

INSIDE THE SCORE

FOR BEGINNERS

BLUES SCALE

1 b3 4 #4/b5 5 b7 8

"BETTER" BLUES SCALE (AKA MIN/MAJ PENTATONIC)

1 2 b3 5 6 8 7

INTERMEDIATE

MM. 54 - 55

B^{b13} B^{13} B^{b13} B^{b13} B^{13} B^{b13} B^{b13}

B^{b13} B^{13} B^{b13}

MM. 56 - 57

B^{b13} E^{b13} E^{b9} B^{b13} E^{b13} E^{b9}

B^{b13} E^{b13} E^{b9}

ADVANCED

B^{b13} LYDIAN DOMINANT

1 2 3 #4 5 6 b7 8 9 #11 13

SAME NOTES AS JAZZ MINOR FROM 5TH OF CHORD

ARPEGGIO OF THAT JAZZ MINOR = THE COOL NOTES!

B^{13} LYDIAN DOMINANT

1 2 3 #4 5 6 b7 8 9 #11 13

SAME NOTES AS JAZZ MINOR FROM 5TH OF CHORD

ARPEGGIO OF THAT JAZZ MINOR = THE COOL NOTES!

E^{13} LYDIAN DOMINANT	E^{b9} LYDIAN DOMINANT
<p>1 2 3 #4 5 6 b7 8 9 #11 13</p> <p>SAME NOTES AS JAZZ MINOR FROM 5TH OF CHORD</p>	<p>1 2 3 #4 5 6 b7 8 9 #11 13</p> <p>SAME NOTES AS JAZZ MINOR FROM 5TH OF CHORD</p>
<p>ARPEGGIO OF THAT JAZZ MINOR = THE COOL NOTES!</p>	<p>ARPEGGIO OF THAT JAZZ MINOR = THE COOL NOTES!</p>

SAME TYPE OF CHORD/SCALE AS IN MM. 60 & 61. FIGURE THOSE OUT ON YOUR OWN...SAME FORMULA!!

ALTERED DOMINANT CHORDS CAN HAVE ANY OF THESE: $b9$, $\#9$, $b5$, $\#5$. YOU'LL FIND THESE IN MM. 59 AND 62.

WE SOMETIMES TAKE SOME LIBERTIES WITH ENHARMONICS. :)

$D7^{(\frac{\#9}{b5})}$ ALT. DOM.	$F7^{(\frac{\#9}{b5})}$ ALT. DOM.
<p>1 $b2/9$ $\#2/9$ 3 $b5$ $\#5$ $b7$ 8</p> <p>SAME NOTES AS JAZZ MIN. HALF STEP HIGHER THAN ROOT OF CHORD</p>	<p>1 $b2/9$ $\#2/9$ 3 $b5$ $\#5$ $b7$ 8</p> <p>SAME NOTES AS JAZZ MIN. HALF STEP HIGHER THAN ROOT OF CHORD</p>
<p>ARPEGGIO OF THAT JAZZ MINOR = THE COOL NOTES!</p>	<p>ARPEGGIO OF THAT JAZZ MINOR = THE COOL NOTES!</p>

THE TAKEAWAY FOR ADVANCED SOLOISTS:

FOR DOM. 9 AND 13 CHORDS (W/ 9, $\#11$, OR 13), LYDIAN DOMINANT SOUNDS GREAT.

FORMULA FOR LYD. DOM. IS 1 2 3 #4 5 6 b7 8

LYD. DOM IS A MODE OF THE JAZZ MINOR (AKA ASCENDING MELODIC MINOR)

EXAMPLE: FOR A C LYD. DOM. SOUND, PLAY JAZZ MIN. FROM THE 5TH (G JAZZ MIN.)

FOR ALTERED CHORDS (W $b9$, $\#9$, $b5$, OR $\#5$), ALTERED DOMINANT SOUNDS GREAT.

FORMULA FOR ALT. DOM. IS 1 $b2$ $\#2$ 3 $b5$ $\#5$ 6 $b7$ 8

ALT. DOM IS A MODE OF THE JAZZ MINOR (AKA ASCENDING MELODIC MINOR)

EXAMPLE: FOR A C ALT. DOM. SOUND, PLAY JAZZ MIN. STARTING A HALF STEP UP (D^b JAZZ MIN.)

*THEORY IS YOUR FRIEND!!!

*REALLY WORK THOSE JAZZ MINOR SCALES AND THEIR MODES!!! YOU'LL THANK ME LATER. :)

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(AKA MIN/MAJ PENTATONIC)

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INTERMEDIATE

MM. 54 - 55

C¹³ C^{#13} C¹³ C¹³ C^{#13} C¹³

MM. 56 - 57

C¹³ F^{#13} F⁹ C¹³ F^{#13} F⁹

ADVANCED

C¹³ LYDIAN DOMINANT

1 2 3 #4 5 6 b7 8 9 #11 13

SAME NOTES AS JAZZ MINOR FROM 5TH OF CHORD

ARPEGGIO OF THAT JAZZ MINOR = THE COOL NOTES!

C^{#13} LYDIAN DOMINANT

1 2 3 #4 5 6 b7 8 9 #11 13

SAME NOTES AS JAZZ MINOR FROM 5TH OF CHORD

ARPEGGIO OF THAT JAZZ MINOR = THE COOL NOTES!

* ENHARMONIC, TO SIMPLIFY

F#9 LYDIAN DOMINANT	F13 LYDIAN DOMINANT
<p>1 2 3 #4 5 6 b7 8 9 #11 13</p> <p>SAME NOTES AS JAZZ MINOR FROM 5TH OF CHORD</p>	<p>1 2 3 #4 5 6 b7 8 9 #11 13</p> <p>SAME NOTES AS JAZZ MINOR FROM 5TH OF CHORD</p>
<p>ARPEGGIO OF THAT JAZZ MINOR = THE COOL NOTES!</p>	<p>ARPEGGIO OF THAT JAZZ MINOR = THE COOL NOTES!</p>

SAME TYPE OF CHORD/SCALE AS IN MM. 60 & 61. FIGURE THOSE OUT ON YOUR OWN...SAME FORMULA!!

ALTERED DOMINANT CHORDS CAN HAVE ANY OF THESE: b9, #9, b5, #5. YOU'LL FIND THESE IN MM. 59 AND 62.

WE SOMETIMES TAKE SOME LIBERTIES WITH ENHARMONICS. :)

E7(^{#9} / _{b9}) ALT. DOM.	G7(^{#9} / _{b9}) ALT. DOM.
<p>1 b2/9 #2/9 3 b5 #5 b7 8</p> <p>SAME NOTES AS JAZZ MIN. HALF STEP HIGHER THAN ROOT OF CHORD</p>	<p>1 b2/9 #2/9 3 b5 #5 b7 8</p> <p>SAME NOTES AS JAZZ MIN. HALF STEP HIGHER THAN ROOT OF CHORD</p>
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FORMULA FOR ALT. DOM. IS 1 b2 #2 3 b5 #5 6 b7 8

ALT. DOM IS A MODE OF THE JAZZ MINOR (AKA ASCENDING MELODIC MINOR)

EXAMPLE: FOR A C ALT. DOM. SOUND, PLAY JAZZ MIN. STARTING A HALF STEP UP (Db JAZZ MIN.)

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BAD DOG!

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INTERMEDIATE

MM. 54 - 55

G¹³ A^{b13} G¹³ G¹³ G^{#13} G¹³

G¹³ G^{#13} G¹³

MM. 56 - 57

G¹³ C^{#13} C⁹ G¹³ C^{#13} C⁹

G¹³ C^{#13} C⁹

ADVANCED

G¹³ LYDIAN DOMINANT

1 2 3 #4 5 6 b7 8 9 #11 13

SAME NOTES AS JAZZ MINOR FROM 5TH OF CHORD

ARPEGGIO OF THAT JAZZ MINOR = THE COOL NOTES!

A^{b13} LYDIAN DOMINANT

1 2 3 #4 5 6 b7 8 9 #11 13

SAME NOTES AS JAZZ MINOR FROM 5TH OF CHORD

D^{b13} LYDIAN DOMINANT**C⁹ LYDIAN DOMINANT**

The image shows two columns of musical notation. The left column is for **D^{b13} LYDIAN DOMINANT** and the right column is for **C⁹ LYDIAN DOMINANT**. Each column contains three staves. The top staff shows the scale with notes numbered 1 through 13. The middle staff shows the arpeggio of the corresponding jazz minor scale, with the text "ARPEGGIO OF THAT JAZZ MINOR = THE COOL NOTES!". The bottom staff shows the notes of the jazz minor scale from the 5th degree of the chord.

D^{b13} LYDIAN DOMINANT
 1 2 3 #4 5 6 b7 8 9 #11 13
 SAME NOTES AS JAZZ MINOR FROM 5TH OF CHORD
 ARPEGGIO OF THAT JAZZ MINOR = THE COOL NOTES!

C⁹ LYDIAN DOMINANT
 1 2 3 #4 5 6 b7 8 9 #11 13
 SAME NOTES AS JAZZ MINOR FROM 5TH OF CHORD
 ARPEGGIO OF THAT JAZZ MINOR = THE COOL NOTES!

SAME TYPE OF CHORD/SCALE AS IN MM. 60 & 61. FIGURE THOSE OUT ON YOUR OWN...SAME FORMULA!!

ALTERED DOMINANT CHORDS CAN HAVE ANY OF THESE: **b9, #9, b5, #5**. YOU'LL FIND THESE IN MM. 59 AND 62.

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The image shows two columns of musical notation for altered dominant chords. The left column is for **B^{7(alt)} ALT. DOM.** and the right column is for **D^{7(alt)} ALT. DOM.**. Each column contains three staves. The top staff shows the scale with notes numbered 1 through 8. The middle staff shows the arpeggio of the corresponding jazz minor scale, with the text "ARPEGGIO OF THAT JAZZ MINOR = THE COOL NOTES!". The bottom staff shows the notes of the jazz minor scale from the 5th degree of the chord.

B^{7(alt)} ALT. DOM.
 1 b2/9 #2/9 3 b5 #5 b7 8
 SAME NOTES AS JAZZ MIN. HALF STEP HIGHER THAN ROOT OF CHORD
 ARPEGGIO OF THAT JAZZ MINOR = THE COOL NOTES!

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B^{b13} B¹³ B^{b13} B^{b13} B¹³ B^{b13}

MM. 56 - 57

B^{b13} E¹³ E^{b9} B^{b13} E¹³ E^{b9}

ADVANCED

B^{b13} LYDIAN DOMINANT

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D^{7($\frac{13}{15}$)} ALT. DOM. F^{7($\frac{13}{15}$)} ALT. DOM.

1 $b2/9$ $\#2/9$ 3 $b5$ $\#5$ $b7$ 8
SAME NOTES AS JAZZ MIN. HALF STEP HIGHER THAN ROOT OF CHORD

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