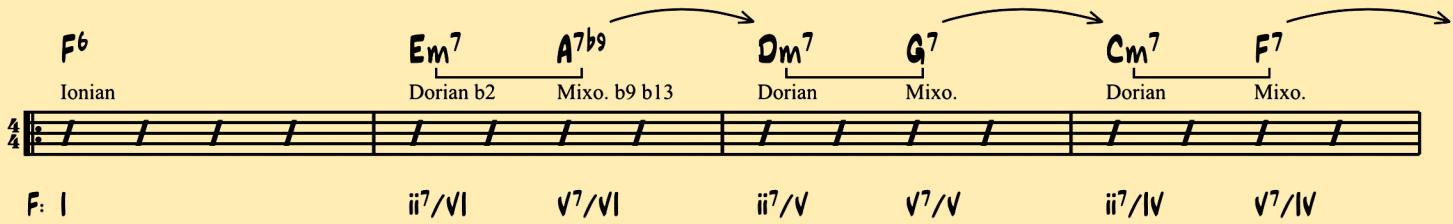


# Volume I

# THE JAZZ STANDARDS PROGRESSIONS BOOK



**CHORD CHANGES W/FULL HARMONIC ANALYSIS  
CHORD-SCALES & ARROWS AND BRACKETS**

by mDecks Music

# Preface

So far, jazz fake books have offered musical contents expressed in melodies and chord changes; none of them show neither harmonic analysis nor chord scales. This series of books is a collection of 1000+ well-known jazz standards. No melodies are included, as the purpose of this project is to provide something that has been overlooked until now: analysis and interpretation of the chord progressions.

This book was designed using [\*\*Mapping Tonal Harmony Pro\*\*](#) by **mDecks Music, LLC**. Mapping Tonal Harmony Pro is an app that visually represents tonal harmony in an interactive map.

Each harmonic function occupies a specific spot in the map, relative to other harmonic functions. **Mapping Tonal Harmony Pro** includes arrows showing expected paths of resolution between the harmonic functions and many features that have proved to be an invaluable tool for the study of jazz and traditional harmony.

The scale glossary was made using another outstanding app by mDecks Music: [\*\*Tessitura Pro\*\*](#), which is a complete audio-visual encyclopedia of scales based on the circle of fifths.

The **Jazz Standard Progressions Book** focuses on tonal jazz standards. Modal tunes have been purposely excluded and will be addressed in future publications. Each song is represented as a harmonic progression with full harmonic analysis, symbols known as arrows and brackets and chord scales thoughtfully selected. Parallel to this series, we prepared a re-harmonized version of each song using most often-used jazz re-harmonization techniques.

# **Table of Contents**

Song Index

Symbolism in this book

Arrows & Brackets Analysis

Roman Numerals

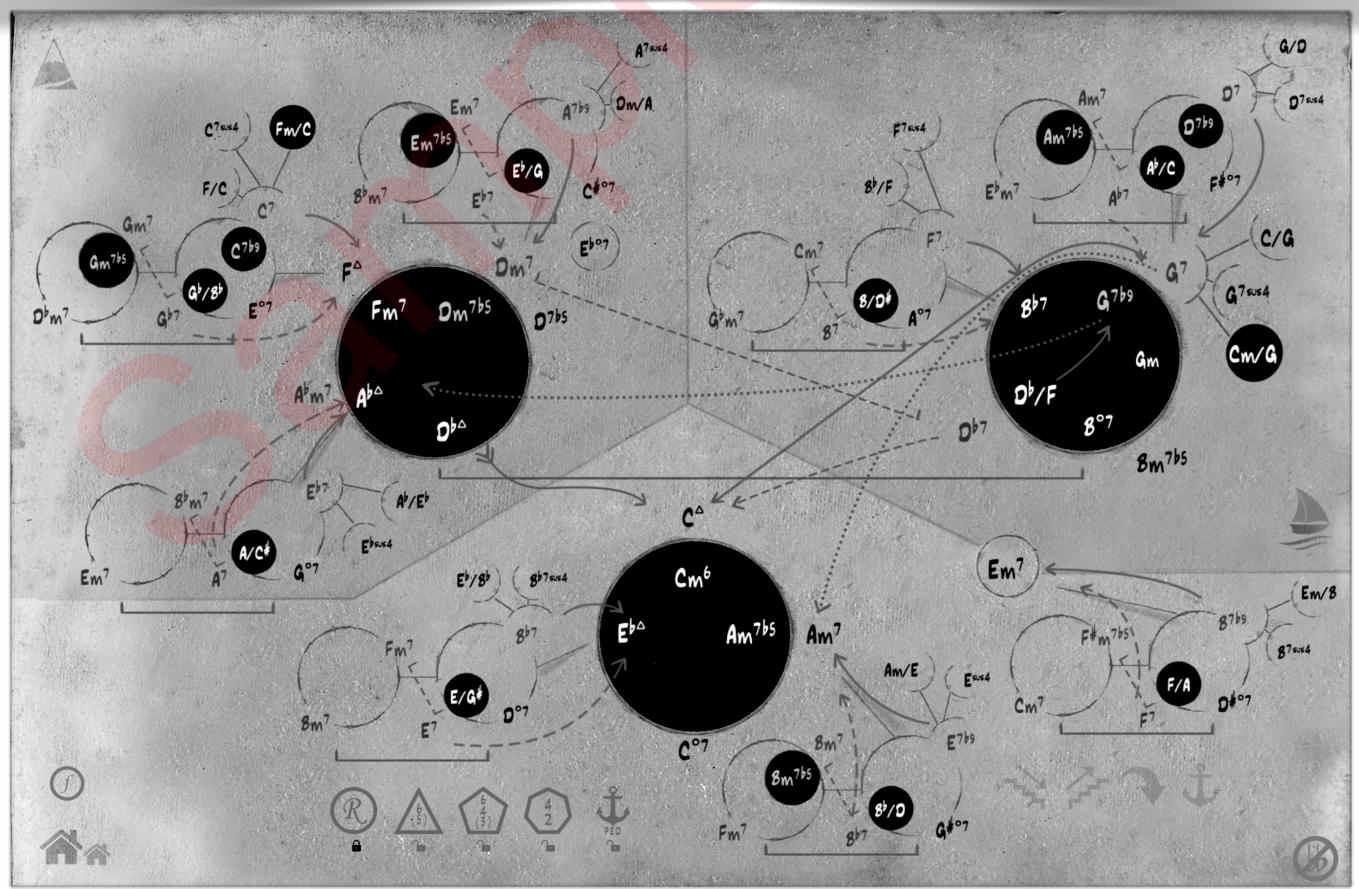
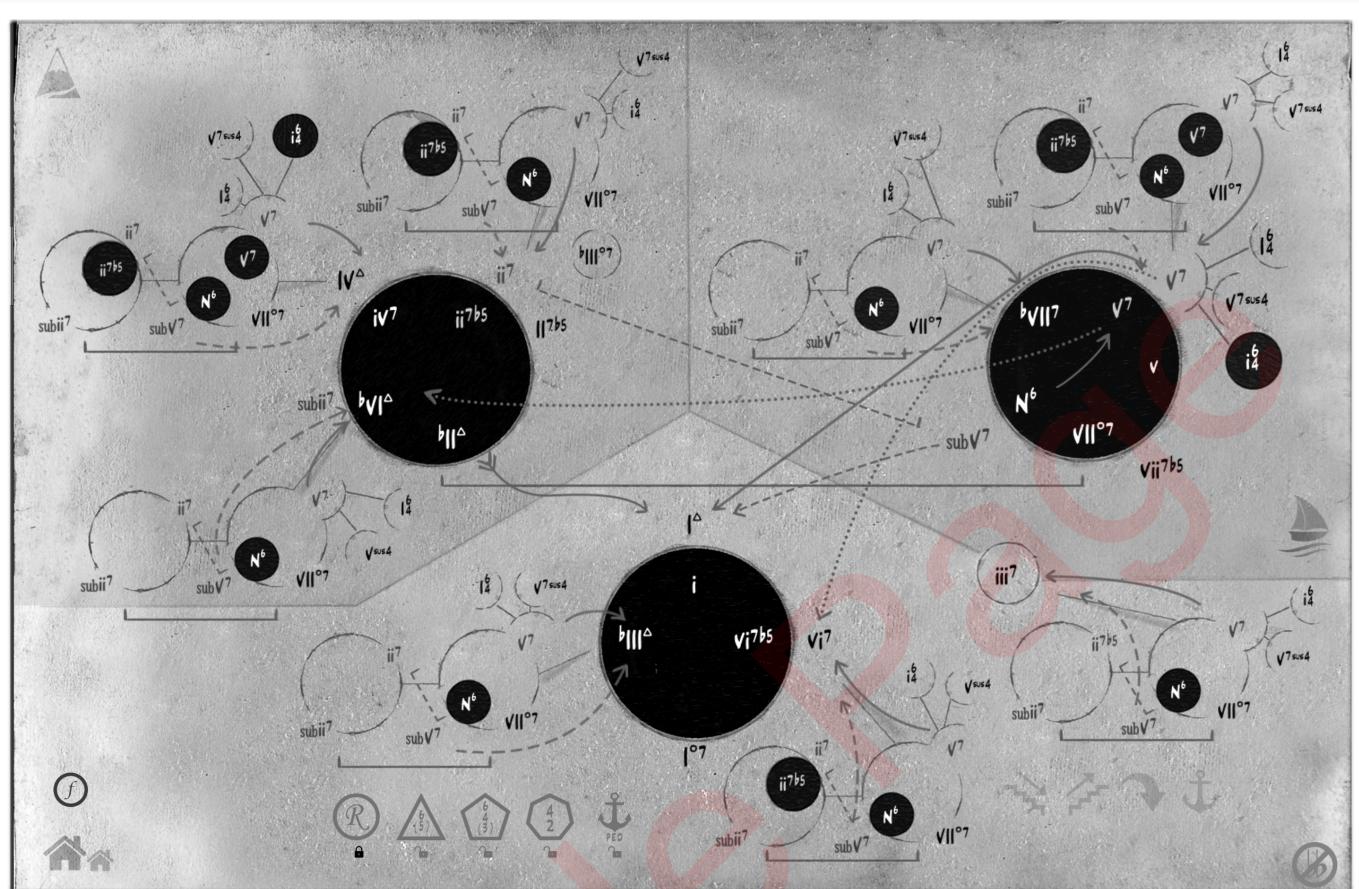
Inversions

Modulations

Tonal Harmony Maps (Functional & in C)

Scales

# The Jazz Standards Map (Functional & in C)



# Symbolism in this book

Most of the symbols are based on the classical and/or jazz standard notation. Harmonic analysis has evolved and is constantly evolving, and there are many schools of thought in Jazz. There is a subset of symbols shared by all jazz players but also a wide variety of ways to notate certain attributes in the music; from chord symbols to chord-scale names to functional analysis.

We have used a combination of jazz and classical notation in order to use most of the subset of shared symbols among jazz musicians.

This book uses a four-layered analysis format as follows:

1. Arrows & Brackets Analysis
2. Chord Symbols
3. Chord-Scales
4. Functional Analysis

A musical score diagram illustrating harmonic analysis layers. The score is in F major (F<sup>△</sup>) and consists of seven measures. The chords are labeled with their Roman numeral function and mode:

- Measure 1: I<sup>△</sup> (Ionian)
- Measure 2: ii<sup>7</sup>/VI (Dorian b2)
- Measure 3: V<sup>7</sup>/VI (Mixo. b9 b13)
- Measure 4: ii<sup>7</sup>/V (Dorian)
- Measure 5: subV<sup>7</sup>/V (Lydian b7)
- Measure 6: ii<sup>7</sup>/IV (Dorian)
- Measure 7: subV<sup>7</sup>/IV (Lydian b7)

Arrows and brackets indicate specific harmonic features:

- A bracket under the first three measures groups them as a section.
- A curved arrow points from the Mixo. label above measure 3 to the Dorian label above measure 4.
- A dashed arrow points from the Lydian label above measure 5 to the Dorian label above measure 6.

# Arrows & Brackets Analysis

A musical staff diagram illustrating a chord progression analysis. The staff consists of two staves: Treble (top) and Bass (bottom). Above the staff, numbered labels indicate specific chords and movements:

- 1:  $Dm^7$
- 2:  $G^7$  (with a solid arrow pointing to the next chord)
- 3:  $C^\Delta$  (with a straight arrow pointing to the next chord)
- 4:  $Cm^7$
- 5:  $B^7$  (with a dotted arrow pointing to the next chord)
- $Bb^7$  (indicated by a dashed line from the dotted arrow)

The notes on the staff correspond to the chords above them. The bass staff shows the root notes of each chord, while the treble staff shows the harmonic structure.

1. A solid bracket indicates a II - V progression.
2. A solid arrow indicates a movement of a perfect fifth down on the bass from a dominant chord.
3. The only non-standard symbol we have added is the very common movement we called “to-minor” which is the movement from a major major or dominant chord into a chord with the same root but minor 7 or minor 7b5, which is represented by this headless straight arrow.
4. A dotted bracket indicates a II - SubV or a SubII to V progression.
5. A dotted arrow indicates a movement of a half step down on the bass from a dominant chord (such as subV to I).

# Roman numerals

Roman numerals refer to the degree of the scale. An uppercased Roman numeral indicates a Major triad and a lowercased a minor triad.

Secondary functions are shown using a forward slash (/) symbol which means “of” (i.e. V7/V is the V7 of V).

A musical staff in G clef and common time. It shows the following chords:

- I<sup>Δ</sup>: C major
- ii<sup>7</sup>: D minor 7th
- bVI<sup>Δ</sup>: A flat major (Ab major)
- bVII<sup>7</sup>: G major 7th (B7)
- bIII<sup>Δ</sup>: E flat major
- bII<sup>Δ</sup>: B flat major
- subii<sup>7</sup>/IV: D minor 7th (F7)
- subV<sup>7</sup>/IV: G major 7th (C7)

The chords are represented by vertical stems with open circles for the top note and solid dots for the bottom note. The bass line is also shown below the staff.

In classical music the Ab major in C minor is the major triad on the minor 6th degree, notated as a VI without the flat (since the flat is implied because the regular sixth chord is a minor triad and only used on a major key) but, in this book you will see it as a bVI since, although redundant, it better represents the interval above the tonic and it's become a more often-used way of representing the function. Same for the bVII, or the bII. Major sevenths chords are shown using a triangle. The only non-standard symbol used in the map is the subii7 which merely represents the related 2 of a subV7.

# Inversions

A musical staff in G clef and common time. It shows seven positions of the Dm chord. The first six positions are labeled above the staff: Dm, Dm/F, Dm/A, Dm⁷/C, Dm⁷/F, Dm⁷/A, and Em⁷/A. The seventh position is labeled below the staff: vii/VI. The first six positions are represented by open circles (o) on the staff, while the seventh position is represented by a solid circle (•). The staff has five lines and four spaces. The bass clef is also present.

Dm	Dm/F	Dm/A	Dm <sup>7</sup> /C	Dm <sup>7</sup> /F	Dm <sup>7</sup> /A	Em <sup>7</sup> /A
vi	vi <sup>b</sup>	vi <sup>b</sup> <sub>4</sub>	vi <sub>2</sub> <sup>4</sup>	vi <sub>5</sub> <sup>b</sup>	vi <sub>3</sub> <sup>4</sup>	vii/VI

Inversions are represented functionally based on the classical notation.

6 or 65 (7th chords) meaning first inversion, 64 or 43 (7th chords) second and 42 (7th chords) third inversion. Pedal points are represented by the initials p.p.

# Modulations

A musical score in 4/4 time. It starts in F major (F: ii<sup>7</sup>) and modulates to G major (G: ii<sup>7</sup>). The chords shown are Gm<sup>7</sup> (Dorian mode), C<sup>7</sup> (Mixolydian mode), F<sup>Δ</sup> (Ionian mode), and Am<sup>7</sup> (Dorian mode). A bracket under the first two chords indicates they are in the same key (F major). An arrow points from the C<sup>7</sup> chord to the F<sup>Δ</sup> chord, indicating the modulation. The score consists of four measures per staff, with measure numbers 1 and 2 indicated.

The key also uses the standard notation with the colon (1. F:).

Uppercased letters for major and lowercased for minor.

Pivot-Chord Modulations (common chord or common root) also use the classical notation with the bracket indicating the function's roman numeral on the previous key on the top and the new functional interpretation in the new key on the bottom (2. Am is the iii<sup>7</sup> in F and it becomes the ii<sup>7</sup> in the new key of G).

# Scales

The scales that appear in this book are the most-often used scales in Jazz Standards.

Although every function has a default chord-scale, there are many cases in which the default chord-scale is not the “best” chord-scale we could assign to that function at a certain moment. We have carefully assigned alternative chord-scales (replacing the default ones) when necessary.

*Not all scales in this book are 7-notes scales. (i.e. Blues, Hexatonics, etc.)*

Scale names are simplified to optimize note spacing. Sometimes they are abbreviated.

Here is the list of scales you will find in this book:

Name	Long Name	Short Name
Aeolian	Aeolian	Aeo
Altered	Alt.	Alt
Altered Dominant o7	Alt.Dom.o7	ADo7
Blues	Blues	Blues
Diminished	Dim.	Dim
Dorian	Dorian	Dor
Dorian b2	Dorian b2	Dorb2
Half Diminished	Half Dim.	HalfDim
Harmonic Minor	Har. min	Harmin
Hexatonic I:II	Hexa I:II	HexI:II
Hexatonic IV:Vm	Hexa IV:Vm	HexIV:Vm
Hexatonic IV:Vo	Hexa IV:Vo	HexIV:Vo
Ionian	Ionian	Ion
Ionian #5	Ionian #5	Ion#5
Locrian	Locrian	Loc
Locrian bb7	Locrian bb7	Locbb7
Locrian n13	Locrian n13	Loc13
Locrian n9	Locrian n9	Loc9
Lydian	Lydian	Lyd
Lydian #5	Lydian #5	Lyd#5
Lydian b7	Lydian b7	Lydb7
Major Blues	Maj Blues	MajBlues
Melodic Minor	Mel min	Melmin
Mixolydian	Mixo	Mix
Mixolydian b13	Mixo b13	Mixb13
Mixolydian b9	Mixo b9	Mixb9
Mixolydian b9 b13	Mixo b9 b13	Mixb9b13
Phrygian	Phrygian	Phr
Whole Tone	W.T.	WT

# Aeolian

As shown in Tessitura Pro by mDecks Music • [mDecks.com](http://mDecks.com)

The screenshot displays the Tessitura Pro application interface for the Aeolian mode. At the top left, it shows a key signature of one sharp (F#) and a mode of Ionian. The title "Aeolian" is centered at the top. On the right, there are icons for "Possible Modes" (M7), a search icon, and a lock icon.

The central feature is a circular diagram of the Circle of Fifths. The outer ring shows the twelve major keys (C, G, D, A, E, B, F#, C#, G#, D#, A#, E#) and the inner ring shows the twelve minor keys (A, E, C, G, D, B, F, C#, A#, E#, D#, B#). The notes are labeled with their corresponding letter names and accidentals (e.g., C, G, D, A, E, B, F#, C#, G#, D#, A#, E#). The note "C" is highlighted in gray.

Below the circle, the note count is listed as "N 7". To the right, transpositions are listed as "T 12".

The bottom section contains musical notation and a piano keyboard. The notation shows a C major 7th chord with extensions 9 and 11 (Cm7(9,11)). The piano keyboard below it has specific keys highlighted in gray, corresponding to the notes in the chord.

# Altered

As shown in Tessitura Pro by mDecks Music • [mDecks.com](http://mDecks.com)

The screenshot displays the Tessitura Pro interface for the Altered mode. At the top left, it says "C Altered". Below that, "Mode (Melodic Minor)" is listed. On the right side, "Possible Modes" include "M 7" and "T 12".

The central feature is a circle of fifths diagram. The notes are labeled around the perimeter: 1 (C), 2 (D), 3 (E), 4 (F), 5 (G), 6 (A), 7 (B), and 1 (C). Inside the circle, the notes are labeled: 1, 2, 3, 4, 5, 6, 7, and  $\sharp 2$ . The note  $\sharp 2$  is highlighted with a gray shaded area.

Below the circle, the note count is "N 7" and the transpositions are "T 12". The note sequence is listed as: 1 b2 #2 3 b5 b6 b7. There are also icons for favorite status, search, and lock.

The musical staff shows the notes C7 b5 (b9 #9 b13) in black and white notation. The piano keyboard at the bottom is partially visible, with some keys highlighted in gray to indicate fingerings or specific notes.

# Altered Dominant o7

As shown in Tessitura Pro by mDecks Music • [mDecks.com](http://mDecks.com)

C Altered Dominant dim7

Mode (Harmonic Minor)

7

Possible Modes  
M7

Favorite

#2      1      5

b7      4      2

#5      b2      3

b4      7

N 7

Note Count

1 b2 #2 3 #4 #5 bb7

T 12

Transpositions

Diminished 7th

C°7 (b13)

# Blues

As shown in Tessitura Pro by mDecks Music • [mDecks.com](http://mDecks.com)

The screenshot displays the Tessitura Pro interface for the C Blues Scale. At the top, it shows the key signature (C), mode (M 6), and note count (N 6). The central feature is a circle of fifths diagram with the notes 1, 5, 2, 3, 7, 4, and 6 labeled around the perimeter. The notes 1, 5, and 2 are highlighted in light gray, while 3, 7, 4, and 6 are dark gray. Below the circle, the scale degrees are listed as 1 b3 4 #4 5 b7. The piano roll at the bottom shows a sequence of notes corresponding to the blues scale, and the keyboard below it shows which keys are being played.

# Diminished

As shown in Tessitura Pro by mDecks Music • [mDecks.com](http://mDecks.com)

The screenshot displays the Tessitura Pro interface for the Diminished mode (Half Diminished). At the top left, it says "Diminished" with a mode icon. Below that, "Mode (Half Diminished)" is listed. On the right side, "Possible Modes" shows "M 2". The central feature is a circle of fifths diagram with numbers 1 through 7 around the perimeter. The notes are labeled: 1 (C), 2 (D), 3 (E), 4 (F), 5 (G), 6 (A), and 7 (B). Intervals between notes are labeled with flats:  $\flat 7$ ,  $\flat 3$ ,  $\flat 6$ ,  $\flat 2$ ,  $\flat 5$ , and  $\flat\flat 7$ . A large red watermark "Sample Page" is diagonally across the center.

Below the circle, "Note Count" is N 8, and "Transpositions" are T 3. The musical staff shows the notes C,  $\flat 7$ ,  $\flat 9$ ,  $\flat 11$ , and  $\flat\flat 13$ . The piano keyboard at the bottom shows the corresponding fingerings: 1, 2, 3, 4, 5, 6, 7. A "Default" button is located above the keyboard.

# Dorian

As shown in Tessitura Pro by mDecks Music • [mDecks.com](http://mDecks.com)

The screenshot displays the Tessitura Pro application interface for the Dorian mode.

**Top Section:**

- Mode:** Dorian
- Number:** 2
- Possible Modes:** M 7

A circular diagram shows the notes of the Dorian mode: 1 (C), 2 (D), 3 (E), 4 (F), 5 (G), 6 (A), and 7 (B). The note B is highlighted with a red bar.

**Middle Section:**

- Note Count:** N 7
- Transpositions:** T 12

Below these are performance controls:  $\text{F} \#$ ,  $\text{B} \flat$ ,  $\text{F} \#$ ,  $f$ ,  $\text{G}$ ,  $\text{2}$ ,  $\text{G}$ ,  $\text{1}$ ,  $\text{1}$ ,  $\text{1}$ .

**Bottom Section:**

- Chord:** Cm7 (9 11 13)
- Default:** (button)

A musical staff shows the notes C, E, G, and B. Below the staff is a piano keyboard diagram where the keys C, E, G, and B are highlighted in grey.

# Dorian b2

As shown in Tessitura Pro by mDecks Music • [mDecks.com](http://mDecks.com)

The screenshot displays the Tessitura Pro application interface for the Dorian b2 mode. At the top, the mode name "Dorian b2" is shown along with a key signature icon (two sharps) and a "Mode (Melodic Minor)" label. To the right, there are search and "Possible Modes" buttons.

Below the mode name is a circular pitch wheel diagram. The notes are labeled around the perimeter: 1 (C), 2 (D), 3 (E), 4 (F), 5 (G), 6 (A), and 7 (B). The notes 3, 4, and 5 are highlighted in white, while 1, 2, 6, and 7 are in gray. The note 6 is labeled "b3", 7 is "b2", 5 is "b5", and 4 is "b6".

On the left side of the screen, there is a "Favorite" button and a lock icon. On the right, there is a lock icon.

At the bottom of the screen, there are sections for "Note Count" (N 7) and "Transpositions" (T 12). Below these are performance controls: a metronome icon, a volume icon, a tempo icon (labeled "f"), a 9th note icon, a 2nd note icon, and a set of arrows for navigation.

The main workspace shows a musical staff with the key signature of C major (one sharp). The staff has the label "Cm7 (11 13)" above it. The notes on the staff are: C, B-flat, A, G, F, E, D, C. The piano keyboard below the staff is also shown with the same note mapping.

# Half Diminished

As shown in Tessitura Pro by mDecks Music • [mDecks.com](http://mDecks.com)

The screenshot displays the Tessitura Pro interface for the Half Diminished chord. At the top, the title "Half Diminished" is shown with a "C" icon. Below it, "Is a Source" and "S" are indicated. On the right, "Possible Modes" and "M 2" are listed. A large circular diagram shows the notes of the chord: 1 (top), 5 (right), 2 (bottom-right), 6 (bottom), 3 (bottom-left), 7 (left), #4 (center), and b2 (top-left). The notes b6 and b7 are also labeled. A "Favorite" button is at the bottom left, and a lock icon is at the bottom right. Below the diagram, "N 8" and "T 3" are displayed, along with a note count of "1 b2 #2 3 #4 5 6 b7". The toolbar includes icons for transpose, volume, and playback. The main area shows the musical notation: a treble clef, a key signature of one flat, and a staff with notes corresponding to the chord. The piano roll at the bottom shows the fingerings: 1, b3, #4, 2, #5, 6, b7. The piano keys are color-coded according to the chord notes.

# Harmonic Minor

As shown in Tessitura Pro by mDecks Music • [mDecks.com](http://mDecks.com)

The screenshot displays the Tessitura Pro interface for the Harmonic Minor mode. At the top, the title "C Harmonic Minor" is shown, along with icons for "Is a Source" and "S". On the right, it says "Possible Modes M 7". A large circular diagram in the center shows the notes of the mode: 1 (C), 2 (D), 3 (E), 4 (F), 5 (G), 6 (A), and 7 (B). The note B is highlighted with a gray circle. Below the circle, the notes are labeled with their corresponding sharps and flats: C, D, E, F, G, A, and B. At the bottom of the screen, there are sections for "N 7" (Note Count) and "T 12" (Transpositions), each with various icons. The musical staff shows the notes C, D, E, F, G, A, and B. Below the staff is a piano keyboard diagram where the keys corresponding to these notes are highlighted in gray.

# Hexatonic I:II

As shown in Tessitura Pro by mDecks Music • [mDecks.com](http://mDecks.com)

The screenshot displays the Tessitura Pro interface for the Hexatonic I:II mode. At the top, the mode is identified as "Mode (Hexatonic I:II:IV)". The circle of fifths shows the notes: 1 (C), 2 (D), 3 (E), 4 (F), 5 (G), 6 (A), and 7 (B). The notes 1, 2, 5, and 6 are highlighted in white, while 3, 4, and 7 are shaded gray. Below the circle, the note count is "N 6" and the transpositions are "T 12". The musical staff shows a C major triad (C E G) with an added ninth (B) and eleventh (D#). The piano keyboard below shows the corresponding fingerings: 1, 2, 3, #4, 5, 6.

# Hexatonic IV:Vm

As shown in Tessitura Pro by mDecks Music • [mDecks.com](http://mDecks.com)

The screenshot displays the Tessitura Pro application interface for the Hexatonic IV:Vm mode. At the top left, the mode name "HexaTonic IV:Vm" is shown with a key signature icon. On the right, there are icons for "Mode (HexaTonic I:Im)", "Search", and "Possible Modes". Below the mode name, the number "5" is displayed.

The central feature is a circular pitch wheel diagram. The outer ring contains numbers 1 through 7. The inner ring contains notes labeled with flats:  $\flat 7$ ,  $\flat 3$ ,  $\flat 6$ ,  $\flat 2$ ,  $\flat 5$ , and  $\flat 1$ . A shaded gray wedge covers the notes  $\flat 7$ ,  $\flat 3$ , and  $\flat 6$ . The note  $\flat 1$  is highlighted with a red circle. The note  $\flat 2$  is also highlighted with a red circle. The note  $\flat 5$  is highlighted with a red circle. The note  $\flat 7$  is highlighted with a red circle. The note  $\flat 1$  is highlighted with a red circle. The note  $\flat 2$  is highlighted with a red circle. The note  $\flat 5$  is highlighted with a red circle. The note  $\flat 7$  is highlighted with a red circle.

On the left side, "N 6" is displayed above a "Note Count" section with icons for piano, drums, and vocal. On the right side, "M 6" is displayed above a "Transpositions" section with icons for piano, drums, and vocal. Below the pitch wheel, the note sequence "1 2 4 5 6  $\flat 7$ " is listed. At the bottom, a musical staff shows the notes C7sus4 (9 13) in treble clef. A keyboard diagram at the very bottom shows the corresponding fingerings for each note on a standard piano keyboard.

# Hexatonic IV:Vo

As shown in Tessitura Pro by mDecks Music • [mDecks.com](http://mDecks.com)

The screenshot displays the Tessitura Pro interface for the Hexatonic IV:Vo mode. At the top left, it says "C HexaTonic IV:Vo". On the right, there are icons for "Mode (HexaTonic Ilio)" and "Possible Modes M 6". Below the mode selector is a circular diagram representing the hexatonic scale. The notes are labeled 1 through 7 around the perimeter, with specific note names like 1 (C), 2 (D), 3 (E), 4 (F), 5 (G), 6 (A), and 7 (B) placed near their respective positions. A shaded gray area covers the notes 1 through 6. The note 7 is positioned below the circle. At the bottom of the screen, there are sections for "N 6 Note Count" and "T 12 Transpositions". The note count section includes icons for F# (flat), B (natural), and E (sharp). The transpositions section includes icons for f (forte), 9, 2, and various directional arrows. Below these sections is a musical staff with the label "C7sus4 (b9 13)" above it, showing the notes C, E, G, B, and D. At the very bottom is a piano keyboard graphic.

# Ionian

As shown in Tessitura Pro by mDecks Music • [mDecks.com](http://mDecks.com)

The screenshot displays the Tessitura Pro application interface for the Ionian mode.

**Top Section:**

- Title:** C Ionian
- Status:** Is a Source (with a 'S' icon)
- Possible Modes:** M 7
- Circle of Fifths:** A circular diagram showing the relationship between various modes and keys. The notes are labeled clockwise from the top: 1 (C), 2 (D), 3 (E), 4 (F), 5 (G), 6 (A), and 7 (B). Intervals between notes are labeled:  $\flat 7$ ,  $\flat 3$ ,  $\flat 6$ ,  $\flat 2$ ,  $\flat 5$ .
- Buttons:** Favorite (checkbox), Lock (padlock icon).

**Middle Section:**

- Note Count:** N 7
- Transpositions:** T 12
- Performance Controls:** Includes icons for metronome, volume, and tempo (f).
- Default:** A button labeled "Default".

**Bottom Section:**

- Notation:** Shows a staff with a treble clef and a key signature of one sharp (F#). The note sequence is C $\Delta$ (9 13) followed by a series of eighth-note intervals.
- Piano Roll:** A keyboard graphic showing the fingerings for the notes played on the staff above.

# Ionian #5

As shown in Tessitura Pro by mDecks Music • [mDecks.com](http://mDecks.com)

The screenshot displays the Tessitura Pro interface for the Ionian #5 mode. At the top left is the mode name "Ionian #5". To the right are three small icons: a magnifying glass, a lock, and a search bar. On the far right, it says "Possible Modes M 7".  
Below the mode name is a "Mode (Harmonic Minor)" label with a "3" icon. In the center is a circular hexagonal diagram with numbers 1 through 7 around its perimeter. The numbers 1, 2, 3, 4, 5, and 6 are positioned outside the hexagon's vertices, while 7 is inside. The notes C, D, E, F, G, A, and B are placed at the vertices corresponding to these numbers.  
On the left side, there is a "Favorite" button and a lock icon. On the right side, there is a lock icon. At the bottom left, it says "N 7 Note Count" and "T 12 Transpositions".  
The bottom section features a musical staff with a treble clef and a piano keyboard below it. The piano keys are highlighted in various colors: black, white, grey, and light grey. Above the staff, the text "C+△(9 13)" is displayed. There are also several small circular icons above the staff, including a circle with a dot, a circle with a cross, and a circle with a triangle. A "Default" button is located at the bottom right of the staff area.

# Locrian

As shown in Tessitura Pro by mDecks Music • [mDecks.com](http://mDecks.com)

The screenshot displays the Tessitura Pro application interface for the Locrian mode.

**Top Left:** Mode (Ionian) 7

**Top Right:** Possible Modes M 7

**Center:** Circle of Fifths diagram. The outer ring shows notes: 1, 2, 3, 4, 5, 6, 7, b7, b6, b5, b2, b3. The inner ring shows intervals: 1, b2, b3, 4, b5, b6, b7.

**Bottom Left:** Note Count N 7

**Bottom Right:** Transpositions T 12

**Middle:** A musical staff shows the notes Cm 7 b5 (11 b13) in black and white notation. Below the staff is a piano keyboard diagram.

**Bottom Buttons:** Includes icons for Undo, Redo, Save, and Default.

# Locrian bb7

As shown in Tessitura Pro by mDecks Music • [mDecks.com](http://mDecks.com)

The screenshot displays the Tessitura Pro interface for the Locrian bb7 mode. At the top, the mode is identified as "Locrian bb7". Below this, the "Mode (Harmonic Major)" is listed, along with three small icons representing different modes. On the right side, "Possible Modes" include "M 7" and "T 12".

In the center, a circle diagram shows the notes of the Locrian bb7 mode: 1 (C), 2 (D), 3 (E), 4 (F), 5 (G), 6 (A), and 7 (B). The notes 1 through 5 are in white, while 6 and 7 are in gray. The note 7 is labeled "bb7".

Below the circle, the "Note Count" is shown as "1 b2 b3 4 #4 #5 bb7".

The "Transpositions" section includes icons for various transpositions and a "Default" button.

The musical staff below shows the notes C, D, E, F, G, A, and B. The note A is highlighted with a blue box and labeled "Cm+°7 (11 #11)".

At the bottom, a piano keyboard diagram shows the fingerings for the notes on the staff.

# Locrian n13

As shown in Tessitura Pro by mDecks Music • [mDecks.com](http://mDecks.com)

The screenshot displays the Tessitura Pro interface for the Locrian n13 mode. At the top left is the mode name "Locrian n13" with a "C" icon. To the right are three small icons: a treble clef, a circle with a dot, and a bass clef. On the far right is a search icon.

Below the mode name, the text "Mode (Harmonic Minor)" is displayed. In the top right corner, there is a "Possible Modes" section with "M 7" and a lock icon.

The central feature is a circular diagram representing the mode's note structure. The notes are numbered 1 through 7 around the perimeter: 1 (top), 2 (right), 3 (bottom-right), 4 (bottom-left), 5 (top-left), 6 (left), and 7 (bottom). The notes are labeled with their corresponding letter names and accidentals: 1 (C), 2 (D), 3 (E), 4 (F), 5 (G), 6 (A), and 7 (B). A large gray shaded area covers the notes from 1 to 6, while the note 7 is highlighted in red.

On the left side of the screen, there is a "Favorite" button and a "Note Count" section showing "N 7". On the right side, there is a "Transpositions" section showing "T 12" and a "Default" button.

At the bottom, a musical staff shows the notes C, D, E, F, G, A, and B. Below the staff is a piano keyboard diagram where the keys are shaded according to the mode's note structure.

# Locrian n9

As shown in Tessitura Pro by mDecks Music • [mDecks.com](http://mDecks.com)

C Locrian n9

Mode (Melodic Minor)

6

Possible Modes: M7

1 2 3 4 5 6 7

b7 b3 b6 b2 b5

Favorite

Locked

N 7

Note Count: 1 2 b3 4 b5 b6 b7

T 12

Transpositions

f 9 2

Default

Cm 7 b5 (9 11 b13)

# Lydian

As shown in Tessitura Pro by mDecks Music • [mDecks.com](http://mDecks.com)

The screenshot displays the Tessitura Pro application interface for the Lydian mode.

**Top Section:**

- Mode:** Lydian (Ionian)
- Root:** C
- Scale Degree:** 4
- Possible Modes:** M7

**Circle of Fifths:** A circular diagram showing the relationship between various modes and keys. The outer ring shows intervals in half-steps (b7, b6, b2, #4) and the inner ring shows intervals in whole-steps (1, 2, 3, 4, 5). The mode is highlighted in gray.

**Musical Notation:**

- Note Count:** N 7
- Transpositions:** T 12
- Key Signature:** C<sup>△</sup> (9 ♯11 13)
- Notes:** 1 2 3 ♯4 5 6 7
- Performance Controls:** Includes icons for F# (F#), B (B), E (E), f (f), 9 (9), 2 (2), and various playback controls.

**Piano Roll:** Shows a piano keyboard with specific keys highlighted in gray, corresponding to the notes in the scale.

# Lydian #5

As shown in Tessitura Pro by mDecks Music • [mDecks.com](http://mDecks.com)

The screenshot displays the Tessitura Pro interface for the Lydian #5 mode. At the top left is the mode name "Lydian #5". Below it, "Mode (Melodic Minor)" is listed. On the right side, there are search and "Possible Modes" buttons, with "M 7" currently selected. A large circular diagram in the center shows the mode's notes: C, D, E, F#, G, A, and B. The notes C, D, E, and G are white, while F#, A, and B are gray. The note A is highlighted with a red arrow pointing to it from the bottom left. Below the circle, "Note Count" and "Transpositions" are displayed, along with various performance controls like volume, tempo, and key signature. The musical staff shows the notes C, (F#), (G), (A), (B), (C), and (D). A keyboard below the staff has specific keys highlighted in gray, corresponding to the mode's notes.

# Lydian b7

As shown in Tessitura Pro by mDecks Music • [mDecks.com](http://mDecks.com)

The screenshot displays the Tessitura Pro application interface for the Lydian b7 mode. At the top left is the mode name "Lydian b7". To the right are three small icons: a circle with a dot, a circle with a cross, and a circle with a horizontal line. On the far right is a search icon. Below the mode name, it says "Mode (Melodic Minor)".

On the left side, there's a "4" and a "Favorite" button. On the right side, there's a "Possible Modes" section with "M7" and a lock icon.

The central feature is a circular mode wheel. The numbers 1 through 7 are arranged around the perimeter. The notes are labeled as follows: 1 (C), 2 (D), 3 (E), 4 (F), 5 (G), 6 (A), and 7 (B). The note B is labeled with a flat symbol (b7). The note A is labeled with a sharp symbol (#4). The note G is labeled with a sharp symbol (#5).

Below the mode wheel, there are sections for "N 7" (Note Count) and "T 12" (Transpositions). The note count shows "1 2 3 #4 5 6 b7". The transpositions section shows "Default" and various circular icons for navigating through transpositions.

At the bottom, there's a musical staff with a treble clef and a keyboard diagram below it. The staff shows the notes C, D, E, F, G, A, and B. The keyboard diagram shows the corresponding fingerings: 1, 2, 3, 4, 5, 6, and b7.

# Major Blues

As shown in Tessitura Pro by mDecks Music • [mDecks.com](http://mDecks.com)

The screenshot displays the Tessitura Pro interface for the Major Blues Scale in C major (N 7). The top section features a circular fretboard diagram with notes labeled 1 through 7, 2, 3, 4, 5, 6, and 7. The notes 1, 5, and 6 are marked with a circle, while 2, 3, 4, and 7 are marked with a square. A large gray shaded area covers the notes 1, 3, 4, 5, and 7. Below the diagram, the note sequence is listed as 1 #2 3 4 #4 5 b7. The bottom section shows a musical staff with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The staff contains the notes corresponding to the scale: C, E, G, A, B, D, F#, and G. A piano keyboard graphic at the bottom is partially highlighted in gray, corresponding to the notes on the staff. Various control buttons and settings are visible around the interface.

# Melodic Minor

As shown in Tessitura Pro by mDecks Music • [mDecks.com](http://mDecks.com)

The screenshot displays the Tessitura Pro interface for the Melodic Minor mode. At the top, the title "C Melodic Minor" is shown, along with icons for "Is a Source" (S), "Possible Modes" (M 7), and a search function. A large circular diagram in the center represents the mode's structure, with numbers 1 through 7 around the perimeter and various flats (b3, b6, b2, b5) indicating specific note positions. Below the diagram, "Note Count" (N 7) and "Transpositions" (T 12) are listed. The main workspace shows musical notation for a C major chord (Cm<sup>Δ</sup>(9 11 13)) on a staff, with a piano keyboard below it highlighting specific keys. A red watermark reading "Sample Page" is diagonally across the screen.

# Mixolydian

As shown in Tessitura Pro by mDecks Music • [mDecks.com](http://mDecks.com)

The screenshot displays the Tessitura Pro application interface for the Mixolydian mode. At the top left, the mode name "Mixolydian" is shown with a key signature icon. To the right, there are icons for "Mode (Ionian)" and "Possible Modes". The "Possible Modes" section shows "M 7" and "T 12". Below the mode name is a circular fretboard diagram with numbers 1 through 7 around the perimeter. The notes are labeled with their corresponding letter names: 1 (C), 2 (D), 3 (E), 4 (F), 5 (G), 6 (A), and 7 (B). The note B is highlighted with a gray shaded area. The bottom half of the screen contains musical controls: "Note Count" (with icons for 4, 5, 6, 7, 8, 9, 10, 11, 12), "Transpositions" (with icons for 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12), and a "Default" button. Below these controls is a staff with a treble clef and a C7(9 13) chord. The piano roll at the bottom shows the notes of the chord: C, G, E, B, D, A, and G. The piano keys are colored according to the Mixolydian mode: white keys represent C, D, E, G, A, and B; black keys represent F and B-flat; and one gray key represents E-flat.

# Mixolydian Augmented

As shown in Tessitura Pro by mDecks Music • [mDecks.com](http://mDecks.com)

The screenshot displays the Tessitura Pro application interface for the Mixolydian Augmented mode.

**Top Left:** Mode name "Mixolydian Augmented".

**Top Right:** Possible Modes "M 7".

**Central Feature:** A circle diagram representing the mode's structure. The notes are labeled around the perimeter: 1 (top), 2 (right), 3 (bottom-right), 4 (bottom-left), 5 (left), 6 (top-left), and 7 (bottom). Intervals between notes are indicated: 1-2, 2-3, 3-4, 4-5, 5-6, 6-7, and 7-1. Some intervals are marked with flats (b) or sharps (#).

**Left Side:** "Favorite" button.

**Bottom Left:** Note Count "N 7".

**Bottom Center:** Transpositions "T 12".

**Bottom Middle:** A musical staff showing the notes C, D, E, F, G, A, B, and C. The note B is highlighted with a blue box. Above the staff, it says "1 2 3 4 #5 6 b7". Below the staff, there are performance controls: a metronome icon, dynamic "f", measure number "9", and tempo "2".

**Bottom Right:** "Default" button.

**Bottom:** A piano keyboard graphic with keys highlighted in different shades of gray to represent the mode's notes.

# Mixolydian b13

As shown in Tessitura Pro by mDecks Music • [mDecks.com](http://mDecks.com)

The screenshot displays the Tessitura Pro application interface for the mode Mixolydian b13.

**Top Left:** Mode name "Mixolydian b13".

**Top Right:** Possible Modes "M 7".

**Central Feature:** A circular mode wheel diagram. The notes are labeled clockwise from top: 1, 5, 2, 3, 7, b5, b6, b3, b7. Above the wheel are three small icons: a circle with a dot, a circle with a cross, and a circle with a horizontal line.

**Bottom Left:** Note Count "N 7".

**Bottom Right:** Transpositions "T 12".

**Control Buttons:** Includes buttons for Favorite (square icon), Lock (padlock icon), and various performance controls like volume, tempo, and pitch bend.

**Musical Staff:** Shows a staff in G clef with the note C7 (9 b13) indicated. The staff has six black notes and one white note.

**Piano Roll:** Shows a piano keyboard with specific keys highlighted in gray, corresponding to the mode's notes.

# Mixolydian b9

As shown in Tessitura Pro by mDecks Music • [mDecks.com](http://mDecks.com)

The screenshot displays the Tessitura Pro interface for the mode Mixolydian b9. At the top left, the mode name is shown with a C-sharp symbol. To the right, there are three small icons: a treble clef, a circle with a dot, and a bass clef. On the far right, it says "Possible Modes M 7".

Below the mode name is a large circular diagram representing the mode's structure. The numbers 1 through 7 are placed around the perimeter of the circle. The notes are labeled as follows: 1 (C), 2 (D), 3 (E), 4 (F), 5 (G), 6 (A), and 7 (B). The note B is explicitly labeled as "b7". Inside the circle, there are three small icons: a treble clef, a circle with a dot, and a bass clef.

On the left side of the screen, there is a "Favorite" button. On the right side, there is a lock icon.

At the bottom left, it says "N 7" and "Note Count". Below that is a toolbar with various icons. In the center, there is a musical staff with a treble clef, a key signature of one sharp (F#), and a time signature of 12/8. The staff shows the notes C, B, A, G, F, E, D, C, B, A, G, F. Above the staff, it says "C7 (b9 13)".

At the bottom right, it says "T 12" and "Transpositions". Below that is another toolbar. A "Default" button is located at the bottom right of the staff area.

At the very bottom, there is a keyboard representation with black and white keys corresponding to the notes on the staff.

# Mixolydian b9 b13

As shown in Tessitura Pro by mDecks Music • [mDecks.com](http://mDecks.com)

The screenshot displays the Tessitura Pro application interface for the mode "Mixolydian b9 b13".

**Mode:** Mixolydian b9 b13 (Harmonic Minor)

**Possible Modes:** M7

**Circle of Fifths:** A circular diagram showing the relationship between various modes. The notes are labeled: 1, 2, 3, 4, 5, 6, 7, b2, b3, b4, b5, b6, b7.

**Note Count:** N 7

**Transpositions:** T 12

**Instrument Controls:** Includes icons for Flute, Violin, Cello, Trombone, Trumpet, Bassoon, and Tuba.

**Performance Controls:** Includes tempo (f), dynamic (9), and measure number (2) controls.

**Default:** A button labeled "Default".

**Music Staff:** Shows the musical staff for the key of C7 (b9 b13). The notes are: G, B, D, E, G, B, D, E, G, B, D, E.

**Piano Roll:** Shows the piano roll with black and white keys corresponding to the notes on the staff.

# Phrygian

As shown in Tessitura Pro by mDecks Music • [mDecks.com](http://mDecks.com)

The screenshot displays the Tessitura Pro application interface for the Phrygian mode.

**Top Section:** Shows the mode as "C Phrygian" (Ionian) with a mode number of 3. It includes a circular diagram of the circle of fifths with numbers 1 through 7 and corresponding sharps (F#) or flats (B-flat) indicated. The diagram is divided into two main sections: a light gray section from 1 to 5 and a dark gray section from 5 to 7. The notes are labeled 1, 2, 3, 4, 5, 6, 7 clockwise starting from the top. Above the circle are three small icons: a circle with a dot, a circle with a cross, and a circle with a horizontal line. To the right of the circle are "Possible Modes" (M 7) and a search icon. Below the circle are "Favorite" and a lock icon.

**Middle Section:** Shows the note count as "N 7" and transpositions as "T 12". It includes a toolbar with various musical symbols and a "Default" button. Below the toolbar is a musical staff with a treble clef, a key signature of one flat (B-flat), and a time signature of 2. The staff shows the notes C, B-flat, A, G, F, E, D. Above the staff is the label "Cm7 (11)".

**Bottom Section:** Shows a piano keyboard with black and white keys, corresponding to the notes on the musical staff.

# Whole Tone

As shown in Tessitura Pro by mDecks Music • [mDecks.com](http://mDecks.com)

The screenshot displays the Tessitura Pro application interface for the Whole Tone scale.

**Top Section:**

- Title:** Whole Tone Scale
- Source:** S
- Possible Modes:** M1
- Scale Visualization:** A hexagon inscribed in a circle, representing the notes of the scale: 1, 2, 3, 4, 5, and 6. The notes are labeled clockwise starting from the top: 1, 2, 3, 4, 5, and 6. Intervals between notes are labeled: b7, b3, b6, b2, and b5.
- Buttons:** Favorite (square icon), Lock (key icon).

**Middle Section:**

- Note Count:** N 6
- Transpositions:** T 2
- Control Buttons:** Includes icons forundo/redo, zoom, and other navigation.
- Scale Formula:** 1 2 3 b5 b6 b7

**Bottom Section:**

- Staff View:** Shows the musical staff with the notes C, G, D, A, E, and B (B-flat) indicated.
- Piano Roll:** Shows the piano keys corresponding to the scale notes.
- Default:** A button labeled "Default".

# Song Index

AFRO BLUE  
AFTERNOON IN PARIS  
AGUA DE BEBER (WATER TO DRINK)  
AIREGIN  
ALFIE  
ALICE IN WONDERLAND  
ALL BLUES  
ALL BY MYSELF  
ALL OF ME  
ALL OF YOU  
ALL THE THINGS YOU ARE  
ALWAYS  
ANGEL EYES  
ANTHROPOLOGY  
APPLE HONEY  
APRIL IN PARIS  
AU PRIVAVE  
AUTUMN IN NEW YORK  
AUTUMN LEAVES  
BEAUTIFUL LOVE  
BESSIE'S BLUES  
BEWITCHED  
BIG NICK  
BLACK COFFEE  
BLACK NILE  
BLACK ORPHEUS  
BLUE BOSSA  
BLUE IN GREEN

BLUE MONK  
THE BLUE ROOM  
BLUE TRANE  
BLUES FOR ALICE  
BLUESETTE  
BODY AND SOUL  
BOPLICITY  
BROADWAY  
BUT BEAUTIFUL  
CALL ME  
CALL ME IRRESPONSIBLE  
CAN'T HELP LOVIN' DAT MAN  
CAPTAIN MARVEL  
CENTRAL PARK WEST  
CEORA  
C'EST SI BON (IT'S SO GOOD)  
CHEGA DE SAUDADE (NO MORE BLUES)  
CHELSEA BRIDGE  
CHEROKEE  
CHERRY PINK AND APPLE BLOSSOM WHITE  
A CHILD IS BORN  
COME SUNDAY  
CON ALMA  
CONCEPTION  
CONFIRMATION  
CONTEMPLATION  
CORAL  
COTTON TAIL  
COULD IT BE YOU  
CRESCENT  
DAAHOUD

DANCING ON THE CEILING  
DARN THAT DREAM  
DAYS AND NIGHTS WAITING  
DEAR OLD STOCKHOLM  
DEARLY BELOVED  
DEDICATED TO YOU  
DESAFINADO  
DETOUR AHEAD  
DEXTERITY  
DIZZY ATMOSPHERE  
DJANGO (MELODY)  
DJANGO (SOLOS)  
DONNA LEE  
DON'T BLAME ME  
DON'T GET AROUND MUCH ANYMORE  
DREAM A LITTLE DREAM OF ME  
DREAMSVILLE  
EASTER PARADE  
EASY LIVING  
EASY TO LOVE  
EQUINOX  
FALLING GRACE  
FALLING IN LOVE WITH LOVE  
A FINE ROMANCE  
FOOTPRINTS  
FOR ALL WE KNOW  
FOR HEAVEN'S SAKE  
FOR SENTIMENTAL REASONS  
FOUR  
FOUR ON SIX (MELODY)  
FOUR ON SIX (SOLOS)

FREDDIE FREELOADER

FULL HOUSE

GEE BABY, AIN'T I GOOD TO YOU

GIANT STEPS

THE GIRL FROM IPANEMA

GOD BLESS' THE CHILD

GRAND CENTRAL

GROOVIN' HIGH

GUILTY

GYPSY IN MY SOUL

HALF NELSON

HAVE YOU MET MISS JONES?

HEAVEN

HEEBIE JEEBIES

HELLO, YOUNG LOVERS

HERE'S THAT RAINY DAY

HOT TODDY

HOW HIGH THE MOON

HOW INSENSITIVE

I CAN'T GET STARTED WITH YOU

I CAN'T GIVE YOU ANYTHING BUT LOVE

I COULD WRITE A BOOK

I GOT IT BAD AND THAT AIN'T GOOD

I LET A SONG GO OUT OF MY HEART

I LOVE PARIS

I LOVE YOU

I MEAN YOU

I REMEMBER CLIFFORD

I SHOULD CARE

I WISH I KNEW HOW IT WOULD FEEL TO BE FREE

IF YOU NEVER COME TO ME

I'LL NEVER SMILE AGAIN  
I'LL REMEMBER APRIL  
I'M ALL SMILES  
I'M BEGINNING TO SEE THE LIGHT  
IN A MELLOW TONE  
IN A SENTIMENTAL MOOD  
IN THE WEE SMALL HOURS OF THE MORNING  
IN YOUR QUIET PLACE  
THE INCH WORM  
INTERPLAY  
INVITATION  
ISN'T IT ROMANTIC  
ISOTOPE  
ISRAEL  
IT DON'T MEAN A THING  
IT'S EASY TO REMEMBER  
JELLY ROLL  
JORDU  
JOURNEY TO RECIFE  
JOY SPRING  
JUMP MONK  
JUNE IN JANUARY  
JUST ONE MORE CHANCE  
KELO  
LADY BIRD  
LADY SINGS THE BLUES  
LAMENT  
LAS VEGAS TANGO  
LAZY BIRD  
LAZY RIVER  
LIKE SOMEONE IN LOVE

Sample Page

LIMEHOUSE BLUES  
LITTLE BOAT  
LITTLE WALTZ  
LONG AGO (AND FAR AWAY)  
LONNIE'S LAMENT  
LOOK TO THE SKY  
LOVE IS THE SWEETEST THING  
LUCKY SOUTHERN  
ULLABY OF BIRDLAND  
LUSH LIFE  
MAHJONG  
MEDITATION  
MEMORIES OF TOMORROW  
MIDNIGHT MOOD  
MILANO  
MINORITY  
MISTY  
MIYAKO  
MOMENT'S NOTICE  
MOOD INDIGO  
THE MOST BEAUTIFUL GIRL IN THE WORLD  
MR. P.C.  
MY BUDDY  
MY FAVORITE THINGS  
MY FOOLISH HEART  
MY FUNNY VALENTINE  
MY ONE AND ONLY LOVE  
MY ROMANCE  
MY SHINING HOUR  
MY SHIP  
MY WAY

Sample Page

NARDIS  
NEVER WILL I MARRY  
NICA'S DREAM  
NIGHT DREAMER  
THE NIGHT HAS A THOUSAND EYES  
A NIGHT IN TUNISIA (MELODY)  
A NIGHT IN TUNISIA (SOLOS)  
NOBODY KNOWS YOU WHEN YOU ARE DOWN AND OUT  
NOSTALGIA IN TIMES SQUARE  
NUAGES  
(OLD MAN FROM) THE OLD COUNTRY  
OLEO  
ONCE I LOVED  
ONCE IN LOVE WITH AMY  
ONE NOTE SAMBA  
ONLY TRUST YOUR HEART  
ORNITHOLOGY  
OUT OF NOWHERE  
P.S. I LOVE YOU  
PAPER DOLL  
PASSION FLOWER  
PEACE  
PEGGY'S BLUE SKYLIGHT  
PENT UP HOUSE  
PENTHOUSE SERENADE  
PERI'S SCOPE  
PFRANCING (NO BLUES)  
PITHECANTHROPUS ERECTUS  
PRELUDE TO A KISS  
QUIET NIGHTS OF QUIET STARS (CORCOVADO)  
QUIET NOW

RECORDA-ME  
REFLECTIONS  
ROAD SONG  
'ROUND MIDNIGHT  
THE SAGA OF HARRISON CRABFEATHERS  
SATIN DOLL  
SCOTCH AND SODA  
SCRAPPLE FROM THE APPLE  
SEA JOURNEY  
SEVEN COME ELEVEN  
SEVEN STEPS TO HEAVEN (SOLOS)  
SKATING IN CENTRAL PARK (MELODY)  
SKATING IN CENTRAL PARK (SOLOS)  
SO NICE (SUMMER SAMBA)  
SOLAR  
SOLITUDE  
SOME OTHER SPRING  
SOMEBODY LOVES ME  
SOMEDAY MY PRINCE WILL COME  
SOMETIME AGO  
SONG FOR MY FATHER  
THE SONG IS YOU  
SOPHISTICATED LADY  
SPEAK NO EVIL  
STANDING ON THE CORNER  
THE STAR-CROSSED LOVERS  
STELLA BY STARLIGHT  
STOLEN MOMENTS  
STOMPIN' AT THE SAVOY  
STRAIGHT NO CHASER  
SUGAR

A SUNDAY KIND OF LOVE  
THE SURREY WITH THE FRINGE ON TOP  
SWEET GEORGIA BRIGHT  
TAKE THE A TRAIN  
THANKS FOR THE MEMORY  
THERE IS NO GREATER LOVE  
THERE WILL NEVER BE ANOTHER YOU  
THERE'LL BE SOME CHANGES MADE  
THEY DIDN'T BELIEVE ME  
THOU SWELL  
TIME REMEMBERED  
TOPSY  
TOUR DE FORCE  
TRISTE  
TUNE UP  
TURN OUT THE STARS  
TWISTED BLUES  
UP JUMPED SPRING  
UPPER MANHATTAN MEDICAL GROUP  
VALSE HOT  
VERY EARLY (MELODY IN AND SOLOS)  
VERY EARLY (MELODY OUT)  
WAIT TILL YOU SEE HER  
WALTZ FOR DEBBY (MELODY IN AND SOLOS)  
WALTZ FOR DEBBY (MELODY OUT)  
WAVE  
WE'LL BE TOGETHER AGAIN  
WELL YOU NEEDN'T  
WEST COAST BLUES  
WHAT AM I HERE FOR?  
WHEN I FALL IN LOVE

WHEN SUNNY GETS BLUE  
WHEN YOU WISH UPON A STAR  
WHISPERING  
WITCH HUNT  
WIVES AND LOVERS  
WOODYN' YOU  
THE WORLD IS WAITING FOR THE SUNRISE  
YES AND NO  
YESTERDAYS  
YOU ARE TOO BEAUTIFUL  
YOU BROUGHT A NEW KIND OF LOVE TO ME  
YOU DON'T KNOW WHAT LOVE IS  
YOU TOOK ADVANTAGE OF ME  
YOUNG AT HEART  
YOU'RE NOBODY UNTIL SOMEBODY LOVES YOU

# A CHILD IS BORN

**A  $B^{\flat\Delta}$**

Ionian                      Dorian                      Ionian                      Dorian

**$E^b m^6/B^{\flat}$**

**$B^{\flat\Delta}$**

**$E^b m^6/B^{\flat}$**

**$B^{\flat\Delta}$**

**$A^m 7^b 5$**

**$D^7 b9$**

**$G^m 7$**

**$D^7 b9$**

**$G^m 7$**

**$D^7 b9$**

**$G^m 7$**

**$C^7$**

**$C^m 7/G$**

**$F^7$**

**$A^{\flat\Delta}$**

**$E^b m^6/B^{\flat}$**

**$B^{\flat\Delta}$**

**$E^b m^6/B^{\flat}$**

**$B^{\flat\Delta}$**

**$E^b m^6/B^{\flat}$**

**$E^b m^6/B^{\flat}$**

**$D^7 \#5$**

**$E^{\flat\Delta}$**

**$A^{\flat 7}$**

**$C^m 7^b 5/G^b$**

**$I^{\flat}$**

**$V^7/VI$**

**$IV^{\Delta}$**

**$bVII^7$**

**$\sharp II^4$**

**$A^{\flat\Delta}/F$**

**$E^b m^6/G^b$**

**$G^m 7$**

**$C^7$**

**$C^m 7/G$**

**$F^7$**

**$I^{\flat}$**

**$V^7$**

Sample watermark is present across the page.

# A FINE ROMANCE

[A]

**C<sup>6</sup>**      **C<sup>#</sup>o7**      **Dm<sup>6</sup>**      **D<sup>#</sup>o7**

Ionian      Alt.Dom.o7      Dorian      Alt.Dom.o7

**C:** I      **VII<sup>o7</sup>/II**      ii      **VII<sup>o7</sup>/III**

**E<sup>m</sup>7**      **A<sup>m</sup>7**      **D<sup>m</sup>7**      **G<sup>7</sup>**

Phrygian      Aeolian      Dorian      Mixo.

**iii<sup>7</sup>**      **vi<sup>7</sup>**      **ii<sup>7</sup>**      **v<sup>7</sup>**

**T1 C<sup>6</sup>**      **E<sup>b</sup>o7**      **D<sup>m</sup>7 G<sup>7</sup>**      **D<sup>m</sup>7 G<sup>7</sup>**

Ionian      Dim.      Dorian Mixo.      Dorian Mixo.

**I**      **bIII<sup>o7</sup>**      **ii<sup>7</sup>**      **v<sup>7</sup>**      **ii<sup>7</sup>**      **v<sup>7</sup>**

**C<sup>6</sup>**      **A<sup>7b9</sup>**      **G<sup>b7</sup>**      **F<sup>7</sup>**      **E<sup>7b9</sup>**      **A<sup>7b9</sup>**      **D<sup>m</sup>7**      **G<sup>7</sup>**

Ionian      Mixo. b9 b13      Lydb7      Lydian b7      Mixo. b9 b13      Mixo. b9 b13      Dorian      Mixo.

**I**      **v<sup>7</sup>/II**      **subV<sup>7</sup>/IV**      **subV<sup>7</sup>/III**      **v<sup>7</sup>/VI**      **v<sup>7</sup>/II**      **ii<sup>7</sup>**      **v<sup>7</sup>**

**T2 C<sup>6</sup>**      **C<sup>7</sup>**      **F<sup>△</sup>**      **A<sup>7b9/E</sup>**      **D<sup>m</sup>7**      **D<sup>#</sup>o7**

Ionian      Mixo.      Lydian      Mixo. b9 b13      Dorian      Alt.Dom.o7

**I**      **v<sup>7</sup>/IV**      **IV<sup>△</sup>**      **v<sup>4</sup>/II**      **ii<sup>7</sup>**      **VII<sup>o7</sup>/III**

**E<sup>m</sup>7**      **E<sup>b7</sup>**      **D<sup>m</sup>6**      **G<sup>7</sup>**      **C<sup>6</sup>**      **D<sup>m</sup>7**      **G<sup>7</sup>**

Phrygian      Lydian b7      Dorian      Mixo.      Ionian      Dorian      Mixo.

**iii<sup>7</sup>**      **subV<sup>7</sup>/II**      **ii<sup>7</sup>**      **v<sup>7</sup>**      **I**      **ii<sup>7</sup>**      **v<sup>7</sup>**

# AFRO BLUE

**Fm<sup>7</sup>**  
Dorian

**D♭7#5** **C7#5** **Fm<sup>7</sup>**  
Alt. Alt. Dorian

**i<sup>7</sup>** **subV+7/V** **V+7** **i<sup>7</sup>**

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**Fm<sup>7</sup>**  
Dorian

**D♭7#5** **C7#5** **Fm<sup>7</sup>**  
Alt. Alt. Dorian

**i<sup>7</sup>** **subV+7/V** **V+7** **i<sup>7</sup>**

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**E♭**  
Lydian b7

**D♭** **E♭** **Fm<sup>7</sup>**  
Lydian Lydian b7 Dorian

**bVII** **bVI** **bVII** **i<sup>7</sup>**

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**E♭**  
Lydian b7

**D♭** **E♭** **Fm<sup>7</sup>**  
Lydian Lydian b7 Dorian

**bVII** **bVI** **bVII** **i<sup>7</sup>**

# AFTERNOON IN PARIS

**A**

**C<sup>△</sup>** → **Cm<sup>7</sup>** → **F<sup>7</sup>** → **B<sup>b△</sup>** → **B<sup>b</sup>m<sup>7</sup>** → **E<sup>b</sup>7**

Ionian      Dorian      Mixo.      Ionian      Dorian      Mixo.

**C: I<sup>△</sup>**      **ii<sup>7/bVII</sup>**      **V<sup>7/bVII</sup>**      **bVII<sup>△</sup>**      **ii<sup>7/bVI</sup>**      **V<sup>7/bVI</sup>**

**A<sup>b△</sup>** → **Dm<sup>7b5</sup>** → **G<sup>7b9</sup>** → **I<sup>1</sup>C<sup>△</sup>** → **Am<sup>7</sup>** → **Dm<sup>7</sup>** → **G<sup>7</sup>** → **I<sup>2</sup>C<sup>△</sup>** → **Am<sup>7</sup>**

Lydian      Locrian n13Mixo. b9 b13      Ionian      Aeolian      Dorian      Mixo.      Ionian      Aeolian

**bVI<sup>△</sup>**      **ii<sup>7b5</sup>**      **V<sup>7</sup>**      **I<sup>△</sup>**      **vi<sup>7</sup>**      **ii<sup>7</sup>**      **V<sup>7</sup>**      **I<sup>△</sup>**      **vi<sup>7</sup>**

**B**

**Dm<sup>7</sup>** → **G<sup>7</sup>** → **C<sup>△</sup>** → **Am<sup>7</sup>**

Dorian      Mixo.      Ionian      Aeolian

**ii<sup>7</sup>**      **V<sup>7</sup>**      **I<sup>△</sup>**      **vi<sup>7</sup>**

**Dm<sup>7</sup>** → **G<sup>7</sup>** → **D<sup>b</sup>m<sup>7</sup>** → **G<sup>b7</sup>** → **Dm<sup>7</sup>** → **G<sup>7</sup>**

Dorian      Mixo.      Dorian      Lydian b7      Dorian      Mixo.

**ii<sup>7</sup>**      **V<sup>7</sup>**      **subii<sup>7/IV</sup>**      **subV<sup>7/IV</sup>**      **ii<sup>7</sup>**      **V<sup>7</sup>**

**A**

**C<sup>△</sup>** → **Cm<sup>7</sup>** → **F<sup>7</sup>** → **B<sup>b△</sup>** → **B<sup>b</sup>m<sup>7</sup>** → **E<sup>b</sup>7**

Ionian      Dorian      Mixo.      Ionian      Dorian      Mixo.

**I<sup>△</sup>**      **ii<sup>7/bVII</sup>**      **V<sup>7/bVII</sup>**      **bVII<sup>△</sup>**      **ii<sup>7/bVI</sup>**      **V<sup>7/bVI</sup>**

**A<sup>b△</sup>** → **Dm<sup>7b5</sup>** → **G<sup>7b9</sup>** → **C<sup>△</sup>** → **Am<sup>7</sup>** → **Dm<sup>7</sup>** → **G<sup>7</sup>**

Lydian      Locrian n13      Mixo. b9 b13      Ionian      Aeolian      Dorian      Mixo.

**bVI<sup>△</sup>**      **ii<sup>7b5</sup>**      **V<sup>7</sup>**      **I<sup>△</sup>**      **vi<sup>7</sup>**      **ii<sup>7</sup>**      **V<sup>7</sup>**

# AGUA DE BEBER (WATER TO DRINK)

**1st Chorus:**

**Am<sup>7</sup>**      **B7#5**      **E7#5**      **Am<sup>7</sup>**      **B7#5**      **E7#5**

Aeolian      Alt.      Alt.      Aeolian      Alt.      Alt.

**i7**      **V7/V**      **V7**      **i7**      **V7/V**      **V7**

**2nd Chorus:**

**Am<sup>7</sup>**      **F<sup>Δ</sup>**      **Am<sup>7</sup>**      **[1] Em7b5**      **[2] Am<sup>7</sup>**

Aeolian      Lydian      Aeolian      Locrian      Aeolian

**i7**      **bVI<sup>Δ</sup>**      **i7**      **v7b5**      **i7**

**A**

**B7b9**      **E7#5**      **Am<sup>7</sup>**

Mixo. b9 b13      Alt.      Aeolian

**i7/V**      **V7**      **i7**

**Dm<sup>7</sup>**      **G7**      **C<sup>Δ</sup>**

Dorian      Mixo.      Ionian

**ii7/bIII**      **V7/bIII**      **bIII<sup>Δ</sup>**

**B7b9**      **Bb7#5**      **Am<sup>7</sup>**      **G7<sup>o7</sup>**      **C7/G**      **C7#5/G#**      **B7#5/G**

Mixo. b9 b13      Alt.      Aeolian      Alt. Dom. o7      Mixo.      Alt.      Alt.

**V7/V**      **subV7**      **i7**      **VII<sup>o7</sup>**      **V<sup>4</sup>/bVI**      **V<sup>4</sup>/bVI**      **V<sup>4</sup>/V**

**B7b9**      **E7sus4**      **Am<sup>7</sup>**

Mixo. b9 b13      Hexa. IV:Vo      Aeolian

**V7/V**      **V7sus4**      **i7**

## AGUA DE BEBER (WATER TO DRINK) PAGE 2

**[B]**

**D<sup>7</sup>** ————— **Dm<sup>7</sup>** ————— **Am<sup>7</sup>**

Mixo. Dorian Aeolian

**V<sup>7</sup>/bVII**      **iV<sup>7</sup>**      **i<sup>7</sup>**

**D<sup>7</sup>** ————— **Dm<sup>7</sup>** ————— **Am<sup>7</sup>** ————— **Em<sup>7b5</sup>**

Mixo. Dorian Aeolian Locrian

**V<sup>7</sup>/bVII**      **iV<sup>7</sup>**      **i<sup>7</sup>**      **V<sup>7b5</sup>**

**[C]**

**Am<sup>7</sup>**      **B7#5**      **E7#5**      **Am<sup>7</sup>**      **B7#5**      **E7#5**

Aeolian Alt. Alt. Aeolian Alt. Alt.

**i<sup>7</sup>**      **V+7/V**      **V+7**      **i<sup>7</sup>**      **V+7/V**      **V+7**

**Am<sup>7</sup>**      **F<sup>Δ</sup>**      **Am<sup>7</sup>**

Aeolian Lydian Aeolian

**i<sup>7</sup>**      **bVI<sup>Δ</sup>**      **i<sup>7</sup>**

## AIREGIN

A

**Fm<sup>7</sup>** Aeolian      **C7b5** Alt.      **Fm<sup>7</sup>** Aeolian      **F7b5** Alt.

**Bb m<sup>7</sup>** Dorian      **F7b5** Alt.      **Bb m<sup>7</sup>** Dorian

**I Dbb<sup>△</sup>** Lydian      **Dm<sup>7</sup>** Dorian      **G7** Mixo.      **C<sup>△</sup>** Ionian      **C#m<sup>7</sup>** Dorian      **F#7** Mixo.

**bVI<sup>△</sup>**      **C: ii<sup>7</sup>**      **V<sup>7</sup>**      **I<sup>△</sup>**      **B: ii<sup>7</sup>**      **V<sup>7</sup>**

**B<sup>△</sup>** Ionian      **Cm<sup>7</sup>** Dorian      **F7** Mixo.      **Bb<sup>△</sup>** Ionian

**A<sup>bb</sup> m<sup>7</sup>** Dorian      **E<sup>b</sup>7** Mixo.      **A<sup>bb</sup><sup>△</sup>** Ionian      **Gm<sup>7b5</sup>** Locrian n13      **C7b9** Mixo. b9 b13

**A<sup>bb</sup>: ii<sup>7</sup>**      **V<sup>7</sup>**      **I<sup>△</sup>**      **F: ii<sup>7b5</sup>**      **V<sup>7</sup>**

**I2 Dbb<sup>△</sup>** Lydian      **Dm<sup>7</sup>** Dorian b2      **G7b9** Mixo. b9 b13      **Cm<sup>7b5</sup>** Locrian n13      **F7b9** Mixo. b9 b13

**A<sup>bb</sup>: IV<sup>△</sup>**      **ii<sup>7</sup>/III**      **V<sup>7</sup>/III**      **ii<sup>7b5</sup>/II**      **V<sup>7</sup>/II**

**Bb m<sup>7</sup>** Dorian      **E<sup>b</sup>7sus4** Hexa. IV:Vm      **A<sup>b</sup>** Ionian      **Gm<sup>7b5</sup>** Locrian n13      **C7b9** Mixo. b9 b13

**ii<sup>7</sup>**      **V<sup>7sus4</sup>**      **|**      **f: ii<sup>7b5</sup>**      **V<sup>7</sup>**

## ALFIE

**A** C<sup>△</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>7sus4</sup> C<sup>△</sup> Dm<sup>7</sup> Em<sup>7</sup> A<sup>7b9</sup>

Ionian Aeolian Dorian Hexa. IV:Vm Ionian Dorian Phrygian Mixo. b9 b13

C: I<sup>△</sup> VI<sup>7</sup> ii<sup>7</sup> V<sup>7sus4</sup> I<sup>△</sup> ii<sup>7</sup> iii<sup>7</sup> V<sup>7/II</sup>

Dm<sup>7</sup> G<sup>7</sup> Em<sup>7</sup> A<sup>7b9</sup> Dm<sup>7</sup> E<sup>b7</sup>

Dorian Mixo. Phrygian Mixo. b9 b13 Dorian Dim.

ii<sup>7</sup> V<sup>7</sup> iii<sup>7</sup> V<sup>7/II</sup> ii<sup>7</sup> bIII<sup>07</sup>

Dm<sup>7</sup> G<sup>7</sup> G<sup>7#5</sup> E<sup>b7</sup>

Dorian Mixo. Alt. Dim.

ii<sup>7</sup> V<sup>7</sup> V+7 bIII<sup>07</sup>

**B** Bm<sup>7</sup> Em<sup>7</sup> Am<sup>7b5/D</sup> D<sup>7sus4</sup> Bm<sup>7</sup> E<sup>7b9</sup> Am<sup>7</sup> D<sup>7</sup>

Dorian b2 Phrygian Locrian n13 Hexa. IV:Vm Dorian b2 Mixo. b9 b13 Dorian Mixo.

ii<sup>7/VI</sup> iii<sup>7</sup> ii/V V<sup>7sus4/V</sup> ii<sup>7/VI</sup> V<sup>7/VI</sup> ii<sup>7/V</sup> V<sup>7/V</sup>

Bm<sup>7</sup> Em<sup>7</sup> Am<sup>7b5/D</sup> D<sup>7sus4</sup> Dm<sup>7</sup> G<sup>7</sup> G<sup>7#5</sup>

Dorian b2 Phrygian Locrian n13 Hexa. IV:Vm Dorian Mixo. Alt.

ii<sup>7/VI</sup> iii<sup>7</sup> ii/V V<sup>7sus4/V</sup> ii<sup>7</sup> V<sup>7</sup> V+7

**A** C<sup>△</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>7sus4</sup> F#m<sup>7b5</sup> F<sup>7</sup> Em<sup>7</sup> Am<sup>7</sup>

Ionian Aeolian Dorian Hexa. IV:Vm Locrian n13 Lydian b7 Phrygian Aeolian

I<sup>△</sup> VI<sup>7</sup> ii<sup>7</sup> V<sup>7sus4</sup> ii<sup>7b5/III</sup> subV<sup>7/III</sup> iii<sup>7</sup> VI<sup>7</sup>

F#m<sup>7b5</sup> F<sup>7</sup> Em<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> E<sup>b7</sup> Dm<sup>7</sup> G<sup>7</sup>

Locrian n13 Lydian b7 Phrygian Aeolian Lydian b7 Dim.

ii<sup>7b5/III</sup> subV<sup>7/III</sup> iii<sup>7</sup> VI<sup>7</sup> V<sup>7/V</sup> bIII<sup>07</sup> ii<sup>7</sup> V<sup>7</sup>

C<sup>7b9</sup> Dm<sup>7b5/C</sup> C<sup>7b9</sup> C<sup>△</sup> G<sup>7</sup>

Mixo. b9 b13 Locrian n13 Mixo. b9 b13 Ionian Mixo.

V<sup>7/IV</sup> ii V<sup>7/IV</sup> I<sup>△</sup> V<sup>7</sup>

# ALICE IN WONDERLAND

A

**Dm<sup>7</sup>** Dorian      **G<sup>7</sup>** Mixo.      **C<sup>Δ</sup>** Ionian      **F<sup>Δ</sup>** Lydian

**C: ii<sup>7</sup>**      **V<sup>7</sup>**      **I<sup>Δ</sup>**      **IV<sup>Δ</sup>**

**Bm<sup>7b5</sup>** Locrian n13      **E<sup>7b9</sup>** Mixo. b9 b13      **Am<sup>7</sup>** Aeolian      **E<sup>b7</sup>** Lydian b7

**ii<sup>7b5</sup>/VI**      **V<sup>7</sup>/VI**      **vi<sup>7</sup>**      **subV<sup>7</sup>/II**

**Dm<sup>7</sup>** Dorian      **G<sup>7</sup>** Mixo.      **Em<sup>7</sup>** Phrygian      **Am<sup>7</sup>** Aeolian

**ii<sup>7</sup>**      **V<sup>7</sup>**      **iii<sup>7</sup>**      **vi<sup>7</sup>**

**Dm<sup>7</sup>** Dorian      **G<sup>7</sup>** Mixo.      **|1 Em<sup>7</sup>** Phrygian      **A<sup>7b9</sup>** Mixo. b9 b13      **|2 C<sup>Δ</sup>** Ionian      **A<sup>7b9</sup>** Mixo. b9 b13

**ii<sup>7</sup>**      **V<sup>7</sup>**      **iii<sup>7</sup>**      **V<sup>7</sup>/II**      **I<sup>Δ</sup>**      **V<sup>7</sup>/II**

B

**D<sup>7</sup>** Mixo.      **G<sup>7</sup>** Mixo.      **Em<sup>7</sup>** Phrygian      **Am<sup>7</sup>** Aeolian

**V<sup>7</sup>/V**      **V<sup>7</sup>**      **iii<sup>7</sup>**      **vi<sup>7</sup>**

**Dm<sup>7</sup>** Dorian      **G<sup>7</sup>** Mixo.      **C<sup>Δ</sup>** Ionian      **F<sup>Δ</sup>** Lydian

**ii<sup>7</sup>**      **V<sup>7</sup>**      **I<sup>Δ</sup>**      **IV<sup>Δ</sup>**

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# YOU TOOK ADVANTAGE OF ME

A

**E<sup>b</sup>Δ** **E°7** **Fm<sup>7</sup>** **g<sup>b7</sup>** **Gm<sup>7</sup>** **G<sup>b</sup>°7** **Fm<sup>7</sup>** **g<sup>b7</sup>**

Ionian Alt.Dom.o7 Dorian Mixo. Phrygian Dim. Dorian Mixo.

4: | / / / / | / / / / | / / / / | / / / / | / / / / | / / / / | / / / / | / / / /

**E<sup>b</sup>**: **I<sup>Δ</sup>** **VII°7/II** **ii<sup>7</sup>** **v<sup>7</sup>** **iii<sup>7</sup>** **bIII°7** **ii<sup>7</sup>** **v<sup>7</sup>**

**B<sup>b</sup>m<sup>7</sup>** **E<sup>b</sup>7** **A<sup>b</sup>7** **D<sup>b</sup>7** **E<sup>b</sup>Δ** **Fm<sup>7</sup>** **g<sup>b7</sup>** **E<sup>b</sup>6** **Fm<sup>7</sup>** **g<sup>b7</sup>** **E<sup>b</sup>6** **G7#5**

Dorian Mixo. Mixo. Lydian b7 Ionian Dor Mixo. Ionian Dor Mixo. Ionian Alt.

4: | / / / / | / / / / | / / / / | / / / / | / / / / | / / / / | / / / / | / / / / | / / / / | / / / /

**ii<sup>7</sup>/IV** **v<sup>7</sup>/IV** **IV<sup>7</sup>** **bVII<sup>7</sup>** **I<sup>Δ</sup>** **ii<sup>7</sup>** **v<sup>7</sup>** **I** **ii<sup>7</sup>** **v<sup>7</sup>** **I** **v+7/VI**

B

**Cm<sup>6</sup>** **D7<sup>b9</sup>** **G7<sup>b9</sup>** **C7<sup>b9</sup>** **F7** **g<sup>b7</sup>** **E<sup>b</sup>Δ** **Dm<sup>7b5</sup>** **G7<sup>b9</sup>**

Mel. min Mixo. b9 b13 Mixo. b9 b13 Mixo. b9 b13 Mixo. Mixo. Ionian Loc13 Mixo. b9 b13

4: | / / / / | / / / / | / / / / | / / / / | / / / / | / / / / | / / / / | / / / / | / / / /

**vi** **v<sup>7</sup>/III** **v<sup>7</sup>/VI** **v<sup>7</sup>/II** **v<sup>7</sup>/V** **v<sup>7</sup>** **I<sup>Δ</sup>** **ii<sup>7b5</sup>/VI** **v<sup>7</sup>/VI**

**Cm<sup>6</sup>** **D7<sup>b9</sup>** **G7<sup>b9</sup>** **C7<sup>b9</sup>** **F7** **g<sup>b7</sup>** **E<sup>b</sup>Δ** **Fm<sup>7</sup>** **g<sup>b7</sup>**

Mel. min Mixo. b9 b13 Mixo. b9 b13 Mixo. b9 b13 Mixo. Mixo. Ionian Dor Mixo.

4: | / / / / | / / / / | / / / / | / / / / | / / / / | / / / / | / / / / | / / / / | / / / /

**vi** **v<sup>7</sup>/III** **v<sup>7</sup>/VI** **v<sup>7</sup>/II** **v<sup>7</sup>/V** **v<sup>7</sup>** **I<sup>Δ</sup>** **ii<sup>7</sup>** **v<sup>7</sup>**

A

**E<sup>b</sup>Δ** **E°7** **Fm<sup>7</sup>** **g<sup>b7</sup>** **Gm<sup>7</sup>** **G<sup>b</sup>°7** **Fm<sup>7</sup>** **g<sup>b7</sup>**

Ionian Alt.Dom.o7 Dorian Mixo. Phrygian Dim. Dorian Mixo.

4: | / / / / | / / / / | / / / / | / / / / | / / / / | / / / / | / / / / | / / / /

**I<sup>Δ</sup>** **VII°7/II** **ii<sup>7</sup>** **v<sup>7</sup>** **iii<sup>7</sup>** **bIII°7** **ii<sup>7</sup>** **v<sup>7</sup>**

**B<sup>b</sup>m<sup>7</sup>** **E<sup>b</sup>7** **A<sup>b</sup>7** **D<sup>b</sup>7** **E<sup>b</sup>Δ** **Fm<sup>7</sup>** **g<sup>b7</sup>** **E<sup>b</sup>6** **Fm<sup>7</sup>** **g<sup>b7</sup>**

Dorian Mixo. Mixo. Lydian b7 Ionian Dor Mixo. Ionian Dor Mixo.

4: | / / / / | / / / / | / / / / | / / / / | / / / / | / / / / | / / / / | / / / / | / / / /

**ii<sup>7</sup>/IV** **v<sup>7</sup>/IV** **IV<sup>7</sup>** **bVII<sup>7</sup>** **I<sup>Δ</sup>** **ii<sup>7</sup>** **v<sup>7</sup>** **I** **ii<sup>7</sup>** **v<sup>7</sup>**