

by Steve Doherty and Warren Nunes

Warren

NUNES

Solo Improvisation Techniques for the

JAZZ  
PIANO

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HOW TO USE • Melodic Minor Scales • Diminished Scales

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Triads • Harmonic Minor Scales • Whole Tone Scales



**ADVANCED PIANO**

**HOW TO USE**

- Triads
- Harmonic Minor Scales
- Melodic Minor Scales
- Diminished Scales
- Whole Tone Scales

Solo Improvisation Techniques for the

# JAZZ PIANO

**by Steve Doherty and Warren Nunes**

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**HANSEN HOUSE** 1860 West Avenue, Miami Beach, FL 33139

## Preface

It was a commonly accepted notion until recently that jazz improvisation could not be taught. You either had it or you didn't. We hope to show you that this is no longer the case. The exercises and examples in this book are designed to teach you the mechanics of constructing your own solos.

A motive is a short musical idea (usually no longer than one or two measures). Many of the exercises take a motive and develop it by using it over and over. This is done by transposing and/or modifying the motive to fit the chord, chord progression and tonal center. A melodic and interesting solo can be constructed from a few motives. You will find that most of the outstanding jazz soloists employ this technique of recycling their ideas.

This book is part of a series of four books. Improvisation Techniques can be used on other instruments besides the piano. Exercises 1 through 31 have been transposed for guitar, alto sax and tenor sax, and flute. Each book in the Improvisation Techniques Series can be studied independently or in conjunction with any other book in the series. The "comp" chords have been carefully voiced to avoid clashing with the solo line and can be used to accompany any instrument in the series (see page 5).

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## Explanation of Musical Notation

1. Chord symbol.
2. Indicates tonal center.
3. Key signature.
4. An asterisk over a note indicates that the note is not in the tonality.
5. Accidental.

A musical staff in G clef and common time. It shows a progression of chords: B♭Ma7, Gm7, Cm7, and F7. Annotations include:  
 - A circled B♭ at the beginning, with an arrow labeled 2 pointing to it.  
 - A circled 3 under the first measure, with an arrow labeled 3 pointing to it.  
 - A circled 1 under the B♭Ma7 chord, with an arrow labeled 1 pointing to it.  
 - A circled 3 under the Gm7 chord, with an arrow labeled 3 pointing to it.  
 - A circled 4 above the F7 chord, with an arrow labeled 4 pointing to it.  
 - A circled 5 under the F7 chord, with an arrow labeled 5 pointing to it.  
 - An asterisk (\*) over the second note of the F7 chord, with an arrow labeled 4 pointing to it.

**Note:** A tonal center is the key or scale that relates to the chord or chord progression. It is not necessarily the same as the key signature indicated at the beginning of the line.

A musical staff in G clef and common time. It shows a progression of chords: Am7 and G. Annotations include:  
 - A circled G at the beginning, with an arrow labeled 2 pointing to it.  
 - A circled 3 under the Am7 chord, with an arrow labeled 3 pointing to it.  
 - A circled 5 under the Am7 chord, with an arrow labeled 5 pointing to it.  
 - A circled 5 under the G chord, with an arrow labeled 5 pointing to it.  
 - A circled 4 above the G chord, with an arrow labeled 4 pointing to it.

6. Bitonality is the simultaneous use of two different tonalities. When using bitonality, the solo tonal center is not the same as the tonal center that relates to the chord or chord progression. The solo tonal center includes both common (R, 3,  $\flat$ 7 etc.) tones and altered ( $\sharp$ 5, #11, #5,  $\flat$ 13,  $\flat$ 9, #9) tones to create a specific altered sound.

A musical staff in G clef and common time. It shows a progression of chords: Am and B7. Annotations include:  
 - A circled Am at the beginning, with an arrow labeled 6 pointing to it.  
 - The text "IV MELODIC MINOR" centered above the staff.  
 - A circled B7 under the B7 chord, with an arrow labeled 6 pointing to it.

# HOW TO INTERPRET THE THREE STAFF SYSTEM

5

## FOR SOLOING ...

The musical score illustrates a three-staff system for soloing. The top staff, labeled "right hand", shows a melodic line with various note heads and rests, some marked with a '3' or an asterisk (\*). The middle staff, labeled "left hand", shows harmonic chords: B♭Maj9, Gm7, Cm7, and F7. The bottom staff, labeled "bass line", shows a continuous bass line. The key signature is B♭ major (two flats), indicated by a circle with B♭.

**right hand**

**left hand**

**bass line**

**solo line**

**"comp" chords**

**solo line**

**bass line**

## FOR ACCOMPANIMENT ...

The musical score illustrates a three-staff system for accompaniment. The top staff, labeled "right hand", shows rhythmic patterns with vertical stems. The middle staff, labeled "left hand", shows harmonic chords: B♭Maj9, Gm7, Cm7, and F7. The bottom staff, labeled "bass line", shows a continuous bass line. The key signature is B♭ major (two flats).

**right hand**

**left hand**

**"comp" chords**

**bass line**

A close-up view of the first four measures of the accompaniment score. The top staff, labeled "right hand", has arrows pointing to the first two measures, indicating where the right hand should play. The middle staff, labeled "left hand", also has arrows pointing to the first two measures, indicating where the left hand should play. The bottom staff, labeled "bass line", shows a continuous bass line. The key signature is B♭ major (two flats).

**right hand**

**left hand**

**"comp" chords**

# **INTRODUCTION**

Chords are derived from the harmonization of major and minor scales. A Roman numeral is used to indicate the scale degree upon which the chord is constructed. The harmonized C major scale demonstrates the use of the Roman numerals.

## C Major Scale

Triads

A musical staff with a treble clef and a key signature of one sharp. It features seven chords: CMa, Dm, Em, FMa, GMa, Am, and B°, each consisting of three eighth-note strokes. Below the staff, Roman numerals I through VII are aligned under each chord.

## Seventh Chords

A musical staff in treble clef with seven vertical bar lines. Above the staff, the chords are labeled: CMa7, Dm7, Em7, FMa7, G7, Am7, and Bm7-5. The chords are represented by vertical stacks of three or four dots on the staff.

The Roman numerals can be rearranged to display the two most common progressions in jazz. From these two progressions, a large variety of song forms can be made by

- a. varying the time value of each chord symbol
  - b. using only part of the progression
  - c. modulating (changing) to another tonality.

A musical staff in C major (one sharp) with a common time signature. The staff shows seven chords: II (Dm7), V (G7), III (Em7), VI (Am7), II (Dm7), V (G7), and I (CMa7). The chords are indicated by Roman numerals above the staff, and the specific chord names are written below them.

II Dm7      V G7      I CMa7      IV FMa7      relative minor  
 II<sup>m</sup> Bm7-5      V<sup>m</sup> Em7      I<sup>m</sup> Am7

## CHORD INVERSIONS

A triad has two inversions.

A seventh chord has three inversions.

The image shows two sets of musical staves. The top set illustrates chord inversions for a triad (G Major). It consists of three staves, each with a treble clef and four horizontal lines. The first staff is labeled "Root Position" and shows a G major triad (G-B-D) on the bottom three strings. The second staff is labeled "1st Inversion" and shows a G major triad inverted (D-G-B) on the middle three strings. The third staff is labeled "2nd Inversion" and shows a G major triad inverted (B-D-G) on the top two strings. The bottom set illustrates chord inversions for a seventh chord (G7). It consists of four staves, each with a treble clef and four horizontal lines. The first staff is labeled "Root Position" and shows a G7 chord (G-B-D-F) on the bottom three strings. The second staff is labeled "1st Inversion" and shows a G7 chord inverted (F-B-D-G) on the middle three strings. The third staff is labeled "2nd Inversion" and shows a G7 chord inverted (D-F-B-G) on the top two strings. The fourth staff is labeled "3rd Inversion" and shows a G7 chord inverted (B-D-F-G) on the top three strings.

## CHORD EXTENSION

A chord is extended by adding additional intervals of a third (major or minor) to the chord above the seventh. For example, G<sup>7</sup> can be extended to become G<sup>9</sup>, G<sup>11</sup> or G<sup>13</sup>.

The image shows two sets of musical staves. The left set shows four staves with a treble clef and four horizontal lines, labeled G7, G9, G11, and G13 from left to right. Each staff contains a G7 chord with additional notes added above the seventh. The right set shows a single staff with a treble clef and four horizontal lines, containing notes labeled R, 3, 5, b7, 9, 11, and 13, representing the root, third, fifth, flattened seventh, ninth, eleventh, and thirteenth scale degrees respectively.

## CHORD ALTERATION

The dominant seventh chord (V chord) is the most common and easily altered. To alter a dominant chord, raise or lower the fifth and/or the ninth of the chord. For example, G<sup>7</sup> can be altered to become G<sup>7-5</sup> or G<sup>7+5</sup>, or it can be altered and extended to become G<sup>7-9</sup>, G<sup>7+9</sup>, G<sup>9+11</sup>, G<sup>7-9+11</sup>, G<sup>7+9+11</sup>, G<sup>7-9+5</sup> or G<sup>7+9+5</sup>.

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The image shows five staves with a treble clef and four horizontal lines, labeled G7-5, G7+5, G7-9, G7+9, and G9+11 from left to right. Each staff contains a G7 chord with specific alterations: G7-5 has a flat fifth; G7+5 has a sharp fifth; G7-9 has a flat ninth; G7+9 has a sharp ninth; and G9+11 has a sharp ninth and a double sharp eleventh.

The image shows four staves with a treble clef and four horizontal lines, labeled G7-9+11, G7+9+11, G7-9+5, and G7+9+5 from left to right. Each staff contains a G7 chord with specific alterations: G7-9+11 has a flat ninth and a double sharp eleventh; G7+9+11 has a sharp ninth and a double sharp eleventh; G7-9+5 has a flat ninth and a flat fifth; and G7+9+5 has a sharp ninth and a sharp fifth.

## Exercise 1

Exercise 1 demonstrates the use of the seven triads in the key of B<sup>b</sup> major. The triads have been extended to include the seventh. Triads are often extended to include the seventh (major or minor) when used for soloing.

In measures two and three, the F major triad is extended to the major seventh, an E natural. The V triad is extended to the major seventh when used against a I chord. The major seventh of the V triad is the flattened fifth of the I chord. This results in a Major 9 b5 sound.

The chords used in this exercise all come from the harmonization of the B<sup>b</sup> major scale. This is a I VI II V progression.

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### Triads and Seventh Chords Used in Exercise 1

B<sup>b</sup>Ma7                    E<sup>b</sup>Ma7                    F Ma7                    Gm7

Am7-5                    B<sup>b</sup>Ma7                    Cm7                    Dm7

(B♭)

1

B♭Maj9      Gm7      Cm7      F7

(B♭)

B♭Maj9      Gm7      Cm7      F9

(B♭)

B♭Maj9      Gm7      Cm7      F7

(B♭)

B♭Maj9      Gm7      Cm7      F9      B♭Maj9

## Exercise 2

Exercise 2 is a C minor blues. You can solo to minor blues by playing in the key of the relative major. E<sup>b</sup> major is the relative major of C minor. The triads used in this exercise are all from the key of E<sup>b</sup> major.

In this exercise, as in Exercise 1, several of the chord changes are anticipated by the timing of the triad. Many times during a solo, the soloist is more concerned with where the chord progression is moving than where it is at present.

### Triads and Seventh Chords Used in Exercise 2

The musical score consists of several staves of music:

- Top Staff:** Shows a sequence of chords: Cm7, 3, EbMa7, Gm7. The EbMa7 is labeled with a 'b' below it, indicating it's anticipated.
- Second Staff:** Shows A♭Ma7 followed by B♭7.
- Third Staff:** Shows CmMa7, 3, Fm7, D°7.
- Fourth Staff:** Shows a melodic line starting with Cm (circled) or Eb. It includes markings \* and 3, and a circled Eb.
- Fifth Staff:** Shows a piano reduction with measures for Cm7, Dm7-5, and G7-9. The bass line is indicated by a brace and a bass clef.
- Sixth Staff:** Shows a melodic line starting with Eb.
- Bottom Staff:** Shows a piano reduction with measures for Cm7, Gm7, and C7.

E♭

Fm7                      Bb7

Cm96

E♭

Gm96

Dm7-5                      G7-9

E♭

Gm96

Cm7                      Dm7-5                      G7                      Cm96

### **Exercise 3**

Exercise 3 is an application of triads when playing a II V III VI progression. This is commonly called an ascending turnaround progression. The D<sup>7</sup> chord is the only chord not in the key of F major in this progression. Soloing in the key of F major produces a natural tension when the D<sup>7</sup> chord is sounded. The notes of the F major scale produce a D<sup>7+9+5</sup>. B natural is used in the third measure to extend Am7 to an Am9 chord.

#### **Triads and Seventh Chords Used in Exercise 3**

The image contains three staves of musical notation. The top staff shows a sequence of chords: Dm7, B♭Ma7, and Gm7. The middle staff shows CMa7, Am7, and FMa7. The bottom staff shows B♭Ma7, Em7-5, Am7, and Dm. Each staff includes fingerings (e.g., '3') and slurs to indicate specific playing techniques.

### **Exercise 4**

Exercise 4 is an example of triad use against a II V I and a II V III VI progression taken at an up tempo.

#### **Triads and Seventh Chords Used in Exercise 4**

The image contains two staves of musical notation. The top staff shows a sequence of chords: Cm7, Dm7, B♭m7, and Cm7. The bottom staff shows Cm7 and Dm7. Each staff includes fingerings (e.g., '3') and slurs to indicate specific playing techniques.

F

3

Gm7      C7

F

Am7      D7

F

Gm9      C7

(Gm9)

F

Am7      D7(+9)

(B<sub>b</sub>)

4

Treble staff: Measures 14-17. Bass staff: Chords Cm7, F7, B<sub>b</sub>Ma7, B<sub>b</sub>6.

(A<sub>b</sub>)

Treble staff: Measures 18-21. Bass staff: Chords Bbm7, Eb7, AbMa7, Ab6.

(B<sub>b</sub>)

Treble staff: Measures 22-25. Bass staff: Chords Cm7, F7, B<sub>b</sub>Ma7, B<sub>b</sub>6.

(A<sub>b</sub>)

Treble staff: Measures 26-29. Bass staff: Chords Bbm7, Eb7, AbMa7, Ab6.

The musical score consists of four systems of music, each with two staves: treble and bass.

**System 1:**

- Treble Staff:** Starts with a circled **E♭**. The melody consists of eighth-note patterns.
- Bass Staff:** Starts with a circled **Fm7**. It features a bass line with sustained notes and a bass drum-like note.
- System 2:**
- Treble Staff:** Starts with a circled **F**. The melody continues with eighth-note patterns.
- Bass Staff:** Starts with a circled **Gm7**. It features a bass line with sustained notes and a bass drum-like note.
- System 3:**
- Treble Staff:** Starts with a circled **E♭**. The melody consists of eighth-note patterns.
- Bass Staff:** Starts with a circled **Fm7**. It features a bass line with sustained notes and a bass drum-like note.
- System 4:**
- Treble Staff:** Starts with a circled **F**. The melody consists of eighth-note patterns.
- Bass Staff:** Starts with a circled **Gm7**. It features a bass line with sustained notes and a bass drum-like note.

## Exercise 5

Exercise 5 is an up-tempo cycle bridge. A cycle bridge is a II V progression which moves through a cycle of fourths: G to C to F to B<sup>b</sup>. The exercise shows how to use the IV and VII triads to solo to the II V progression.

Strive for accuracy and clarity when practicing the faster exercises. Practice at a medium tempo and gradually work for speed.

### Triads and Sevenths Chords Used in Exercise 5

A musical staff in G major (one sharp) showing six chords. The first two chords are CMa7 and F#m7-5. The next two chords are FMa7 and Bm7-5. The last two chords are BbMa7 and Em7-5. The staff consists of six vertical stems with horizontal dashes above them, indicating specific notes or attacks within each chord.

## Exercise 6

Exercise 6 is a III VI II V progression. This is commonly called a descending turnaround progression. In Exercise 3 we used an F major tonal center to solo to a similar progression. We now approach this progression as a II V progression in G major followed by a II V progression in F major.

### Triads and Seventh Chords Used in Exercise 6

A musical staff in G major (one sharp) showing twelve chords. The first three chords are GMa, Em, and CMa. The next three chords are BbMa, Dm, and FMa. The next three chords are Gm, CMa7, and Am7. The final three chords are Dm7, BbMa7, and Em7. The staff consists of twelve vertical stems with horizontal dashes above them, indicating specific notes or attacks within each chord.

**G**

5 { **Am7**      **D7**

**C**

**Dm7**      **G7**

**F**

**Gm7**      **C7**

**B♭**

**Cm7**      **F7**

The musical score consists of four staves, each with a unique key signature and time signature. Staff 1 (G) starts in G major (two sharps) and transitions to D7. Staff 2 (C) starts in C major (no sharps or flats) and transitions to G7. Staff 3 (F) starts in F major (one sharp) and transitions to C7. Staff 4 (B-flat) starts in B-flat major (one flat) and transitions to F7. The music includes various note patterns, rests, and dynamic markings. Measures are separated by vertical bar lines, and sections are indicated by large Roman numerals (G, C, F, B-flat) at the start of each staff.

G

6

F

Gm7

C7

D7

C7

F

Gm7

D7

C7

F

Gm7

C7

G

Am7 D7

F

Gm7 C7

G

Am7 D7

F

Gm9 C7 FMa7

---

## Exercise 7

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Exercise 7 demonstrates the use of triads in a 3/4 time setting. The chord progression moves through several tonal center changes. The IVmajor IVminor III VI II V (FMa7 Fm7 Em7 A7 Dm7 G7) progression is found in many songs.

### Triads and Seventh Chords Used in Exercise 7

The musical notation consists of three staves of chords:

- Top Staff:** FMa7, Bm7-5, Em7
- Middle Staff:** B♭Ma7, Em7-5, FMa, Fm
- Bottom Staff:** C♯o7

---

## Exercise 8

---

Exercise 8 is a II V I progression descending in half steps. The triads are extended to the tenth: R, 3, 5, 7, 10 and R, <sup>b</sup>3, 5, <sup>b</sup>7, <sup>b</sup>10. This exercise is designed to be played very fast. Start practicing this exercise slowly to make sure that correct technique is used.

### Triads and Seventh Chords Used in Exercise 8

The musical notation consists of four staves of chords:

- Top Staff:** CMa7, Bm7
- Second Staff:** BMa7, A♯m7
- Third Staff:** B♭Ma7, Am7
- Bottom Staff:** AMa7

**C**

Dm7      G7      CMa7      C6

**7**

**F**

Gm7      C7      FMa7      Fm7

**Dm**

**HARMONIC MINOR**

**C**

Em7      A7      Dm7      G7

**C**

**Dm**

**HARMONIC MINOR**

**C**

Em7      A7      Dm7      G7      CMa7

8

G

Am7 D9

G Ma7 G6

F#

G#m7 C#9

F#

F#Ma7 F#6

The musical score consists of four staves of music. The top staff is in G major (G circle) and shows a melodic line with eighth-note patterns. The second staff is labeled '8' and features a brace grouping the treble and bass staves; it includes chords for Am7 and D9. The third staff is in G major (G circle) and shows a melodic line with eighth-note patterns. The bottom staff is in F# major (F# circle) and shows a melodic line with eighth-note patterns. Chords for G#m7 and C#9 are indicated above the staff. The score concludes with another F# circle above the staff.

F

Gm7

C9

F

FMa7

F6

E

F#m7

B9

E

EMa7

## MINOR SCALES

There are three different forms of the minor scale used for soloing. They are:

1. Natural minor scale
2. Harmonic minor scale
3. Melodic minor scale

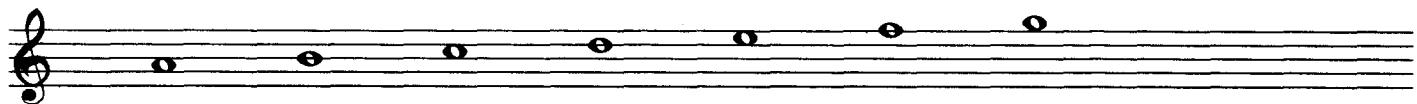
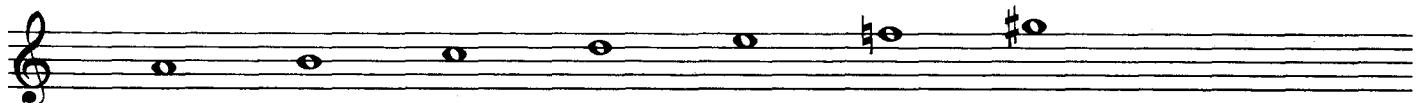
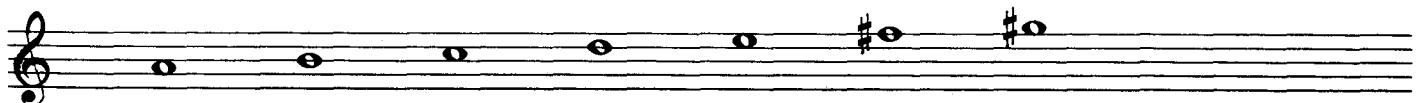
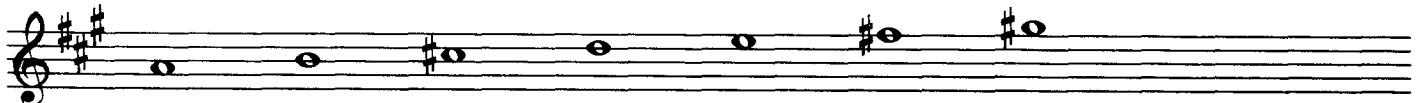
The major and its relative minor share the same key signature. The relative minor is based on the sixth degree of the major scale.

The *natural minor* scale is the relative major scale starting on the sixth degree of the scale. The natural minor scale includes the same notes as the relative major scale.

The *harmonic minor* scale raises the 7th degree of the natural minor scale.

The *melodic minor* scale raises the 6th and 7th degrees of the natural minor scale. Unlike the traditional definition, the modern application of the melodic minor uses the ascending form (raised 6th and 7th degrees of the scale) for both ascending and descending lines.

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**C (Relative Major)****A natural minor****A harmonic minor****A melodic minor (ascending)****A (Parallel Major)**

## NATURAL MINOR SCALE

The natural minor scale can be used to solo to the following progression:

Bm7-5                    E7-9                    Am7

**Am** NATURAL MINOR

An easier way to solo to this progression is to use a C major tonal center. The natural minor scale includes the same notes as the relative major scale. It is faster for the soloist to think C major than to think A minor.

Bm7-5                    E7-9                    Am7

**C**

Bm<sup>7-5</sup> is the VII chord and Am<sup>7</sup> is the VI chord in the key of C major. Soloing in C major produces a natural tension against the E<sup>7-9</sup>. This results in an E<sup>7-9+9+5</sup> sound.

E7

II      5      bI3      b7      R      b9      -

(+5)      (+9)

9

C

Dm7      G7      CMa7      C6

Am  
or  
C

Bm7-5      E7-9      Am7      Am9

C

Dm7      G9      CMa7      C6

Am or  
C

Bm7-5      E7-9      Am7

**C**

Dm7 G7 CMa7 C6

**10A**

**Am or**

**C**

Bm7-5 E7-9 Am9 Am7

**Dm7 G7 CMa7 C6**

**Am or**

**C**

Bm7-5 E7-9 Am7

**10B**

**Am or**

**Bm7-5      E7-9      Am9      Am7**

**Dm7      G7      CMa7      C6**

**Bm7-5      E7-9      Am7**

This exercise harmonizes Exercise 10A.

## HARMONIC MINOR SCALE

The harmonic minor scale is constructed by raising the 7th degree of the natural minor scale. The harmonic minor scale includes the same notes as the relative major scale with the 5th degree raised.

AmMa7      Bm7-5      CMa7+5      Dm7      E7      FMa7      G<sup>#</sup>o7

Along with the major 7th, the minor 7th can be included when the harmonic minor scale is used for soloing.

Am  
HARMONIC MINOR  
C  
B7    E7

The harmonic minor scale is commonly used to solo to a V chord or to a II V progression. For example, an A harmonic minor scale can be used to solo against an E<sup>7</sup> chord.

E7  
II    5    b13    b7    R    b9    3  
(+5)

(Am)

## HARMONIC MINOR



Bm7-5

E7-9

11

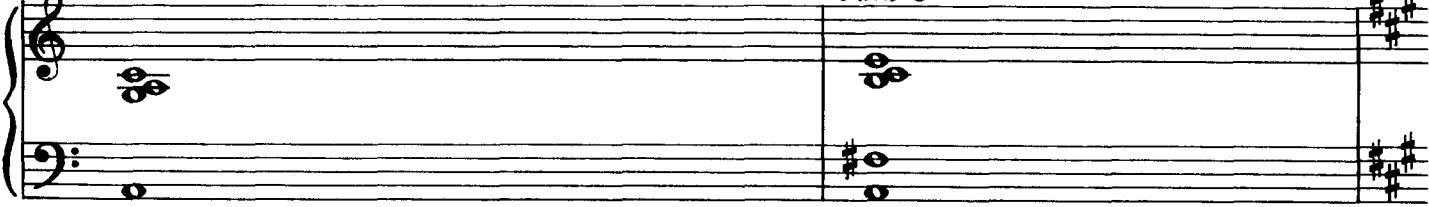
(Am) or

(G)



Am7

Am9 6



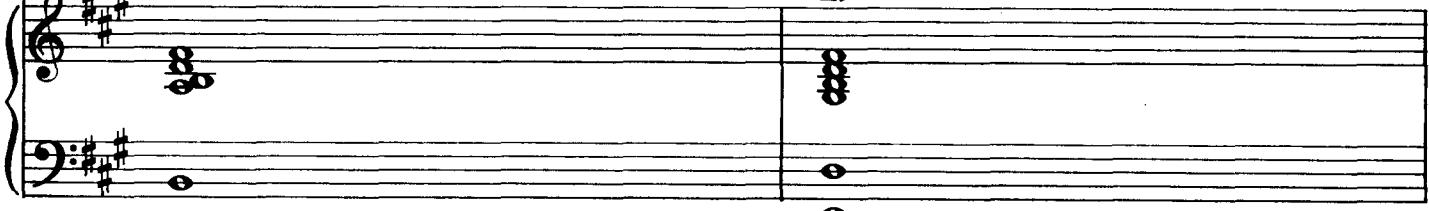
(Am)

## HARMONIC MINOR



Bm7

E9

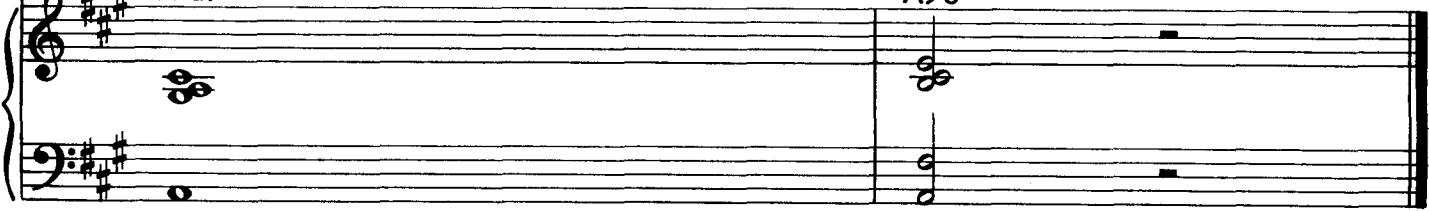


(A)



AMa7

A9 6



**12**

**Am** HARMONIC MINOR

**Bm7-5**

**E7-9**

**C**

**Am9**

**Am7**

**Am** HARMONIC MINOR

**Bm7-5**

**E7-9**

**C**

**Am9**

**Am7**

**13**

Dm HARMONIC MINOR

Em7-5 A7-9

C

Dm7 Dm7

F Dm HARMONIC MINOR \*

Em7-5 A7-9

F

Dm7

**14**

**HARMONIC MINOR**

**Bm7-5    E7-9    Am7    D7**

**Bm7    E7    Am7    D7**

**Bm7-5    E7-9    Am7    D7**

**Bm7    E7    Am7    D7**

**Bm7    E7    Am7    D7    GMa7**

**15**

**C**

Dm7      G7

**C**

CMa7      Em7      A7

**C**

Dm7      G7

**Dm**      HARMONIC MINOR

**C**

Em7      A7      Dm7

## MELODIC MINOR SCALE

The melodic minor scale is constructed by raising the 6th and 7th degrees of the natural minor scale. An easy way to play the melodic minor scale is to play the parallel major scale with the 3rd degree lowered. For example, to play an A melodic minor scale, think of playing an A major scale, but play C natural rather than C sharp.

AmMa7      Bm7      CMa7+5      D7      E7      F<sup>#</sup>m7-5      G<sup>#</sup>m7-5

The melodic minor scale has several different usages in soloing.

A melodic minor scale can be played against four different dominant chords and one minor chord; or four different melodic minor scales can be played against one dominant chord.

You can control any particular altered dominant sound you want simply by selecting the proper melodic minor. Use:

- I melodic minor for a #5 sound
- II melodic minor for a b5 or #11 sound
- IV melodic minor for a b9 or #9 sound
- #V (or bVI) melodic minor for a b5 or #5 and/or b9 or #9 sound.

The following illustrates the four dominant chords — E<sup>7</sup>, D<sup>7</sup>, B<sup>7</sup> and A<sup>b7</sup> — that can be used with an A melodic minor.

AmMa7      E7      D7      B7      Ab7

R 9 b3 II 5 6 #7

I II 5 b13 b7 R 9 3

(+5)

II 5 13 b7 R 9 3 +II (b5)

IV b7 R b9 - II 5 13

V bVI) - +9 3 +II (b5) +5 (b13) (b7) - (R)

Am — II MELODIC MINOR

16

Am7                    D7

G — Am — G

NATURAL MINOR

Bm7                    E7                    Am7

**17**

**A** Am I MELODIC MINOR

Bm7 E7

**B**

C#m7 F#7

**A** Am I MELODIC MINOR

Bm7 E7

**B**

C#m7 F#7 Bm7

**18**

E Am IV MELODIC MINOR

F#m7 B7

EMa7 A13 G#m7 C#7

Am IV MELODIC MINOR

F#m7 B7

EMa7 A13 G#m7 C#7

**19**

(D<sub>b</sub>)

Ebm7

Am — ♯V MELODIC MINOR

(A<sub>b</sub>)

Ab7

Fm7

Bm — ♯V MELODIC MINOR

(D<sub>b</sub>)

Bb7

Ebm7

Dm I MELODIC MINOR

**20**

Dm96Ma7 Dm96Ma7

Dm96Ma7 Dm96Ma7

Dm96Ma7 Dm96Ma7

Dm96Ma7 Dm96Ma7

9036

## DIMINISHED SCALE

The diminished scale is constructed from two diminished seventh chords a whole step apart. There are only three forms of the diminished scale. Any note in the first chord can be the root.

Form ①

Form ②

Form ③

The musical notation consists of three staves, each starting with a treble clef and a key signature of one flat (B-flat). Each staff contains eight notes, representing the notes of the diminished scale. The notes are: Form ①: B-flat, A-flat, G, F; Form ②: A-flat, G, F, E; Form ③: G, F, E, D. The notes are connected by vertical stems pointing downwards.

**Form 1 fits the following chords:**

Am	Cm	E <sup>b</sup> m	F#m
D <sup>7</sup>	F <sup>7</sup>	A <sup>b7</sup>	B <sup>7</sup>

**Form 2 fits the following chords:**

Dm	Fm	A <sup>b</sup> m	Bm
G <sup>7</sup>	B <sup>b7</sup>	D <sup>b7</sup>	E <sup>7</sup>

**Form 3 fits the following chords:**

Gm	B <sup>b</sup> m	C#m	Em
C <sup>7</sup>	E <sup>b7</sup>	F# <sup>7</sup>	A <sup>7</sup>

To play a diminished scale against a minor chord, start on R,  $\flat 3$ ,  $\flat 5$  or 6 of the minor chord.

Dm

$\frac{a}{g}$     $\flat 3$    II    $\flat 5$     $\flat 13$    6    $\sharp 7$    R   9  
(+5)

To play a diminished scale against a dominant chord, start on 3, 5,  $\flat 7$  or  $\flat 9$  of the dominant chord.

G7 \*

$\frac{a}{g}$     $\flat 7$    R    $\flat 9$    -   3    $\sharp 11$    5    $\flat 13$   
(+9)              ( $\flat 5$ )

\*Avoid using a diminished scale against any dominant 7+5 or dominant 7-13 chord form.

9036

**21**

A° — DIMINISHED

A° — DIMINISHED

G° — DIMINISHED

G° — DIMINISHED

**22**

F° — DIMINISHED

Fm7      B♭7

G° — DIMINISHED

Gm7      C7

A♭° — DIMINISHED

Fm7      B♭7

B♭° — DIMINISHED

(b) —

Gm7      C7      Fm7

**23**

The musical score consists of four staves of music, each with a specific key signature and time signature. The first staff is in Am (II MELODIC MINOR) with a key signature of one sharp. It features a melodic minor scale with a circled G above the staff. The second staff is in F# (DIMINISHED) with a key signature of one sharp. It features a diminished scale with a circled F# above the staff. The third staff is in C (Gm7) with a key signature of one flat. It features a melodic minor scale with a circled C above the staff. The fourth staff is in Eflat (Cm7) with a key signature of two flats. It features a diminished scale with a circled Eflat above the staff.

**Am** II MELODIC MINOR **G**

**F#** DIMINISHED

**C** **Gm7** **C7**

**Eflat** DIMINISHED **Eflat**

Chords shown: Am7, D7, G7, C7, F7, BflatMaj7.

**24**

**C**

**Dm7**

**F°**

**DIMINISHED**

**G7**

**G°**

**DIMINISHED**

**Gm7**

**Fm or**

**A♭**

**C7**

**FMa7**

25

C

G7                    G7

G7                    G7

F°

DIMINISHED

G7                    G7

F°

G7                    G7                    CMa7

**26**

B♭° — DIMINISHED

Gm7 C7

C° — DIMINISHED

Am7 D7

B♭° — DIMINISHED

Gm7 C7

(F)

FMa7

## WHOLE TONE SCALE

The whole tone scale is constructed from two augmented chords a whole step apart. There are only two forms of the whole tone scale. Any note in the scale can be the root.

Form ①

A musical staff in G major (one sharp) with a common time signature. It shows the notes G#, A, B, C#, D, E, and F#. The first note is circled with a large circle containing a smaller circle.

Form ②

A musical staff in G major (one sharp) with a common time signature. It shows the notes A, B, C#, D, E, and F#. The first note is circled with a large circle containing a smaller circle.

**Form 1 fits the following chords:**

Am	Bm	C#m	E <sup>b</sup> m	Fm	Gm
D <sup>7</sup>	E <sup>7</sup>	F# <sup>7</sup>	A <sup>b7</sup>	B <sup>b7</sup>	C <sup>7</sup>

**Form 2 fits the following chords:**

Dm	Em	F#m	A <sup>b</sup> m	B <sup>b</sup> m	Cm
G <sup>7</sup>	A <sup>7</sup>	B <sup>7</sup>	D <sup>b7</sup>	E <sup>b7</sup>	F <sup>7</sup>

To play a whole tone scale against a minor chord, start on the fifth of the minor chord.

Dm

A musical staff in G major (one sharp) with a common time signature. It shows the notes D, E, F#, G, A, B, and C#. The first note is circled with a large circle containing a smaller circle. Below the staff, the Roman numerals I, V, and II are written under the notes A, E, and B respectively.

To play a whole tone scale against a dominant chord, start on R, 3, 7, 9, +11 or +5 of the dominant chord.

G7

A musical staff in G major (one sharp) with a common time signature. It shows the notes G, A, B, C#, D, E, and F#. The first note is circled with a large circle containing a smaller circle. Below the staff, the Roman numerals I, III, VII, +II, +5, b7, and R are written under the notes G, C#, D, E, F#, B, and A respectively.

**27**

The musical score consists of four staves of music, each with a key signature of one sharp (F#). The first staff starts in Bm (II MELODIC MINOR) and transitions to E+ (WHOLE TONE). The second staff starts in E7. The third staff starts in A+ (WHOLE TONE) and transitions to A7. The fourth staff starts in Am (II MELODIC MINOR) and transitions to D+ (WHOLE TONE). The fifth staff starts in G+ (WHOLE TONE) and transitions to C (indicated by a circled 'C'). The bass line is provided for each staff.

**Bm** — **II MELODIC MINOR** — **E<sup>+</sup>** — **WHOLE TONE**

**E7**

**A<sup>+</sup>** — **WHOLE TONE**

**A7**

**Am** — **II MELODIC MINOR** — **D<sup>+</sup>** — **WHOLE TONE**

**D7**

**G<sup>+</sup>** — **WHOLE TONE** — **C**

**G7**

**G7**

**CMa7**

**28**

B<sub>b</sub>

Cm7

F7

WHOLE TONE

G<sub>b</sub><sup>+</sup>

Dm7

G7

WHOLE TONE

C

Dm7

G7

**29**

**C** **Dm7** **G7** **B<sup>+</sup>** **WHOLE TONE**

**C** **G7**

**B<sub>b</sub>** **Cm7** **F7** **A<sup>+</sup>** **WHOLE TONE**

**B<sub>b</sub>** **Eb7**

**Ab** **Bbm7** **Eb7** **G<sup>+</sup>** **WHOLE TONE** \*

**Ab** **G7**

**Ab** **AbMa7** **F7** **F<sup>+</sup>** **WHOLE TONE** **Ab**

**Ab** **Bbm7**

Bossa

(G)

**30**

GMa7      GMa7

D<sup>#</sup> — WHOLE TONE

A9+II      A9+II

(G)

Am7      D9

(G) — D+ — (G)

WHOLE TONE

3

GMa7      D9      GMa

**31**

E+ WHOLE TONE

Am7 Bm7 Am7 Bm7

E+

Am7 Bm7 Am7 Bm7

E+

Am7 Bm7 Am7 Bm7

E+

Am7 Bm7 Am7 Bm7 Am7

## INTRODUCTION TO APPENDIX

### **Harmonized Scales**

There are four chord charts included:

- Major Harmonized Scales
- Natural Minor Harmonized Scales
- Harmonic Minor Harmonized Scales
- Melodic Minor Harmonized Scales

Each chord chart illustrates the Roman numerals in all 12 keys. Notice that the seventh of the chord has been added to the triad. The scales are arranged in the cycle of fourths. The fourth cycle is the natural progression in music. It is also a quick way to learn the key signatures.

### **Transposition Charts**

There are three transposition charts included:

- Alto Sax — Piano Transposition Chart
- Tenor Sax — Piano Transposition Chart
- Guitar — Piano Transposition Chart

Music for the alto sax is written a major sixth above where it sounds.

Music for the tenor sax is written a major ninth above where it sounds.

Music for the guitar is written one octave above where it sounds.

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## APPENDIX

## MAJOR

I CMa7    II Dm7    III Em7    IV FMa7    V G7    VI Am7    VII Bm7-5

FMa7    Gm7    Am7    B MA7    C7    Dm7    Em7-5

BbMa7    Cm7    Dm7    EbMa7    F7    Gm7    Am7-5

EbMa7    Fm7    Gm7    AbMa7    Bb7    Cm7    Dm7-5

AbMa7    Bbm7    Cm7    DbMa7    Eb7    Fm7    Gm7-5

DbMa7    Ebm7    Fm7    GbMa7    Ab7    Bbm7    Cm7-5

GbMa7    Abm7    Bbm7    CbMa7    Db7    Ebm7    Fm7-5

BMa7    C $\sharp$ m7    D $\sharp$ m7    EMa7    F $\sharp$ 7    G $\sharp$ m7    A $\sharp$ m7-5

EMa7    F $\sharp$ m7    G $\sharp$ m7    AMa7    B7    C $\sharp$ m7    D $\sharp$ m7-5

AMa7    Bm7    C $\sharp$ m7    DMa7    E7    F $\sharp$ m7    G $\sharp$ m7-5

DMa7    Em7    F $\sharp$ m7    GMa7    A7    Bm7    C $\sharp$ m7-5

GMa7    Am7    Bm7    CMa7    D7    Em7    F $\sharp$ m7-5

# NATURAL MINOR

I            II            III            IV            V            VI            VII

Am7        Bm7-5        CMa7        Dm7        Em7        FMa7        G7

# HARMONIC MINOR

I AmMa7      II Bm7-5      III CMa7+5      IV Dm7      V E7      VI FMa7      VII G<sup>#</sup>Dim7

DmMa7      Em7-5      FMa7+5      Gm7      A7      B<sup>b</sup>Ma7      C<sup>#</sup> Dim7

GmMa7      Am7-5      B Ma7+5      Cm7      D7      EbMa7      F<sup>#</sup> Dim7

CmMa7      Dm7-5      EbMa7+5      Fm7      G7      AbMa7      BDim7

FmMa7      Gm7-5      AbMa7+5      B<sup>b</sup>m7      C7      DbMa7      EDim7

B<sup>b</sup>mMa7      Cm7-5      DbMa7+5      Ebm7      F7      GbMa7      ADim7

EbmMa7      Fm7-5      GbMa7+5      Abm7      B<sup>b</sup>7      C<sup>b</sup>Ma7      DDim7

AbmMa7      B<sup>b</sup>m7-5      C<sup>b</sup>Ma7+5      Dbm7      Eb7      F<sup>b</sup>Ma7      GDim7

C<sup>#</sup>mMa7      D<sup>#</sup>m7-5      EMa7-5      F<sup>#</sup>m7      G<sup>#</sup>7      AMa7      B<sup>#</sup> Dim7

F<sup>#</sup>mMa7      G<sup>#</sup>m7-5      AMa7+5      Bm7      C<sup>#</sup>7      DMa7      E<sup>#</sup> Dim7

BmMa7      C<sup>#</sup>m-5      DMa7+5      Em7      F<sup>#</sup>7      GMa7      A<sup>#</sup> Dim7

EmMa7      F<sup>#</sup>m7-5      GMa7+5      Am7      B7      CMa7      D<sup>#</sup> Dim7

# MELODIC MINOR

I                    II                    III                    IV                    V                    VI                    VII

Am<sup>Ma7</sup>            Bm7                    CMa7+5            D7                    E7                    F#m7-5            Gm7-5

Dm<sup>Ma7</sup>            Em7                    FMa7+5            G7                    A7                    Bm7-5            C#m7-5

Gm<sup>Ma7</sup>            Am7                    BbMa7+5            C7                    D7                    Em7-5            F#m7-5

Cm<sup>Ma7</sup>            Dm7                    EbMa7+5            F7                    G7                    Am7-5            Bm7-5

Fm<sup>Ma7</sup>            Gm7                    AbMa7+5            Bb7                    C7                    Dm7-5            Em7-5

Bbm<sup>Ma7</sup>            Cm7                    DbMa7+5            Eb7                    F7                    Gm7-5            Am7-5

Ebm<sup>Ma7</sup>            Fm7                    GbMa7+5            Ab7                    Bb7                    Cm7-5            Dm7-5

Abm<sup>Ma7</sup>            Bbm7                    CpMa7+5            Db7                    Eb7                    Fm7-5            Gm7-5

C#m<sup>Ma7</sup>            D#m7                    EMa7+5            F#7                    G#7                    A#m7-5            Bm7m-5

F#m<sup>Ma7</sup>            G#m7                    AMa7+5            B7                    C#7                    D#m7-5            E#m7-5

Bm<sup>Ma7</sup>            C#m7                    DMa7+5            E7                    F#7                    G#m7-5            A#m7-5

Em<sup>Ma7</sup>            F m7                    GMa7+5            A7                    B7                    C#m7-5            D#m7-5

# ALTO SAX – PIANO TRANSPOSITION CHART

Alto Sax

A musical staff for Alto Saxophone. It starts with a C note on the fourth line, followed by a sharp sign, an open circle, another sharp sign, an open circle, a sharp sign, an open circle, another sharp sign, an open circle, a sharp sign, an open circle, another sharp sign, an open circle, and finally a sharp sign.

Piano

A musical staff for Piano. It starts with a sharp sign, an open circle, another sharp sign, an open circle, a sharp sign, an open circle, another sharp sign, an open circle, a sharp sign, an open circle, another sharp sign, an open circle, and finally a sharp sign.

Alto Sax

A musical staff for Alto Saxophone. It starts with a sharp sign, an open circle, another sharp sign, an open circle, a sharp sign, an open circle, another sharp sign, an open circle, a sharp sign, an open circle, another sharp sign, an open circle, and finally a sharp sign.

Piano

A musical staff for Piano. It starts with an open circle, a sharp sign, an open circle, another sharp sign, an open circle, a sharp sign, an open circle, another sharp sign, an open circle, a sharp sign, an open circle, another sharp sign, an open circle, and finally a sharp sign.

Alto Sax

A musical staff for Alto Saxophone. It starts with an open circle, a sharp sign, an open circle, another sharp sign, an open circle, a sharp sign, an open circle, another sharp sign, an open circle, a sharp sign, an open circle, another sharp sign, an open circle, and finally a sharp sign.

Piano

A musical staff for Piano. It starts with a sharp sign, an open circle, another sharp sign, an open circle, a sharp sign, an open circle, another sharp sign, an open circle, a sharp sign, an open circle, another sharp sign, an open circle, and finally a sharp sign.

# TENOR SAX – PIANO TRANSPOSITION CHART

Tenor Sax

This chart shows a sequence of ten notes for Tenor Saxophone (top staff) and Piano (bottom staff). The notes are: C, D, E, F, G, A, B, C, D, E. Vertical dashed lines connect corresponding notes between the two staves, indicating they are transpose equivalents.

Piano

Tenor Sax

This chart shows a sequence of ten notes for Tenor Saxophone (top staff) and Piano (bottom staff). The notes are: D, E, F, G, A, B, C, D, E, F. Vertical dashed lines connect corresponding notes between the two staves.

Piano

Tenor Sax

This chart shows a sequence of ten notes for Tenor Saxophone (top staff) and Piano (bottom staff). The notes are: E, F, G, A, B, C, D, E, F, G. Vertical dashed lines connect corresponding notes between the two staves.

Piano

# GUITAR – PIANO TRANSPOSITION CHART

Guitar

This section shows a musical staff for the guitar in treble clef and a piano staff in bass clef. Both staves have five horizontal lines. Vertical dashed lines connect corresponding notes between the two staves. The notes are represented by small circles with stems. In the first measure, the guitar note is on the top line and the piano note is on the bottom line. In the second measure, the guitar note is on the fourth line and the piano note is on the third line. This pattern continues through the eight measures shown.

Piano

Guitar

This section shows a continuation of the musical staffs. The notes are more complex, featuring stems and small circles. The vertical dashed lines indicate pitch correspondence between the guitar and piano. The piano staff begins with a note on the bottom line, while the guitar staff begins with a note on the top line.

Piano

Guitar

This section shows another continuation of the musical staffs. The notes are represented by small circles with stems. The vertical dashed lines show the pitch correspondence between the two instruments across the ten measures.

Piano

# My Cherie Amour

C<sub>Maj</sub><sup>7</sup>

Piano sheet music for the first section. Treble clef, key signature of one sharp (F#), common time. Bass clef, key signature of one sharp (F#). The melody consists of eighth-note chords. The right hand starts with a C<sub>Maj</sub><sup>7</sup> chord (E, G, B, D) followed by a F<sub>Maj</sub><sup>7</sup> chord (A, C, E, G). The left hand provides harmonic support with sustained notes and bass lines.

D<sup>13</sup>

Piano sheet music for the second section. Treble clef, key signature of one sharp (F#), common time. Bass clef, key signature of one sharp (F#). The melody continues with eighth-note chords. The right hand begins with a D<sup>13</sup> chord (D, F#, A, C) followed by a G<sub>Maj</sub><sup>7</sup> chord (B, D, G, B). The left hand provides harmonic support.

C<sub>Maj</sub><sup>7</sup>

F<sub>Maj</sub><sup>7</sup>

Piano sheet music for the third section. Treble clef, key signature of one sharp (F#), common time. Bass clef, key signature of one sharp (F#). The melody continues with eighth-note chords. The right hand begins with a C<sub>Maj</sub><sup>7</sup> chord (E, G, B, D) followed by a F<sub>Maj</sub><sup>7</sup> chord (A, C, E, G). The left hand provides harmonic support.

D<sup>13</sup>

G<sub>Maj</sub><sup>7</sup>

Piano sheet music for the fourth section. Treble clef, key signature of one sharp (F#), common time. Bass clef, key signature of one sharp (F#). The melody continues with eighth-note chords. The right hand begins with a D<sup>13</sup> chord (D, F#, A, C) followed by a G<sub>Maj</sub><sup>7</sup> chord (B, D, G, B). The left hand provides harmonic support.

G<sup>m</sup><sub>6</sub><sup>7</sup>

Handwritten musical score for a G<sup>m</sup><sub>6</sub><sup>7</sup> chord progression. The score consists of two staves. The top staff is treble clef with a sharp sign, showing a sequence of eighth notes followed by a dotted half note. The bottom staff is bass clef with a sharp sign, showing a dotted half note followed by a quarter note. The progression is labeled G<sup>m</sup><sub>6</sub><sup>7</sup>.

A<sup>m</sup><sup>9</sup>

A<sup>m</sup>

A<sup>m</sup><sup>7</sup>

D<sup>9</sup>

Handwritten musical score for an Am<sup>9</sup>-Am-Am<sup>7</sup>-D<sup>9</sup> chord progression. The score consists of two staves. The top staff is treble clef with a sharp sign, showing a sequence of eighth notes followed by a dotted half note. The bottom staff is bass clef with a sharp sign, showing a dotted half note followed by a quarter note. The progression is labeled Am<sup>9</sup>, Am, Am<sup>7</sup>, and D<sup>9</sup>.

G<sup>M</sup><sub>6</sub><sup>7</sup>

G<sup>m</sup><sup>7</sup>

G<sup>m</sup>

C<sup>13</sup>

Handwritten musical score for a G<sup>M</sup><sub>6</sub><sup>7</sup>-G<sup>m</sup><sup>7</sup>-G<sup>m</sup>-C<sup>13</sup> chord progression. The score consists of two staves. The top staff is treble clef with a sharp sign, showing a sequence of eighth notes followed by a dotted half note. The bottom staff is bass clef with a sharp sign, showing a dotted half note followed by a quarter note. The progression is labeled G<sup>M</sup><sub>6</sub><sup>7</sup>, G<sup>m</sup><sup>7</sup>, G<sup>m</sup>, and C<sup>13</sup>.

A<sup>m</sup><sup>9</sup>

A<sup>m</sup>

A<sup>m</sup><sup>7</sup>

D<sup>9</sup>

Handwritten musical score for an Am<sup>9</sup>-Am-Am<sup>7</sup>-D<sup>9</sup> chord progression. The score consists of two staves. The top staff is treble clef with a sharp sign, showing a sequence of eighth notes followed by a dotted half note. The bottom staff is bass clef with a sharp sign, showing a dotted half note followed by a quarter note. The progression is labeled Am<sup>9</sup>, Am, Am<sup>7</sup>, and D<sup>9</sup>.

Handwritten musical score for piano:

Top Staff (Treble Clef):

- Measure 1: C major 7th chord (C, E, G, B)
- Measure 2: Bass line (D, F#)

Bottom Staff (Bass Clef):

- Measure 1: Dotted half note (F#)
- Measure 2: Bass line (D, F#)

A handwritten musical score for piano. The top staff starts with a treble clef, a key signature of one sharp, and a common time signature. The measure begins with a forte dynamic (F) followed by a 9th chord (9+11). The melody consists of eighth-note patterns. The bottom staff starts with a bass clef, a key signature of one sharp, and a common time signature. It follows the same harmonic progression as the top staff. Measure 12+13 concludes with a half note on the first beat of the next measure.

A handwritten musical score for piano in A major (A<sup>13</sup>) with a key signature of one sharp. The score consists of two staves. The top staff shows a melody line with various note heads and rests. The bottom staff shows harmonic bass notes. Measures 13 and 14 end with a repeat sign and a double bar line. Measure 15 begins with a new key signature of three sharps (F# major), indicated by a circled '3'. The measure ends with a final double bar line.

A handwritten musical score for piano in G major (indicated by a 'G' with a circle) and common time (indicated by a 'C'). The score consists of two staves. The top staff (treble clef) has four measures. The first measure starts with a half note followed by a quarter note. The second measure starts with a half note followed by a quarter note. The third measure starts with a half note followed by a quarter note. The fourth measure starts with a half note followed by a quarter note. The bottom staff (bass clef) has four measures. The first measure starts with a half note followed by a quarter note. The second measure starts with a half note followed by a quarter note. The third measure starts with a half note followed by a quarter note. The fourth measure starts with a half note followed by a quarter note.

Gm<sup>7</sup>

Gm<sup>7</sup>

Gm C<sup>13</sup>

A<sup>m</sup><sup>9</sup>

A<sup>m</sup>

A<sup>m</sup><sup>7</sup>

D<sup>9</sup>

Gm<sup>7</sup>

Gm<sup>7</sup>

Gm C<sup>13</sup>

A<sup>m</sup><sup>9</sup>

A<sup>m</sup>

A<sup>m</sup><sup>7</sup>

D<sup>9</sup>

C<sub>M</sub><sup>o</sup>⁷

D<sup>13</sup>

A handwritten musical score for piano. The top staff is in G major (indicated by a treble clef and one sharp sign) and the bottom staff is in C major (indicated by a bass clef and one sharp sign). The first measure shows a C major 7th chord (C, E, G, B) in the treble clef staff, followed by a D 13th chord (D, F#, A, C, E) in the bass clef staff. The second measure shows a D 13th chord (D, F#, A, C, E) in the treble clef staff, followed by a G major 7th chord (G, B, D, F#) in the bass clef staff.

F⁹+II

E⁷+⁹

A handwritten musical score for piano. The top staff is in G major (indicated by a treble clef and one sharp sign) and the bottom staff is in C major (indicated by a bass clef and one sharp sign). The first measure shows an F⁹+II chord (F, A, C, E, G) in the treble clef staff, followed by an E⁷+⁹ chord (E, G, B, D, F#) in the bass clef staff. The second measure shows an E⁷+⁹ chord (E, G, B, D, F#) in the treble clef staff, followed by a G major 7th chord (G, B, D, F#) in the bass clef staff.

A<sup>13</sup>

A<sub>m</sub><sup>⁹</sup>

D<sup>⁹</sup>

A handwritten musical score for piano. The top staff is in G major (indicated by a treble clef and one sharp sign) and the bottom staff is in C major (indicated by a bass clef and one sharp sign). The first measure shows an A<sup>13</sup> chord (A, C, E, G, B) in the treble clef staff, followed by an A<sub>m</sub><sup>⁹</sup> chord (A, C, E, G) in the bass clef staff. The second measure shows a D<sup>⁹</sup> chord (D, F#, A, C, E) in the treble clef staff, followed by a G major 7th chord (G, B, D, F#) in the bass clef staff.

G⁹⁶

F⁹⁶

G⁹⁶

D⁷+⁹  
^

A handwritten musical score for piano. The top staff is in G major (indicated by a treble clef and one sharp sign) and the bottom staff is in C major (indicated by a bass clef and one sharp sign). The first measure shows a G⁹⁶ chord (G, B, D, F#, A) in the treble clef staff, followed by an F⁹⁶ chord (F#, A, C, E, G) in the bass clef staff. The second measure shows a G⁹⁶ chord (G, B, D, F#, A) in the treble clef staff, followed by a D⁷+⁹ chord (D, F#, A, C, E) in the bass clef staff. The third measure shows a D⁷+⁹ chord (D, F#, A, C, E) in the treble clef staff, followed by a G major 7th chord (G, B, D, F#) in the bass clef staff. A fermata is placed over the D⁷+⁹ chord in the treble clef staff.

$C\text{M}\alpha^7$

$F\text{M}\alpha^7$

$D^{13}$

$G\text{M}\alpha^7$

$C\text{M}\alpha^7$

$F\text{M}\alpha^7$

$D^{13}$

$G\text{M}\alpha^7$

A<sup>m7-5</sup>D<sup>13-9</sup>G<sup>m7</sup>C<sup>3</sup>C<sup>7+5</sup>

Piano score for measures 1-5:

- Measure 1: A<sup>m7-5</sup> (Treble: C, G; Bass: C, G)
- Measure 2: D<sup>13-9</sup> (Treble: D, F#, A; Bass: D, F#)
- Measure 3: G<sup>m7</sup> (Treble: G, B, D, G; Bass: G, B)
- Measure 4: C<sup>3</sup> (Treble: C, E, G; Bass: C, E)
- Measure 5: C<sup>7+5</sup> (Treble: C, E, G, B; Bass: C, E, G)

F<sup>m11</sup>F<sup>m7</sup>B<sup>b13</sup>B<sup>b9+5</sup>G<sup>m7</sup>C<sup>m7</sup>

Piano score for measures 6-10:

- Measure 6: F<sup>m11</sup> (Treble: F, A, C, F; Bass: F, A)
- Measure 7: F<sup>m7</sup> (Treble: F, A, C; Bass: F, A)
- Measure 8: B<sup>b13</sup> (Treble: B, D, F, B; Bass: B, D)
- Measure 9: B<sup>b9+5</sup> (Treble: B, D, F, B; Bass: B, D)
- Measure 10: G<sup>m7</sup> (Treble: G, B, D, G; Bass: G, B)
- Measure 11: C<sup>m7</sup> (Treble: C, E, G; Bass: C, E)

F<sup>m</sup>A<sup>b7</sup>D<sup>b9</sup>G<sup>m7</sup>D<sup>b9+11</sup>C<sup>7+9</sup>

Piano score for measures 11-15:

- Measure 11: F<sup>m</sup> (Treble: F, A, C; Bass: F, A)
- Measure 12: A<sup>b7</sup> (Treble: A, C, E, G; Bass: A, C)
- Measure 13: D<sup>b9</sup> (Treble: D, F, A, C; Bass: D, F)
- Measure 14: G<sup>m7</sup> (Treble: G, B, D, G; Bass: G, B)
- Measure 15: D<sup>b9+11</sup> (Treble: D, F, A, C; Bass: D, F)
- Measure 16: C<sup>7+9</sup> (Treble: C, E, G, B; Bass: C, E, G)

F<sup>m7</sup>B<sup>b9</sup>B<sup>b13-9</sup>E<sup>b</sup>C<sup>7+9</sup>F<sup>m7</sup>B<sup>b9</sup>

Piano score for measures 16-20:

- Measure 16: F<sup>m7</sup> (Treble: F, A, C; Bass: F, A)
- Measure 17: B<sup>b9</sup> (Treble: B, D, F, A; Bass: B, D)
- Measure 18: B<sup>b13-9</sup> (Treble: B, D, F, A; Bass: B, D)
- Measure 19: E<sup>b</sup> (Treble: E, G, B, E; Bass: E, G)
- Measure 20: C<sup>7+9</sup> (Treble: C, E, G, B; Bass: C, E, G)
- Measure 21: F<sup>m7</sup> (Treble: F, A, C; Bass: F, A)
- Measure 22: B<sup>b9</sup> (Treble: B, D, F, A; Bass: B, D)

$A_m^{7-5}$        $D^{13-9}$        $G_m^7$        $C^{13}$        $C^{7+5}$

$F_m^{11}$        $F_m^7$        $B^{b13}$        $B^{b9+5}$        $G_m^7$        $C_m^7$

$F_m$        $A_m^7$        $D^{b9}$        $G_m^7$        $D^{b9+11}$        $C^{7+5}$

$F_m^7$        $B^{b9}$        $B^{b13-9}$        $E^\flat$        $C^{7+5}$        $F_m^9$        $B^{b7+5}$

E<sup>b</sup>

Fm

B<sup>b</sup>7

Gm<sup>9</sup>

C<sup>7+5</sup>

Fm<sup>9</sup>

B<sup>b</sup>7+5

E<sup>b</sup>

A<sup>0</sup><sup>7</sup>

D<sup>7-9</sup>

Gm<sup>9</sup>

C<sup>12</sup>

Fm<sup>7</sup>

B<sup>b</sup>13

$A_m^7-5$        $D^{13-9}$

$G_m^7$        $C^{13}$        $C^{7+5}$

$F_m^{11}$        $F_m^7$        $B^{b13}$        $B^{b9+5}$

$G_m^7$        $C_m^7$

$F_m$        $A_b^7$        $D^{b9}$

$G_m^7$        $D^{b9+11}$        $C^{7+5}$

$F_m^7$        $B^{b9}$        $B^{b13-9}$        $E^b$

$Cm^{\text{II}}$  (7) (9)  $F^9$   $A^{\flat}m^{\text{II}}$  (7) (9)  $D^{\flat}9$

$CMa^9$  .  $F^9$   $Em^7$   $A^{7+9}$

$Cm^{\text{II}}$  (7) (9)  $F^9$   $A^{\flat}m^{\text{II}}$  (7) (9)  $D^{\flat}9$

$CMa^9$   $F^9$   $Em^7$   $A^{7+9}$

D<sub>m</sub><sup>7</sup>      G<sup>7</sup> (9)      D<sub>m</sub><sup>7</sup>      G<sup>7</sup> (9)

E<sub>m</sub><sup>7</sup>      . A<sup>7</sup> (9)      E<sub>m</sub><sup>7</sup>      A<sup>7</sup> (9)

C<sub>m</sub><sup>9</sup>      F<sup>9</sup> (13)      A<sub>b</sub><sup>b</sup><sub>m</sub><sup>9</sup>      D<sup>b</sup><sup>9</sup> (13)

C<sub>M</sub><sub>a</sub><sup>9</sup>      F<sup>9</sup>      E<sub>m</sub><sup>7</sup>      A<sup>7+11</sup><sub>-9</sub>

Dm<sup>7</sup> G<sup>7 (9)</sup> Dm<sup>7</sup> G<sup>7 (9)</sup>

E<sub>m</sub><sup>7</sup> A<sup>7 (9)</sup> E<sub>m</sub><sup>7</sup> A<sup>7 (9)</sup>

C<sub>m</sub><sup>9</sup> F<sup>9 (13)</sup> A<sub>b</sub><sup>9</sup> D<sup>b9 (13)</sup>

C<sub>M<sub>o</sub></sub><sup>9</sup> E<sub>b</sub><sup>M<sub>a</sub>7</sup> A<sub>b12</sub><sup>7</sup> D<sup>b9-ii</sup>

Gm<sup>II</sup> C<sup>9</sup> Gm<sup>II</sup> C<sup>9</sup>

F M<sub>Δ</sub><sup>9</sup> F<sup>6</sup> F M<sub>Δ</sub><sup>7</sup> F<sup>6</sup>

Am<sup>II</sup> D<sup>9</sup> Am<sup>II</sup> D<sup>9</sup>

Dm G<sup>9</sup> Em A<sup>7</sup>

D<sub>m</sub><sup>7</sup>                    G<sup>7</sup> (9)                    D<sub>m</sub><sup>7</sup>                    G<sup>7</sup> (9)

E<sub>m</sub><sup>7</sup>                    A<sup>7</sup> (9)                    E<sub>m</sub><sup>7</sup>                    A<sup>7</sup> (9)

C<sub>m</sub><sup>9</sup>                    F<sup>9</sup> (13)                    A<sub>b</sub><sup>m</sup><sup>9</sup>                    D<sub>b</sub><sup>9</sup> (13)

C<sub>M</sub><sub>d</sub><sup>9</sup>                    F<sup>9</sup>                            E<sub>m</sub><sup>7</sup>                            A<sup>7+11</sup><sub>-9</sub>

$C_m^9$        $F^9$  (13)       $A_b^m^9$        $D^b^9$  (13)

$C_{M\flat}^9$        $F^9$        $E_m^7$        $A^{7+11}_9$

$C_m^9$        $F^9$  (13)       $A_b^m^9$        $D^b^9$  (13)

$C_{M\flat}^9$        $C^{7+9}$

F<sup>#</sup><sub>m</sub>    G<sub>m</sub>    G<sub>m</sub><sup>7</sup>

C<sup>13</sup>

C<sup>9</sup>

G<sup>#</sup><sub>m</sub>    A<sub>m</sub>.    A<sub>m</sub><sup>7</sup>

D<sup>13</sup>

D<sup>9</sup>

F<sup>#</sup><sub>m</sub>    G<sub>m</sub>    G<sub>m</sub><sup>7</sup>

C<sup>13</sup>

C<sup>9</sup>

A<sub>m</sub><sup>7</sup>

E<sup>b9+11</sup>

D<sup>7+9</sup>

D<sup>7</sup>

A<sup>b</sup><sub>m</sub><sup>9</sup>

$G_m^9$

$C^{13}$

$C^{7-9}$

$C^{13-9}$

Piano score: Treble clef, bass clef, key signature of one flat. The first measure shows a Gm9 chord (G-B-D-G-B-D-G) followed by a C13 chord (C-E-G-C-E-G-C). The second measure shows a C7-9 chord (C-E-G-C) followed by a C13-9 chord (C-E-G-C-E-G-C).

$F_{M_3}^9$

$B^{b9}$

$A_m^{11}$

$D^7$

Piano score: Treble clef, bass clef, key signature of one flat. The first measure shows an  $F_{M_3}^9$  chord (F-A-C-F-A-C-F). The second measure shows a  $B^{b9}$  chord (B-D-G-B-D-G-B). The third measure shows an  $A_m^{11}$  chord (A-C-E-A-C-E-A) followed by a  $D^7$  chord (D-F#-A-D-F#-A-D).

$G_m^7$

$C^7$

$G_m^7$

$C^7$

Piano score: Treble clef, bass clef, key signature of one flat. The first measure shows a  $G_m^7$  chord (G-B-D-G-B-D-G). The second measure shows a  $C^7$  chord (C-E-G-C-E-G-C). The third measure shows a  $G_m^7$  chord (G-B-D-G-B-D-G) followed by a  $C^7$  chord (C-E-G-C-E-G-C).

$A_m^7$

$E^{b9+11}$

$D^{7-9}$

$D^7$

$A^{b9}$

Piano score: Treble clef, bass clef, key signature of one flat. The first measure shows an  $A_m^7$  chord (A-C-E-A-C-E-A). The second measure shows an  $E^{b9+11}$  chord (E-G-B-E-G-B-E). The third measure shows a  $D^{7-9}$  chord (D-F#-A-D-F#-A-D) followed by a  $D^7$  chord (D-F#-A-D-F#-A-D). The fourth measure shows an  $A^{b9}$  chord (A-C-E-A-C-E-A).

G<sub>m</sub><sup>9</sup>

C<sup>13</sup>

C<sup>7-9</sup>

C<sup>13-9</sup>

F<sub>M</sub><sub>A</sub><sup>9</sup>

B<sub>b</sub><sup>9</sup>

B<sub>m</sub>

E<sup>7</sup>

A<sub>M</sub><sub>A</sub>

F<sup>#7+9</sup>

B<sub>m</sub><sup>7</sup>

E<sup>9</sup>

A<sup>6</sup>

D<sup>7-9</sup>

D<sup>7</sup>

A<sub>m</sub><sup>9</sup>

$G_m^9$

$C^{13}$

$C^{7-9}$

$C^{13-9}$

$F_{M_B}^9$

$B^{b9}$

$A_m^{11}$

$D^7$

$G_m^9$

$C^7$

$G_m^7$

$C^7$

$A_m^7$

$E^{b9+11}$

$D^{7+9}$

$G_m^9$

$E_b^{9+11}$

$F\text{Ma}^9$

$B^{b9+11}$

$A_m$

$D^9$

$F^{\#}_m$

$G_m$

$G_m^7$

$C^{13}$

$C^9$

$G^{\#}_m$

$A_m$

$A_m^7$

$D^{13}$

$D^9$

F<sup>#</sup> Gm Gm<sup>7</sup>

C<sup>13</sup>

C<sup>9</sup>

Bm<sup>7-5</sup>

B<sup>b</sup>m<sup>7</sup>

Am<sup>7+5</sup>

D<sup>b</sup>/A<sup>b</sup>

Gm<sup>7</sup>

G<sup>b</sup>Ma<sup>7</sup>

FMa<sup>9</sup>

## **A Few Words About The Authors . . .**

Warren Nunes, jazz guitarist, author and teacher, lives in the San Francisco Bay Area where professional musicians consider him the best jazz guitarist around. He has written a number of books for the jazz guitar and is currently working on a series of books for the other jazz instruments.

Steve Doherty, electric bassist, comes from a musical family and has been playing professionally since age 19. He has studied extensively with Warren Nunes and has been an active participant in the Warren Nunes workshops and clinics.

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