

Jazz  
Saxophone  
Improvisation  
Manual  
Bb

## Introduction

Learning to improvise in the jazz idiom has many times been compared to learning a new language. Like learning a new language, learning to improvise jazz is mostly learned through listening and imitation. After all, music is auditory.

There are many tools that can help such as theory, transcriptions, and written exercises. However, they would not make a difference if the student does not spend a great amount of time listening to music and making music.

This manual is designed to explain the many theories and concepts behind improvising jazz. The manual is designed to take a closer look at the concepts that great jazz saxophonists implemented in their solos. The manual is designed for the young soloist to grasp a basic understanding of voice leading and theory through the standard jazz repertoire. It does not encompass all the elements that a musician needs to ultimately make great music and is by no means an end all to creating great solos or great music.

## Table of Contents

- I. Scales and Arpeggios
  - Major, Dominant, Dorian
  - Examples
  - Tune: "So What", "Dig", "Flamenco Sketches"
  - Transcription: "So What", Miles Davis
  
- II. Getting across the Bar Line
  - Examples
  - "Afternoon in Paris"
  
- III. The Blues
  - Exercises and Examples
  - Transcription - "The Breakdown", Hank Mobley
  
- IV. Altering the V chord with the melodic minor scale
  - Examples
  - Minor ii-V's
  - Tri-Tone Subs
  - Tunes: "Blue Bossa", "Autumn Leaves",
  - "Stella by Starlight", "There Will Never Be Another You"
  - Transcriptions: "Blue Bossa", Dexter Gordon,
  - "There Will Never Be Another You", Hank Mobley,
  
- V. Altering the V chord with the Diminish scale.
  - Examples
  - Tune: "Dolphin Dance"
  
- VI. Rhythm Changes
  - Examples
  - Transcriptions: "Tenor Conclave", Hank Mobley
  
- VII. Lydian and Lydian Dominant
  - Examples
  - Tune: "Blue Seven", Sonny Rollins
  - Transcription: "Blue Seven", Sonny Rollins
  
- VIII. Coltrane Substitutions
  - Tune: "Giant Steps", John Coltrane
  - Transcriptions: "Giant Steps", John Coltrane

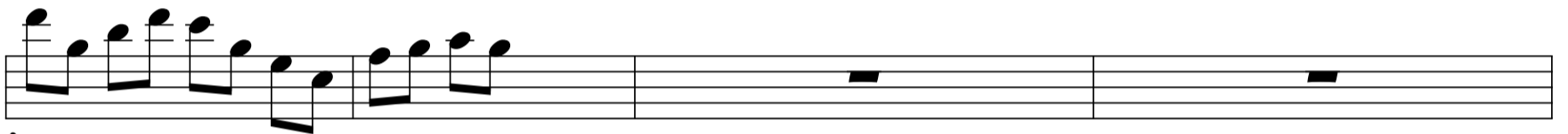
Major, Dominant, Dorian

# MAJOR SCALE EXAMPLES

CMA7



5



9



13



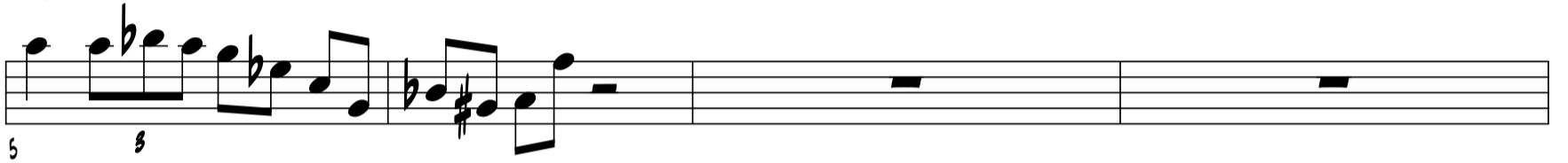
17

# DOMINANT AND DORIAN EXAMPLES

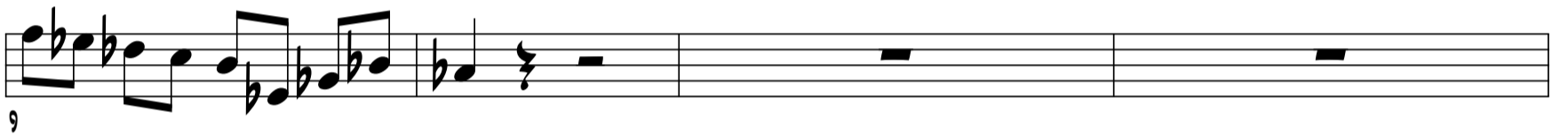
B7 (F#-7)



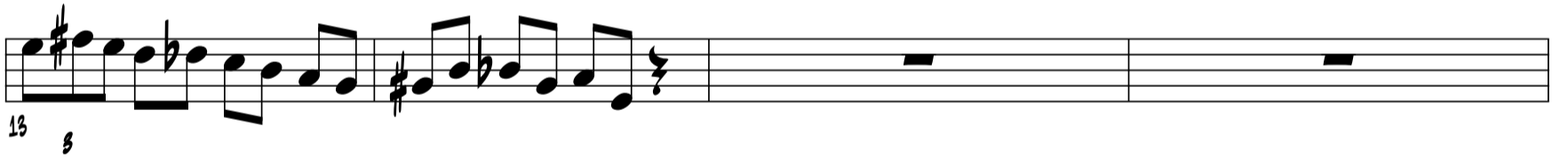
F7



D**b**7



D7

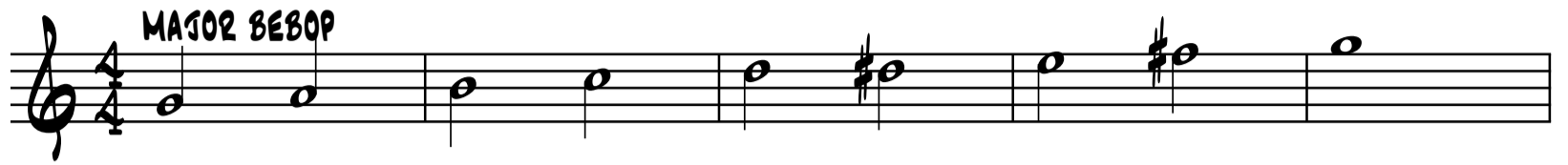


G7



# BEBOP SCALES

MAJOR BEBOP



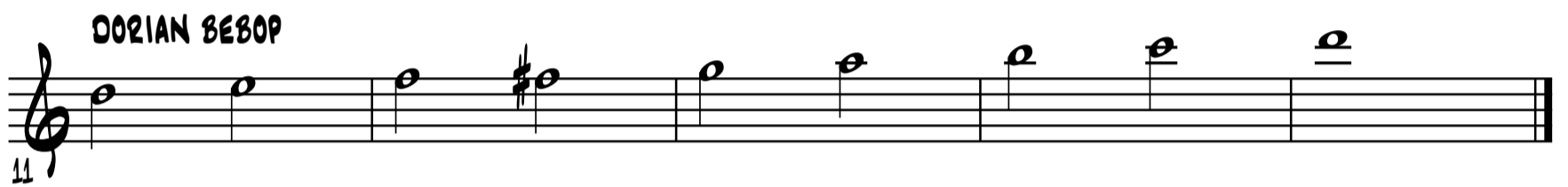
The Major Bebop scale is written on a single staff in treble clef with a 4/4 time signature. It consists of eight measures. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), and F#4 (quarter). The F#4 note is marked with a sharp sign and a double bar line underneath it.

DOMINANT BEBOP



The Dominant Bebop scale is written on a single staff in treble clef with a 4/4 time signature. It consists of eight measures. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), and F#4 (quarter). The F#4 note is marked with a sharp sign and a double bar line underneath it.

DORIAN BEBOP



The Dorian Bebop scale is written on a single staff in treble clef with a 4/4 time signature. It consists of eight measures. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), and F#4 (quarter). The F#4 note is marked with a sharp sign and a double bar line underneath it. A double bar line is also present at the end of the eighth measure.

I have always liked to approach improvisation by playing as many tunes as possible. I have never been one to really work on patterns, transpositions of patterns, or playing certain licks in different keys. I like to immerse myself in as many recordings of a tune I am working on and try my hardest to abstract the concepts that the artist is trying to convey. I then try to constantly play over the tune. There are three tunes I like to explore with my students when we are working on Major, Dominant, and Dorian. "So What", "Dig", and "Flamenco Sketches". I think the melodies and the harmony are great launching points for students to wet their imaginations with those tone pallets.

The following is a transcription of Miles Davis's solo on "So What". It's a great example of how one can play over minor 7 chords. I like to approach think of minor 7 chords as Major scales with a flat 3rd and a flat 7th. In this case for Bb instruments, I would think of it as E major but I will a G natural and a D natural instead of a G# and a D#. Again, I'm being very academic and analytical in this approach. There are really no restrictions as to what you can play over a E-7, but for this purpose I'm trying to break it down to most simple form. One can also think of it as D Major starting on E. "So What" is in the Dorian mode. The second mode of the major scale. I don't really approach it that way but I'm trying to explain it in every angle as to further gain more understanding from the reader.

I would also like to recommend "Dig" by Miles Davis as a great tool to work on the dominant bebop scale. The melody is a great view into how one can use the scale to create ideal jazz melodies and improvisational vocabulary.

Finally, the last tune I like to play with my students to get them going on the various modes of Major is "Flamenco Sketches". Again, I don't really approach improv studies in terms of "modes" but I feel that this tune allows the young improviser to get a basic feel of jazz harmonies and theory.

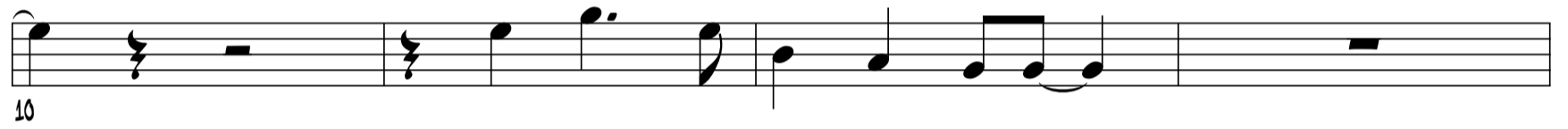
The tune begins in C Major concert and then goes to Ab7. It then goes to Bb Major 7 and sits on a section that many jazz scholars label as D Phrygian. I hear it as G harmonic minor but the more terms you can get familiar with the stronger it will make you. The tune finally resolves to G-7. What I really enjoy about playing this tune is that it's a ballad and it's slow enough for students to grasp the harmony and explore their tonal options.




B FLAT

# SO WHAT

MILES DAVIS



30



34



38



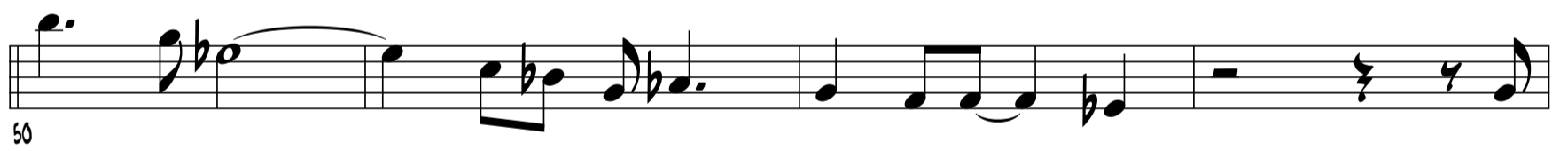
42



46



50



54



58





# DIG

B FLAT

DAVIS

The musical score is written in 4/4 time and consists of several staves of music. The key signature is B-flat major. The score includes the following elements:

- Staff 1:** Melodic line starting with a G7 chord. The melody begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piece concludes with a half note Bb4.
- Staff 2:** Melodic line starting with a C7 chord. The melody begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The piece concludes with a quarter note Bb4.
- Staff 3:** Melodic line starting with an F7 chord. The melody begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The piece concludes with a quarter note Bb4.
- Staff 4:** A rest staff with a flat sign (Bb) below it, indicating a whole rest for the duration of the staff.
- Staff 5:** Melodic line starting with a G- chord. The melody begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The piece concludes with a quarter note Bb4.
- Staff 6:** Melodic line starting with a Bb chord. The melody begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The piece concludes with a quarter note Bb4.

# FLAMENCO SKETCHES

B FLAT

DAVIS

DMA<sup>b</sup>7



DMA<sup>b</sup>7



B<sup>b</sup>7sus4

G7



CMa<sup>b</sup>7



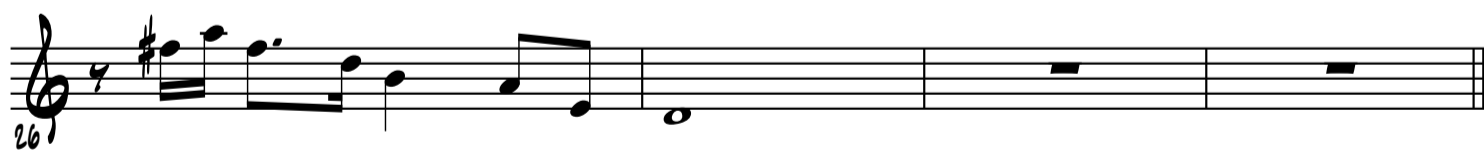
E F E F E F



E F E F E F E F E7ALT.



A-7



Getting Across the Bar Line

# GETTING ACROSS THE BARLINE

D-7                      G7                      C

The image shows a musical staff in 4/4 time with a treble clef. The melody consists of quarter notes in the first three bars: D4 (first space), E4 (second space), F4 (third space), and G4 (fourth space). The fourth bar contains a whole note G4. Above the staff, the chords D-7, G7, and C are indicated for the first, second, and third bars respectively. The staff ends with a double bar line.

# GETTING ACROSS THE BARLINE

## EXAMPLES

D-7

G7

Cmaj7

Musical staff 1: Treble clef, 4/4 time signature. Notes: D4, E4, F4, G4, A4, B4, C5, D5. Chords: D-7 (measures 1-2), G7 (measures 3-4), Cmaj7 (measures 5-6). Measure 7 is a whole rest.

Musical staff 2: Treble clef, 4/4 time signature. Notes: D4, E4, F4, G4, A4, B4, C5, D5. Chords: D-7 (measures 1-2), G7 (measures 3-4), Cmaj7 (measures 5-6). Measure 7 is a whole rest.

Musical staff 3: Treble clef, 4/4 time signature. Notes: D4, E4, F4, G4, A4, B4, C5, D5. Chords: D-7 (measures 1-2), G7 (measures 3-4), Cmaj7 (measures 5-6). Measure 7 is a whole rest.

Musical staff 4: Treble clef, 4/4 time signature. Notes: D4, E4, F4, G4, A4, B4, C5, D5. Chords: D-7 (measures 1-2), G7 (measures 3-4), Cmaj7 (measures 5-6). Measure 7 is a whole rest.

Musical staff 5: Treble clef, 4/4 time signature. Notes: D4, E4, F4, G4, A4, B4, C5, D5. Chords: D-7 (measures 1-2), G7 (measures 3-4), Cmaj7 (measures 5-6). Measure 7 is a whole rest.



# AFTERNOON IN PARIS

B FLAT

LEWIS

5

10

15

19

23

2. E-7 A7 Dmaj7 B-7

E-7 A7 Eb-7 Ab7 E-7 A7

Dmaj7 D-7 G7 Cmaj7 C-7 F7

Bbmaj7 E-7 A7(b9) Dmaj7

## The Blues

B FLAT

# THE BLUES

G7 C7 G7 G7

C7 C7 G7 E7

A-7 D7 G7 E7 A-7 D7

GMA7 E7(b9) A-7 D7

GMA7 E7(b9) A-7 D7

# BESSIES BLUES

B FLAT

COLTRANE

The musical score for 'Bessies Blues' is written in 4/4 time and consists of three staves. The first staff begins with a treble clef and a 4/4 time signature. The melody starts on a whole note G4, followed by a half note F4, a quarter note E4, and a quarter note D4. The second staff begins with a treble clef and a 4/4 time signature. The melody continues with a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The third staff begins with a treble clef and a 4/4 time signature. The melody continues with a quarter note F3, a quarter note E3, a quarter note D3, and a quarter note C3. The piece concludes with a double bar line.

B FLAT

# THE BREAKDOWN

MOBLEY

CMA7 A-7 D-7 G7 C C7 C7

5

F7 F° CMA7 A7b9

5

D-7 G7b9 CMA7

9

CMA7 F7 F° C6 C7#5

13

F9 C A7b9

17

D-7 G7 C

21

C7 F7 C C7

25

Musical staff 1 (Measures 29-32):  
Chords: F7, F-7, E-7, Eb-7  
Measure numbers: 29, 31, 32

Musical staff 2 (Measures 33-36):  
Chords: D-7, G7ALT, C, G7  
Measure numbers: 33, 36

Musical staff 3 (Measures 37-40):  
Chords: Cmaj7, F7#11, G-7, C7ALT.  
Measure numbers: 37, 39, 40

Musical staff 4 (Measures 41-44):  
Chords: F7, F-7, C, A7b9  
Measure numbers: 41, 43, 44

Musical staff 5 (Measures 45-48):  
Chords: D-7, G7, C, A7b9, D-7, G7ALT, C  
Measure numbers: 45, 47, 48

# BLUES FOR ALICE

B FLAT

PARKER

The musical score for "Blues for Alice" is written in B-flat major and 4/4 time. It consists of three staves of music. The first staff contains measures 1 through 6, with chords G, F#-7, B7(b9), E-7, A7, D-7, and G7. The second staff contains measures 7 through 12, with chords C7, C-7, F7, B-7, E7, Bb-7, and Eb7. The third staff contains measures 13 through 18, with chords A-7, D7, B-7, E-7, A-7, and D7. The score includes various rhythmic patterns, including eighth and sixteenth notes, and triplets. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

Altering the V7 Chord with Melodic Minor



# ALTERING V CHORD WITH MELODIC MINOR SCALE

D<sup>MIN7</sup>                      G<sup>7ALT.</sup> (G<sup>#</sup>-MA<sup>5</sup>7)                      C<sup>MA5</sup>7

# ALTERING V CHORDS

D-7                      G7ALT. (G#-MA7)                      CMA7

5

C-7                      F7ALT. (F#-MA7)                      BbMA7

9

C-7                      F7ALT. (F#-MA7)                      BbMA7

13

F-7                      Bb7ALT. (B-MA7)                      EbMA7

18



# MINOR II-V's

A7(b9) C(maj7) D7ALT. Eb(maj7) G-maj7



5



9



13



17

# TRI-TONE SUBS

C-7

F7ALT.

BbMA7

SHARE SAME THIRD AND SEVENTH

C-7

B7#11

BbMA7

F7ALT. SHARE THE SAME PARENT SCALE; MELODIC MINOR

B7#11

F-7

Bb7ALT. (E7#11)

EbMA7

# BLUE BOSSA

B FLAT

DORHAM

Chord annotations for the first staff:  $D^{MIN7}$  and  $G^{MIN7}$ .

Chord annotations for the second staff:  $E^{MIN7(b5)}$ ,  $A7ALT.$ , and  $D^{MIN7}$ .

Chord annotations for the third staff:  $F^{MIN7}$ ,  $Bb7$ , and  $Eb^{MAJ7}$ .

Chord annotations for the fourth staff:  $E^{MIN7(b5)}$ ,  $A7ALT.$ , and  $D^{MIN7}$ .

Staff numbers: 6, 10, 14.

# BLUE BOSSA

B FLAT

DEXTER GORDON SOLO

DORHAM

Chords: D-7, G-7, E♭, A7(b9), D-7, F-7, B♭7, E♭7, E♭mi7(b5), A7(b9), D-7, D-7, G-7, E♭mi7(b5), A7(b9), D-7, F-7, B♭7, E♭MA7, E♭mi7(b5), A7(b9), D-7.

Measure numbers: 7, 11, 15, 19, 23, 27, 31.

2

BLUE BOSSA

D-7

G-7

35

E $\mu$ i7(b5)

A7(b9)

D-7

39

F-7

B $\flat$ 7

E $\flat$ MA $\flat$ 7

43

E $\mu$ i7(b5)

A7(b9)

D-7

47

D-7

G-7

51

E $\mu$ i7(b5)

A7(b9)

D-7

55

F-7

B $\flat$ 7

E $\flat$ MA $\flat$ 7

59

E $\mu$ i7(b5)

A7(b9)

D-7

63

D-7

G-7

67



BLUE BOSSA

71

EMi7(b5) A7(b9) D-7

75

F-7 Bb7 EbMA7

79

EMi7(b5) A7(b9) D-7

83

D-7 G-7

87

EMi7(b5) A7(b9) D-7

91

F-7 Bb7 EbMA7

95

EMi7(b5) A7(b9) D-7

99

D-7 G-7

103

EMi7(b5) A7(b9) D-7

4

BLUE BOSSA

F-7 Bb7 EbMA7

107)

Emi7(b5) A7(b9) D-7

111)

D-7 G-7

115)

Emi7(b5) A7(b9) D-7

119)

F-7 Bb7 EbMA7

123)

Emi7(b5) A7(b9) D-7

127)

D-7 G-7

131)

Emi7(b5) A7(b9) D-7

135)

F-7 Bb7 EbMA7

139)



An exercise I like to do with students is having them write a chorus over a standard to see if they are understanding the concepts that we have discussed. I feel that it slows down the process of improvisation and provides a visual component to understanding voice leading. Being a saxophonist, we don't really get to visualize chords on our instrument like a pianist or a guitarist would. I have found in my experience for this to be a valuable tool. However, I always do encourage to play and learn by ear as much as possible. To write down etudes and solos is very academic and analytical and not very musical.

In the next two pages I use a common standard, "Autumn Leaves," to write a simple etude using the concepts that we have covered until this point. Voice leading, bebop scales, and altering chords with the melodic minor scale.

# AUTUMN LEAVES

B FLAT

D<sup>MIN7</sup> G<sup>7</sup> C<sup>MAJ7</sup> F<sup>MAJ7</sup>

B<sup>M7(b9)</sup> E<sup>7(#9)</sup> A<sup>MIN7</sup> D<sup>MIN7</sup>

G<sup>7</sup> C<sup>MAJ7</sup> F<sup>MAJ7</sup> B<sup>M7(b9)</sup> E<sup>7(#9)</sup> A<sup>MIN7</sup>

B<sup>M7(b9)</sup> E<sup>7(#9)</sup> A<sup>MIN7</sup>

D<sup>MIN7</sup> G<sup>7</sup> C<sup>MAJ7</sup> F<sup>MAJ7</sup>

B<sup>M7(b9)</sup> E<sup>7(#9)</sup> A<sup>MIN7</sup> D<sup>7</sup> G<sup>MIN7</sup> C<sup>7</sup> F<sup>MAJ7</sup>

B<sup>M7(b9)</sup> E<sup>7(#9)</sup> A<sup>MIN7</sup>

8 FLAT

# AUTUMN

D-7 G7 CMA7

5

Bm7(b9) E7 A-7 A7b9 D-7

5

G7 C F Bm7(b9) E7

10

A-7 Bm7(b9) E7 A-7

15

A7b9 D-7 G7 CMA7 FMA7

20

Bm7(b9) E7 A-7 D7b9 G-7 C7b9

25

F7 E7b9 A-7

29

# STELLA

B FLAT

Musical staff 1: Treble clef, 4/4 time signature. Chords: F#m7(b9), B7(b9), Dmin7, G7.

Musical staff 2: Treble clef. Chords: Gmin7, C7, Fmaj7, Bb7(#11). Measure 6 is indicated below the staff.

Musical staff 3: Treble clef. Chords: Cmaj7, F#m7(b9), B7(b9), Emin7, Cmin7, F7. Measure 10 is indicated below the staff.

Musical staff 4: Treble clef. Chords: Gmaj7, F#m7(b9), B7(b9), Bm7(b9), E7(b9). Measure 14 is indicated below the staff.

Musical staff 5: Treble clef. Chords: A7alt., Dmin7, Bb7(#11), Cmaj7. Measure 18 is indicated below the staff.

Musical staff 6: Treble clef. Chords: F#m7(b9), B7(b9), Em7(b9), A7(b9). Measure 26 is indicated below the staff.

Musical staff 7: Treble clef. Chords: Dm7(b9), G7(b9), Cmaj7. Measure 30 is indicated below the staff.

# STELLA

B FLAT

F#m7(b9) B7b9 D-7 G7ALT. G-7

C7ALT. F#m7(b9) B7b9 C F#m7(b9) B7b9

E-7 C-7 F7 G#m7(b9) F#m7(b9) B7b9 Bm7(b9)

E7ALT. A7ALT. D-7

Bb7#11 C#m7(b9)

F#m7(b9) B7b9 Em7(b9) A7b9

Dm7(b9) G7ALT. C#m7(b9)



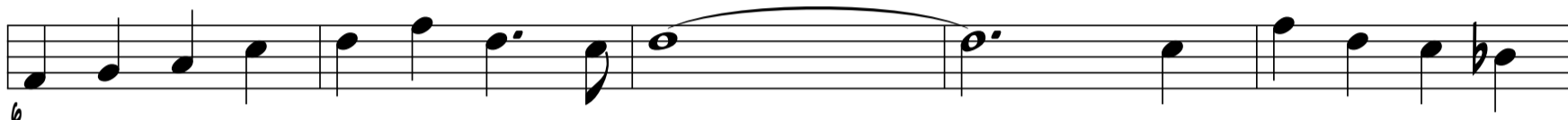
# THERE WILL NEVER BE ANOTHER YOU

B FLAT

F E<sup>M7(b9)</sup> A<sup>7b9</sup>



D<sup>MIN7</sup> C<sup>MIN7</sup> F7 Bb



E<sup>b7(#11)</sup> F D<sup>MIN7</sup> G<sup>7(#11)</sup>



G<sup>MIN7</sup> C7 F E<sup>M7(b9)</sup>



A<sup>7b9</sup> D<sup>MIN7</sup> C<sup>MIN7</sup> F7



Bb E<sup>b7(#11)</sup> F B<sup>MIN7</sup> E7 F B<sup>b7(#11)</sup>



A<sup>MIN7</sup> D7 G<sup>MIN7</sup> C7 F







## Altering the V7 Chord with Diminish Scale

# ALTERING V CHORD WITH DIMINISHED SCALE

**D<sub>MIN</sub>7**                      **G<sub>13</sub>(b9) G<sup>°</sup>**                      **C<sub>MA</sub>7**

The image shows a single staff of music in 4/4 time, starting with a treble clef. The melody is divided into three measures. The first measure is labeled **D<sub>MIN</sub>7** and contains the notes D4, E4, F4, G4, A4, B4, and C5. The second measure is labeled **G<sub>13</sub>(b9) G<sup>°</sup>** and contains the notes G4, A4, B4, C5, D5, E5, F5, and G5. The third measure is labeled **C<sub>MA</sub>7** and contains the notes C5, D5, E5, F5, G5, A5, and B5. The piece concludes with a double bar line.

# 11 V I's

D<sup>MIN7</sup>

G<sup>7</sup> (DIM.)

C<sup>MAJ7</sup>

Musical staff 1: Treble clef, 4/4 time signature. Measures 1-4 contain a melodic line. Measure 5 is a whole rest.

(MEL. MIN.)

Musical staff 2: Treble clef. Measures 5-8 contain a melodic line. Measure 9 is a whole rest.

5

(MEL. MIN.)

Musical staff 3: Treble clef. Measures 9-12 contain a melodic line. Measure 13 is a whole rest.

9

(MEL. MIN.)

Musical staff 4: Treble clef. Measures 13-16 contain a melodic line. Measure 17 is a whole rest.

13

Musical staff 5: Treble clef. Measures 17-20 contain a melodic line. Measure 21 is a whole rest.

17

# DOLPHIN DANCE

B FLAT

HANCOCK

FMAJ<sup>7</sup> C7sus4 FMAJ<sup>7</sup> EMIN<sup>7(b5)</sup> A7ALT.

5 DMIN<sup>7</sup> B<sup>b</sup>7(#11) DMIN<sup>7</sup> BMIN<sup>7</sup> E<sup>7</sup> AMAJ<sup>7</sup>

B<sup>b</sup>MIN<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>MAJ<sup>7</sup> GMIN<sup>7</sup> C<sup>7</sup> FMAJ<sup>7</sup> DMIN<sup>7</sup> BMIN<sup>7</sup> E<sup>7</sup>

10 AMAJ<sup>7</sup> A7sus4 B/A A7sus4 G7sus4 G<sup>7(#11)</sup> G7sus4

17 F<sup>#</sup>MIN<sup>7</sup> B<sup>7</sup> F<sup>7(#11)</sup> BMIN<sup>7</sup> E<sup>7</sup> C<sup>#</sup>MIN<sup>7</sup> F<sup>#</sup>7 EMIN<sup>7</sup>

24 D<sup>#</sup>MIN<sup>7</sup> G<sup>#</sup>7 C<sup>#</sup>MIN<sup>7</sup> BMIN<sup>7</sup>/C<sup>#</sup> C<sup>#</sup>MIN<sup>7</sup> BMIN<sup>7</sup>/C<sup>#</sup>

29 F7sus4 C<sup>7(b9)</sup> C7sus4 EMIN<sup>7(b5)</sup> A7ALT.

35



## Rhythm Changes



8 FLAT

# TENOR CONCLAVE

MOBLEY

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

3

C D-7 G7 C7 F6 F#6

5

C A7 D-7 G7 C A7b13 D-9 G7

9

E-7 A7b9 D-7 G7#5 G-7 C7 F F-

13 3

CMA7 B-7 E7

17 3

E-7 A7 A7 D7

21

D-7 G7 C D-7 G7

25

C A7 D-7 G7 C7 F F-

29

C D-7 G7#5

33

C A7b9 D7 G7 C7 F F-

37

E- Eb- D-7 G7ALT. C D-7 G7

41

E-7 D-7 G7ALT. G-7 C7 F F-7

45

C B-7 E7ALT.

49

E-7 A7 A-7 D7

53

G7 C

57

61 *s* C7 F F-7

65 *s* C D-7 G7

69 C A7 D-7 G7b9 C7 F-

73 C D-7 G7b9 C D-7 G7

77 C A7 D-7 G7 C7 F F-

81 C B-7 E7 *s*

85 E-7 A7 D7 D7

89 D-7 Dbmaj9 C D-7 G7



Lydian Dominant

# BLUE SEVEN

B FLAT

ROLLINS

C7



F7

C7



G7

C7





34 **D-7** **G7** **C7**

34 **D-7** **G7** **C7**

38 **D-7** **G7** **C7** **F7** **C7**

38 **D-7** **G7** **C7** **F7** **C7**

42 **F7**

42 **F7**

46 **C7**

46 **C7**

48 **G7** **D-7** **G7** **C7** **G7**

48 **G7** **D-7** **G7** **C7** **G7**

52 **C7** **F7** **C7**

52 **C7** **F7** **C7**

56 **F7** **C7**

56 **F7** **C7**

60 **D-7** **G7** **C7** **G7** **C7**

60 **D-7** **G7** **C7** **G7** **C7**



## Giant Steps

B FLAT

# GIANT STEPS

COLTRANE

Dbmaj7 E7 Amaj7 C7 Fmaj7 Bmin7 E7

Amaj7 C7 Fmaj7 Ab7 Dbmaj7 Gmin7 C7

Fmaj7 Bmin7 E7 Amaj7 Ebmin7 Ab7

Dbmaj7 Gmin7 C7 Fmaj7 Ebmin7 Ab7



30

Dbmaj7 Gmin7 C7 Fmaj7 Ebmin7 Ab7

34

Dbmaj7 E7 Amaj7 C7 Fmaj7 Bmin7 E7

38

Amaj7 C7 Fmaj7 Ab7 Dbmaj7 Gmin7 C7

42

Fmaj7 Bmin7 E7 Amaj7 Ebmin7 Ab7

46

Dbmaj7 Gmin7 C7 Fmaj7 Ebmin7 Ab7

50

Dbmaj7 E7 Amaj7 C7 Fmaj7 Bmin7 E7

54

Amaj7 C7 Fmaj7 Dbmaj7 Gmin7 C7 Fmaj7 Bmin7 E7

60

Amaj7 Ebmin7 Ab7 Dbmaj7 Gmin7 C7 Fmaj7

Credits:

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