

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_{MAJ7}

5

9

13

17

DOMINANT AND DORIAN EXAMPLES

B7 (F#-7)



BEBOP SCALES

MAJOR BEBOP



The Major Bebop scale is shown on a single treble clef staff in 4/4 time. It consists of eight measures of music. 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.

DOMINANT BEBOP



The Dominant Bebop scale is shown on a single treble clef staff in 4/4 time. It consists of eight measures of music. 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.

DORIAN BEBOP



The Dorian Bebop scale is shown on a single treble clef staff in 4/4 time. It consists of eight measures of music. 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. A small number '11' is written below the first 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.

E FLAT

SO WHAT

MILES DAVIS





30

Musical staff 1: Treble clef, starting with a whole note G4, followed by quarter notes A4, B4, C#5, B4, A4, G4, and a half note F#5.



34

Musical staff 2: Treble clef, starting with a whole note G4, followed by quarter notes A4, B4, C#5, B4, A4, G4, and a half note F#5.



38

Musical staff 3: Treble clef, starting with a whole note G4, followed by quarter notes A4, B4, C#5, B4, A4, G4, and a half note F#5.



42

Musical staff 4: Treble clef, starting with a whole note G4, followed by quarter notes A4, B4, C#5, B4, A4, G4, and a half note F#5.



46

Musical staff 5: Treble clef, starting with a whole note G4, followed by quarter notes A4, B4, C#5, B4, A4, G4, and a half note F#5.



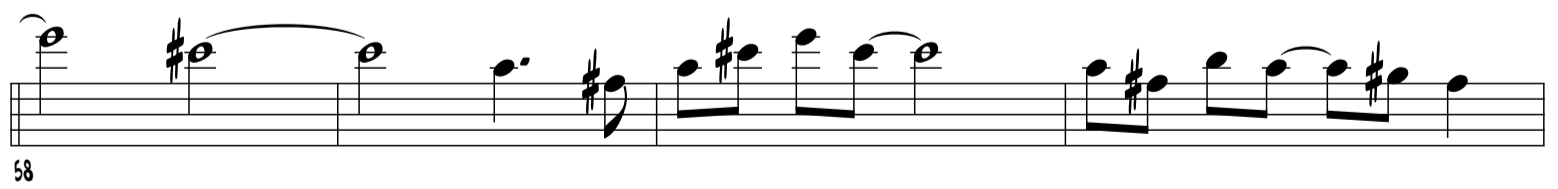
50

Musical staff 6: Treble clef, starting with a whole note G4, followed by quarter notes A4, B4, C#5, B4, A4, G4, and a half note F#5.



54

Musical staff 7: Treble clef, starting with a whole note G4, followed by quarter notes A4, B4, C#5, B4, A4, G4, and a half note F#5.



58

Musical staff 8: Treble clef, starting with a whole note G4, followed by quarter notes A4, B4, C#5, B4, A4, G4, and a half note F#5.

DIG

E FLAT

DAVIS

07

5

9

13

17

21

2. D-

E \flat

A7

D-

G-7

C7

F

D7

G-7

C7

F

FLAMENCO SKETCHES

E FLAT

DAVIS

AMAS7



AMAS7



F7SUS4

D7



GMA7



B C 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

A musical staff in 4/4 time with a treble clef. The first measure contains a quarter note G4 and a quarter note A4. The second measure contains a quarter note G4 and a quarter note F4. The third measure contains a half note E4. The fourth measure contains a whole note D4. Chord symbols D-7, G7, and C are positioned above the first, second, and third measures 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). A bar line is present after measure 6.

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). A bar line is present after measure 6.

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). A bar line is present after measure 6.

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). A bar line is present after measure 6.

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). A bar line is present after measure 6.

AFTERNOON IN PARIS

E FLAT

LEWIS

AMAS7 A-7 D7 GMA7

G-7 C7 FMA7 B-7 E7(b9) AMAS7 B-7 E7

2. B-7 E7 AMAS7 F#-7

B-7 E7 Bb-7 Eb7 B-7 E7

AMAS7 A-7 D7 GMA7 G-7 C7

FMA7 B-7 E7(b9) AMAS7

The Blues

THE BLUES

E FLAT

D7 G7 D7 D7

5

G7 G# D7 B7

5

Emin7 A7 D7 B7 Emin7 A7

9

Dmaj7 B7(b9) E-7 A7

13

Dmaj7 B7(b9) E-7 A7

17

BESSIES BLUES

E FLAT

COLTRANE

5

9

29 $C7$ $C-7$ $B-7$ $Bb-7$

Staff 1: Treble clef, measures 29-32. Chords: $C7$, $C-7$, $B-7$, $Bb-7$. Includes slurs and accents.

33 $A-7$ $D7ALT.$ G $D7$

Staff 2: Treble clef, measures 33-36. Chords: $A-7$, $D7ALT.$, G , $D7$. Includes slurs and accents.

37 $GMA7$ $C\#11$ $D-7$ $G7ALT.$

Staff 3: Treble clef, measures 37-40. Chords: $GMA7$, $C\#11$, $D-7$, $G7ALT.$. Includes slurs and accents.

41 $C7$ $C-7$ G $E7b9$

Staff 4: Treble clef, measures 41-44. Chords: $C7$, $C-7$, G , $E7b9$. Includes slurs and accents.

45 $A-7$ $D7$ G $E7b9$ $A-7$ $D7ALT.$ G

Staff 5: Treble clef, measures 45-48. Chords: $A-7$, $D7$, G , $E7b9$, $A-7$, $D7ALT.$, G . Includes slurs and accents.

BLUES FOR ALICE

E FLAT

PARKER

The musical score is written in treble clef with a 4/4 time signature. It consists of 12 measures across three staves. The key signature has one flat (B-flat). The notes are as follows:

- Measure 1: D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4
- Measure 2: D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4
- Measure 3: D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4
- Measure 4: D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4
- Measure 5: D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4
- Measure 6: D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4
- Measure 7: D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4
- Measure 8: D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4
- Measure 9: D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4
- Measure 10: D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4
- Measure 11: D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4
- Measure 12: D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4

Chord progressions are indicated above the notes:

- Measure 1: D
- Measure 2: C#-7
- Measure 3: F#7(b9)
- Measure 4: B-7
- Measure 5: E7
- Measure 6: A-7
- Measure 7: D7
- Measure 8: G7
- Measure 9: G-7
- Measure 10: C7
- Measure 11: F#-7
- Measure 12: B7
- Measure 13: F-7
- Measure 14: Bb7
- Measure 15: E-7
- Measure 16: A7
- Measure 17: F#-7
- Measure 18: B-7
- Measure 19: E-7
- Measure 20: A7

Trills are indicated with a '3' over the notes in measures 7, 11, and 15.

Altering the V7
Chord with Melodic
Minor

ALTERING V CHORD WITH MELODIC MINOR SCALE

D^{MIN7} G^{7ALT.} (G[#]-MA⁵⁷) C^{MA57}

The musical notation is written on a single staff in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth notes. The first measure contains the notes D4, E4, F4, and G4, which are the notes of a D7 chord. The second measure contains G#4, A4, B4, and C5, which are the notes of a G7 altered chord (G#-MA57). The third measure contains D5, E5, F#5, and G5, which are the notes of a C major 57 chord (CMA57). The final measure contains a whole note D5.

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

Am7(b9) Cm(MA7) D7ALT. Ebm(MA7) G-maj.7

5

9

15

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

E FLAT

DORHAM

AMIN⁷ DMIN⁷

BMIN^{7(b5)} E7ALT. AMIN⁷

CMIN⁷ F⁷ B^bMAJ⁷

BMIN^{7(b5)} E7ALT. AMIN⁷

6 10 14

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.

BLUE BOSSA

E FLAT

DEXTER GORDON SOLO

DORHAM

Musical score for "Blue Bossa" by Dexter Gordon. The score is in 4/4 time and E-flat major. It consists of ten staves of music with various chords and melodic lines. The chords are: A-7, D-7, Bb, E7(b9), A-7, C-7, F7, Bb7, Bmi7(b5), E7(b9), A-7, A-7, D-7, Bmi7(b5), E7(b9), A-7, C-7, F7, BbMA7, Bmi7(b5), E7(b9), A-7.

Type to enter a caption.

Bmi7(b5)

E7(b9)

BLUE BOSSA

A-7

71

75

79

83

87

91

95

99

103

4 BLUE BOSSA

C-7 F7 B^bMA7

107

Bmi7(b5) E7(b9) A-7

111

A-7 D-7

115

Bmi7(b5) E7(b9) A-7

119

C-7 F7 BMA7

123

Bmi7(b5) E7(b9) A-7

127

A-7 D-7

131

Bmi7(b5) E7(b9) A-7

135

C-7 F7 B^bMA7

139

Type to enter a caption.

8mi7(b5) E7(b9) BLUE BOSSA A-7 5

146

A-7

147

Detailed description: The image shows two staves of musical notation. The top staff, labeled '146', contains a melodic line in treble clef with a 4/4 time signature. It features a sequence of notes: a dotted quarter note, an eighth note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. Above the staff are three chord symbols: '8mi7(b5)' above the first measure, 'E7(b9)' above the second measure, and 'BLUE BOSSA A-7' above the third measure. The bottom staff, labeled '147', continues the melody with a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. Above the first measure of this staff is the chord symbol 'A-7'. The piece concludes with a double bar line at the end of the second staff.

AUTUMN LEAVES

E FLAT

The musical score for "Autumn Leaves" in E-flat major, 4/4 time, consists of seven staves of music. The chords and melodic lines are as follows:

- Staff 1:** Chords: A^{MIN}7, D7, G^{MA}7, C^{MA}7. Melody: G⁴ (quarter), A⁴ (quarter), B⁴ (quarter), C⁵ (quarter), B⁴ (quarter), A⁴ (quarter), G⁴ (quarter), F⁴ (quarter).
- Staff 2:** Chords: F[#]M7(b9), B7(#9), E^{MIN}7, A^{MIN}7. Melody: F⁴ (quarter), G⁴ (quarter), A⁴ (quarter), B⁴ (quarter), C⁵ (quarter), B⁴ (quarter), A⁴ (quarter), G⁴ (quarter).
- Staff 3:** Chords: D7, G^{MA}7, C^{MA}7, F[#]M7(b9), B7(#9), E^{MIN}7. Melody: F⁴ (quarter), G⁴ (quarter), A⁴ (quarter), B⁴ (quarter), C⁵ (quarter), B⁴ (quarter), A⁴ (quarter), G⁴ (quarter).
- Staff 4:** Chords: F[#]M7(b9), B7(#9), E^{MIN}7. Melody: F⁴ (quarter), G⁴ (quarter), A⁴ (quarter), B⁴ (quarter), C⁵ (quarter), B⁴ (quarter), A⁴ (quarter), G⁴ (quarter).
- Staff 5:** Chords: A^{MIN}7, D7, G^{MA}7, C^{MA}7. Melody: G⁴ (quarter), A⁴ (quarter), B⁴ (quarter), C⁵ (quarter), B⁴ (quarter), A⁴ (quarter), G⁴ (quarter), F⁴ (quarter).
- Staff 6:** Chords: F[#]M7(b9), B7(#9), E^{MIN}7, A7, D^{MIN}7, G7, C^{MA}7. Melody: F⁴ (quarter), G⁴ (quarter), A⁴ (quarter), B⁴ (quarter), C⁵ (quarter), B⁴ (quarter), A⁴ (quarter), G⁴ (quarter).
- Staff 7:** Chords: F[#]M7(b9), B7(#9), E^{MIN}7. Melody: F⁴ (quarter), G⁴ (quarter), A⁴ (quarter), B⁴ (quarter), C⁵ (quarter), B⁴ (quarter), A⁴ (quarter), G⁴ (quarter).

AUTUMN

E FLAT

A-7 D7 GMA7 F#m7(b9)

THERE WILL NEVER BE ANOTHER YOU

E FLAT

C Bm7(b9) E7(b9)

Amin7 Gmin7 C7 F

Bb7(#11) C Amin7 D7(#11)

Dmin7 G7 C Bm7(b9)

E7(b9) Amin7 Gmin7 C7

F Bb7(#11) C F#min7 B7

C F7(#11) Emin7 A7 Dmin7 G7 C

30

CMA7 B7 EMIN7 A7b9 DMIN7 G7

29

CMA7 Bm7(b9) E7b9

33

AMIN7 GMIN7 C7

37

FMA7 Bb7#11 CMA7 AMIN7

41

D7#11 DMIN7 G7

45

CMA7 Bm7(b9) E7b9

49

AMIN7 GMIN7 C7

53

FMA7 Bb7#11 CMA7 F#MIN7 B7

57

CMA7 B7 EMIN7 A7b9 DMIN7 G7 CMA7

61

Altering the V7
Chord with the
Diminish Scale

ALTERING V CHORD WITH DIMINISHED SCALE

D^{MIN7} G^{13(b9)} G^{#o} C^{MA7}

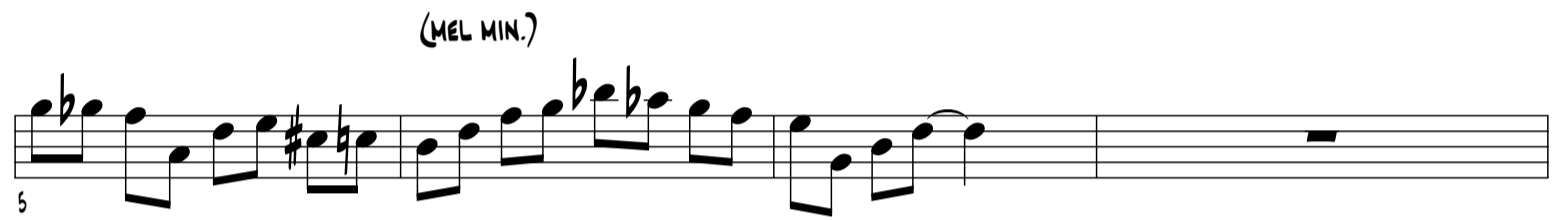
The image shows a single staff of music in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of the following notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Above the staff, three chord symbols are placed: 'D^{MIN7}' is positioned above the first measure (D4-G4), 'G^{13(b9)} G^{#o}' is positioned above the second measure (G4-A4), and 'C^{MA7}' is positioned above the third measure (C5-B4). The notation ends with a double bar line.

11 V I's

D^{MIN7} G⁷ (DIM.) C^{MAJ7}



(MEL. MIN.)



(MEL. MIN.)



(MEL. MIN.)



DOLPHIN DANCE

E FLAT

HANCOCK

CMAJ⁷ G7sus4 CMAJ⁷ BMIN^{7(b5)} E7ALT.

AMIN⁷ F^{7(#11)} AMIN⁷ F#MIN⁷ B⁷ EMAJ⁷

FMIN⁷ B^{b7} EbMAJ⁷ DMIN⁷ G⁷ CMAJ⁷ AMIN⁷ F#MIN⁷ B⁷

EMAJ⁷ E7sus4 F#/E E7sus4 D7sus4 D^{7(#11)} D7sus4 C#MIN^{7#7}

C^{7(#11)} F#MIN⁷ B⁷ G#MIN⁷ C#⁷ BMIN⁷

A#MIN⁷ D^{#7} G#MIN⁷ F#MIN⁷/G# G#MIN⁷ F#MIN⁷/G#

C7sus4 G^{7(b9)} G7sus4 BMIN^{7(b5)} E7ALT.

Rhythm Changes

E FLAT

TENOR CONCLAVE

MOBLEY

G A-7 D7(#9) G A-7 D7

G A-7 D7 G7 C6 C#

G E7 A-7 D7 G E7b13 A-9 D7

B-7 E7b9 A-7 D7#5 D-7 G7 C C-

GMA7 F#-7 B7

B-7 E7 E7 A7

A-7 D7 G A-7 D7

29 G E7 A-7 D7 G7 C C-

61 *s* G7 C C-7

65 *s* G A-7 D7

69 G E7 A-7 D7b9 G7 C-

73 G A-7 D7b9 G A-7 D7

77 G E7 A-7 D7 G7 C C-

81 G F#-7 B7

85 B-7 E7 A7 A7

89 A-7 Abmaj7 G A-7 D7

96

G A-7 D7 G9 C C-

96

97

Gmaj7 A-9 D7 G

97

Lydian Dominant

E FLAT

BLUE SEVEN

ROLLING

6

G7

6

C7 G7 D7

11

A-7 D7 G7 A-7 D7

14

G7 C7 G7 C7 G7

21

D7 C7 G7 A-7 D7

26

G7 C7 G7

30

C7 G7

34 A-7 D7 G7

Musical staff 1: Treble clef, measures 34-37. Chords: A-7, D7, G7. Includes a '3' above the staff in measure 36.

38 A-7 D7 G7 C7 G7

Musical staff 2: Treble clef, measures 38-41. Chords: A-7, D7, G7, C7, G7.

42 C7

Musical staff 3: Treble clef, measures 42-45. Chord: C7.

46 G7

Musical staff 4: Treble clef, measures 46-47. Chord: G7. Includes a '3' above the staff in measure 46.

48 D7 A-7 D7 G7 D7

Musical staff 5: Treble clef, measures 48-51. Chords: D7, A-7, D7, G7, D7.

52 G7 C7 G7

Musical staff 6: Treble clef, measures 52-55. Chords: G7, C7, G7. Includes a '3' above the staff in measure 55.

56 C7 G7

Musical staff 7: Treble clef, measures 56-59. Chords: C7, G7.

60 A-7 D7 G7 D7 G7

Musical staff 8: Treble clef, measures 60-63. Chords: A-7, D7, G7, D7, G7. Includes '3' above the staff in measures 60 and 61.

Giant Steps

E FLAT

GIANT STEPS

COLTRANE

Abmaj7 B7 Emaj7 G7 Cmaj7 F#min7 B7

Emaj7 G7 Cmaj7 Eb7 Abmaj7 Dmin7 G7

Cmaj7 F#min7 B7 Emaj7 Bbmin7 Eb7

Abmaj7 Dmin7 G7 Cmaj7 Bbmin7 Eb7

13

E FLAT

GIANT STEPS

COLTRANE

BbMIN7 Eb7 Ab B7 E♭MA7 G7 CMA7

F#MIN7 B7 E♭MA7 G7 CMA7 Eb7 AbMA7

DMIN7 G7 CMA7 F#MIN7 B7 E♭MA7

BbMIN7 Eb7 AbMA7 DMIN7 G7 CMA7 BbMIN7 Eb7

AbMA7 B7 E♭MA7 G7 CMA7 F#MIN7 B7

E♭MA7 G7 CMA7 Eb7 AbMA7 DMIN7 G7

CMA7 F#MIN7 B7 E♭MA7 BbMIN7 Eb7

Abmaj7 Dmin7 G7 Cmaj7 Bbm7 Eb7

30

Abmaj7 B7 Emaj7 G7 Cmaj7 F#min7 B7

34

Emaj7 G7 Cmaj7 Eb7 Abmaj7 Dmin7 G7

38

Cmaj7 F#min7 B7 Emaj7 Bbm7 Eb7

42

Abmaj7 Dmin7 G7 Cmaj7 Bbm7 Eb7

46

Abmaj7 B7 Emaj7 G7 Cmaj7 F#min7 B7

50

Emaj7 G7 Cmaj7 Abmaj7 Dmin7 G7 Cmaj7 F#min7 B7

54

Emaj7 Bbm7 Eb7 Abmaj7 Dmin7 G7 Cmaj7

60

Credits:

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