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SONGS BY CATEGORY

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MINOR INFRACTION

Track 5 (Full Mix)

Track 5A (Rhythm Section Only)

(Minor Blues)

Swing Dmin7

First system of musical notation for 'Minor Infraction'. It consists of a treble clef staff with a key signature of one flat and a 4/4 time signature. The melody starts with a quarter note G4, followed by a quarter rest, then an eighth note G4, an eighth note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, and a quarter note G4. The final two notes are beamed together. Below the staff are three lines for guitar tablature, labeled T, A, and B. The first measure has a 7 on the B string. The second measure has 7, 5, 6, 8, 6. The third measure has 5, 7, 5. The fourth measure has 7. The fifth measure has (7). The sixth measure has 7.

Second system of musical notation for 'Minor Infraction'. It starts with a treble clef staff. The melody continues with a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, and a quarter note G4. The final two notes are beamed together. Above the staff, 'Gmin7' is written above the first measure and 'Dmin7' above the fifth measure. Below the staff are three lines for guitar tablature, labeled T, A, and B. The first measure has 8, 5, 6, 8, 6. The second measure has 5, 8, 6. The third measure has 7. The fourth measure has (7).

Third system of musical notation for 'Minor Infraction'. It starts with a treble clef staff. The melody continues with a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, and a quarter note G4. The final two notes are beamed together. Above the staff, 'Emin7(b5)' is written above the first measure, 'A7(b9)' above the second measure, 'Dmin7' above the fifth measure, and 'Emin7(b5) A7(b9)' above the sixth measure. Below the staff are three lines for guitar tablature, labeled T, A, and B. The first measure has 7, 5, 8, 7, 6. The second measure has 6, 5, 8. The third measure has 6, 7, 7. The fourth measure has (7). The fifth measure has 7.

Roadmap

Eight total choruses: Head (two choruses), solo (four choruses), head (two choruses), and out.

Overview

"Minor Infraction" is an easy and typical blues in a minor tonality. Most jazz musicians would call this a *minor blues*. Like a blues based on dominant sounds, there are many variations when it comes to the chord progression in a minor blues. The main difference between these two types of blues is the *i* and *iv* chords are minor 7th chords in a minor blues. Also, a minor *ii*-V7 progression is played in bars 9 and 10 in a minor blues instead of the typical V7-IV progression of most standard blues. The turnaround in bar 12 of a minor blues is also typically a minor *ii*-V7 progression.

Listening Suggestions

Once again, we find that jazz musicians love to vary the actual chord changes in a minor blues just as often as in standard blues. You'll see many examples of this in the following tunes. All of these songs have been recorded numerous times by numerous musicians.

Birks' Works—Dizzy Gillespie
 Blue Train—John Coltrane
 Equinox—John Coltrane
 Mr. P.C.—John Coltrane
 Stolen Moments—Oliver Nelson
 Work Song—Nat Adderley

TUNES BASED ON STANDARD CHANGES

From around 1920 until approximately 1970, American songwriters were busy creating what we now call the *Great American Songbook*. This term does not refer to an actual book, but rather it is an expression used to describe the abundance of music written by composers such as Jerome Kern, George Gershwin, Sammy Cahn, Cole Porter, and many others during this period. These were interesting and exciting times in America, and the music written and recorded during these years went a long way to define the culture and future of popular music, which went on to be influential worldwide. Originally, these songs were the first *pop* tunes that people would use for dancing and socializing.

Because these songs were so well written, jazz musicians were attracted to them as well. The songs became known as *standards* and introduced new musical forms, melodies, and harmonic progressions that were perfect for improvising. To this day, musicians all over the world learn and practice these tunes for many reasons.

First of all, learning a lot of standards will help you to hear harmonies better, develop a sense of melody, and give you material to play with other musicians when you are not playing your own original music. You can literally go anywhere in the world and have material to play with other musicians. If you can navigate through the chord progressions, or *make the changes*, on standard tunes, you're probably ready to improvise on almost any kind of music.

The songs in this section are based on chord progressions you will see everyday in the jazz world. Over time, you will learn to recognize (and hear) these changes, which will help make you feel comfortable in many musical contexts. Let's dig in.



ALL THESE THINGS

Track 6 (Full Mix)

Track 6A (Rhythm Section Only)

(Standard Changes)

Swing

Chord progression: Fmin7, B♭min7, E♭9, A♭maj7

Measure 1: Fmin7 (4-6, 3-4-3-6)
 Measure 2: B♭min7 (6-3-6)
 Measure 3: E♭9 (3-6, 6-6, 6-4)
 Measure 4: A♭maj7 (4)

Chord progression: D♭maj7, G7, Cmaj7

Measure 5: D♭maj7 (5-6, 5-6, 6-6)
 Measure 6: G7 (5-4, 3-5, 6-3-5, 5)
 Measure 7: Cmaj7 (5)

Chord progression: Cmin7, Fmin7, B♭9, E♭maj7

Measure 8: Cmin7 (5-6, 3-5, 4-3-6-4)
 Measure 9: Fmin7 (4-3-6, 4-3-6)
 Measure 10: B♭9 (3-6, 3-4-6, 7-6-4)
 Measure 11: E♭maj7 (3-6, 6-4-3, 6)

Improvising on “Little Teapots”

The first 15 measures of “Little Teapots” consist of repeating minor ii–V7–i progressions in C Minor. Most of the information discussed in a previous song, “Minor Infraction,” will apply here as well.

If you are coming from a pop or rock background, the easiest approach would be to simply use a C Minor Pentatonic or C Blues scale. While this will work well, many players don’t take this approach because so much of the music played by guitarists is based on this sound already. Of course, it can still be used tastefully.

C Minor Pentatonic

Cmin7 Dmin7(b5) G7 Cmin7 Dmin7(b5) G7

T
A
B

T
A
B

Since the G7 chord in this progression is unaltered, we can use the C Harmonic Minor scale freely. Remember that if the V7 chord in a minor ii–V7–I progression contains a $\flat 5$ ($D\flat$ in this case) or a $\sharp 9$ ($A\sharp$), the harmonic minor scale may not be used. But, alterations of a $\sharp 5$ ($D\sharp$) or a $\flat 9$ ($A\flat$) will be fine, because these notes do appear in the scale. Since the G7 is unaltered in this case, use the C Harmonic Minor scale here.

C Harmonic Minor

Cmin7 Dmin7(b5) G7 Cmin7 Dmin7(b5) G7

T
A
B

T
A
B