

Jazz  
Saxophone  
Improvisation  
Manual  
Eb

## 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.

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Major, Dominant, Dorian

## MAJOR SCALE EXAMPLES

C<sub>MAJ7</sub>

A musical staff in common time (indicated by a '4' over a '4') and C major (indicated by a C-clef). The staff shows a sequence of eighth and sixteenth note patterns. The notes are primarily on the A, C, E, and G strings. The first measure ends with a half note on G. The second measure ends with a half note on E. The third measure ends with a half note on C. The fourth measure ends with a half note on G.

5

A continuation of the musical staff from the previous example, starting at measure 5. It shows a sequence of eighth and sixteenth note patterns. The notes are primarily on the A, C, E, and G strings. The first measure ends with a half note on E. The second measure ends with a half note on C. The third measure ends with a half note on G.

9

A continuation of the musical staff from the previous examples, starting at measure 9. It shows a sequence of eighth and sixteenth note patterns. The notes are primarily on the A, C, E, and G strings. The first measure ends with a half note on C. The second measure ends with a half note on G.

13

A continuation of the musical staff from the previous examples, starting at measure 13. It shows a sequence of eighth and sixteenth note patterns. The notes are primarily on the A, C, E, and G strings. The first measure ends with a half note on G. The second measure ends with a half note on E.

17

A continuation of the musical staff from the previous examples, starting at measure 17. It shows a sequence of eighth and sixteenth note patterns. The notes are primarily on the A, C, E, and G strings. The first measure ends with a half note on E. The second measure ends with a half note on C.

## DOMINANT AND DORIAN EXAMPLES

B<sub>7</sub> (F#-7)

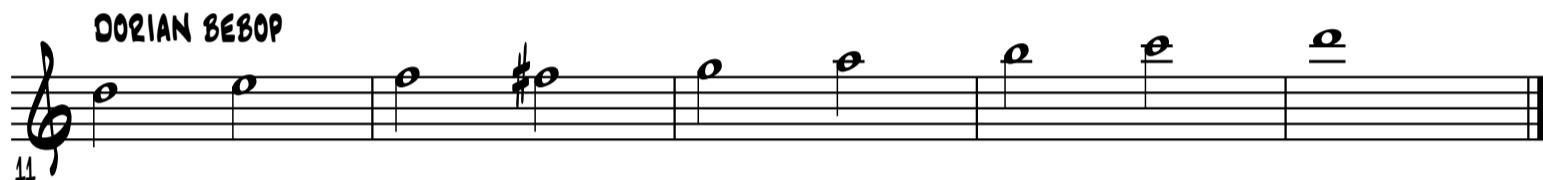
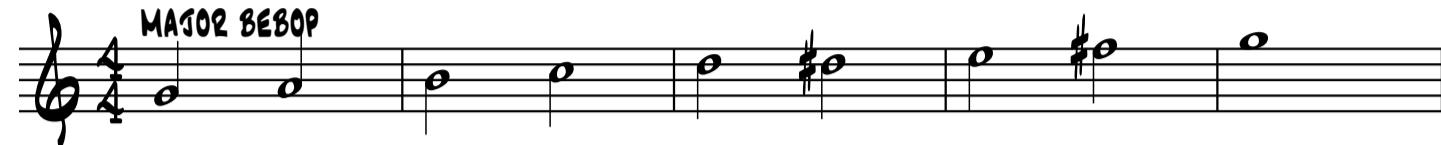
F<sub>7</sub>

D<sub>b7</sub>

D<sub>7</sub>

G<sub>7</sub>

# bebop scales



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.

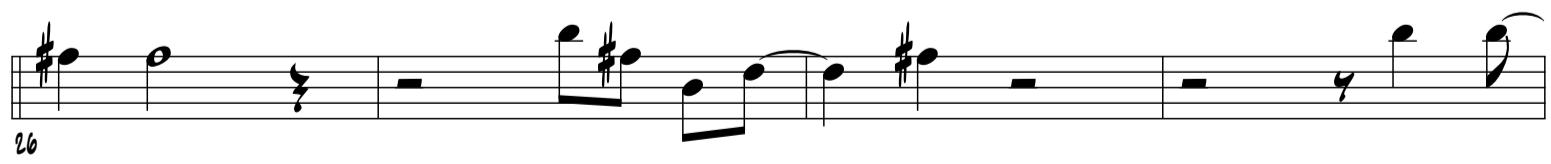
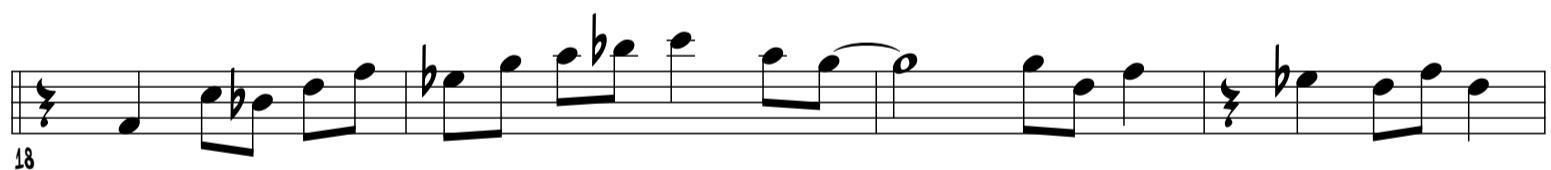
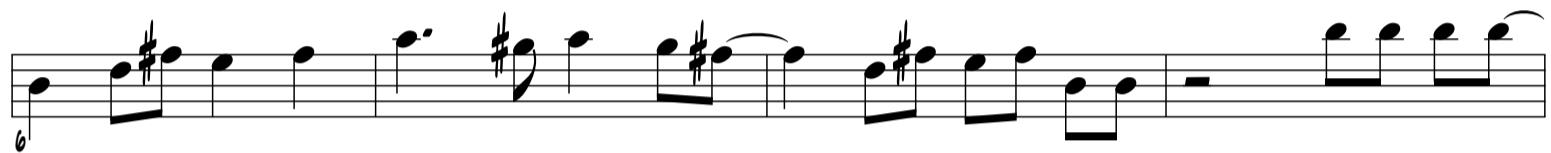
Finally, the last tune I like to play with my students to get them going on the various modes of Major is "Flamenco Sketches". Again, I don't really approach improv studies in terms of "modes" but I feel that this tune allows the young improviser to get a basic feel of jazz harmonies and theory.

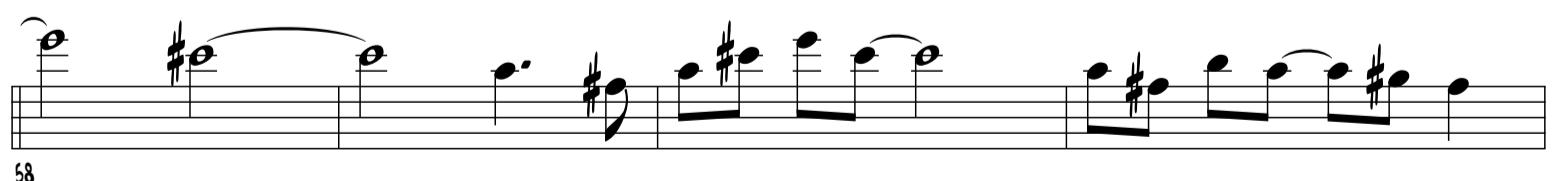
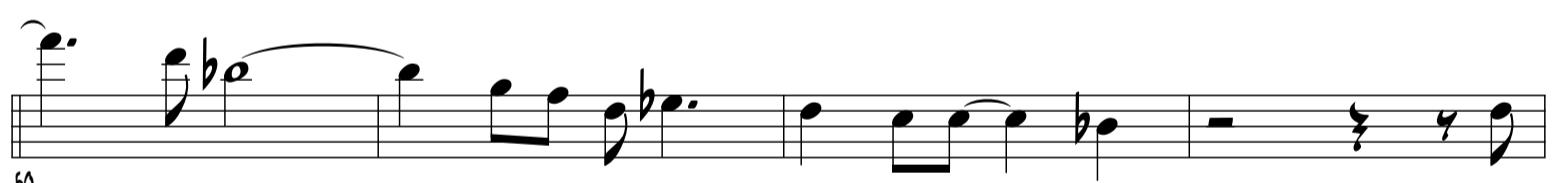
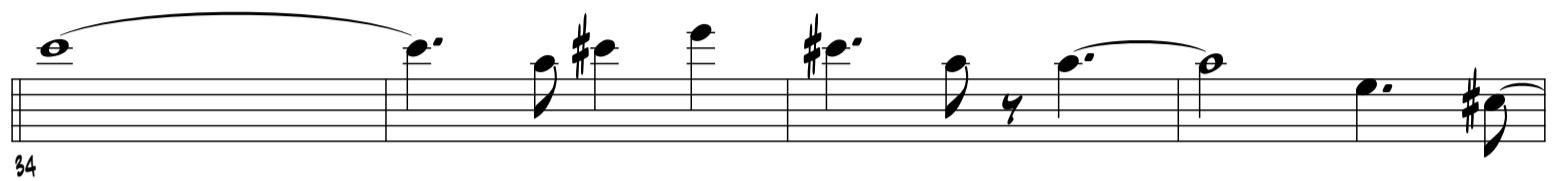
The tune begins in C Major concert and then goes to Ab7. It then goes to Bb Major 7 and sits on a section that many jazz scholars label as D Phrygian. I hear it as G harmonic minor but the more terms you can get familiar with the stronger it will make you. The tune finally resolves to G-7. What I really 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.

# SO WHAT

E FLAT

MILES DAVIS







# DIG

E FLAT

DAVIS

The musical score for "DIG" is written in E Flat major. It features six staves of music, each starting with a clef (Bass Clef) and a key signature of one flat. The first staff begins with a D7 chord. The second staff begins with a G7 chord. The third staff begins with a C7 chord. The fourth staff begins with an F chord. The fifth staff begins with a 2. D- chord. The sixth staff begins with an E7 chord. The score includes various rests and dynamic markings, such as a fermata over a note in the third staff.

# FLAMENCO SKETCHES

E FLAT

DAVIS

A MAJ7



A MAJ7



F7sus4

D7



G MAJ7



B

C

B

C

B

C



B

C

B

C

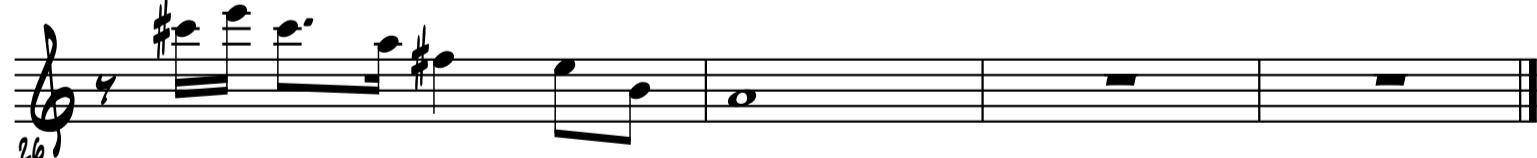
B

C

B7ALT.



E-7



## Getting Across the Bar Line

## GETTING ACROSS THE BARLINE

D-7            G7            C

Bass clef, 4/4 time. Notes: D-7 (dotted half note, quarter note), G7 (dotted half note, quarter note), C (half note). Barline, repeat sign.

## GETTING ACROSS THE BARLINE

### EXAMPLES

D-7                    G7                    CMAJ7

The image displays five staves of musical notation, each representing a different example of "Getting Across the Barline".

- Staff 1 (D-7):** Shows a simple sequence of eighth notes starting on the first beat of the first measure and continuing across the barline.
- Staff 2 (G7):** Shows sixteenth-note patterns across the barline, including slurs and grace notes.
- Staff 3 (CMAJ7):** Shows eighth-note patterns across the barline, including slurs and grace notes.
- Staff 4:** Shows eighth-note patterns across the barline, including slurs and grace notes.
- Staff 5 (labeled 17):** Shows sixteenth-note patterns across the barline, including slurs and grace notes.

# AFTERNOON IN PARIS

E FLAT

LEWIS

Handwritten musical score for "AFTERNOON IN PARIS" in E Flat major. The score consists of six staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a '4'). The lyrics are written above the notes, and chords are indicated below or next to the notes.

**Chords and Progressions:**

- Staff 1: AMA7, A-7, D7, GMA7
- Staff 2: G-7, C7, FMA7, B-7, E7(b9), AMA7, B-7, E7
- Staff 3: (Rehearsal mark 2.) B-7, E7, AMA7, F#-7
- Staff 4: B-7, E7, B-7, E7, B-7, E7
- Staff 5: (Rehearsal mark 15) AMA7, A-7, D7, GMA7, G-7, C7
- Staff 6: FMA7, B-7, E7(b9), AMA7

**Measure Numbers:**

- Staff 1: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23
- Staff 2: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23
- Staff 3: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23
- Staff 4: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23
- Staff 5: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23
- Staff 6: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23

## The Blues

# THE BLUES

E FLAT

A handwritten musical score for 'The Blues' in E flat major. The score consists of six staves of music, each with a key signature of one sharp (F#) and a time signature of common time (4/4). The first staff starts with a D7 chord, followed by a G7, another D7, and a final D7. The second staff begins with a G7, followed by a G7 with a sharp sign, a D7, and a B7. The third staff starts with an E MIN7 chord, followed by an A7, a D7, a B7, an E MIN7, and an A7. The fourth staff begins with a D MAJ7 chord, followed by a B7(b9), an E-7, and an A7. The fifth staff begins with a D MAJ7 chord, followed by a B7(b9), an E-7, and an A7. Measure numbers 13 and 17 are indicated below the first and second staff respectively.

# BESSIES BLUES

E FLAT

COLTRANE

The image shows three staves of musical notation for E flat alto saxophone. The first staff begins with a quarter note followed by a eighth-note pair. The second staff starts with a quarter note followed by a eighth-note pair. The third staff begins with a quarter note followed by a eighth-note pair.

# THE BREAKDOWN

E FLAT

MOBLEY

The musical score consists of six staves of piano sheet music. The first staff begins with G<sub>MAJ7</sub>, followed by E-7, A-7, D<sub>7</sub>, G, G<sub>7</sub>, and G<sub>7</sub>. The second staff begins with C<sub>7</sub>, followed by C°, G<sub>MAJ7</sub>, and E<sub>7b9</sub>. The third staff begins with A-7, followed by D<sub>7b9</sub>, and G<sub>MAJ7</sub>. The fourth staff begins with G<sub>MAJ7</sub>, followed by C<sub>7</sub>, C°, G<sub>6</sub>, and G<sub>7#5</sub>. The fifth staff begins with C<sub>9</sub>, followed by G, E<sub>7b9</sub>, and G. The sixth staff begins with A-7, followed by D<sub>7</sub>, and G. The score concludes with G<sub>7</sub>, C<sub>7</sub>, G, and G<sub>7</sub>. Measure numbers 5, 13, 17, and 21 are indicated below the staves.

**C7**                    **C-7**                    **B-7**                    **Bb-7**  

  
**A-7**                    **D7ALT.**                    **G**                    **D7**  

  
**GMAJ7**                    **C7#11**                    **D-7**                    **G7ALT.**  

  
**C7**                    **C-7**                    **G**                    **E7b9**  

  
**A-7**                    **D7**                    **G**                    **E7b9**  


# BLUES FOR ALICE

E FLAT

PARKER

A handwritten musical score for "Blues for Alice" in E Flat major. The score consists of three staves of music, each with a treble clef and a common time signature. The first staff begins with a D note, followed by a series of chords: C#7, F#7(b9), B7, E7, A7, and D7. The second staff begins with G7, followed by G-7, C7, F#7, B7, F-7, and Bb7. The third staff begins with E-7, followed by A7, F#7, B7, E-7, and A7. The score is attributed to Parker at the end.

Altering the V7  
Chord with Melodic  
Minor

## ALTERING V CHORD WITH MELODIC MINOR SCALE

D<sub>MIN7</sub>      G7ALT. (G#-MAJ7)      CMAJ7

A musical staff in 4/4 time with a bass clef. It shows a melodic minor scale starting on G. The notes are: G, A, B, C, D, E, F#, G. Above the staff, the labels D<sub>MIN7</sub>, G7ALT. (G#-MAJ7), and CMAJ7 are positioned above the first, second, and third measures respectively. The staff ends with a vertical bar line.

## ALTERING V CHORDS

D-7                    G<sub>7</sub>ALT. (G#-MAJ7)                    C<sub>MAJ7</sub>

C-7                    F<sub>7</sub>ALT. (F#-MAJ7)                    B<sub>b</sub>MAJ7

C-7                    F<sub>7</sub>ALT. (F#-MAJ7)                    B<sub>b</sub>MAJ7

F-7                    B<sub>b</sub>7ALT. (B-MAJ7)                    E<sub>b</sub>MAJ7

13

## MINOR II-V's

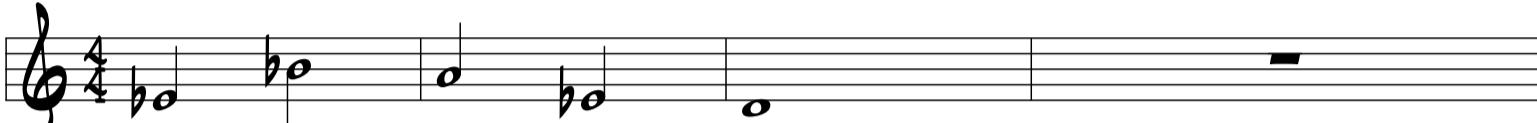
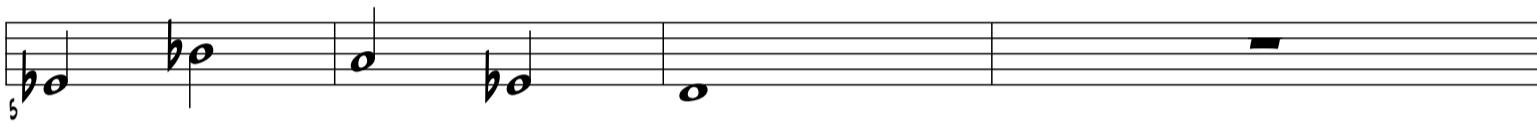
A handwritten musical score for a minor II-V progression. The score consists of three staves of music in 4/4 time, featuring a bass clef. The first staff begins with a Dm7(b5) chord, followed by a G7ALT. chord, and a C-7 chord. The second staff begins with a Dm7(b5) chord, followed by a G7ALT. chord, and a C-7 chord. The third staff begins with a Bm7(b5) chord, followed by an E7ALT. chord. Measure numbers 1, 5, and 9 are indicated above the staves.

## MINOR II-V's

A<sub>m</sub>7(b<sub>9</sub>) C<sub>m</sub>(MAJ7) D<sub>7ALT.</sub> E<sub>b</sub>m(MAJ7) G<sub>-MAJ7</sub>

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

## TRI-TONE SUBS

**C-7**            **F7ALT.**            **BbMAJ7**  

  
**C-7**            **B7#11**            **BbMAJ7**  

  
**F7ALT.** SHARE THE SAME PARENT SCALE; MELODIC MINOR            **B7#11**  

  
**F-7**            **Bb7ALT.**            **(E7#11)**            **EbMAJ7**  


# BLUE BOSSA

E FLAT

DORHAM

A handwritten musical score for 'Blue Bossa' in E Flat major. The score consists of four staves of music. The first staff starts with a rest followed by a dotted half note. The second staff begins with a dotted half note. The third staff starts with a dotted half note. The fourth staff begins with a dotted half note. Various chords are labeled above the music: A MIN<sup>7</sup>, D MIN<sup>7</sup>, B MIN<sup>7(b5)</sup>, E 7 ALT., A MIN<sup>7</sup>, C MIN<sup>7</sup>, F<sup>7</sup>, B♭ MAJ<sup>7</sup>, B MIN<sup>7(b5)</sup>, E 7 ALT., A MIN<sup>7</sup>. Measure numbers 1, 6, 10, and 14 are indicated at the start of each staff respectively.

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 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.

# BLUE BOSSA

E FLAT

DEXTER GORDON SOLO

DORHAM

Sheet music for "Blue Bossa" featuring a solo by Dexter Gordon. The music is in E Flat major, 4/4 time. It consists of eight staves of musical notation with corresponding chords written below each staff.

The chords are:

- Measure 1: A-7
- Measure 2: D-7
- Measure 3: B7
- Measure 4: C-7
- Measure 5: F7
- Measure 6: Bb7
- Measure 7: Bmi7(b5)
- Measure 8: E7(b9)
- Measure 9: A-7
- Measure 10: A-7
- Measure 11: D-7
- Measure 12: B-7
- Measure 13: B-7
- Measure 14: D-7
- Measure 15: B-7
- Measure 16: B-7
- Measure 17: D-7
- Measure 18: B-7
- Measure 19: B-7
- Measure 20: D-7
- Measure 21: B-7
- Measure 22: B-7
- Measure 23: B-7
- Measure 24: F7
- Measure 25: Bbmaj7
- Measure 26: B-7
- Measure 27: B-7
- Measure 28: D-7
- Measure 29: B-7
- Measure 30: A-7
- Measure 31: B-7

Type to enter a caption.

2

## BLUE BOSSA

A-7                      D-7

Bm7(b5)                E7(b9)                A-7

C-7                      F7                      BbMaj7

Bm7(b5)                E7(b9)                A-7

A-7                      D-7

Bm7(b5)                E7(b9)                A-7

C-7                      F7                      BbMaj7

Bm7(b5)                E7(b9)                A-7

A-7                      D-7

Bm7(b5)                E7(b9)                A-7

C-7                      F7                      BbMaj7

Bm7(b5)                E7(b9)                A-7

A-7                      D-7

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3

**B Mi7(b5)**      **E7(b9)**      **BLUE BOSSA**      **A-7**  


**C-7**      **F7**      **B♭ MAJ7**  


**B Mi7(b5)**      **E7(b9)**      **A-7**  


**A-7**      **D-7**  


**B Mi7(b5)**      **E7(b9)**      **A-7**  


**C-7**      **F7**      **B♭ MAJ7**  


**B Mi7(b5)**      **E7(b9)**      **A-7**  


**A-7**      **D-7**  


**B Mi7(b5)**      **E7(b9)**      **A-7**  


Type to enter a caption.

4

C-7 F7 **BLUE BOSSA** B<sup>b</sup>MAS7

Bm7(b5) E7(b9) A-7

A-7 D-7

Bm7(b5) E7(b9) A-7

C-7 F7 BMAJ7

Bm7(b5) E7(b9) A-7

A-7 D-7

Bm7(b5) E7(b9) A-7

C-7 F7 BMAJ7

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B Mi 7(b5)      E 7(b9)      BLUE BOSSA  
A-7

5

A-7

147

Type to enter a caption.

# AUTUMN LEAVES

E FLAT

Handwritten musical score for "Autumn Leaves" in E Flat major, 4/4 time. The score consists of eight staves of music, each ending with a double bar line and repeat dots, indicating they are to be repeated. The music features a bass line with eighth-note patterns and piano chords indicated above the staff. Chords include A MIN7, D7, G MAJ7, C MAJ7, F#M7(b5), B7(#9), E MIN7, D7, G MAJ7, C MAJ7, F#M7(b5), B7(#9), E MIN7, F#M7(b5), B7(#9), E MIN7, A MIN7, D7, G MAJ7, C MAJ7, F#M7(b5), B7(#9), E MIN7, A7, D MIN7, G7, C MAJ7, F#M7(b5), B7(#9), E MIN7, and a final section starting at measure 31 with F#M7(b5), B7(#9), and E MIN7.

1

6

11

18

22

26

31

E FLAT

# AUTUMN

A-7              D7              GMA7              F#M7(b9)

B7              E-7              E-7b9              A-7              D7

G              C              F#M7(b9)              B7              E-7

F#M7(b9)              B7              E-7              E-7b9

A-7              D7              GMA7              CMA7

F#M7(b9)              B7              E-7              A7b9              D7              G7b9

C7              B7b9              E-7

# THERE WILL NEVER BE ANOTHER YOU

E FLAT

The musical score is handwritten on eight staves. The key signature is E Flat major (one flat). The time signature is 4/4.

**Chords and Measures:**

- Measure 1: C
- Measure 2: Bm7(b5)
- Measure 3: E♭9
- Measure 4: Amin7
- Measure 5: Gmin7
- Measure 6: C7
- Measure 7: F
- Measure 8: Bb7(#10)
- Measure 9: C
- Measure 10: Amin7
- Measure 11: D7(#10)
- Measure 12: Dmin7
- Measure 13: G7
- Measure 14: C
- Measure 15: Bm7(b5)
- Measure 16: E♭9
- Measure 17: Amin7
- Measure 18: Gmin7
- Measure 19: C7
- Measure 20: F
- Measure 21: Bb7(#10)
- Measure 22: C
- Measure 23: F#min7
- Measure 24: B7
- Measure 25: C
- Measure 26: F7(#10)
- Measure 27: Emin7
- Measure 28: A7
- Measure 29: Dmin7
- Measure 30: G7
- Measure 31: C

**Measure Numbers:** 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30.

# EWE

TRANSCRIBED BY CHRIS NORDELLO

The musical score consists of ten staves of handwritten musical notation. The staves are organized into two columns of five. The first column contains staves 1 through 5, and the second column contains staves 6 through 10. Each staff begins with a clef (Bass Clef for staves 1, 3, 5, 7, 9; Treble Clef for staves 2, 4, 6, 8, 10), followed by a time signature (common time for all). The music is primarily composed of eighth-note patterns. Chords are indicated above the staves, such as CMAJ7, BMIN7(b9), E7b9, AMIN7, GMIN7, C7, FMAJ7, Bb7#11, CMAJ7, AMIN7, D7#11, DMIN7, G7, CMAJ7, BMIN7(b9), E7b9, AMIN7, GMIN7, C7, FMAJ7, Bb7#11, CMAJ7, F#MIN7, and B7. Performance markings like 's' (slur) and 'z' (acciaccatura) are present throughout the score.

**CMAJ7**      **B7**      **E MIN7**      **A7b9**      **D MIN7**      **G7**  
  
**CMAJ7**      **B7**      **E MIN7**      **Bm7(b9)**      **E7b9**  
  
**A MIN7**      **G MIN7**      **C7**  
  
**F MAJ7**      **Bb7#11**      **C MAJ7**      **A MIN7**  
  
**D7#11**      **D MIN7**      **G7**  
  
**C MAJ7**      **Bm7(b9)**      **E7b9**  
  
**A MIN7**      **G MIN7**      **C7**  
  
**F MAJ7**      **Bb7#11**      **C MAJ7**      **F# MIN7**      **B7**



# STELLA

E FLAT

The musical score consists of six staves of handwritten notation on five-line staff paper. The key signature is E flat major (one flat). The time signature varies between common time (4/4) and 12/8.

- Staff 1:** Measures 1-5. Chords: C#M7(b9), F#(b9), Amin7, D7.
- Staff 2:** Measures 6-10. Chords: Dmin7, G7, CMAS, F7(#10).
- Staff 3:** Measures 11-15. Chords: GMAS, C#M7(b9), F#(b9), Bmin7, Gmin7, C7, Dmas, C#M7(b9), F#(b9).
- Staff 4:** Measures 16-20. Chords: F#M7(b9), B7(b9).
- Staff 5:** Measures 21-25. Chords: E7ALT., Amin7, F7(#10), GMAS.
- Staff 6:** Measures 26-30. Chords: C#M7(b9), F#(b9), Bm7(b9), E7(b9), Am7(b9), D7(b9), GMAS.

Measure numbers are indicated at the beginning of each staff: 1, 6, 11, 16, 21, and 30.

# STELLA

E FLAT

The musical score consists of 12 staves of music, each starting with a different chord. The chords are labeled above each staff:

- Staff 1: C<sup>#</sup>M7(b5), F<sup>#</sup>b9, A-7, D<sup>7</sup>ALT., D-7
- Staff 2: G<sup>7</sup>ALT., C<sub>MAJ7</sub>, F<sup>#</sup>11, G, C<sup>#</sup>M7(b5), F<sup>#</sup>b9
- Staff 3: B-7, G-7, C7, D<sub>MAJ7</sub>, C<sup>#</sup>M7(b5), F<sup>#</sup>b9, F<sup>#</sup>M7(b5)
- Staff 4: B<sup>7</sup>ALT., E<sup>7</sup>ALT., A-7
- Staff 5: F<sup>#</sup>11, G<sub>MAJ7</sub>, C<sup>#</sup>M7(b5)
- Staff 6: F<sup>#</sup>b9, B<sup>M7(b5)</sup>, E<sup>b9</sup>, A<sup>M7(b5)</sup>
- Staff 7: D<sup>7</sup>ALT., G<sub>MAJ7</sub>

The music is in common time (indicated by '4'). Measures are numbered at the beginning of some staves: 1, 6, 11, 16, 21, 26, and 30.

Altering the V7  
Chord with the  
Diminish Scale

## ALTERING V CHORD WITH DIMINISHED SCALE

D<sub>MIN7</sub>      G<sub>13(b9)</sub> G<sup>#</sup>      C<sub>MAJ7</sub>

A musical staff in 4/4 time. The first measure shows a D minor 7 chord (D, F, A, C) with a diminished scale (D, E, F#, G, A, B, C, D). The second measure shows a G major 7 chord (G, B, D, G) with a diminished scale (G, A, B, C, D, E, F#, G). The third measure shows a C major 7 chord (C, E, G, B) with a diminished scale (C, D, E, F, G, A, B, C).

## II V I's

D MIN7            G7 (DIM.)            C MAJ7

The musical score consists of five staves of music. The first staff starts with a D minor chord (D, F#, A) followed by a G7 diminished chord (G, B, D, F#) and a C major chord (C, E, G). The second staff begins with a melodic minor scale (F#-G-A-B-C-D-E) over a D minor chord. The third staff continues the melodic minor scale over a G7 diminished chord. The fourth staff begins with a melodic minor scale over a C major chord. The fifth staff starts with a D minor chord followed by a G7 diminished chord and a C major chord.

(MEL. MIN.)

(MEL. MIN.)

(MEL. MIN.)

13

17

# DOLPHIN DANCE

E FLAT

HANCOCK

Handwritten musical score for "DOLPHIN DANCE" in E Flat major (EFLAT). The score consists of six staves of music, each with a treble clef and a 4/4 time signature. The chords are written above the staff, and the measure numbers are indicated on the left.

**Chords and Key Changes:**

- Measure 1: CMAJ<sup>7</sup>, G7SUS4, CMAJ<sup>7</sup>, BMIN<sup>7(b5)</sup> E7ALT.
- Measure 5: AMIN<sup>7</sup>, F7(#11), AMIN<sup>7</sup>, F#MIN<sup>7</sup>, B<sup>7</sup>, EMAJ<sup>7</sup>.
- Measure 10: FMIN<sup>7</sup>, B<sup>b7</sup>, EbMAJ<sup>7</sup>, DMIN<sup>7</sup> G<sup>7</sup>, CMAJ<sup>7</sup>, AMIN<sup>7</sup>, F#MIN<sup>7</sup>, B<sup>7</sup>.
- Measure 17: EMAJ<sup>7</sup>, E7SUS4, F#/E, E7SUS4, D7SUS4, D<sup>7(11)</sup>, D7SUS4, C#MINF#<sup>7</sup>.
- Measure 25: C<sup>7(11)</sup>, F#MIN<sup>7</sup>, B<sup>7</sup>, G#MIN<sup>7</sup>, C#<sup>7</sup>, BMIN<sup>7</sup>.
- Measure 29: A#MIN<sup>7</sup>, D<sup>#7</sup>, G#MIN<sup>7</sup>, F#MIN<sup>7</sup>/G#, G#MIN<sup>7</sup>, F#MIN<sup>7</sup>/G#.
- Measure 35: C7SUS4, G<sup>7(b9)</sup>, G7SUS4, BMIN<sup>7(b5)</sup> E7ALT.

## Rhythm Changes

E FLAT

## TENOR CONCLAVE

MOBLEY

4

The musical score consists of ten staves of handwritten notation for tenor voice. The key signature is E-flat major (one flat). The time signature varies throughout the piece. Chords indicated include G, A-7, D7(7), G, A-7, D7, G7, C6, C7, G, E7, A-7, D7, G, E7b13, A-9, D7, B-7, E7b9, A-7, D7b5, D7, G7, C, C-, GMAST, F#-7, B7, B-7, E7, E7, A7, A-7, D7, G, A-7, D7.

150

17

21

25

G              E<sub>7</sub>              A-7              D<sub>7</sub>              G<sub>7</sub>              C      C-

G              G              A-7              D<sub>7</sub><sup>#5</sup>

G              E<sub>b9</sub>              A<sub>7</sub>              D<sub>7</sub>              G<sub>7</sub>              C      C-

B-              B<sub>b-</sub>              A-7              D<sub>7</sub><sub>ALT.</sub>              G              A-7              D<sub>7</sub>

B-7              A-7              D<sub>7</sub><sub>ALT.</sub>              D-7              G<sub>7</sub>              C      C-7

G              F<sub>#-7</sub>              B<sub>7</sub><sub>ALT.</sub>

B-7              E<sub>7</sub>              E-7              A<sub>7</sub>

D<sub>7</sub>              G

61 G7 C C-7

G A-7 D7 G9 C C-

96

G MAJ7 97

A-9 D7 G

Lydian Dominant

E FLAT

# BLUE SEVEN

ROLLINS

The musical score consists of three staves of music in E flat major (one flat). The first staff begins with a G7 chord. The second staff begins with a C7 chord at measure 5. The third staff begins with a D7 chord at measure 9. The music is written in 4/4 time and features eighth-note patterns.

# BLUE SEVEN

E FLAT

ROLLINS

The sheet music consists of ten staves of musical notation for a single instrument, likely a trumpet or similar brass instrument. The key signature is E Flat major (one flat). The time signature varies throughout the piece, indicated by a '4' above the staff.

**Chords and Measures:**

- Measure 1: G7
- Measure 2: C7
- Measure 3: G7
- Measure 4: D7
- Measure 5: A-7
- Measure 6: D7
- Measure 7: G7
- Measure 8: A-7
- Measure 9: D7
- Measure 10: G7
- Measure 11: C7
- Measure 12: G7
- Measure 13: C7
- Measure 14: G7
- Measure 15: C7
- Measure 16: G7
- Measure 17: D7
- Measure 18: C7
- Measure 19: G7
- Measure 20: A-7
- Measure 21: D7
- Measure 22: G7
- Measure 23: C7
- Measure 24: G7
- Measure 25: C7
- Measure 26: G7
- Measure 27: C7
- Measure 28: G7
- Measure 29: C7
- Measure 30: G7

**Performance Markings:**

- Measure 1: Upbow (indicated by an upward arrow under the first note).
- Measure 2: Upbow (indicated by an upward arrow under the first note).
- Measure 3: Upbow (indicated by an upward arrow under the first note).
- Measure 4: Upbow (indicated by an upward arrow under the first note).
- Measure 5: Upbow (indicated by an upward arrow under the first note).
- Measure 6: Upbow (indicated by an upward arrow under the first note).
- Measure 7: Upbow (indicated by an upward arrow under the first note).
- Measure 8: Upbow (indicated by an upward arrow under the first note).
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- Measure 11: Upbow (indicated by an upward arrow under the first note).
- Measure 12: Upbow (indicated by an upward arrow under the first note).
- Measure 13: Upbow (indicated by an upward arrow under the first note).
- Measure 14: Upbow (indicated by an upward arrow under the first note).
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- Measure 25: Upbow (indicated by an upward arrow under the first note).
- Measure 26: Upbow (indicated by an upward arrow under the first note).
- Measure 27: Upbow (indicated by an upward arrow under the first note).
- Measure 28: Upbow (indicated by an upward arrow under the first note).
- Measure 29: Upbow (indicated by an upward arrow under the first note).
- Measure 30: Upbow (indicated by an upward arrow under the first note).

**Other Symbols:**

- Measure 1: Upbow (indicated by an upward arrow under the first note).
- Measure 2: Upbow (indicated by an upward arrow under the first note).
- Measure 3: Upbow (indicated by an upward arrow under the first note).
- Measure 4: Upbow (indicated by an upward arrow under the first note).
- Measure 5: Upbow (indicated by an upward arrow under the first note).
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- Measure 27: Upbow (indicated by an upward arrow under the first note).
- Measure 28: Upbow (indicated by an upward arrow under the first note).
- Measure 29: Upbow (indicated by an upward arrow under the first note).
- Measure 30: Upbow (indicated by an upward arrow under the first note).

34 A-7 D7 G7

38 A-7 D7 G7 C7 G7

42 C7

46 G7

48 D7 A-7 D7 G7 D7

52 G7 C7 G7

56 C7 G7

60 A-7 D7 G7 D7 G7

Giant Steps

E FLAT

# GIANT STEPS

COLTRANE

AbMaj7      B7      E Maj7      G7      C Maj7      F#min7      B7

E Maj7      G7      C Maj7      Eb7      AbMaj7      Dmin7      G7

C Maj7      F#min7      B7      E Maj7      Bbmin7      Eb7

AbMaj7      Dmin7      G7      C Maj7      Bbmin7      Eb7

13

E FLAT

## GIANT STEPS

COLTRANE

1 B<sub>b</sub>MIN7 E<sub>b</sub>7 A<sub>b</sub> B<sub>7</sub> E<sub>MAJ7</sub> G<sub>7</sub> C<sub>MAJ7</sub>

5 F<sub>#</sub>MIN7 B<sub>7</sub> E<sub>MAJ</sub> G<sub>7</sub> C<sub>MAJ</sub> E<sub>b</sub>7 A<sub>b</sub>MAJ

9 D<sub>MIN7</sub> G<sub>7</sub> C<sub>MAJ</sub> F<sub>#</sub>MIN7 B<sub>7</sub> E<sub>MAJ</sub>

15 B<sub>b</sub>MIN7 E<sub>b</sub>7 A<sub>b</sub>MAJ D<sub>MIN7</sub> G<sub>7</sub> C<sub>MAJ</sub> B<sub>b</sub>MIN7 E<sub>b</sub>7

18 A<sub>b</sub>MAJ B<sub>7</sub> E<sub>MAJ</sub> G<sub>7</sub> C<sub>MAJ</sub> F<sub>#</sub>MIN7 B<sub>7</sub>

22 E<sub>MAJ</sub> G<sub>7</sub> C<sub>MAJ</sub> E<sub>b</sub>7 A<sub>b</sub>MAJ D<sub>MIN7</sub> G<sub>7</sub>

26 C<sub>MAJ</sub> F<sub>#</sub>MIN7 B<sub>7</sub> E<sub>MAJ</sub> B<sub>b</sub>MIN7 E<sub>b</sub>7

**30** AbMAS      DMIN7      G7      CMAS      BbMIN7      Eb7  
  
**34** AbMAS      B7      EMAS      G7      CMAS      F#MIN7      B7  
  
**38** EMAS      G7      CMAS      Eb7      AbMAS      DMIN7      G7  
  
**42** CMAS      F#MIN7      B7      EMAS      BbMIN7      Eb7  
  
**46** AbMAS      DMIN7      G7      CMAS      BbMIN7      Eb7  
  
**50** AbMAS7      B7      EMAS      G7      CMAS      F#MIN7      B7  
  
**54** EMAS      G7      CMAS      AbMAS      DMIN7      G7      CMAS      F#MIN7      B7  
  
**60** EMAS      BbMIN7      Eb7      AbMAS      DMIN7      G7      CMAS

Credits:

I would like to thank Dr. Brian Leavell and Professor Gary Campbell.