

Bob Cranshaw

**BASS
LINES**

exactly as recorded

Transcribed by FRED BOADEN
from VOL. 42 "BLUES"
of Jamey Aebersold's Play-A-Long Series

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CONTENTS

INTRODUCTION	1
THE BLUES FORM	2
TURNAROUNDS	3
Bb BLUES	4
B BLUES	6
C BLUES	8
Db BLUES	10
D BLUES	12
Eb BLUES	15
E BLUES	18
F BLUES	20
F# BLUES	22
SCALE SYLLABUS	25
G BLUES	26
Ab BLUES	28
A BLUES	30

INTRODUCTION

Melborne Robert (Bob) Cranshaw was born in Evanston, Illinois, a suburb of Chicago, on December 10, 1932, the son of a drummer and brother of a pianist. He took piano lessons beginning at age five and studied drums from fourth grade through college as well as bass in his high school and college years. He received his degree in Music Therapy from Roosevelt University in Chicago, but has yet to use it because of his busy career as a performing musician. He played tuba while he was in the army in Korea in the early fifties. His first professional jobs were in Chicago about 1957 with Eddie Harris and Walter Perkins, and when Perkins formed the MJT + 3, Cranshaw was a charter member. The group moved to New York in 1960, but by late 1961 Cranshaw, who with Perkins had appeared with Sonny Rollins at the first Playboy Festival when they were in Chicago, became a regular member of the Rollins group that also featured Jim Hall on guitar. In the early sixties he also worked with Carmen McRae, Joe Williams, Junior Mance and others, and by the middle sixties he was a busy studio musician as well. Like a few other top bassists in New York, a listing of Cranshaw's recording credits looks like a telephone directory, running from Pepper Adams to Joe Zawinul.

Outside jazz he has shown his versatility, working on such motion pictures as *The Pawnbroker*, *The Anderson Tapes* and *Close Encounters of the Third Kind*; television credits include *Saturday Night Live* and *Sesame Street*. In the mid-seventies he switched mostly to electric bass, though he does very little playing in situations that would seem to call for it, and unlike most electric bassists he gets a sound out of the instrument that is totally compatible with mainstream jazz. In recent years he hasn't travelled as much as in the past, working Broadway shows such as *Jesus Christ Superstar* and *Lena Horne's one lady show* as well as jazz dates in New York. But he still travels occasionally with Milt Jackson or Sonny Rollins, and sometimes with such singers as Frank Sinatra, Liza Minelli and Charles Aznavour. It would seem at this writing that Bob Cranshaw is in as much demand as many physicians - and like a physician, if he ever wants to retire, he may have to leave town.

Phil Bailey
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THE BLUES FORM

The basic 12 bar blues uses these chords/scales . . . a dominant 7th built on the root or tonic of the key, a dominant 7th built on the fourth tone, and a dominant 7th built on the fifth of the key you are in. For example, blues in the key of F uses F7, Bb7 and C7; all dominant 7th qualities. A dominant 7th scale is the same as a major scale but the 7th is **lowered** one-half step.

A very basic blues progression would look like this:
(KEY OF F)

1. || F7 | F7 | F7 | F7 | Bb7 | Bb7 | F7 | F7 | C7 | C7 | F7 | F7 ||

The next several examples will illustrate how the present blues progression used on the play-a-long may have evolved.

2. || F7 | F7 | F7 | F7 | Bb7 | Bb7 | F7 | F7 | C7 | Bb7 | F7 | C7 ||

3. || F7 | Bb7 | F7 | F7 | Bb7 | Bb7 | F7 | F7 | G-
II | C7 | F7 | C7 ||
V7 I

4. || F7 | Bb7 | F7 | F7 | Bb7 | Bb7 | F7 | D7 | G-
II | C7 | F7 | C7 ||
V7 I

5. || F7 | Bb7 | F7 | C- F7 | Bb7 | Bb7 | F7 | A∅ D7 | G- | C7 | F7 D7 | G- C7 ||
II V7 I7 III VI7 II V7 I Turnaround

6. || F7 | Bb7 | F7 | C- F7 | Bb7 | Bb7 | F7 | A∅ D7⁺⁹ | G- | C7 | A- D7 | G- C7 ||
II V7 I7 III VI7 II V7 Turnaround

A blues chord progression that Charlie Parker used on "Blues For Alice" and "Chi Chi" uses descending root movement coupled with a cycle of fourths (upward). This is sometimes called "Bird Blues."

|| F | E∅ A7 | D- G7 | C- F7 | BbΔ | Bb- | A- | Ab- | G- | C7 | A- D7 | G- C7 ||

See volume 2 "Nothin' But Blues" for a Bird Blues practice track.

Blues in minor keys has been popular with jazz musicians. "Mr. P.C." by John Coltrane is a favorite and uses this standard minor blues progression, ("Mr. P.C." is included in Volume 27 - "John Coltrane" play-a-long set.):

|| C- | C- | C- | C- C7⁺⁹ | F- | F- | C- | C- | D∅ | G7⁺⁹ | C- | D∅ G7⁺⁹ ||

Herbie Hancock's "Watermelon Man" is often called a 16-bar blues. It can be found on Volume 11 - "Herbie Hancock" play-a-long set.

On this page I will list additional Blues progressions that jazz musicians have played. The secret is to be able to **mentally hear** the chord/scale progressions before you actually play them. Bassists need to be aware of **all** the possible chord/scale alterations in order to be an effective part of the rhythm section or soloist.

Key of F

Chord progression to **Dance of The Infidels** by Bud Powell

1. || FΔ | Bb7 | A - G - | F# - B7 | Bb7 | % |
 || Bb - Eb7 | A - | Ab - Db7 | G - | Db - Gb7 | F7 D7 | G - C7 ||

2. || B - E7 | A - D7 | G - C7 | F# - B7 | Bb7 | Bb - Eb7 |
 || A - | Ab - Db7 | G - C7 | Db - Gb7 | A - D7 | G - C7 |
 || Db - Gb7 ||

3. || F7 F#° | G - Ab° | F7 C# - | C - F7 | BbΔ | Bb - Eb7 |
 || AbΔ | Ab - Db7 | GbΔ | G - C7 | A - D7 | G - C7 |
 || F7 D7 | Db - Gb7 ||

Modal Blues

4. || F7 | Bb7 B°7 | C - C# - | C - F7 | Bb7 | % |
 || A7 | D7 | G7 | C7 | A - D7 | G - C7 |
 || A∅ D7 | G7 C7 ||

5. || C -/F | % | % | C - F7 | F -/Bb | % |
 || C -/F | % | G -/C | % | C -/F | % ||

The Blues is usually thought of as being three 4-bar phrases. You should experiment with interchanging the three 4-bar phrases. Take a 4-bar section from one blues and insert it in another. This is one way of arriving at new blues progressions.

TURNAROUNDS

The last two bars of the Blues is called the **TURNAROUND**. There are various **TURNAROUNDS** and it's helpful to know them all as you never know which one a player may choose.

TURNAROUNDS for F BLUES -- last two measures of Blues

Bar 11 Bar 12

|| F7 | C7 ||

|| F7 | G7 C7 ||

|| F7 D7 | G7 C7 ||

|| F7 D7 | G - C7 ||

|| A - D7 | G - C7 ||

Bar 11

Bar 12

|| A∅ D7 | G - C7 ||

|| A - Ab - | G - C7 ||

|| A - Ab7 | DbΔ C7 ||

|| A7 D7 | G7 C7 ||

|| A7 D7 | G - C7 ||

Bar 11

Bar 12

|| A7 D7 | DbΔ C7 ||

|| A7 D7 | DbΔ Gb7 ||

|| A - D7 | Db - Gb7 ||

|| A7 D7 | Db - Gb7 ||

|| A - Ab - | G - Gb7 ||

You'll find the first chord/scale in bar 11 is interchangeable. It can be F7, A - , A∅ or A7. When the Db - G7 sound is played in Bar 12, we call it the **TRITONE SUBSTITUTION (TRITONE SUB)**.

NOTE: On the Volume 42 LP or cassette, each recorded track utilizes two **different** chord progressions. A **triangle** is sounded on the 11th bar to indicate the beginning of the **second** blues chord progressions.

1. Bb BLUES

♩ = 96

PLAY 8 CHORUSES

(swing) **1** B \flat 7 E \flat 7 B \flat 7 F- B \flat 7

E \flat 7 E \flat 7 B \flat 7 D \emptyset G7+9

C- F7 D- G7 C- F7

2 B \flat 7 E \flat 7 B \flat 7 F- B \flat 7

E \flat 7 E \flat 7 B \flat 7 D \emptyset G7+9

C- F7 D- G7 C- F7

3 B \flat 7 E \flat 7 B \flat 7 F- B \flat 7

E \flat 7 E \flat 7 B \flat 7 D \emptyset G7+9

C- F7 D- G7 C- F7

4 B \flat 7 E \flat 7 B \flat 7 F- B \flat 7

E \flat 7 E \flat 7 B \flat 7 D \emptyset G7+9

C- F7 D- G7 C- F7

(BOSSA)

5 B^b7 E^b7 B^b7 F^- B^b7

E^b7 E^o7 $B^b\Delta$ C^- D^- D^b^-

C^- $F7$ D^- $G7$ C^- $F7$

6 B^b7 E^b7 B^b7 F^- B^b7

E^b7 E^o7 $B^b\Delta$ C^- D^- D^b^-

C^- $F7$ D^- $G7$ C^- $F7$

7 B^b7 E^b7 B^b7 F^- B^b7

E^b7 E^o7 $B^b\Delta$ C^- D^- D^b^-

C^- $F7$ D^- $G7$ C^- $F7$

8 B^b7 E^b7 B^b7 F^- B^b7 E^b7

E^o7 $B^b\Delta$ C^- D^- D^b^- C^- $F7$

D^- $G7$ C^- $F7$ B^b7

ad lib.

2. B BLUES

PLAY 6 CHORUSES

J = 66

(Shuffle) 1 B7 E7 B7 F#- B7

E7 E7 B7 D#° G#7+9

C#- F#7 D#- G#7 C#- F#7

2 B7 E7 B7 F#- B7

E7 E7 B7 D#° G#7+9

C#- F#7 D#- G#7 C#- F#7

3 B7 E7 B7 F#- B7

E7 E7 B7 D#° G#7+9

C#- F#7 D#- G#7 C#- F#7

4 B7 E7 B7 F#- B7

E7 E#°7 B° C#- D#- D-

C#- F#7 D#- G#7 C#- F#7

5 **B7** **E7** **B7** **F#-** **B7**

E7 **E#07** **B4** **C#-** **D#-** **D-**

C#- **F#7** **D#-** **G#7** **C#-** **F#7**

6 **B7** **E7** **B7** **F#-** **B7**

E7 **E#07** **B4** **C#-** **D#-** **D-**

C#- **F#7** **D#-** **G#7** **C#-** **F#7**

B7

ad lib. *rall.*

3. C BLUES

PLAY 8 CHORUSES

$\text{♩} = 96$

1 C7 F7 C7 G- C7

F7 F7 C7 E \emptyset A7+9

D- G7 E- A7 D- G7

2 C7 F7 C7 G- C7

F7 F7 C7 E \emptyset A7+9

D- G7 E- A7 D- G7

3 C7 F7 C7 G- C7

F7 F7 C7 E \emptyset A7+9

D- G7 E- A7 D- G7

4 C7 F7 C7 G- C7

F7 F7 C7 E \emptyset A7+9

D- G7 E- A7 D- G7

The musical score is written in bass clef with a 4/4 time signature. It consists of four choruses, each with three staves. The first staff of each chorus contains the bass line, and the second and third staves contain the piano accompaniment. Chord symbols are placed above the notes. Trills and triplets are indicated with 'tr' and '3' respectively. The key signature has one sharp (F#).

5 C7 F7 C7 G- C7 (3)

F7 (3) F7 C7 E \emptyset A7+9

D- G7 E- A7 D- G7 (3)

6 C7 F7 C7 G- C7

F7 F#07 C Δ D- E- E \flat -

D- G7 (3) E- A7 D- G7

7 C7 F7 C7 G- C7 (3) (3)

F7 F#07 C Δ D- E- E \flat -

D- G7 E- A7 D- G7

8 C7 (3) F7 (3) C7 G- C7

F7 F#07 C Δ D- E- E \flat - D-

G7 E- A7 D- G7 C7

ad lib.

4. Db BLUES

♩ = 96

PLAY 7 CHORUSES

1 D^b7 G^b7 D^b7 A^b- D^b7 G^b7 G^b7 D^b7 $F\emptyset$ B^b7+9 E^b- A^b7 $F-$ B^b7 E^b- A^b7

2 D^b7 G^b7 D^b7 A^b- D^b7 G^b7 G^b7 D^b7 $F\emptyset$ B^b7+9 E^b- A^b7 $F-$ B^b7 E^b- A^b7

3 D^b7 G^b7 D^b7 A^b- D^b7 G^b7 G^b7 D^b7 $F\emptyset$ B^b7+9 E^b- A^b7 $F-$ B^b7 E^b- A^b7

4 D^b7 G^b7 D^b7 A^b- D^b7 G^b7 G^b7 D^b7 $F\emptyset$ B^b7+9 E^b- A^b7 $F-$ B^b7 E^b- A^b7

5 D^b7 G^b7 D^b7 A^b D^b7

G^b7 $G^{\circ7}$ $D^b\Delta$ E^b $F-$ $E-$

E^b- A^b7 $F-$ B^b7 E^b- A^b7

6 D^b7 G^b7 D^b7 A^b D^b7

G^b7 $G^{\circ7}$ $D^b\Delta$ E^b $F-$ $E-$

E^b- A^b7 $F-$ B^b7 E^b- A^b7

7 D^b7 G^b7 D^b7 A^b D^b7

G^b7 $G^{\circ7}$ $D^b\Delta$ E^b $F-$ $E-$

E^b- A^b7 $F-$ B^b7 E^b- A^b7

D^b7

ad lib.

5. D BLUES

PLAY 12 CHORUSES

J = 138
Bossa Nova

1 D7 G7 D7 A- D7

G7 G7 D7 F#° B7+9

E- A7 F#- B7 E- A7

2 D7 G7 D7 A- D7

G7 G7 D7 F#° B7+9

E- A7 F#- B7 E- A7

3 D7 G7 D7 A- D7

G7 G7 D7 F#° B7+9

E- A7 F#- B7 E- A7

4 D7 G7 D7 A- D7

G7 G7 D7 F#° B7+9

E- A7 F#- B7 E- A7

The musical score is written for guitar and bass. It consists of four choruses, each with three staves. The first staff of each chorus contains the bass line, the second staff contains the guitar line, and the third staff contains the guitar chords. The chords are: D7, G7, D7, A-, D7, G7, G7, D7, F#°, B7+9, E-, A7, F#-, B7, E-, A7. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as J = 138 and the style is Bossa Nova.

5 D7 G7 D7 A- D7

G7 G7 D7 F#° B7+9

E- A7 F#- B7 E- A7

6 D7 G7 D7 A- D7

G7 G7 D7 F#° B7+9

E- A7 F#- B7 E- A7

7 D7 G7 D7 A- D7

G7 G#°7 DΔ E- F#- F-

E- A7 F#- B7 E- A7

8 D7 G7 D7 A- D7

G7 G#°7 DΔ E- F#- F-

E- A7 F#- B7 E- A7

9 D7 G7 D7 A- D7

G7 G#07 D4 E- F#- F-

E- A7 F#- B7 E- A7

10 D7 G7 D7 A- D7

G7 G#07 D4 E- F#- F-

E- A7 F#- B7 E- A7

11 D7 G7 D7 A- D7

G7 G#07 D4 E- F#- F-

E- A7 F#- B7 E- A7

12 D7 G7 D7 A- D7 G7

G#07 D4 E- F#- F- E- A7

F#- B7 E- A7 D7

ad lib. *rall.*

Detailed description: This is a guitar chord chart for measures 9 through 12. Each measure is represented by three staves. The top staff contains the melodic line with notes and accidentals. The middle staff contains the bass line with notes and accidentals. The bottom staff contains the chord progression. Measure 9: Chords are D7, G7, D7, A-, D7. Measure 10: Chords are G7, G#07, D4, E-, F#-, F-, E-, A7, F#-, B7, E-, A7. Measure 11: Chords are D7, G7, D7, A-, D7. Measure 12: Chords are D7, G7, D7, A-, D7, G7, G#07, D4, E-, F#-, F-, E-, A7, F#-, B7, E-, A7, D7. The piece concludes with an 'ad lib.' section followed by a 'rall.' section.

6. Eb BLUES

J = 120

PLAY 9 CHORUSES

(Shuffle) 1 Eb7 Ab7 Eb7 Bb- Eb7

Ab7 Ab7 Eb7 Gø C7+9

F- Bb7 G- C7 F- Bb7

2 Eb7 Ab7 Eb7 Bb- Eb7

Ab7 Ab7 Eb7 G- C7+9

F- Bb7 G- C7 F- Bb7

3 Eb7 Ab7 Eb7 Bb- Eb7

Ab7 Ab7 Eb7 Gø C7+9

F- Bb7 G- C7 F- Bb7

4 Eb7 Ab7 Eb7 Bb- Eb7

Ab7 Ab7 Eb7 Gø C7+9

F- Bb7 G- C7 F- Bb7

5 E^b_7 A^b_7 E^b_7 B^b- E^b_7

A^b_7 $A^{\circ}7$ $E^b\Delta$ $F-$ $G-$ G^b-

$F-$ B^b_7 $G-$ $C7$ $F-$ B^b_7

6 E^b_7 A^b_7 E^b_7 B^b- E^b_7

A^b_7 $A^{\circ}7$ $E^b\Delta$ $F-$ $G-$ G^b-

$F-$ B^b_7 $G-$ $C7$ $F-$ B^b_7

7 E^b_7 A^b_7 E^b_7 B^b- E^b_7

A^b_7 $A^{\circ}7$ $E^b\Delta$ $F-$ $G-$ G^b-

$F-$ B^b_7 $G-$ $C7$ $F-$ B^b_7 $\textcircled{3}$

8 E^b_7 A^b_7 E^b_7 B^b- E^b_7

A^b_7 $A^{\circ}7$ $E^b\Delta$ $F-$ $G-$ G^b-

$F-$ B^b_7 $G-$ $C7$ $F-$ B^b_7

9

E^b7 A^b7 E^b7 B^b- E^b7
 A^b7 $A^\circ7$ $E^b\Delta$ $F-$ $G-$ G^b-
 $F-$ B^b7 $G-$ $C7$ $F-$ B^b7 E^b7

7. E BLUES

♩ = 76

PLAY 7 CHORUSES

(Shuffle) 1 E7 A7 E7 B- E7

A7 A7 E7 G#° C#7+9

F#- B7 G#- C#7 F#- B7

2 E7 A7 E7 B- E7

A7 A7 E7 G#° C#7+9

F#- B7 G#- C#7 F#- B7

3 E7 A7 E7 B- E7

A7 A7 E7 G#° C#7+9

F#- B7 G#- C#7 F#- B7

4 E7 A7 E7 B- E7

A7 A7 E7 G#° C#7+9

F#- B7 G#- C#7 F#- B7

The musical score is written for guitar in E major. It consists of four choruses, each with three staves of music. The first staff of each chorus contains the melody, often with triplet markings. The second and third staves show the chord progression. The chords used are E7, A7, B7, G#° (diminished), C#7, and C#7+9 (augmented). The tempo is marked as a shuffle at 76 beats per minute.

5 E7 A7 E7 B- E7

A7 A#07 EΔ F#- G#- G-

F#- B7 G#- C#7 F#- B7

6 E7 A7 E7 B- E7

A7 A#07 EΔ F#- G#- G-

F#- B7 G#- C#7 F#- B7

7 E7 A7 E7 B- E7

A7 A#07 EΔ F#- G#- G-

F#- B7 G#- C#7 F#- B7

E7 (3) (3) (3) (3) (3)

l.v.
ad lib. *rall.*

8. F BLUES

J = 100

PLAY 8 CHORUSES

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of four choruses, each with three staves: a treble clef staff for the melody, a bass clef staff for the bass line, and a guitar chord staff. The chords are indicated by letters above the staffs. The first chorus is marked with a '1' in a box. The second, third, and fourth choruses are marked with '2', '3', and '4' respectively. The score includes various musical notations such as triplets, slurs, and dynamic markings like '(b)'. The guitar chord staff uses standard notation for chords: F7, Bb7, C7, A-, D7, G-, and Aø.

Chorus 1: F7, Bb7, F7, C-, F7
Bb7, Bb7, F7, Aø, D7+9
G-, C7, A-, D7, G-, C7 (3)

Chorus 2: F7, Bb7, F7, C-, F7 (3)
Bb7, Bb7, F7, Aø, D7+9 (3)
G-, C7, A-, D7, G-, C7

Chorus 3: F7, Bb7, F7, C-, F7 (3)
Bb7, Bb7, F7, Aø, D7+9
G-, C7, A-, D7 (3), G-, C7

Chorus 4: F7, Bb7, F7, C-, F7
Bb7, Bb7, F7, Aø, D7+9
G-, C7 (3), A-, D7 (3), G-, C7

5 F7 B^b7 F7 C- F7

B^b7 (3) B^o7 FΔ G- A- Ab-

G- C7 A- D7 G- C7 (3) (3)

6 F7 B^b7 F7 C- F7 (3)

B^b7 B^o7 FΔ G- (3) A- Ab-

G- C7 A- D7 G- C7

7 F7 B^b7 F7 C- F7

B^b7 B^o7 FΔ G- A- Ab-

G- C7 A- D7 G- (3) C7

8 F7 B^b7 F7 C- F7 (3) (3)

B^b7 B^o7 FΔ G- (3) A- Ab- G-

C7 A- D7 G- C7 FΔ rall. ad lib.

9. F# BLUES

PLAY 10 CHORUSES

♩ = 116
Bossa Nova

(Bossa) 1

2

3

4

5

F#7 B7 F#7 C#- F#7

B7 C07 F#Δ G#- A#- A-

G#- C#7 A#- D#7 G#- C#7

6

F#7 B7 F#7 C#- F#7

B7 C07 F#Δ G#- A#- A-

G#- C#7 A#- D#7 G#- C#7

7

F#7 B7 F#7 C#- F#7

B7 C07 F#Δ G#- A#- A-

G#- C#7 A#- D#7 G#- C#7

8

F#7 B7 F#7 C#- F#7

B7 C07 F#Δ G#- A#- A-

G#- C#7 A#- D#7 G#- C#7

9 F#7 B7 F#7 C#- F#7

B7 C°7 F#Δ G#- A#- A-

G#- C#7 A#- D#7 G#- C#7

10 F#7 B7 F#7 C#- F#7

B7 C°7 F#Δ G#- A#- A-

G#- C#7 A#- D#7 G#- C#7

F#7

ad lib.

SCALE SYLLABUS

<u>CHORD SYMBOL</u>	<u>SCALE NAME</u>	<u>WHOLE & HALF STEP CONSTRUCTION</u>	<u>SCALE IN KEY OF C</u>	<u>BASIC CHORD IN KEY OF C</u>	
C C7 C- C♭ C♭	} FIVE BASIC CATEGORIES	Major	W W H W W W H	C D E F G A B C	C E G B D
		Dominant 7th	W W H W W W H	C D E F G A B♭ C	C E G B♭ D
		Minor (Dorian)	W H W W W W H	C D E♭ F G A B♭ C	C E♭ G B♭ D
		Half Dim.(Locrian)	H W W H W W W	C D♭ E♭ F G♭ A♭ B♭ C	C E♭ G♭ B♭
		Diminished(8 tone scale)	W H W H W H W H	C D E♭ F G♭ A♭ A B C	C E♭ G♭ A(B♭♭)

<u>1. MAJOR SCALE CHOICES</u>	<u>SCALE NAME</u>	<u>W & H CONSTRUCTION</u>	<u>SCALE IN KEY OF C</u>	<u>CHORD IN C</u>
CΔ(can be written C)	Major(don't emphasize the 4th)	W W H W W W H	C D E F G A B C	C E G B D
CΔ+4	Lydian(major scale with +4)	W W W H W W H	C D E F♯ G A B C	C E G B D
CΔb6	Harmonic Major	W W H W H -3 H	C D E F G A♭ B C	C E G B D
CΔ+5,+4	Lydian Augmented	W W W W H W H	C D E F♯ G♯ A B C	C E G♯ B D
C	Augmented	-3 H -3 H -3 H	C D♯ E G A B C	C E G B D
C	Diminished(begin with H step)	H W H W H W W H	C D♭ D♯ E F♯ G A B♭ C	C E G B D
C	Blues Scale	-3 W H H -3 W	C E♭ F F♯ G B♭ C	C E G B D
C	Major Pentatonic	W W -3 W -3	C D E G A C	C E G B

<u>2. DOMINANT 7th SCALE CHOICES</u>	<u>SCALE NAME</u>	<u>W & H CONSTRUCTION</u>	<u>SCALE IN KEY OF C</u>	<u>CHORD IN C</u>
C7	Dominant 7th	W W H W W W H	C D E F G A B♭ C	C E G B♭ D
C7+4	Lydian Dominant	W W W H W W H	C D E F♯ G A B♭ C	C E G B♭ D
C7b6	Hindu	W W H W H W W	C D E F G A♭ B♭ C	C E G B♭ D
C7+ (has #4 & #5)	Whole Tone (6 tone scale)	W W W W W W	C D E F♯ G♯ B♭ C	C E G♯ B♭ D
C7b9 (also has #9,#4)	Diminished(begin with H step)	H W H W H W W H	C D♭ D♯ E F♯ G A B♭ C	C E G B♭ D♭ (D♯)
C7+9 (also has b9,#4,#5)	Diminished Whole Tone	H W H W W W W	C D♭ D♯ E F♯ G♯ B♭ C	C E G♯ B♭ D♯(D♭)
C7	Blues Scale	-3 W H H -3 W	C E♭ F F♯ G B♭ C	C E G B♭ D (D♯)
C7	Major Pentatonic	W W -3 W -3	C D E G A C	C E G B♭ D

<u>3. MINOR SCALE CHOICES *</u>	<u>SCALE NAME</u>	<u>W & H CONSTRUCTION</u>	<u>SCALE IN KEY OF C</u>	<u>CHORD IN C</u>
C- or C-7	Minor (Dorian)	W H W W W W H	C D E♭ F G A B♭ C	C E♭ G B♭ D F
C- (maj.7th)	Melodic Minor (ascending)	W H W W W W H	C D E♭ F G A B C	C E♭ G B D F
C- or G-7	Blues Scale	-3 W H H -3 W	C E♭ F F♯ G B♭ C	C E♭ G B♭ D(F)
C- or C-7	Pentatonic (Minor Pentatonic)	-3 W W -3 W	C E♭ F G B♭ C	C E♭ G B♭ D
C- (b6 and maj 7th)	Harmonic Minor	W H W W H -3 H	C D E♭ F G A♭ B C	C E♭ G B D F
C- or C-7	Diminished(begin with W step)	W H W H W H W H	C D E♭ F F♯ G♯ A B C	C E♭ G B D F
C- or C-7	Phrygian	H W W W H W W	C D♭ E♭ F G A♭ B♭ C	C E♭ G B♭
C- or C-b6	Pure or Natural minor	W H W W W W W	C D E♭ F G A♭ B♭ C	C E♭ G B♭ D F
C- or C-7	Bebop Scale	W H H H W W W H	C D E♭ E F G A B♭ C	C E♭ G B♭ D F

<u>4. HALF DIMINISHED SCALE CHOICES</u>	<u>SCALE NAME</u>	<u>W & H CONSTRUCTION</u>	<u>SCALE IN KEY OF C</u>	<u>CHORD IN C</u>
C♭	Half Diminished(Locrian)	H W W H W W W	C D♭ E♭ F G♭ A♭ B♭ C	C E♭ G♭ B♭
C♭ #2	Half Diminished #2(Locrian #2)	W H W H W W W	C D E♭ F G♭ A♭ B♭ C	C E♭ G♭ B♭ D

<u>5. DIMINISHED SCALE CHOICE</u>	<u>SCALE NAME</u>	<u>W & H CONSTRUCTION</u>	<u>SCALE IN KEY OF C</u>	<u>CHORD IN C</u>
C♭	Diminished (8 tone scale)	W H W H W H W H	C D E♭ F G♭ A♭ A B C	C E♭ G♭ A

<u>6. DOMINANT 7th SUSPENDED 4th</u>	<u>SCALE NAME</u>	<u>W & H CONSTRUCTION</u>	<u>SCALE IN KEY OF C</u>	<u>CHORD IN C</u>
C7 sus 4	Dom.7th scale but don't emphasize the third	W -3 W W W H	C D F G A B♭ C	C F G B♭ D
C7 sus 4	Major Pentatonic built on b7	W W -3 W -3	B♭ C D F G B♭	C F G B♭ D

NOTE: The above chord symbol guide is my system of notation. I feel it best represents the sounds I hear in jazz. The player should be aware that each chord symbol represents a series of tones called a scale. Even though a C7+9 would appear to have only a raised 9th it also has a b9,+4 & +5. The entire C7+9 scale would look like: Root,b9,+9, 3rd,+4,+5,b7 & root (C,D♭,D♯,E,F♯,G♯,♭B,C). My chord symbol abbreviation is C7+9 and the name of this scale is Diminished Whole Tone sometimes called Super Locrian or Altered Scale.

C7b9 appears to have only one altered tone (b9) but actually has three: b9, +9, and +4. The entire scale looks like this: Root,b9,+9,3rd,+4,5th,6th,b7, & root (C,D♭,D♯,E,F♯,G,A,♭B,C). This is called a Diminished scale and my chord symbol abbreviation is C7b9.

All scales under the Dominant 7th category are scales that embellish the basic Dominant 7th sound. Some scales provide much more tension than the basic dominant 7th sound and require practice and patience to grasp the essence of their meaning. I encourage you to work with the first side of Volume 3 "The II-V7-I Progression" since it emphasizes Diminished Whole Tone scales and chords as well as Diminished scales and chords.

* In category #3, MINOR SCALE CHOICES, the PURE MINOR scale choice is not used very often. I have found the order of preference to be Dorian, Melodic, Blues, Pentatonic, and then any of the remaining Minor scale choices.

10. G BLUES

♩ = 100

PLAY 8 CHORUSES

The musical score for "10. G Blues" is presented in four choruses, each consisting of three staves of guitar tablature. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked as ♩ = 100. Each chorus begins with a boxed number (1, 2, 3, or 4) in the first measure. The notation includes rhythmic values (quarter, eighth, and sixteenth notes), triplet markings (circles with '3'), and various chord diagrams (G7, C7, D7, B7, E7, A7, D7, B7, E7+9, B7, A7, D7). The first three choruses (1, 2, and 3) are identical in notation. The fourth chorus (4) is also identical in notation to the others. The score is designed for a single guitar player to play eight choruses in total.

5 G7 C7 G7 D- G7

C7 C7 G7 B \emptyset E7+9

A- D7 B- E7 A- D7

6 G7 C7 G7 D- G7

C7 C#07 G Δ A- B- Bb-

A- D7 B- E7 A- D7

7 G7 C7 G7 D- G7

C7 C#07 G Δ A- B- Bb-

A- D7 B- E7 A- D7

8 G7 C7 G7 D- G7

C7 C#07 G Δ A- B- Bb- A-

D7 B- E7 A- D7 G7 rall. //

ad lib.

11. Ab BLUES

J = 72

PLAY 6 CHORUSES

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of four choruses, each with three staves of music. The first staff of each chorus contains a melodic line with triplets and a circled number indicating the chorus. The second and third staves contain guitar chords and a bass line. The chords are: Ab7, Db7, Ab7, Eb-, Ab7, Db7, Db7, Ab7, CØ, F7+9, Bb-, Eb7, C-, F7, Bb-, Eb7, Ab7, Db7, Ab7, Eb-, Ab7, Db7, Db7, Ab7, CØ, F7+9, Bb-, Eb7, C-, F7, Bb-, Eb7, Ab7, Db7, Ab7, Eb-, Ab7, Db7, DØ, AbΔ, Bb-, C-, B-, Bb-, Eb7, C-, F7, Bb-, Eb7.

5 $A\flat_7$ $D\flat_7$ $A\flat_7$ $E\flat-$ $A\flat_7$ (3)

$D\flat_7$ $D^{\circ}7$ $A\flat\Delta$ $B\flat-$ $C-$ $B-$ (3)

$B\flat-$ $E\flat_7$ (3) $C-$ $F7$ (3) $B\flat-$ $E\flat_7$ (3) (3)

6 $A\flat_7$ (3) $D\flat_7$ $A\flat_7$ $E\flat-$ $A\flat_7$ (3)

$D\flat_7$ $D^{\circ}7$ (3) $A\flat\Delta$ $B\flat-$ $C-$ $B-$ $B\flat-$

$E\flat_7$ (3) $C-$ $F7$ $B\flat-$ $E\flat_7$ $A\flat_7$

12. A BLUES

PLAY 5 CHORUSES

♩ = 72

1 A7 D7 A7 E- A7 (3)

D7 D7 (3) A7 C#° F#7+9

B- E7 C#- F#7 (3) B- E7

2 A7 D7 (3) A7 E- A7

D7 (3) D7 A7 C#° F#7+9 (3)

B- E7 C#- F#7 B- E7

3 A7 D7 (3) A7 E- A7

D7 D7 A7 C#° F#7+9

B- (3) E7 (3) C#- F#7 B- E7 b

4 A7 D7 (3) A7 E- (3) A7

D7 D#°7 AΔ B- C#- C-

B- E7 (3) C#- F#7 B- (3) E7

The musical score is written in 4/4 time with a key signature of two sharps (F# and C#). It consists of four choruses, each with three staves. The first staff of each chorus is the bass line, and the second and third staves are the piano accompaniment. Chord diagrams are placed above the notes. Triplet markings (3) are used throughout. The score includes various blues chords such as A7, D7, E7, B-, C#-, F#7, and F#7+9. The fourth chorus includes a key change to B minor, indicated by a flat sign on the bass line.

5 A7 D7 A7 E- A7

D7 D#07 AΔ B- C#- C-

B- E7 C#- F#7 B- E7

A7

ad lib.

Detailed description of the musical score: The score consists of four staves. The first staff begins with a boxed number '5' and a key signature of one sharp (F#). It contains a melodic line with chords A7, D7, A7, E-, and A7. A triplet of eighth notes is marked with a '3' above it. The second staff continues the melody with chords D7, D#07, AΔ, B-, C#-, and C-. The third staff features chords B-, E7, C#-, F#7, B-, and E7, with accents (>) over the C#- and E7 chords. The fourth staff starts with an A7 chord and a melodic flourish, followed by the text 'ad lib.' below the staff.