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A compact disc accompanies this book. Using this disc will help make learning more enjoyable and the information more meaningful. The CD provides you with the sounds of many of the book's examples. Track 1 will help you tune to this CD. Have fun!

Minor

ii V7 i ii V7 i

Gmin7^b5 C7 Fmin7 Gmin7^b5 C7 Fmin7

ii V7 i ii V7 i

Gmin7^b5 C7 Fmin7 Gmin7^b5 C7 Fmin7

ii V7 i ii V7 i

Gmin7^b5 C7 Fmin7 Gmin7^b5 C7 Fmin7

Here are major and minor ii-V7-I progressions in all keys. Practice these using the various fingerings found in the last two examples.

Major Keys

ii V7 I ii V7 I ii V7 I

Dmin7 G7 CMaj7 Gmin7 C7 FMaj7 Cmin7 F7 B^bMaj7

ii V7 I ii V7 I ii V7 I

Fmin7 B^b7 E^bMaj7 B^bmin7 E^b7 A^bMaj7 E^bmin7 A^b7 D^bMaj7

ii V7 I ii V7 I ii V7 I

A^bmin7 D^b7 G^bMaj7 C[#]min7 F[#]7 B[#]Maj7 F[#]min7 B7 E[#]Maj7

ii V7 I ii V7 I ii V7 I

Bmin7 E7 A[#]Maj7 Emin7 A7 D[#]Maj7 Amin7 D7 G[#]Maj7

Dominant 7^b5^b13 Chords

Root-3-^b5-^b7-9-^b13

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You may be saying, “What’s with the ^b13?” Remember that the 13th is the same as the 6th. By lowering the 6th (13th) we have actually created the #5 (^b13 = #5). We call it this so we don’t have to name this chord 7^b5#5—although you will occasionally see it written this way.

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Use altered dominant chords any time you have a dominant chord approaching resolution. Sometimes dominant chords remain static, like in a blues or rock tune. Altered dominant chords are not usually used in this context, with the notable exception of dominant 7[#]9 chords.

Practice playing along with the ii-V7-I exercise on page 55 replacing the V7 chords with the new altered dominant voicings you have learned.

Here are three more versions of Jazz n’ Java illustrating the use of many altered chords.

track 28

JAZZ N’ JAVA (Altered #1)

These changes are known to be fairly challenging to improvise over but over the years, people have used them to reharmonize other tunes. It is sometimes difficult (or impossible) to use these changes against melodies that were written with an entirely different system of harmony in mind. Because of this, liberties are often taken with the melodies to “make them work.” This is perfectly okay and has become standard practice. All the usual substitutions, extensions and alterations may be used as well. As you play this, you’ll realize what a radical departure from the original these changes produce.

Here is Jazz n’ Java once again, this time reharmonized with Coltrane changes.

track 59



JAZZ N’ COLTRANE JAVA

B^bMaj7 *Emin7* *A7#5* *DMaj9* *G7sus* *G9sus*

T 5 8 5 | 8 6 8 | 6 5 6 | 5 7 | 5 5 | 5

A 6 7 7 | 7 7 7 | 6 5 6 | 6 4 7 | 3 3 | 3

B 6 7 5 | 7 7 5 | 5 5 5 | 5 4 5 | 3 3 | 3

G^bMaj7 *Cmin7* *F7* *B^bMaj7/6* *D^b7^b5* *G^bMaj7* *Cmin9* *F7/6*

T 3 | 1 8 6 5 5 | 6 6 3 5 | 6 7 7 6

A 3 3 | 3 2 7 4 5 | 6 6 3 5 | 6 7 7 6

B 4 3 | 1 3 7 3 4 | 4 6 1 3 | 7 6 6

B^bMaj7#11 *D^b7^b5* *G^bMaj7* *A7* *Dmin7* *C9* *F6*

T 5 0 5 3 | 6 8 3 3 | 6 7 6 | (6)

A 5 5 5 7 | 4 6 4 5 | 3 3 3 3 | (7)

B 6 3 3 | 6 5 5 3 | 8 7 7 | (7)

B 6 3 3 | 6 5 5 3 | 8 7 7 | (8)