staff begins with Dm7, G7, Cm7, F7, B♭/F, F7, B♭, Am7, D7, and Dm7. The seventh staff begins with G7, Gm7, C7, Cm7, F7, B♭7, E♭, Edim, B♭/F, F7, and B♭. The eighth staff begins with Cm7, F7, Dm7, G7, Gm7, F7, Fm7, B♭7, E♭, Edim, B♭/F, F7, and B♭.

The light that we see tonight from the north star left there 26 million light years ago.



69

B♭ G7 Cm7 F7 Dm7 G7 Cm7 F7

Fm7 B♭7 E♭ Edim [1.] Dm7 G7(b9) Cm7 F7 [2.] B♭/F F7

Fine B♭ Am7 D7 Dm7

G7 Gm7 C7 Cm7 F7 *D.S. (2nd ending)*

70

B♭ G7 Cm7 F7 Dm7 G7

Cm7 F7 Fm7 B♭7 E♭ Edim

[1.] Dm7 G7 Cm7 F7 [2.] B♭/F F7

Fine B♭ Am7 D7

Dm7 G7 Gm7

C7 Cm7 F7 *D.S. (2nd ending)*

PROGRESSION IV/IVa



THIRDS

71

$\frac{2}{4}$ B \flat G7 Cm7 F7 Dm7 G7 Cm7 F7

Fm7 B \flat 7 E \flat Edim 1. Dm7 G7 Cm7 F7 2. B \flat /F F7

B \flat Am7 D7 Dm7

G7 Gm7 C7 Cm7 F7 D.S. (2nd ending)

FOURTHS

72

$\frac{2}{4}$ B \flat G7 Cm7 F7 Dm7 G7 Cm7 F7

Fm7 B \flat 7 E \flat Edim 1. Dm7 G7 Cm7 F7 2. B \flat /F F7

B \flat Am7 D7 Dm7

G7 Gm7 C7 Cm7 F7 D.S. (2nd ending)

73

B \flat G7 Cm7 F7

Dm7 G7 Cm7 F7

Fm7 B \flat 7 E \flat Edim

Dm7 G7 Cm7 F7



SCALE TONES ONLY—MIXED RHYTHMS

74

Bb G7 Cm7 F7 Dm7 G7 Cm7 F7

Fm7 Bb7 Eb Edim 1. Dm7 G7 Cm7 F7 2. Bb/F F7

Bb Am7 D7 Dm7 G7

Gm7 C7 Cm7 F7 D.S. (2nd ending)

CHROMATIC TONES—MIXED RHYTHM

75

Bb G7 Cm7 F7 Dm7 G7 Cm7 F7

Fm7 Bb7 Eb Edim 1. Dm7 G7 Cm7 F7 2. Bb/F F7

Bb Am7 D7 Dm7

G7 Gm7 C7 Cm7 F7 D.S. (2nd ending)

EMBELLISHMENT—ROOT

76

Bb G7 Cm7 F7 Dm7 G7 Cm7 F7

Fm7 Bb7 Eb Edim 1. Dm7 G7 Cm7 F7 2. Bb/F F7

Bb Am7 D7 Dm7 G7

Gm7 C7 Cm7 F7 D.S.

PROGRESSION IV/IVa



EMBELLISHMENT—3rd

77

B♭ G7 Cm7 F7 Dm7 G7 Cm7 F7

Fm7 B♭7 E♭ Edim 1. Dm7 G7 Cm(maj7) F7 2. B♭/F F7

B♭ Am7 D7 Dm7 G7

Gm7 C7 Cm7 F7 D.S. (2nd ending)

EMBELLISHMENT—5th

78

B♭ G7 Cm7 F7 Dm7 G7 Cm7 F7

Fm7 B♭7 E♭ Edim 1. Dm7 G7 Cm7 F7 2. B♭/F F7

B♭ Am7 D7 Dm7 G7

Gm7 C7 Cm7 F7 D.S. (2nd ending)

EMBELLISHMENT—ROOT, 3rd, 5th

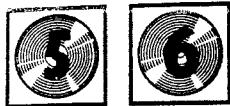
79

B♭ G7 Cm7 F7 Dm7 G7 Cm7 F7

Fm7 B♭7 E♭ Edim 1. Dm7 G7 Cm7 F7 2. B♭/F F7

B♭ Am7 D7 Dm7 G7

Gm7 C7 Cm7 F7 D.S. (2nd ending)



EMBELLISHMENT—ROOT—MIXED RHYTHMS

80

S B_b G7 Cm7 F7 Dm7 G7 Cm7 F7

Fm7 B_b7 E_b Edim **Dm7** G7 Cm7 F7

B_b/F F7 B_b / Am7 D7 Dm7

G7 Gm7 C7 Cm7 F7 **D.S. (2nd ending)**

EMBELLISHMENT—3rd; MIXED RHYTHMS

81

S B_b G7 Cm7 F7 Dm7

Cm7 F7 Fm7 B_b7 E_b Edim

Dm7 G7 Cm7 F7 **B_b/F** F7

B_b Am7 D7

Dm7 G7 Gm7

C7 Cm7 F7 **D.S. (2nd ending)**



EMBELLISHMENT—5th: MIXED RHYTHM

32

B♭ G7 Cm7 F7 3 Dm7 3 G7
 Cm7 F7 Fm7 B♭7 E♭ E dim
 1. Dm7 G7 Cm7 F7 1. 2.
 B♭/F F7
 B♭ A♭7 D7
 Dm7 G7 Gm7 3 3
 C7 Cm7 F7 D.S. (2nd ending)

EMBELLISHMENT—ROOT, 3rd, 5th; MIXED RHYTHM

33

B♭ G7 Cm7 F7 Dm7 G7
 Cm7 F7 Fm7 B♭7 E♭ E dim
 1. Dm7 G7 Cm7 F7 1. 2.
 B♭/F F7
 B♭ A♭7 D7
 Dm7 G7 Gm7
 C7 Cm7 F7 D.S. (2nd ending)



ALT. DOM. SCALES: b5 RELATIONSHIP

84

% Bb G7 Cm7 F7 Dm7 Gm7 G7 F7 3

Fm7 Bb7 Eb Edim 1. Dm7 G7 Cm7 F7

2. Bb/F F7 Bb Am7 D7 Dm7

G7 Gm7 C7 Cm7 (F7) Cm7 F7 D.S.

FOURTHS; ALT. DOM. SCALES

85

% Bb G7 Cm7 F7 Dm7 G7 Cm7 3 F7 3

Fm7 Bb7 Eb Edim 1. Dm7 G7 Cm7 F7

2. Bb/F F7 Bb Am7 D7 Dm7 (G7)

(Dm7) (G7) Gm7 C7 Cm7 F7 D.S.

PENTATONIC SCALES

86

% Bb G7 Cm7 F7 Dm7 G7 Cm7 F7

Fm7 Bb7 Eb Edim 1. Dm7 G7 Cm7 F7

2. Bb/F F7 Bb Am7 3 D7 Dm7

G7 Gm7 C7 Cm7 F7 D.S.



SUSPENDED SOUNDS

87

B_b G₇ C_{m7} F₇ D_{m7} G₇ C_{m7} F₇

F_{m7} B_{b7} E_b E_{dim} 1. D_{m7} G₇ C_{m7} F₇

2. B_{b/F} F₇ B_b A_{m7} D₇ D_{m7}

G₇ G_{m7} C₇ C_{m7} F₇ D.S.

BITONAL

88

B_b G₇ (D_b) C_{m7} (B) F₇ (D) D_{m7} (C) G₇ (E_b) C_{m7} (G_b) F₇ (B)

F_{m7} (A_b) B_{b7} (G) E_b (F) (F[#]) E_{dim} 1. D_{m7} (F) G₇ (E) C_{m7} (D) F₇ (D_b)

2. B_{b/F} (A) F₇ A_b m B_b (A) A_{m7} (G) D₇ D_{m7} (C)

G₇ G_{m7} C₇ C_{m7} F₇ (2nd ending) D.S.



There are a million things in music I know nothing about. I just want to narrow down that figure.

—Andre Previn

89

Cmaj E7(b9) A7(b9)

Dm7 Em7 E7(b9) Am A7(b9) D7

Dm7 G7 Cmaj E7(b9)

A7(b9) Dm7 Am Fmaj F#dim

C/G A7(b9) D7 G7 C

90

Cmaj E7(b9) A7(b9)

Dm7 Em7 E7(b9) (+5) Am D7

Dm7 G7sus4 G7 Cmaj E7(b9)

A7(b9) Dm7 Am Fmaj F#dim

C/G A7(b9) D7 G7 Cmaj

PROGRESSION V.



91

C E7(b9) A7(b9)

Dm7 E7(b9)
(+5)

Am D7 Dm7 G7

Cmaj E7(b9) A7(b9)

Fmaj F#dim

Dm C/G A7(b9) D7 G7 Cmaj Cmaj

92

Cmaj E7(b9)
(+5)

A7(b9) Dm

E7(b9)
(+5) Am

D7 Dm7 G7(b9)

Cmaj E7(b9)

A7(b9) Dm



Fmaj7 F#dim Cmaj/G A7(b9)

D7 G7(b9) Cmaj (Lyd.)

SCALE TONES—THIRDS

93

C E7

A7 A7(b9) Dm

E7 E7 Am

D7 Dm7 G7

2. F (Lyd.) F#dim C/G A7

D7 G7 C



FOURTHS

94

C E7 E7

A7 A7 Dm

1. E7 E7(b9) Am

D7 Dm7 G7

2. F F#dim C/G A7(b9)(+5)

D7 G7 C C (Lyd.)

CHORD AND SCALE TONES CONTINUED

95

C E7

E7 A7

Dm E7

E7 E7(b9) Am

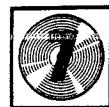
D7 Dm



G7 2F F#dim
C/G A7(b9) D7
G7 C C

SYNCOPATION

96 Cmaj E7(b9) A7(b9)
Dm E7(b9)
Am D7 G7(b9)
C E7(b9)
A7(b9) A7 Dm
F F#dim C/G A7(b9)
D7 G7 C

PROGRESSION V**CHROMATIC EMBELLISHMENT**

A musical score for piano featuring a single melodic line. The score consists of ten staves of music, each ending with a vertical bar line. Measures 37 through 46 are shown. The key signature changes frequently, corresponding to the chords: C major (37), A7 (38), Dm (39), E7 (40), Am (41), D7 (42), G7 (43), C major (44), E7 (45), A7 (46). The melody uses eighth and sixteenth notes, often with grace notes and slurs, to create chromatic embellishments. Measure 46 concludes with a half note followed by a repeat sign.

CHROMATIC EMBELLISHMENT

A continuation of the musical score for Chromatic Embellishment, starting at measure 38. The score consists of five staves of music, each ending with a vertical bar line. Measures 38 through 42 are shown. The key signature changes frequently, corresponding to the chords: C major (38), E7 (39), A7 (40), Dm (41), E7 (42). The melody uses eighth and sixteenth notes, often with grace notes and slurs, to create chromatic embellishments. Measure 42 concludes with a half note followed by a repeat sign.



Dm7 F F#dim C
A7 Dm7 G7 C

CHROMATIC EMBELLISHMENT

99

C E7
A7 Dm
E7(b9) Am
D7 Dm7 G7 (b9)
C (\$11) E7
A7 b(b9) Dm
F F#dim C/G A7
D7 G7 C

PROGRESSION V



00

C

E7

A7(b9)

A7(b9)

Dm

CHROMATIC

01

C E7 A7

Dm E7 Am

D7 Dm G7 C E7

A7 Dm7 Fmaj

F#dim Cmaj/G A7 D7 G7 C

12

C E7 A7

A7 Dm E7

Am D7 Dm7 G7



C E7 A7
 Dm F F#dim C/G

A7 D7 G7 C

103, C E7 E7
 A7 Dm7
 E7 E7 Am
 D7 D7 G7
 C E7 b
 A7 Dm7
 F F#dim C/G A7
 D7 G7 C



EMBELLISHMENT—CHORD ROOT

104

C 3 E7 3 E7

A7 3 A7 3 Dm

1. E7 E7 Am 3

D7 D7 Dm7 3 G7

2. F F# dim C/G 3 A7(b9)

D7 G7(b9) C A7(b9) D7 G7(b9)

EMBELLISHMENT—THIRD OF THE CHORD

105

C 3 E7 A7(b9) 3 Dm7

1. E7 E7 E7(b9) 3 Am

D7 (+5) Dm7 G7(b9) 3

2. F F# dim C/G A7

D7(+5) 3 G7(b9) 3 C A7 D7 G7



EMBELLISHMENT—5th

106 C E7

A7 A7 Dm7

1. E7 E7 E7(b9) Am

D7 3 D7 Dm Dm^{#5} G7

2. F F[#]dim C/G A7

D7 3 G7 C A7 D7 G7

EMBELLISHMENT—ROOT, 3rd, 5th

107 C C E7 E7

A7 3 A7 3 Dm7

1. E7 E7 E7 Am

D7 3 D7 Dm7 G7

2. F F[#]dim C/G A7

D7 3 G7 C A7 D7 G7

42



ALT DOM SCALES

08

C

E7

A7

A7

Dm

E7

Am

D7

D7

G7

C

E7

A7

A7

A7

Dm

F

F#dim

C/G

A7

D7

G7

C

Sheet music for Alt Dom Scales, page 08. The music is in 4/4 time and consists of ten staves of eighth-note patterns. Chords indicated include C, E7, A7, Dm, E7, Am, D7, G7, C, E7, A7, A7, A7, Dm, F, F#dim, C/G, A7, D7, G7, and C. Measure numbers 1 through 10 are present above the staff.



ALT. DOM. SCALES—THIRDS

109

C E7

A7 Dm7

E7 E7 Am

D7 Dm7 G7

C (Lyd.) E7

A7 Dm

F F[#]dim C/G A7

D7 G7 C

ALT. DOM. SCALES—MIXED RHYTHMS

110

C E7 C

A7 3 A7 Dm7

E7 Am

D7 Dm7 G7

PROGRESSION V



C E7

A7 A7 Dm7

F F#dim C A7

D7 G7 C

C (Lyd.)

ALT. DOM. SCALES—FOURTHS

E7 E7

A7 Dm7

E7 E7 Am7

D7 Dm7 G7

C (Lyd.) E7

A7 Dm

F F#dim C/G A7

D7 G7 C



ALT. DOM. SCALES—FOURTHS

112

PENTATONIC SCALES

113

PROGRESSION V



D7 Dm7 G7

C E7

A7 A7 Dm

F F[#]dim C/G A7

D7 G7 C

SUSPENDED SOUNDS

4 C E7

A7 A7 Dm

E7 E7 Am

D7 Dm7 G7

C E7 E7

A7 A7 Dm

F F[#]dim C/G A7

D7 G7 C



BITONAL

115

Sheet music for Bitonal progression V, page 115. The music is arranged in two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature alternates between C major (no sharps or flats) and D major (one sharp). The progression consists of the following chords:

- Measure 1: C
- Measure 2: C (D)
- Measure 3: E7
- Measure 4: E7 (Bb)
- Measure 5: A7
- Measure 6: Dm7
- Measure 7: E7
- Measure 8: E7
- Measure 9: E7
- Measure 10: Am
- Measure 11: D7
- Measure 12: D7
- Measure 13: Dm7
- Measure 14: G7
- Measure 15: C
- Measure 16: E7 (C)
- Measure 17: E7
- Measure 18: A7
- Measure 19: A7 (F)
- Measure 20: Dm7
- Measure 21: F
- Measure 22: F#dim
- Measure 23: C
- Measure 24: A7
- Measure 25: D7
- Measure 26: G7
- Measure 27: (Db)
- Measure 28: C

Measure numbers are indicated below the staff lines where applicable.



There are only twelve tones. You must treat them carefully.

—Paul Hindemith

6

7

Contemporary music, like contemporary art, has discovered the charm of the irregular.

—Joseph Machlis



118

F A♭7 D♭maj7 G♭maj7

Gm7 C7 Fmaj7 Cm7 F7

¹ B♭m7 E♭7 A♭maj7 D♭maj7

Gm7 C7 Am7 D7 Gm7 C7 ^{2.} B♭maj7 B♭/A

Gm7 C7 Am7 A♭dim Gm7

Gm7 C7 F6 [⊕] Gm7(b5) C7(b9) [⊖] Fmaj7

119

F E♭m7 A♭7 D♭maj7

G♭maj7 Gm7 C7

Fmaj7 Cm7 F7 ^{1.} B♭m7

E♭7 A♭maj7 D♭maj7

Gm7 Am7 D7

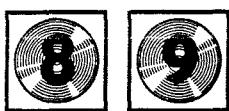
PROGRESSION VI/VIA



Musical score for Progression VI/VIA. The score consists of four staves of music. The first staff starts with Gm7, followed by C7, then a section with 3 measures of B♭maj7. The second staff begins with Gm7, followed by C7, Am7, then a section with 3 measures of A♭dim. The third staff starts with Gm7, followed by C7, then a section with 3 measures of Fmaj7. The fourth staff begins with Fmaj7, followed by Gm7(b5), C7(b9), then a section with 3 measures of Fmaj7.

THIRDS AND FOURTHS

Musical score for Thirds and Fourths. The score consists of eight staves of music. The first staff starts with F, followed by Ab7, D♭maj7, and G♭maj7. The second staff starts with Gm7, followed by C7, Fmaj7, Cm7, and F7. The third staff starts with 1. B♭m7, followed by E♭7, A♭maj7, and D♭maj7. The fourth staff starts with Gm7, followed by C7, Am7, D7(b9), Gm7, C7, B♭maj7, and B♭/A. The fifth staff starts with Gm7, followed by C7, Am7, A♭dim, and Gm7. The sixth staff starts with Gm7, followed by C7, F6, Gm7(b5), C7(b9), and Fmaj.



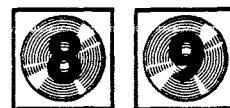
MIXED RHYTHMS SCALE TONES

121

EMBELLISHMENT—ROOT

122

PROGRESSION VI./VIa



Musical score for Progression VI./VIa, featuring three staves of music. The chords indicated are Gm7, C7, B_bmaj7, B_b/A, Gm7, C7, Am7, A_bdim, Gm7, Gm7(b5), C7, and Fmaj.

EMBELLISHMENT—5th

Musical score for Embellishment—5th, featuring ten staves of music. The chords indicated include F, Ab7, Dbmaj7, Gbmaj7, Gm7, C7, Fmaj7, Cm7, F7, B_bm7, E_b7, Abmaj7, D_bmaj7, Gm7, C7, Am7, D7, Gm7, C7, B_bmaj7, B_b/A, Gm7, C7, Am7, A_bdim, Gm7, Gm7(b5), C7(+9), and Fmaj7.


EMBELLISHMENT—3rd

124

F

A♭7 D♭maj7 G♭maj7

Gm7 C7 Fmaj7

Cm7 F7 1. B♭m7 E♭7 A♭maj7

D♭maj7 Gm7 C7

Am7 D7 Gm7 2. B♭maj7 B♭/A Gm7 C7

Am7 A♭dim Gm7

Gm7 C7 F6 Gm7(b5) C7(b9) Fmaj

EMBELLISHMENT—ROOT, 3rd, 5th; MIXED RHYTHMS

125

F

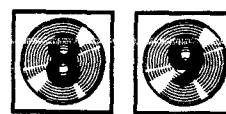
A♭7 D♭maj7

G♭maj7 Gm7 C7

Fmaj7 3 3 Cm7 F7 1. B♭m7

E♭7 3 3 A♭maj7 D♭maj7

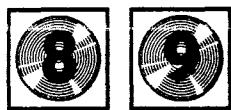
PROGRESSION VI/VIA



The musical score consists of six staves of music. The first staff starts with Gm7, followed by C7, Am7, and D7. The second staff begins with Gm7, C7, B♭maj7, and B♭/A. The third staff includes A♭dim, Gm7, Gm7, C7, and C7. The fourth staff features F6, Gm7(b5), C7, and Fmaj. The fifth staff contains F6, Gm7(b5), C7, and Fmaj. The sixth staff concludes with F6.

EMBELLISHMENT—ROOT: MIXED RHYTHMS

The musical score consists of ten staves of music. Staff 1 starts with F, followed by A♭7, D♭maj7, and G♭maj7. Staff 2 begins with Gm7, C7, Fmaj7, Cm7, and F7. Staff 3 features B♭m7, E♭7, A♭maj7, D♭maj7, Gm7, C7, Am7, and D7. Staff 4 contains Gm7, C7(b9), B♭maj7, B♭/A, Gm7, C7(b9), Am7, A♭dim, Gm7, C7, Fmaj7, and C7(b9). Staff 5 concludes with Fmaj7, Gm7(b5), C7(b9), Fmaj, and a final measure.



EMBELLISHMENT—3rd; MIXED RHYTHMS

127

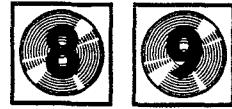
F 3 A♭7 D♭maj7
G♭maj7 Gm7 C7 Fmaj7
Cm7 3 F7 3 1. B♭m7 E♭7 A♭maj7
D♭maj7 Gm7 C7 3 3 Am7 D7
Gm7 C7(b9) 2. B♭maj7 B♭/A Gm7 C7
Am7 A♭dim Gm7 3 Gm7 3 C7 3
F ⊕ Gm7(b5) C7 Fmaj

EMBELLISHMENT—5th

28

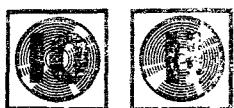
F A♭7 D♭maj7 G♭maj7
Gm7 3 C7 3 Fmaj7 (B7) Cm7 3 F7 3
1. B♭m7 E♭7 A♭maj7 D♭maj7 Gm7
C7 Am7 D7 Gm7 C7 2. B♭maj7 B♭/A

PROGRESSION VI/VIA



EMBELLISHMENT—ROOT, 3rd, 5th; MIXED RHYTHMS

29.


ALT. DOM. SCALES: b5 RELATIONSHIP

30

Fmaj7 Fmaj7/E Ebm7 Ab73 Dbmaj7 Gbmaj7

Gm7 C7 Fmaj7 Cm7 F7

3

1. Bbm7 Eb7 Abmaj7 Dbmaj7

Gm7 C7 Am7 D7 Gm7 C7 2. Bbmaj7 Bb/A

3

Gm7 C7 Am7 Abdim Gm7

Gm7 C7 Fmaj7 Gm7(b5) C7

3

Fmaj



ALT. DOM. SCALES: FOURTHS

131

F₆ Fmaj7 3 Fmaj7/E E_bm7 A_b7 D_bmaj7 G_bmaj7

Gm7 C7 Fmaj7

Cm7 F7 [1.] B_bm7 E_b7

A_bmaj7 D_bmaj7 Gm7

C7 Am7 D7 Gm7 C7

[2] B_bmaj7 B_bmaj7/A Gm7 C7 Am7

Abdim Gm7 C7

Fmaj6 Gm7(b5) C7 Fmaj

Sheet music for piano showing a progression of chords and scales. The music is in 4/4 time, mostly in G minor (Gm7), with various alterations indicated by numbers (3, 1, 2) and letters (b). The progression includes chords such as F6, Fmaj7, Ebm7, Ab7, Dbmaj7, Gbmaj7, Gm7, C7, F7, Bbm7, Eb7, Abmaj7, Dbmaj7, Am7, D7, Gm7, C7, Bbmaj7, Bbmaj7/A, Gm7, C7, Am7, Abdim, Gm7, C7, Fmaj6, Gm7(b5), C7, and Fmaj.



PENTATONIC SCALES

132

Fmaj7 Fmaj7/E 3 E♭m7 A♭7

D♭maj7 G♭maj7

Gm7 C7

Fmaj7 Cm7 F7 ¹B♭m7

E♭7 A♭maj7 D♭maj7

Gm7 C7

Am7 D7 G7 C7 ²B♭maj7 B♭/A

Gm7 C7 Am7

A♭dim Gm7 Gm7 C7

Fmaj7 Gm7(b5) C7 Fmaj7



SUSPENDED SOUNDS

133

Fmaj7 Fmaj7/E Ebm7 Ab7 Dbmaj7 Gbmaj7

Gm7 C7 Fmaj7 Cm7 F7

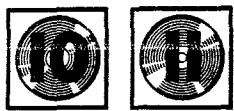
^{1.}Bbm7 Eb7 Ab Dbmaj7

Gm7 C7 Am7 D7

G7 C7 ^{2.}Bbmaj7 Bbmaj7/A Gm7 C7

Am7 Abdim Gm7

Gm7 C7 Fmaj7 Gm7(b5) C7 Fmaj



BITONAL

134,

Sheet music for a bitonal progression. The music is divided into two staves by a vertical bar line. The top staff is in G major (Gmaj7) and the bottom staff is in C major (Cmaj7). The progression consists of the following chords:

- Top Staff: Fmaj7/E, Ebm7(Db), Ab7(D), Dbmaj7, (E)
- Bottom Staff: Gbmaj7, Gm7(F), C7(F\$), (Ab), F
- Top Staff: Cm7, F7(B), Bbm7, (Ab), E7(C), Abmaj7
- Bottom Staff: Dbmaj7, (Eb), Gm7, C7
- Top Staff: Am7, D7, G7, C7, Bbmaj7, Bbmaj7/A
- Bottom Staff: Gm7, C7(F\$), Am7, Abdim(Bb), Gm7
- Top Staff: Gm7, C7, Fmaj7(E), Gm7(b5), C7
- Bottom Staff: Fmaj7(G)

The music includes various performance markings such as slurs, grace notes, and dynamic markings. Measures are numbered with '3' under some notes.



If it is art it is not for all, and if it is for all it is not art.

—Arnold Schoenberg

35

Am Bm7(b5) E7 Am Bm7(b5) E7 Am Dm7 G7
 C A7 Dm7 G7 Cmaj7 Fmaj7 Bm7(b5)
 E7 Am Bm7(b5) E7 Am Bm7(b5) E7 Am
 Bb7 Em7(b5) A7 Dm7 Dm7/C Bm7(b5) E7
 Am Am/G Fmaj E7sus4 E7 1. Am (Bb7) 2. Am
 36 Am Bm7(b5) E7 Am Bm7(b5) E7 Am Dm7 G7
 Cmaj7 A7 Dm7 G7 Cmaj7 Fmaj Bm7(b5)
 E7 Am Bm7(b5) E7 Am Bm7(b5) E7 Am
 Bb7 Em7(b5) A7 Dm7 Dm7/C Bm7(b5) E7
 Am Am/G Fmaj7 (Lyd.) E7sus4 E7 Am 1. Bb7 2. Am

One may do what one likes in art! The only thing is to make sure that one does like it.

—Browning



137

Am Bm7(b5) E7 Am Bm7(b5) E7

Am Dm7 G7 Cmaj7 A7(b9)

Dm7 G7 Cmaj7 Fmaj7

Bm7(b5) E7 Am Bm7(b5) E7

Am Bm7(b5) E7 Am Bb7 (Lyd. dóm.)

Em7(b5) A7(b9) Dm7 Dm7/C Bm7(b5)

E7(b9) Am Am/G Fmaj7 (Lyd.) E7 sus4

E7(b9) Am Bb7 Am

138

Am Bm7(b5) E7 3 Am

Bm7(b5) E7(b9) Am Dm7 G7

C A7(b9) Dm7

G7 C F

PROGRESSION VIII/VIIIa



Musical score for a piano piece, showing two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of various chords and notes, with some notes having a '3' underneath them. Chords labeled include Bm7(b5), E7(b9), Am, Bm7(b5), Bb7 (Lyd. dom.), Em7(b5), A7(b9), Dm7, Dm7/C, Bm7(b5), E7(b9)3, Am, Am/G, Fmaj7 (Lyd.), E7sus4, E7(b9), Am 3, Bb7 (Lyd. dom.), Am, Am, Bm7(b5), E7(b9), Am, Dm7, G7, Cmaj7, A7(b9), Dm7, G7, Cmaj, Fmaj (Lyd.), and ETC.



THIRDS

140

FOURTHS

141

PROGRESSION VIII/VIIIa



Sheet music for a progression titled "PROGRESSION VIII/VIIIa". The music is written for a single melodic line (likely a guitar or piano) across five staves. The chords are indicated above each staff.

The progression consists of the following chords:

- Staff 1: E7(b9), Am, Bm7(b5), E7(b9), Am
- Staff 2: Bm7(b5), E7(b9), Am, Bb7, Em7(b5)
- Staff 3: A7(b9), Dm7(maj7), Dm7/C, Bm7(b5)
- Staff 4: E7(b9), Am, Am/G, Fmaj7 (Lyd.), E7sus4
- Staff 5: E7(b9), Am, Bb7 (Lyd. dom.), Am

The progression concludes with a repeat sign and two endings:

- 1.** Bb7 (Lyd. dom.)
- 2.** Am



MIXED RHYTHMS

142

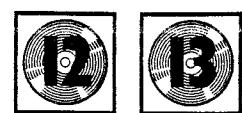
Am Bm7(b5) E7 Am Bm7(b5) E7
Am 3 Dm7 G7 C A7(b9)
Dm7 3 3 G7 C 3 3 F
Bm7(b5) 3 E7(b9) Am Bm7(b5) E7(b9) Am
Bm7(b5) E7(b9) Am Bb7 Em7(b5)
A7(+5) Dm7 Dm7/C Bm7(b5)
E7(b9)(+5) Am Am/G Fmaj7 (Lyd.) 3 E7sus4
E7(b9)(+5) Am 1. Bb7 2. Am

EMBELLISHMENT—ROOT

143

Am Bm7(b5) E7 b7 Am b7 b7 Bm7(b5) E7
Am Dm7 G7 C A7(b9)
Dm7 G7 C F

PROGRESSION VIII/VIIIa



Musical score for a progression titled "PROGRESSION VIII/VIIIa". The score consists of five staves of music, each with a treble clef and a key signature of one sharp (F#). The chords are indicated above the notes.

The progression follows this sequence of chords:

- Bm7(b5) - E7 - Am - Bm7(b5) - E7 - Am - Bb7
- Am - Bm7(b5) - E7 - Am - Bb7
- Em7(b5) - A7(b9) - Dm7 - Dm7/C
- Bm7(b5) - E7 - Am - Am/G - Fmaj7 (Lyd.) - E7sus4
- E7 - Am - Bb7 - Am

Measure numbers 1 and 2 are indicated above the final two measures. Measure 1 ends with a Bb7 chord, and measure 2 ends with an Am chord.



EMBELLISHMENT—3rd

Am Bm7(b5) E7 Am Bm7(b5) E7

Am Dm7 G7 C A7(b9)

Dm7 G7 C F

Bm7(b5) E7 Am Bm7(b5) E7

Am Bm7(b5) E7 Am Bb7

Em7(b5) A7(b9) Dm7 Dm7/C

Bm7(b5) E7 Am Am/G Fmaj7 (Lyd.)

E7 sus4 E7 Am 1. Bb7 2. Am

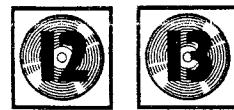
EMBELLISHMENT-5th

Am Bm7(b5) E7 Am Bm7(b5) E7

Am Dm7 G7 C A7(b9)

Dm7 G7 (+5) (b9) C F

PROGRESSION VIII/VIIIa



EMBELLISHMENT—ROOT, 3rd, 5th



CHROMATIC TONES; MIXED RHYTHMS

147

Am Bm7(b5) E7 Am Bm7(b5) E7



ALT. DOM. SCALES: b5 RELATIONSHIPS

48

Am Bm7(b5) E7 Am Bm7(b5) E7

Am Dm7 G7 C A7(b9)

Dm7 G7 C F

Bm7(b5) E7 Am Bm7(b5) E7

Am Bm7(b5) E7 Am Bb7

Em7(b5) A7(b9) Dm7 Dm7/C

Bm7(b5) E7 Am F#7 Fmaj7

Bm7(b5) E7 Am I. Bb7 II. Am



ALT. DOM. SCALES: FOURTHS

149

Musical score for guitar showing a progression of chords and corresponding melodic lines. The score consists of eight staves, each with a treble clef and four measures. The chords are labeled above each staff, and the melody is indicated by vertical stems and note heads.

The chords and their labels are:

- Measure 1: Am, Bm7(b5), E7, Am, Bm7(b5), E7
- Measure 2: Am, Dm7, G7, C, A7(b9)
- Measure 3: Dm7, G7, C, F, Bm7(b5)
- Measure 4: E7, Am, Bm7(b5), E7, Am
- Measure 5: Bm7(b5), E7, Am, Bb7, Em7(b5)
- Measure 6: A7(b9), Dm7, Dm7/C, Bm7(b5)
- Measure 7: E7, Am, Am/G, Fmaj7, E7 sus4
- Measure 8: E7, Am, 1. Bb7, 2. Am



PENTATONIC SCALES

50

Am Bm7(b5) E7 Am

Bm7(b5) E7 Am Dm7 G7

C A7 Dm7

G7 C F

Bm7(b5) E7 Am

Bm7(b5) E7 Am Bm7(b5) E7

Am Bb7 Em7(b5)

A7 Dm7 Dm7/C

Bm7(b5) E7 Am Am/G

Fmaj7 E7sus4 E7

Am Bb7 Am



SUSPENDED SOUNDS

151.

Am Bm7(b5) E7 Am Bm7(b5) E7

Am Dm7 G7 C A7

Dm7 G7 C F (Lyd.)

Bm7(b5) E7 Am Bm7(b5) E7

Am Bm7(b5) E7 Am Bb7

Em7(b5) A7 Dm7 Dm7/C

Bm7(b5) E7 Am F#7 Fmaj7 E7sus4

E7 Am 1. Bb7 2. Am



BITONAL

52

4

Am (G) Bm7(b5) E7 (Bb) Am (D) Bm7(b5) E7 (C)

Am Dm7 (C) G7 C (D) A7(b9) (Eb)

Dm7 G7 C F#7 F

Bm7(b5) E7 (Db) Am Bm7(b5) E7 Am

Bm7(b5) E7 Am Bb7 Em7(b5)

A7(b9) Dm7 (C) Dm7/C Bm7(b5)

E7 (Bb) Am Am/G (B) Fmaj7 (Em) E7 sus4 (F)

E7 Am 1. Bb7 (Ab) 2. Am

Sheet music for a bitonal progression. The piece starts with a treble clef, 4/4 time, and a key signature of one sharp (F#). The progression includes chords such as Am, Bm7(b5), E7 (Bb), Am, Bm7(b5), E7, and Am. The music then shifts to a different key or mode, indicated by a change in key signature and notes. The progression continues with Dm7, G7, C, F#7, F, Bm7(b5), E7 (Db), Am, Bb7, Em7(b5), A7(b9), Dm7 (C), Dm7/C, Bm7(b5), E7 (Bb), Am, Am/G (B), Fmaj7, (Em), E7 sus4, (F), and ends with E7, Am, 1. Bb7, (Ab), 2. Am.



When I play, I make love—it is the same thing.

—Arthur Rubinstein

153

Fm7 Bb7 Eb Ab7 Gm7 C7 Fm7 Bb7
Eb Eb Abm7 Db7 Gbmaj
B7 Bb Db7 Cm7 F7 Fm7/Bb Gm7 C7 Fm7
Bb7 Eb Ab7 Gm7 F#7 Fm7 Bb7
Eb7sus4 Eb7 Ab Db7sus4 Eb Abm7 Db7sus4
Gm7 C7 Fm7 Bb7 Eb (Ab7) Gm7 C7 Eb Eb

154

Fm7 Bb7 Eb Ab7 Gm7 C7 Fm7 Bb7
Eb Eb Abm7 Db7 Gb
B7 Bb Db7 Cm7 F7 Fm7/Bb Gm7 C7 Fm7
Bb7 Eb Ab7 Gm7 F#7 Fm7 Bb7
Eb7sus4 Bbm7/Eb Eb7 Ab Dbm7sus4 Eb Abm7 Db7sus4
Gm7 C7 Fm7 Bb7 Eb Ab7 Gm7 C7(+5) Eb Eb

PROGRESSION IX



155

Fm7 B♭7 E♭ A♭7 Gm7 C7

Fm7 B♭7 E♭ E♭

A♭m7 D♭7 G♭ B7

B♭ D♭7 Cm7 F7 F7/B♭ Gm7 C7

F7 B♭7 E♭ A♭7 Gm7 F♯7

Fm7 B♭7 E♭7sus4 E♭7sus4 E♭7

A♭ D♭7sus4 E♭

A♭m7 D♭7sus4 G7 C7(♭9)
(+5) Fm7 B♭7

1. E♭ A♭7 Gm7 C7 2. E♭ E♭



LIGHT EMBELLISHMENT

156

Fm7 3 3 3 Bb7 3 3 Eb 3 A_b7 3

Gm7 3 3 3 C7(+5) 3 Fm7 3 3 Bb7 3 3

Eb 3 3 3 Eb 3 3 3 Abm7 3 3 3

D_b7 3 Gb 3 3 3 B7 3 3 3 3

Bb 3 3 3 Db7 3 3 Cm7 3 3 F7 3 3 Fm7/Bb 3 3 3

Gm7 3 3 3 C7 3 Fm7 3 3 3 Bb7 3 3 3

Eb 3 3 3 Ab7 3 3 G7 3 3 F#7 3 3 Fm7 3 3

Bb7 3 3 3 E_b7 sus4 3 3 3 3 E_b7 3 3 3

Ab 3 3 3 D_b7sus4 3 3 3 Eb 3 3 3

Abm7 3 3 3 Db7sus4 3 3 Gm7 3 3 C7 3 Fm7 3 3 Bb7 3 3

1. Eb 3 3 3 Ab7 3 3 3 Gm7 3 3 C7 3 3

2. Eb 3 3 3 Eb 3 3 3



THIRDS

158

Fm7 B_b7 E_b A_b7 Gm7 C7

Fm7 B_b7 E_b E_b

A_bm7 D_b7 G_b B7

B_b D_b7 Cm7 F7 Fm7/B_b Gm7 C7

Fm7 B_b7 E_b A_b7 Gm7 F_#7

Fm7 B_b7 E_bsus

E_bsus E_b7 A_b D_b7sus4 E_b

A_bm7 D_b7sus4 Gm7 C7^(b9)
 (F#9)

Fm7 B_b7

1. E_b A_b7 Gm7 C7 2. E_b E_b



FOURTHS

159

Fm7 Bb7 Eb Ab7 Gm7 C7

Fm7 Bb7 Eb Eb Gm7 C7

Abm7 Db7 Gb B7 Gm7 C7

Bb Db7 Cm7 F7 Fm7/Bb

Gm7 C7 Fm7 Bb7 Eb Ab7

G7 F#7 Fm7 Bb7 Eb7sus4 Ebsus4

Eb Abm7 Dbsus4 Gm7 C7 F7 Bb7

1. Eb Ab7 Gm7 C7 2. Eb Eb Eb



MIXED RHYTHMS

160

Fm7 3 B♭7 Eb A♭7

Gm7 Fm7 B♭7 Eb 3

E♭ A♭m7 D♭7 G♭ 3

B7(b5) B♭ D♭7 Cm7 F7

Fm7/B♭ Gm7 C7 Fm7 3 B♭7 3 3

E♭ A♭7 Gm7 F♯7 Fm7 B♭7

E♭7 sus4 E♭7 sus4 A♭ D♭7 sus4 3

E♭ D♭7 sus4 Gm7 3 C7 Fm7 B♭7 3

1. E♭ A♭7 3 Gm7 C7 2. Eb 3 Eb



161

Fm7 Bb7 Eb Ab7 Gm7 C7(b9)
(+5)

Fm7 Bb7 Eb Eb

Abm7 Db7 Gb

B7(b5) Bb Db7 Cm7 F7

3

Fm7/Bb Gm7 C7(b5) Fm7 Bb7

3 3

3

Eb Ab7(b5) Gm7 F#7(b5) Fm7 3

Bb7 3 Eb7sus4 3 Eb7sus4 3

3

Ab Db7 Eb

3 3

Db7sus4 Gm7 C7(b9) Fm7 Bb7 3

1. Eb Ab7(b5) Gm7 C7(+5) 2. Eb

3 3



EMBELLISHMENT—ROOT

162

Fm7

B♭7

E♭maj7

A♭7

Gm7

C7

Fm7 B♭7 E♭maj7 A♭7 Gm7 C7

Fm7 B♭7 E♭ ¹E♭

A♭m7 D♭7 G♭maj7

B7 B♭ D♭7 3 3 Cm7 3 3 F7 3

Fm7/B♭ Gm7 C7 ²B♭m7/E♭ 3 3

A♭maj7 D♭7sus4 E♭

A♭m7 D♭7 Gm7 C7 3 Fm7 B♭7

¹E♭ A♭7 3 Gm7 3 C7 ²E♭



EMBELLISHMENT—3rd

163

Fm7 B_b7 E_b A_b7

Gm7 C7 Fm7 B_b7 E_b 3

1. E_b A_bm7 D_b7 G_bmaj7

B7 B_bmaj7 D_b7 Cm7 3 F7

Fm7/B_b Gm7 C7 2. B_bm7/E_b

A_bmaj7 D_b7sus4 Eb

Ab7 D_b7sus4 Gm7 C7 Fm7 B_b7

3 Eb Ab7 Gm7 C7 2. Eb 3



EMBELLISHMENT—5th

164

Musical score for 'EMBELLISHMENT—5th' in 164 measures. The score consists of eight staves of music, each with a different harmonic progression. Measure numbers are indicated above the first staff. Measures 1-16 show chords Fm7, Bb7, Eb, Aflat7, Gm7, C7, Fm7, Bb7, Eb, 1. Eb, Abm7, Db7, Gbmaj7, B7, Bb, Db7, Cm7, F7, Fm7/Bb, Gm7, C7, 2. Bbm7/Eb, Abmaj7, Abm7, Db7sus4, Dbsus4, Eb, Aflat7, Db7sus4, Gm7, C7, Fm7, Bb7, 1. Eb, Ab7, Gm7, C7, 2. Eb(7). Measures 17-32 show a continuation of the progression.



EMBELLISHMENT—ROOT, 3rd, 5th

165

Fm7 B_b7 Eb A_b7

Gm7 C7 Fm7 B_b7 Eb

[1] Eb Abm7 Db7 Gbmaj7

B7 B_b Db7 Cm7 F7

3

Fm7/Bb Gm7 C7 [2] Bbm7/Eb Eb7

Abmaj7 Db7sus4 Db7 Eb

Abm7 Db7sus4 Db7 Gm7 C7 Fm7 B_b7

[1] Eb Ab7 Gm7 C7 [2] Eb



CHROMATIC; MIXED RHYTHMS

166

Fm7 B♭7 E♭ A♭7

Gm7 C7 Fm7 B♭7

E♭ E♭ A♭m7 D♭7

G♭ B7—3— B♭ D♭7

Cm7 F7 Fm7/B♭ Gm7 C7 Fm7 3

B♭7 3 E♭ A♭7 Gm7 F♯7 Fm7

B♭7 E♭7sus4 E♭7sus4

A♭ D♭7sus4 E♭ 3

D♭7sus4 3 D♭7 Gm7 3— C7 Fm7 3— B♭7 3—

1. E♭ A♭7 Gm7 C7 2. E♭ E♭ E♭



CHROMATIC

167

Fm7 Bb7 Eb Ab7 Gm7 C7

Fm7 Bb7 Eb Eb

Ab7m7 Dbb7 Gb B7

Bb Dbb7 Cm7 F7 Fm7/Bb

Gm7 C7 Fm7 Bb7 Eb Ab7

Gm7 F#7 Fm7 Bb7

Eb7sus4 Eb7sus4 Ab Db7sus4

Eb Abm7 Db7sus4 Gm7 C7 Fm7 Bb7

1. Eb Ab7 Gm7 C7 2. Eb



ALT. DOM. SCALES; b5 RELATIONSHIPS

168

Fm7 Bb7 3 Eb Ab7 Gm7 3 — C7

Fm7 Bb7 3 Eb ^{1.}Eb

Abm7 3 Db7 Gbmaj7

B7 3 — (F7) Bb 3 — Db7 Cm7 F7 Fm7/Bb

Gm7 C7 ^{2.}Bbm7/Eb Abmaj7 Db7sus4 3

Eb Abm7 Db7sus4 Gm7 C7 Fm7 Bb7

^{1.} Eb Ab7 Gm7 C7 ^{2.}Ebmaj7



ALT. DOM. SCALES; FOURTHS

169

Fm7

Bb7

Eb

Ab7

Gm7

C7

Fm7

Bb7

3

3

3

Eb

3

1. Eb

Abm7

Db7

Gbmaj7

B7

Bb

Db7

Cm7

3 F7

Fm7/Bb

Gm7

C7

2. Bbm7/Eb

Ab maj7

Db7sus4

Eb

Abm7

Db7sus4

Gm7

C7

Fm7

Bb7

1

Eb

3

Ab7

Gm7

C7

3

2

Eb

3

3

3



PENTATONIC SCALES

170

Fm7 3 Bb7 3 Eb 3 Ab7 3

Gm7 C7 Fm7 3 3 Bb7

Eb 3 3 3 1 Eb 3 3 Abm7

Db7 Gbmaj7 3 B7 3 3

Bb 3 3 Db7 3 Cm7 F7 3 Fm7/Bb

Gm7 C7 3 3 2 Bbm7/Eb 3 3 Eb7 3 3 Abmaj7 3 3

Db7sus4 Eb 3 3 Abm7 Db7sus4

Gm7 C7 Fm7 Bb7 3 3 1 Eb Ab7

Gm7 C7 2 Eb



SUSPENDED SOUNDS

171

Fm7 B^b7 Eb Ab7 Gm7 C7

Fm7 B^b7 Eb 3 3 3 3

^{1.} Eb 3 Abm7 Db7 Gbmaj7 3

B7 3 Bb Db7 Cm7 F7

Fm7/Bb Gm7 ^{2.} B^bm7/Eb 3 3 3 3

Ab maj7 3 Ab m7 Db7 sus4 Eb 3

A^bm7 Db7 Gm7 C7 Fm7 B^b7

^{1.} Eb Ab7 Gm7 C7 ^{2.} Eb 3



BITONAL

172

Fm7 B_b7 E_b A_b7

Gm7 C7 Fm7 B_b7

E_b 1. E_b A_bm7

D_b7 G_bmaj7 (A_b) 3 B7 (Cm) 3

B_b (C) D_b7 (E_b) Cm7 F7 (B) Fm7/B_b (D)

Gm7 C7 3 (A) 2. B_bm7/E_b A_bmaj7

A_bm7 D_b7sus4 E_b A_bm7 D_b7 (B)

Gm7 C7 (D) Fm7 B_b7 (A_bm) 1. E_b A_b7 3

Gm7 C7 (Am) 2. E_b 3 (D) 3



Strange how much you've got to know
Before you know how little you know.

173

Fm7 B_b7 E_b7 A_bmaj D_bmaj7 Dm7 G7

Cmaj7 Cm7 Fm7 B_b7 Ebmaj7

A_bmaj7 Am7 D7 Gmaj7 Am7 D7

Gmaj7 F[#]m7 B7 Emaj7 C7(+5)

Fm7 B_bm7 Eb7 A_bmaj7 D_bmaj7 D_bm7 F[#]7

A_bmaj/C Bdim B_bm7 Eb7 Ab C7(+5)

When a lady in the audience once complained that she didn't understand what Miles Davis was playing, he responded with one of the sage statements on the art. "It took me twenty years study and practice to work up to what I wanted to play in this performance. How can she expect to listen five minutes and understand it?"

PROGRESSION IX



174

Fm7 B♭m7 E♭7 A♭maj7

D♭maj7 Dm7 G7 C C

Cm7 Fm7 B♭7 E♭ maj7

A♭maj7 Am7 D7 Gmaj7 Gmaj

Am7 D7 Gmaj7 G

F♯m7 B7 Emaj7 C7(+5)

Fm7 B♭m7 E♭7 A♭maj7

D♭maj7 C♯m7 F♯7 A♭/C Bdim

B♭m7 E♭7 A♭maj7 C7(+5)



TRIPLETS

175

Fm7 Bb7 Eb7

Ab Db 1. Dm7 G7

C C (Lyd.) Cm7

Fm7 Bb7 Eb

Ab maj7 Am7 D7 Gmaj7

Am7 D7

G F#m7

B7 Eb C7

[2.] C#m7 F#7 Ab/C

Bdim Bb m7 Eb7

Ab



THIRDS

176

Fm7

Bbm7

Eb7

Ab

Db

Dm7

G7(b9)

C

C

Cm7

Fm7

Bb7

Eb

Ab

Am7

D7

G

Am7

D7

G

F#m7

B7

E

C7

F7

Bbm7

Eb7(b9)\$9

Ab

Db

D b m7

F#7

Ab/C

Bdim

Bbm7

Eb7

Ab

C7



FOURTHS

177 Fm7

Bbm7

Eb7

Ab

D \flat

To Coda Dm7

G7 (\flat 9)
(+5)

C (Lyd.)

C'

Cm7

Fm7

B \flat 7E \flat

Ab

Am7

D7

G

Am7

3

D7

G

F#m7 Am

D.S. al Coda

B7

E

C7

Coda

C#m7

F#7

A \flat /C

Bdim

Bbm7

E \flat 7

Ab

3 3

3 3



EMBELLISHMENT—ROOT

178

Musical score for Embellishment—Root, page 178. The score consists of eight staves of music in 4/4 time, featuring a bass clef and a key signature of one flat. The music is divided into measures by vertical bar lines. Chords are labeled above the staff, and specific notes or groups of notes are marked with the number '3' under horizontal brackets. The chords and their labels are:

- Measure 1: Fm7, B♭m7, E♭7, A♭maj7
- Measure 2: D♭maj7, Dm7, G7, C
- Measure 3: Cm7, Fm7, B♭7, E♭maj7
- Measure 4: A♭maj, Am7 3, D7, Gmaj7
- Measure 5: Am7, D7, Gmaj7, C7(+5)
- Measure 6: F♯m7, B7, Emaj7, C7(+5)
- Measure 7: [2] D♭m7, G♭7, A♭/C, Bdim, B♭m7
- Measure 8: E♭7, A♭, C7(+5)



EMBELLISHMENT—3rd

179

Fm7 Bbm7 3 Eb7 Abmaj7
Dmaj7 1. Dm7 G7 Cmaj7 3 3
Cm7 Fm7 Bb7 Ebmaj
Abmaj7 Am7 D7 Gmaj7
Am7 D7 Gmaj7
F#m7 B7 Emaj7 C7(+5)
12. Dbm7 F#7 Ab/C Bdim
Bbm7 Eb7 Abmaj7 C7(+5)(b9)



EMBELLISHMENT—5th

180

Fm7 B♭m7 E♭7 A♭maj7 3

D♭maj7 [1. Dm7 G7 Cmaj7 3] C

Cm7 3 3 3 Fm7 3 3 B♭7 E♭maj7

A♭maj7 3 Am7 D7 Gmaj7 3

Gmaj7 3 Am7 D7 3 Gmaj7

Gmaj F♯m7 B7

Emaj7 C7(+5) 3 [2. C♯m7 F♯7 (Lyd. dom)]

A♭/C Bdim B♭m7 3 3 3

E♭7 3 3 A♭maj7 C7(+5)



EMBELLISHMENT—ROOT, 3rd, 5th

181

Fm7

Bb m7

3

E b7

Ab maj7

Db maj7

1. Dm7

G7 3

Cmaj7

C

Cm7

Fm7

Bb7

Eb maj7

Ab maj7

Am7

D7

Gmaj7

Gmaj7

Am7

D7

Gmaj7

Gmaj7

3

F# m7

B7

Emaj7

C7(+5)

[2.] C# m7

F# 7

Ab/C

B dim

Bb m7

Eb7

(Eb7b9) Ab maj7

C7(+5)



MIXED RHYTHMS

182

Fm7 B♭m7 E♭7 A♭

B♭ Dm7 3 G7 C C

Cm7 Fm7 B♭7 E♭maj

A♭maj7 Am7 D7 G 3 G

Am7 D7 G

F♯m7 B7 E 3 C7(+5)

F7 3 B♭m7 E♭7 A♭

D♭ D♭m7 G♭7 A♭/C 3 3

B dim B♭m7 E♭7 A♭ C7



FOURTHS

183

Fm7 Bbm7 Eb7

Abmaj7 Db Dm7 G7 C

C Cm7 Fm7

Bb7 Eb Ab Am7 D7

G Am7 D7

G F#m7 B7

E Gm7(b5) C7 Fm7

Bbm Eb7 Ab Db

Dbm7 F#7 Ab/C Bdim

Bbm7 Eb7 Ab C7



ALT. DOM. SCALES, b5 RELATIONSHIPS

184

Fm7

Bb m7

Eb7

Ab

Db

1. Dm7

G7

C

C

Cm7

Fm7

Bb7

Eb

Ab

Am7

D7

G

G

Am7

D7

G

F#m7

B7

Emaj

C7

2. C#m7

F#7

Ab/C

Bdim

Bbm7

Eb7

A7

Ab

C7

3



PENTATONIC SCALES

185

Fm7 Bbm7 Eb7 Ab

D_b ¹Dm7 G7 C

Cm7 Fm7 Bb7 Ebmaj

Abmaj Am7 D7 G

Am7 ³D7 ³G ³C7

F#m7 B7 Emaj C7

^{2.} C#m7 F#7 Ab/C Bdim

Bbm7 Eb7 Abmaj C7



SUSPENDED SOUNDS

186

Fm7 Bbm7 Eb7

Ab maj Db maj I.
Dm7 G7 C

C Cm7 Fm7 Bb7

Eb Ab Am7 D7 G

G Am7 D7 G

B7 F#m7 Emaj

C7 2. C#m7 F#7 Ab/C Bdim

Bbm7 Eb7 Ab C7 3 3



BITONAL

187

Fm7

Bbm7

Eb7

(Am)

Ab

(Bb)

D(E)

1.

Dm7

G7

(E)

C

(B)

C

Cm7

Fm7

(Gm)

Bb7

(E)

Eb

(F)

Ab

Am7

D7

(Ab)

G

Am7

(G)

D7

(Ab)

G

(A)

G

(E)

F#m7

B7

D

E

(F#)

C7

(Abm)

C#m7

F#7

(C)

Ab/C

(D)

Bdim

(E)

Bbm7

(E)

Eb7

(F#)

Ab

(E)

C7

(A)



Polyphony, flattened fifths, half tones—they don't mean a thing I just pick up my horn and play what I feel. —Jack Teagarten

188

E♭ 1. G7+5
2. A7♭5 Ab 1. C7+5
2. F♯7(b9) Fm7 C7+5 Fm (F7)

B♭7 (Abm7)
1st time only 1. Gm7 F♯dim Fm7 B♭7 (Abm7) Gm7 F♯dim

Fm7 B♭7 2. E♭ Bbm7/E♭ (Eb7+5) Ab D7+5 Gm7

C7 Fm7 B♭7 *D.C. al Coda* Gm7 C7 Fm7 B♭7 E♭

E♭ 1. G7+5
2. A7♭5 Ab C7+5 (b9) Fm7 C7+5 Fm7

B♭7 (Abm7) 1. Gm7 F♯dim Fm7 B♭7 (Abm7) Gm7 F♯dim

Fm7 B♭7 2. E♭ B♭7 (Eb7+5) Ab D7+5 Gm7

C7 Fm7 B♭7 *D.C. al Coda* G7(b9) C7 Fm7 B♭7 E♭

PLEASE NOTE: In measure 2 of each example, two chords are shown. The 1st time you play the measure, play the G7#5 and the music shown. The second time, play the A7♭5 chord with the measure shown at the end of the example.

ALSO NOTE: That in measure 8, the Abm7 chord is optional - to be used only the 1st time through.



189 Eb

1. G7+5
2. A7b5

A \flat
C7+5
Fm7

C7+5 Fm7 B \flat 7 1st time only [1.] (Abm7) Gm7 F#dim

Fm7 B \flat 7 Gm7 F#dim Fm7 B \flat 7

2. E \flat Bbm7 Eb7+5 A \flat Adim (D7+5) \ominus Gm7 C7+5 (b9)

Fm7 B \flat 7 D.C. al Coda (b9) Gm7 C7 Fm7 B \flat 7 E \flat
○

Fine

190 Eb

1. G7+5
2. A7b5

3 3 3 3 3 A \flat
 Fm7 C7+5 Fm7 B \flat 7 (Abm7)

3 3 3 3 3 3 3 3 3 3
 1. Gm7 F#dim 3 3 Fm7 3 3 B \flat 7 3 3 (Abm7) ^{1st time only}

Gm7 F#dim Fm7 B \flat 7 3

2. E \flat 3 Bbm7 Eb7+5 A \flat Adim (D7)
 3 3 3 3 3 3 3 3

Gm7 C7 Fm7 B \flat 7 D.C. al Coda

Gm7 C7 Fm7 B \flat 7 Eb
○

Fine



THIRDS

191

E♭ 1. G7+5
2. A7b5 A♭ C7+5 Fm7

C7+5 Fm7 B♭7 (A♭m7) 1. Gm7
F♯dim Fm7

B♭7 A♭m(maj7) Gm7 F♯dim Fm7 B♭7 2. E♭

B♭m7 E♭7+5 A♭ Adim Gm7 C7+5 Fm7

B♭7 D.C. al Coda (A7b5) Gm7 C7 Fm7 B♭7 E♭

Fine

FOURTHS

192

E♭ 1. G7+5
2. A7b5 A♭ C7+5 Fm7

C7+5 Fm7 B♭7 1. Gm7 F♯dim Fm7

B♭7 (A♭m7) E♭/G F♯dim Fm7 B♭7 2. E♭

B♭m7 E♭7+5 A♭ Adim (D7) Gm7 C7 Fm7

B♭7 D.C. al Coda A7b5 Gm7 C7(+9) Fm7 B♭7 E♭

Fine



MIXED RHYTHMS

193 Eb

1. G7+5 2. A7b5 A♭ C7+5 Fm7

C7+5 Fm7 3 B♭7 3 (Abm7) 1. Cm7 F#dim

Fm7 4 B♭7 (Abm7) Gm7 F#dim Fm7 4 B♭7

2. Eb Bbm7 E♭7+5 Ab Adim (D7) Gm7 C7

Fm7 B♭7 D.C. al Coda A7b5

Gm7 C7 Fm7 B♭7 Eb

EMBELLISHMENT—ROOT

194 Eb 3 2. A7b5 A♭ C7+5 Fm7 3

C7+5 Fm7 B♭7 3 (Abm7) 1. Gm7 3 F#dim 3

Fm7 B♭7 Gm7 F#dim Fm7

B♭7 3 2. Eb Bbm7 E♭7+5 Ab Adim (D7)

Gm7 3 C7 Fm7 B♭7 D.C. al Coda

A7b5 3 Gm7 3 C7(+9) Fm7 B♭7 Eb



EMBELLISHMENT—3rd

195 Eb

1. G7+5
2. A7b5

A♭ C7+5 3 Fm7

C7+5 (9) Fm7 B♭7(b9) (A♭m7b5) 1. Gm7 F♯dim

Fm7 B♭7 (A♭m7b5) Gm7 F♯dim

F♯m7 B♭7 (b5) 2. E♭ B♭m7 E♭7+5 Ab

Adim Gm7 C7 Fm7 B♭7 D.C. al Coda

A7b5 (Gm7 C7 Fm7 B♭7 E♭) Fine



EMBELLISHMENT FIFTH

196 Eb 1. G7+5
 2. A7b5 Ab C7+5 Fm7

C7+5(b9) Fm7 Bb7 (Abm7) 1. Gm7 F#dim

Fm7 Bb7 (Abm7) Eb/G F#dim F#m7

Bb7 2. Eb Bbm7 Eb7+5 Ab Adim (D7)

Gm7 C7 Fm7 Bb7 D.C. al Coda

A7b5 () Gm7 C7 Fm7 Bb7 Eb

EMBELLISHMENT—ROOT, 3rd, 5th

197 Eb A7b5 Ab C7+5 Fm7

C7+5 3 Fm7 Bb7 (Abm7b5) 1. Eb/G F#dim 3

Fm7 Bb7 3 (Abm7b5) Gm7 F#dim Fm7

Bb7 2. Eb Bbm7 Eb7+5 Ab

Adim (D7) Gm7 C7 Fm7 Bb7 D.C. al Coda

Gm7 C7 Fm7 Bb7 Eb



ALT. DOM. SCALES

198 E♭ 1. G7+5 2. A7♭5 A♭ C7+5 Fm7

C7+5 Fm7 B♭7 (A♭m7) 1. Gm7

F♯dim Fm7 B♭7 Gm7 F♯dim

Fm7 B♭7 2. Eb B♭m7 3. A♭

Adim 3. Gm7 C7 Fm7 B♭7 D.C. al Coda

A7♭5) Gm7 C7 Fm7 B♭7 E♭

Musical score for Alt. Dom. Scales. The score consists of six staves of music. Staff 1 starts with E♭ and includes chords G7+5, A7♭5, A♭, C7+5, and Fm7. Staff 2 starts with C7+5 and includes Fm7, B♭7, (A♭m7), and 1. Gm7. Staff 3 starts with F♯dim and includes Fm7, B♭7, Gm7, and F♯dim. Staff 4 starts with Fm7 and includes B♭7, 2. Eb, B♭m7, and 3. A♭. Staff 5 starts with Adim and includes Gm7, C7, Fm7, B♭7, and D.C. al Coda. Staff 6 starts with A7♭5 and includes Gm7, C7, Fm7, B♭7, and E♭.



FOURTHS; ALT. DOM. SCALES

199

E♭

1. G7+5
2. A7b5

A♭

C7+5

3

Sheet music for a jazz progression in E♭ major. The progression includes chords such as G7+5, A7b5, C7+5, Fm7, Bb7, (Abm7), Gm7, F#dim, Bb7, (Abm7), Gm7, F#dim, E♭, Bbm7, Eb7+5, Adim, Gm7 tr, C7, Fm7, Bb7, D.C. al Coda, and A7b5. The music is written in two systems, each consisting of five staves. Various performance techniques are indicated, including slurs, grace notes, and dynamic markings like 'tr' (trill).



PENTATONIC SCALES

200

E♭ 1. G7+5 2. A7b5 Ab C7+5

Fm7 C7+5 Fm7 B♭7 (A♭7b5) 1. Gm7

F♯dim Fm7 B♭7 (A♭m7) Gm7 F♯dim

Fm7 B♭7 3 2. E♭ B♭m7 E♭7+5 Ab

Adim (D7) Gm7 C7 Fm7 B♭7 D.C. al Coda

A7b5 Gm7 C7 Fm7 B♭7 E♭

3

SUSPENDED SOUNDS

201

E♭ A7b5 Ab C7+5

Fm7 C7+5 Fm7 B♭7 (A♭m7) 1. Gm7

F♯dim Fm7 B♭7 (A♭m7b5) Gm7 F♯dim

Fm7 B♭7 3 2. E♭ B♭m7 E♭7+5 Ab

Adim Gm7 C7 Fm7 B♭7 D.C. al Coda

Gm7 C7 Fm7 B♭7 E♭



BITONAL

202

E_b A₇_{b5} A_b C₇₊₅ F_{m7}
 C₇₊₅ F_{m7} B_{b7} (A_bm7) 1. G_{m7} F_{#dim}
 F_{m7} B_{b7} (A_bm7) G_{m7} F_{#dim}
 F_{m7} B_{b7} 2. E_b B_bm7 E_b7+5 A_b
 Adim G_{m7} C₇ F_{m7} B_{b7} D.C. al Coda
 G_{m7} C₇ F_{m7} B_{b7} E_b



One ought, every day at least, to hear a little song, read a good poem, see a fine picture, and, if it were possible, to speak a few reasonable words.

—Goethe

203 B D7 G B_b7 E_b
 b_a b_a

Am7 D7 G B_b7 E_b F_#7 B Fm7 B_b7

E_b Am7 D7 G C_#m7 F_#7 B Fm7 B_b7 E_b C_#7 F_#7

204 B D7 G B_b7 E_b
 Am7 D7 G B_b7

E_b F_#7 B Fm7 B_b7 E_b Am7 D7 G
 C_#m7 F_#7 B Fm7 B_b7 E_b C_#m7 F_#7

205 B D7 G B_b7 E_b
 Am7 D7

G B_b7 E_b F_#7 B Fm7 B_b7

E_b Am7 D7 G C_#m7 F_#7

B Fm7 B_b7 E_b C_#m7 F_#7



THIRDS

206

B D7 G Bb7 Eb Am7 D7

G Bb7 Eb F#7 B Fm7 Bb7

Eb Am7 D7 G C#m7 F#7

B Fm7 Bb7 Eb C#m7 F#7

FOURTHS

207

B D7 G Bb7 Eb Am7 D7

G Eb F#7 B Fm7 Bb7

Eb Am7 D7 G C#m7 F#7

B Fm7 Bb7 Eb C#m7 F#7



208

B D7 G B^{b7} Eb

Am7 3 3 D7 3 G 3 B^{b7} 3

Eb 3 F^{#7} 3 B 3 3 3 Fm7 B^{b7} 3 3

Eb 3 3 3 3 Am7 3 3 D7 3 3

G 3 3 3 3 C^{#m7} 3 F^{#7} 3 B 3 3 3 3

Fm7 3 3 B^{b7} 3 3 Eb 3 3 3 3 C^{#m7} 3 F 7 3 3

MIXED RHYTHMS

209

B D7 G B^{b7} 3 Eb Am7 3 D7

G B^{b7} 3 Eb F^{#7} B Fm7 B^{b7} 3

Eb Am7 D7 G C^{#m7} F^{#7}

B Fm7 3 B^{b7} 3 Eb C^{#m7} F^{#7}



EMBELLISHMENT—ROOT

210

This musical example shows a single melodic line on a treble clef staff. It consists of ten measures of music. The chords indicated are B, D7, G, Bb7, Eb, Am7, D7, G, Bb7, Eb, F#7, B, Am7, D7, G, C#m7, F#7, B, Fm7, Bb7, Eb, C#m7, F#7. Measure numbers 1 through 10 are placed below each measure. The measure numbers 11 through 20 are implied by the progression.

EMBELLISHMENT—3rd

211

This musical example shows a single melodic line on a treble clef staff. It consists of ten measures of music. The chords indicated are B, D7, G, Bb7, Eb, F#7, B, Am7, D7, G, C#m7, F#7, B, B, D7, G, Bb7, Eb, C#m7, F#7, B, Fm7, Bb7, Eb, C#m7, F#7, B, D7, G, Bb7, Eb, C#m7, F#7. Measure numbers 1 through 10 are placed below each measure. The measure numbers 11 through 20 are implied by the progression.

PROGRESSION XI/XIa



Chords: G, B_b7, E_b, F[#]7, B, Fm7, B_b7, E_b, E_b, A_m7, D7, G, C[#]m7, F[#]7, Bmaj7, Fm7, B_b7, 3, E_b, C[#]m7, F[#]7.

MIXED RHYTHMS

212

Chords: B, D7, G, B_b7, E_b, A_m7, D7, 3, G, B_b7, E_b, F[#]7, 3, B, Fm7, B_b7, 3, E_b, A_m7, D7, G, C[#]m7, F[#]7, B, Fm7, B_b7, E_b, C[#]m7, F[#]7.

ALT. DOM. SCALES; b5

213

Chords: B, D7, G, B_b7, E_b, F[#]7, B, Fm7, B_b7, E_b, A_m7, D7, G, C[#]m7, F[#]7, B, Fm7, B_b7, Eb, A_m7, D7, G, C[#]m7, F[#]7.



FOURTHS; ALT. DOM. SCALES

214

B D7 G Bb7 Eb Am7 D7

PENTATONIC SCALES

215

B D7 G Bb7 Eb Am7 D7

**SUSPENDED SOUNDS**

216

B D7 G Bb7 Eb Am7 D7

G Bb7 Eb F#7 B Fm7 Bb7

Eb Am7 D7 G C#m7 F#7

B Fm7 Bb7 Eb C#m7 F#7

BITONAL

17

B D7 G Bb7 Eb Am7 D7

G Bb7 Eb F#7 B Fm7 Bb7

Eb Am7 D7 G C#m7 F#7

B Fm7 Bb7 Eb C#m7 F#7