



Guy Bergeron

Canada, Québec

Jazz improvisation method (theory and playing exercices)

About the artist

Guy Bergeron was born the 13th of October 1964 in Loretteville, Province of Quebec, Canada. He graduated in music: in 1990, 3rd cycle in composition at the Conservatoire de musique of Quebec; in 1986, collegial grade (DEC) in pop music, Cegep of Drummondville, and in 1984, collegial grade (DEC) in music, Cegep of Ste-Foy, with guitar as first instrument. He was also a student in jazz interpretation from 1992 until 1994 at the University of Montreal (electric guitar) and he studied computer-assisted music at the Musitech School in Montreal. He plays the guitar (classical, electric, acoustic, synthesizer), the banjo, the mandolin and the bass. He's been earning his living with music for more than 25 years, as a professional musician, a composer, an arranger and also as a studio engineer as he manages his own studio.

Qualification: Diplome d'étude collégial en musique.
3e cycle en composition au conservatoire de musique de Québec.

Associate: SOCAN - IPI code of the artist : 206325403

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-guy-bergeron.htm>

About the piece



Title: Jazz improvisation method [theory and playing exercices]

Composer: Bergeron, Guy

Arranger: Bergeron, Guy

Copyright: Copyright © Guy Bergeron

Publisher: Bergeron, Guy

Instrumentation: All instrument

Style: Jazz

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LES INTERVALLES (ASCENDANTS)

EN MUSIQUE, UN INTERVALLE DÉSIGNE L'ÉCART DE HAUTEUR ENTRE DEUX NOTES.

LES INTERVALLES IMPORTANTS SONT :

SECONDE

TIERCE

QUARTE

QUINTE

SIXTE

SEPTIÈME

② SECONDE MINEURE = $\frac{1}{2}$ TON SECONDE MAJEURE = 1 TON

The diagram shows two musical staves in 4/4 time. The first staff illustrates a minor second interval between A4 and Bb4, with a bracket above the notes and the text 'SECONDE MINEURE = 1/2 TON'. The second staff illustrates a major second interval between A4 and B4, with a bracket above the notes and the text 'SECONDE MAJEURE = 1 TON'.

③ TIERCE MINEURE = $1\frac{1}{2}$ TON TIERCE MAJEURE = 2 TONS

The diagram shows two musical staves in 4/4 time. The first staff illustrates a minor third interval between A4 and Cb4, with a bracket above the notes and the text 'TIERCE MINEURE = 1 1/2 TON'. The second staff illustrates a major third interval between A4 and C4, with a bracket above the notes and the text 'TIERCE MAJEURE = 2 TONS'.

④ QUARTE JUSTE : LA QUARTE JUSTE A TOUJOURS LA MÊME ALTÉRATION QUE LA NOTE DE DÉPART SAUF (F-B^b ET F[#]-B)

The diagram shows a single musical staff in 4/4 time with eight pairs of notes connected by arcs, representing just fourths: A4-D4, B4-E4, C4-F4, D4-G4, E4-A4, F4-B4, G4-C5, and A4-D5. The notes are marked with their respective accidentals.

QUARTE AUGMENTÉE : ON TROUVE D'ABORD LA QUARTE JUSTE PUIS ON Y AJOUTE UN $\frac{1}{2}$ TON

The diagram shows a single musical staff in 4/4 time with two pairs of notes connected by arcs, representing augmented fourths: A4-Eb4 and A4-E4.

⑤ QUINTE JUSTE : LA QUINTE JUSTE A TOUJOURS LA MÊME ALTÉRATION QUE LA NOTE DE DÉPART SAUF (B^b-F ET B-F[#])

The diagram shows a single musical staff in 4/4 time with eight pairs of notes connected by arcs, representing just fifths: A4-E4, B4-F4, C4-G4, D4-A4, E4-B4, F4-C5, G4-D5, and A4-E5. The notes are marked with their respective accidentals.

QUINTE DIMINUÉE : ON TROUVE D'ABORD LA QUINTE JUSTE PUIS ON Y ENLÈVE UN $\frac{1}{2}$ TON

The diagram shows a single musical staff in 4/4 time with two pairs of notes connected by arcs, representing diminished fifths: A4-Eb4 and A4-E4.

QUINTE AUGMENTÉE : ON TROUVE D'ABORD LA QUINTE JUSTE PUIS ON Y AJOUTE UN $\frac{1}{2}$ TON



6 SIXTE MINEURE = QUINTE JUSTE + $\frac{1}{2}$ TON



SIXTE MAJEURE = QUINTE JUSTE + 1 TON

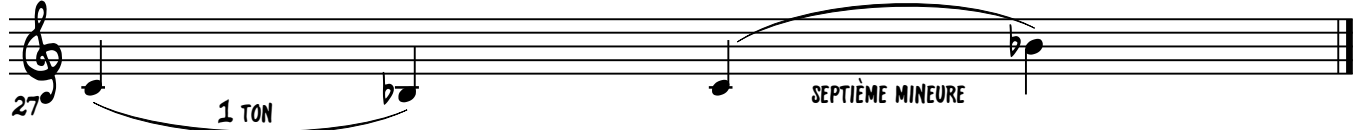


SEPTIÈME : LA FAÇON LA PLUS RAPIDE DE TROUVER UNE SEPTIÈME ASCENDANTE EST DE RENSER L'INTERVALLE, DONC DE TROUVER LA SECONDE DESCENDANTE.

7 SEPTIÈME MAJEURE : LE RENSERMENT DE LA SEPTIÈME MAJEURE EST LA SECONDE MINEURE ($\frac{1}{2}$ TON PLUS BAS)



SEPTIÈME MAJEURE : LE RENSERMENT DE LA SEPTIÈME MINEURE EST LA SECONDE MAJEURE (1 TON PLUS BAS)



POUR COMPRENDRE LA CONSTRUCTION DES ACCORDS, IL FAUT AUSSI CONNAÎTRE LE NOM DE CERTAINS INTERVALLES EN Y AJOUTANT UNE OCTAVE :

SECONDE = NEUVIÈME (2 = 9)

QUARTE = ONZIÈME (4 = 11)

SIXTE = TREIZIÈME (6 = 13)

THE CHORDS (THEORY)

BY : GUY BERGERON

"THREE-NOTE CHORDS"

(TRIADE)

C C^{MIN} C^{AUG} C^{DIM}

Musical notation for three-note chords (triads) in C major: C, C^{MIN}, C^{AUG}, and C^{DIM}.

C^{SUS4} C^{SUS2}

THE 4TH REPLACES THE 3RD THE 2ND REPLACES THE 3RD

Musical notation for suspended chords: C^{SUS4} and C^{SUS2}.

"FOUR-NOTE CHORDS"

(6TH & 7TH)

C^b C^{MAJ7}

MAJOR TRIAD + MAJOR 6TH MAJOR TRIAD + MAJOR 7TH

Musical notation for four-note chords: C^b and C^{MAJ7}.

C^{MIN6} C^{MIN7} C^{MIN(MAJ7)}

MINOR TRIAD + MAJOR 6TH MINOR TRIAD + MINOR 7TH MINOR TRIAD + MAJOR 7TH

Musical notation for four-note chords: C^{MIN6}, C^{MIN7}, and C^{MIN(MAJ7)}.

C⁷ "THE DOMINANT CHORD" C^{7SUS}

MAJOR TRIAD + MINOR 7TH

Musical notation for four-note chords: C⁷ "THE DOMINANT CHORD" and C^{7SUS}.

C^{7(#5)} C^{MAJ7(#5)}

AUGMENTED TRIAD CHORD + MINOR 7TH AUGMENTED TRIAD CHORD + MAJOR 7TH

Musical notation for four-note chords: C^{7(#5)} and C^{MAJ7(#5)}.

C^{MIN7(b5)} C^{7(b5)} C^{DIM}

DIMINISHED TRIAD CHORD + MINOR 7TH DIMINISHED TRIAD CHORD + MINOR 7TH THE DIMINISHED CHORD IS MADE WITH 3 MINOR THIRD SUPERPOSED

Musical notation for four-note chords: C^{MIN7(b5)}, C^{7(b5)}, and C^{DIM}.

"FIVE-NOTE CHORDS"

(9TH)

C^{ADD9} **C^{b9}** **C^{MAJ9}**

Musical notation for three five-note chords in C major: C^{ADD9}, C^{b9}, and C^{MAJ9}. Each chord is shown in two positions on a treble clef staff. The first chord is C^{ADD9} (C4, E4, G4, B4, C5), the second is C^{b9} (C4, E4, G4, Bb4, C5), and the third is C^{MAJ9} (C4, E4, G4, B4, C5). The number 19 is written below the first staff.

WE MAY OMIT THE 5TH

C^{MIN^{b9}} **C^{MIN9}** **C^{MIN9(MAJ7)}**

Musical notation for three five-note chords in C minor: C^{MIN^{b9}}, C^{MIN9}, and C^{MIN9(MAJ7)}. Each chord is shown in two positions on a treble clef staff. The first chord is C^{MIN^{b9}} (C4, Eb4, G4, Bb4, C5), the second is C^{MIN9} (C4, Eb4, G4, Bb4, C5), and the third is C^{MIN9(MAJ7)} (C4, Eb4, G4, Bb4, C5). The number 22 is written below the first staff.

C⁹ **C^{9sus}**

Musical notation for two five-note chords in C major: C⁹ and C^{9sus}. Each chord is shown in two positions on a treble clef staff. The first chord is C⁹ (C4, E4, G4, Bb4, C5), and the second is C^{9sus} (C4, E4, G4, Bb4, C5). The number 25 is written below the first staff.

C^{7(b9)} **C^{7(#9)}** **C^{9(b5)}** **C^{9(#5)}**

Musical notation for four five-note chords in C major: C^{7(b9)}, C^{7(#9)}, C^{9(b5)}, and C^{9(#5)}. Each chord is shown in two positions on a treble clef staff. The number 27 is written below the first staff.

C^{7(b9#5)} **C^{7(#9b5)}** **C^{7(b9#5)}** **C^{7(#9b5)}** **ALTERED CHORDS**

Musical notation for four altered C7 chords: C^{7(b9#5)}, C^{7(#9b5)}, C^{7(b9#5)}, and C^{7(#9b5)}. Each chord is shown in two positions on a treble clef staff. The text "ALTERED CHORDS" is written above the staff. The number 31 is written below the first staff.

C^{7(b9)} sus

Musical notation for the C^{7(b9)} sus chord, shown in two positions on a treble clef staff. The number 35 is written below the first staff.

C^{MIN9(b5)}

Musical notation for the C^{MIN9(b5)} chord, shown in two positions on a treble clef staff. The number 36 is written below the first staff.

"SIX-NOTE CHORDS"
(11TH)

WE CAN ADD #11 TO ANY MAJOR TRIAD CHORDS

C^{ADD#11} **C^{b(#11)}** **C^{b/9(#11)}**

37

C^{MAJ7(#11)} **C^{MAJ9(#11)}** **C^{9(#11)}**

40

NOTE : "C^{MAJ11}" DOESN'T EXIST.

AND C¹¹ DOESN'T EITHER EXIST, INSTEAD WE USE C^{9sus4}"

WE CAN ADD A PERFECT 11TH TO ANY MINOR TRIAD CHORDS

C^{MIN(ADD11)} **C^{MIN7(ADD11)}** **C^{MIN11}**

43

C^{MIN11(b5)} **C^{MIN11(b5)}**

46

"SEVEN-NOTE CHORDS" (13TH)

WE CAN ADD THE 13TH TO THE DOMINANT CHORD ONLY

48

Chord diagrams for C13, C13, C13(#11), and C13sus.

The first diagram shows C13 with notes G, Bb, D, F, Ab, C. The second shows C13 with notes G, Bb, D, F, Ab, C. The third shows C13(#11) with notes G, Bb, D, F, Ab, C, Eb. The fourth shows C13sus with notes G, Bb, D, F, Ab, C.

52

Chord diagrams for C13(b9), C13(#9), and C13sus(b9).

The first diagram shows C13(b9) with notes G, Bb, D, F, Ab, C, Bb. The second shows C13(#9) with notes G, Bb, D, F, Ab, C, B. The third shows C13sus(b9) with notes G, Bb, D, F, Ab, C, Bb.

WE CAN ALSO ADD THE \flat 13TH TO THE DOMINANT CHORD ONLY

55

Chord diagrams for C7(b13), C9(b13), C7(b9, b13), and C7(#9, b13).

The first diagram shows C7(b13) with notes G, Bb, D, F, Ab, C, Bb. The second shows C9(b13) with notes G, Bb, D, F, Ab, C, Bb. The third shows C7(b9, b13) with notes G, Bb, D, F, Ab, C, Bb. The fourth shows C7(#9, b13) with notes G, Bb, D, F, Ab, C, Bb.

LES DEGRÉS D'ACCORDS

EN MAJEUR

CMAJ⁷ DMIN⁷ EMIN⁷ FMAJ⁷ G⁷ AMIN⁷ BMIN^{7(b5)}

EN MINEUR PUR

AMIN⁷ BMIN^{7(b5)} CMAJ⁷ DMIN⁷ EMIN⁷ FMAJ⁷ G⁷

EN MINEUR HARMONIQUE

AMIN^(MAJ7) BMIN^{7(b5)} CMAJ^{7(#5)} DMIN⁷ E^{7(b9)} FMAJ⁷ E^{7(b9)}/G[#] / G^{#DIM}

EN MINEUR MÉLODIQUE

AMIN^(MAJ7) BMIN⁷ CMAJ^{7(#5)} D⁷ E⁹ F^{#MIN7(b5)} G^{#MIN7(b5)}

LES DEGRÉS D'ACCORDS

① **A**MIN⁷ **F**[#]MIN^{7(b5)} **B**MIN^{7(b5)} **E**^{7(b9)}

② **A**MIN⁷ **F**[#]MIN^{7(b5)} **F**MAJ⁷ **E**^{7(b9)}

③ **A**MIN **A**MIN^(MAJ7) **A**MIN⁷ **A**MIN⁶

④ **A**MIN **A**MIN/G[#] **A**MIN/G **A**MIN/F[#] **F**MAJ⁷ **E**⁹SUS **E**^{7(b9)}

⑤ **A**MIN⁷ **B**MIN⁷ **E**^{7(b9)}

⑥ **A**MIN⁷ **B**MIN^{7(b5)} **E**^{7(b9)}

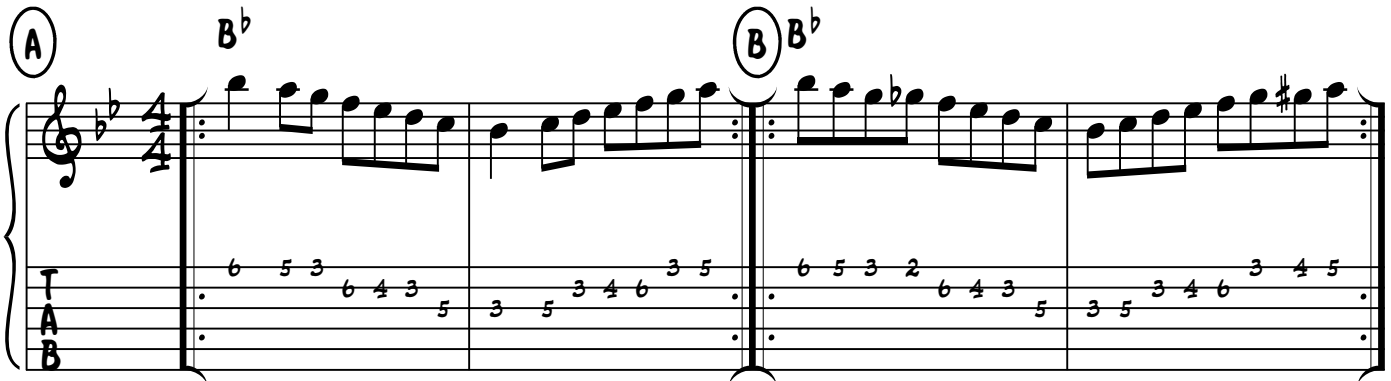
⑦ **A**MIN **A**MIN/G **D**^{7/F}[#] **G** **G**[#]DIM

⑧ **A**MIN⁷ **D**^{9(#11)} **B**MIN^{7(b5)} **E**^{7(b9)}

Gammes & arpèges de Bb

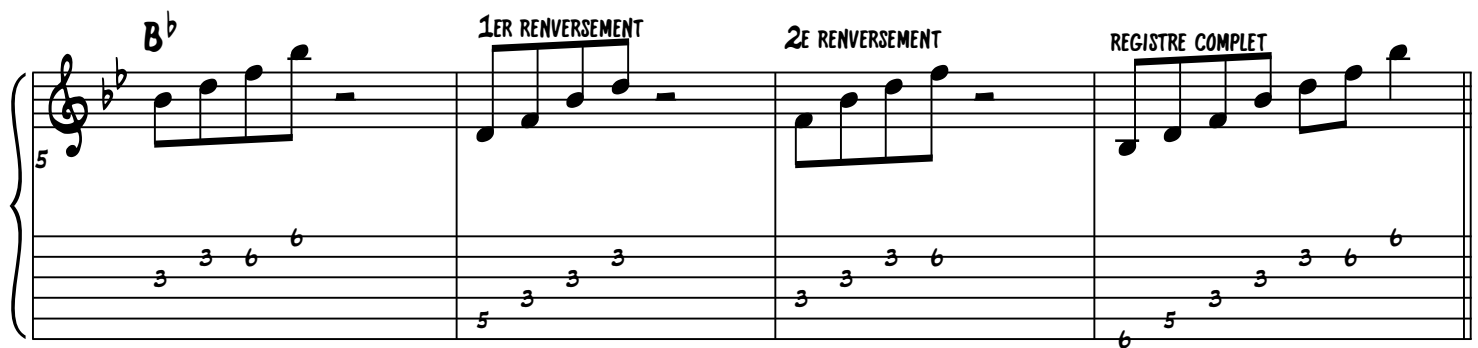
SWING 

(A) **B^b** (B) **B^b**



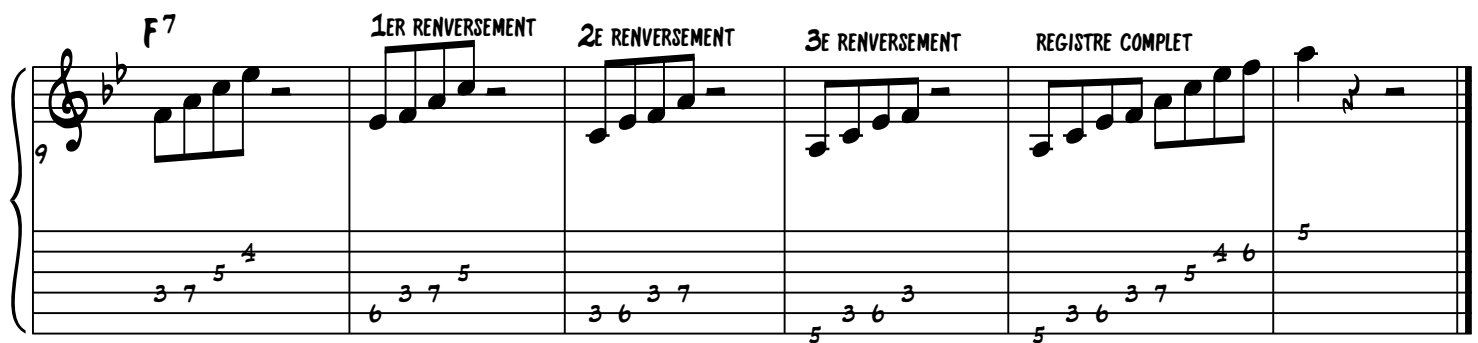
6 5 3 6 4 3 5 3 5 3 4 6 3 5 6 5 3 2 6 4 3 5 3 5 3 4 6 3 4 5

B^b 1ER RENVERSEMENT 2E RENVERSEMENT REGISTRE COMPLET



3 3 6 6 5 3 3 3 3 3 6 6 5 3 3 3 6 6

F⁷ 1ER RENVERSEMENT 2E RENVERSEMENT 3E RENVERSEMENT REGISTRE COMPLET



3 7 5 4 6 3 7 5 3 6 3 7 5 3 6 3 5 3 6 3 7 5 4 6 5

TRUMPET IN B \flat

Gammes & arpèges de B \flat

SWING ♩ 's

(A) C (B) C

C

1ER RENVERSEMENT

2E RENVERSEMENT

REGISTRE COMPLET

5

G 7

1ER RENVERSEMENT

2E RENVERSEMENT

3E RENVERSEMENT

REGISTRE COMPLET

9

ALTO SAX.

Gammes & arpèges de Bb

SWING 4/4

(A) G (B) G

G 1ER RENVERSEMENT 2E RENVERSEMENT REGISTRE COMPLET

5

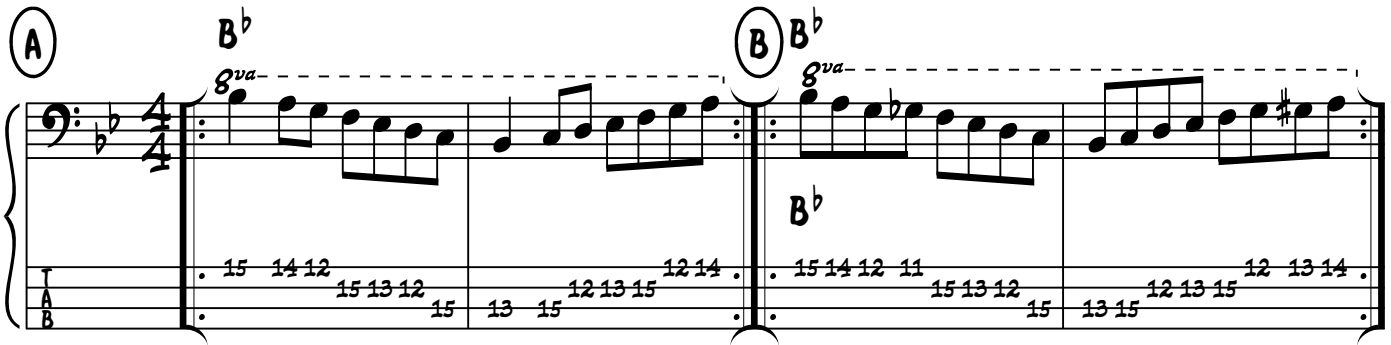
D7 1ER RENVERSEMENT 2E RENVERSEMENT 3E RENVERSEMENT REGISTRE COMPLET

9

Gammes & arpèges de Bb

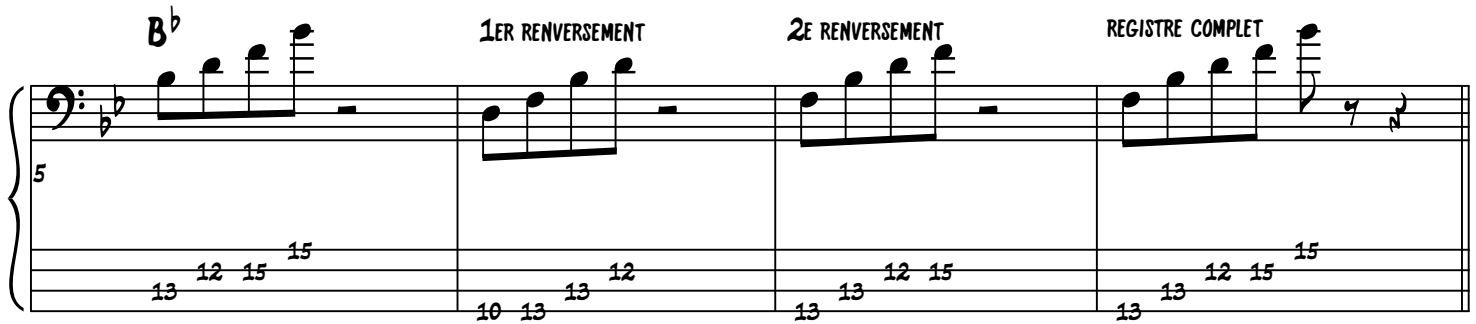
SWING 

(A) **B^b** *8^{va}* **(B)** **B^b** *8^{va}*



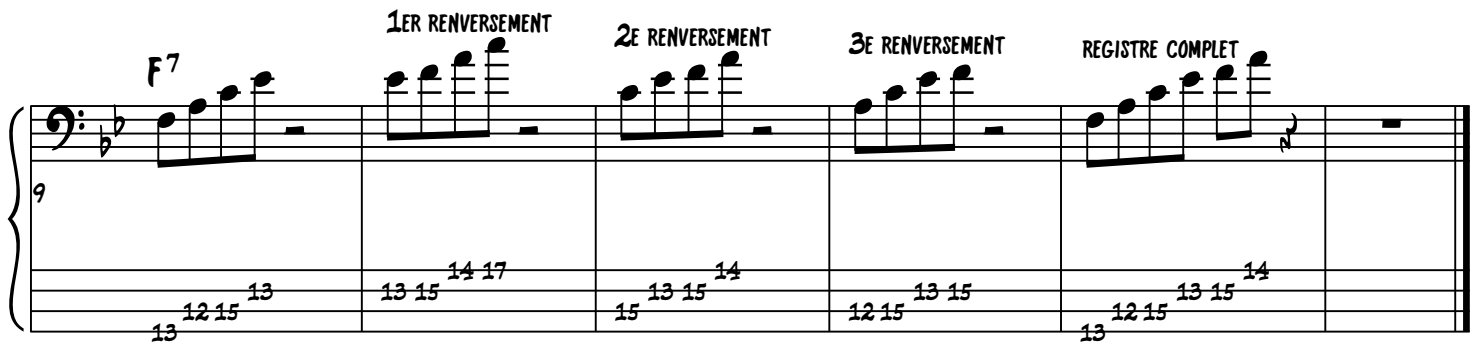
15 14 12 15 13 12 15 13 15 12 13 15 12 14 15 14 12 11 15 13 12 15 13 15 12 13 14

B^b 1ER RENVERSEMENT 2E RENVERSEMENT REGISTRE COMPLET



5 13 12 15 15 10 13 13 12 13 13 12 15 13 13 12 15 15

F7 1ER RENVERSEMENT 2E RENVERSEMENT 3E RENVERSEMENT REGISTRE COMPLET



9 13 12 15 13 13 15 14 17 15 13 15 14 12 15 13 15 13 12 15 13 15 14 13

1ER EXERCICE D'IMPROVISATION

The score is for a 4/4 time signature exercise. It consists of four staves, each with a different key signature and instrument type:

- C INSTRUMENTS:** Treble clef, one flat (Bb). Chords: D^{MIN}7, B^b7.
- EB INSTRUMENTS:** Treble clef, two sharps (F#C). Chords: B^{MIN}7, G⁷.
- Bb INSTRUMENTS:** Treble clef, one sharp (F#). Chords: E^{MIN}7, C⁷.
- F-KEY INSTRUMENTS:** Bass clef, one flat (Bb). Chords: D^{MIN}7, B^b7.

The melody for all parts is: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F4-E4 (beamed eighth notes), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter).

CYCLE DE QUINTES DIATONIQUE

I CMAJ⁷ IV FMAJ⁷ VII BMIN^{7(b5)} III EMIN⁷ VI AMIN⁷ II DMIN⁷ V G⁷ I CMAJ⁷

I AMIN⁷ IV DMIN⁷ VII G⁷ III CMAJ⁷ VI FMAJ⁷ II BMIN^{7(b5)} V E^{7(b9)} I AMIN⁷

17

25

33

41

TOUTES LES GAMMES POUR L'IMPROVISATION

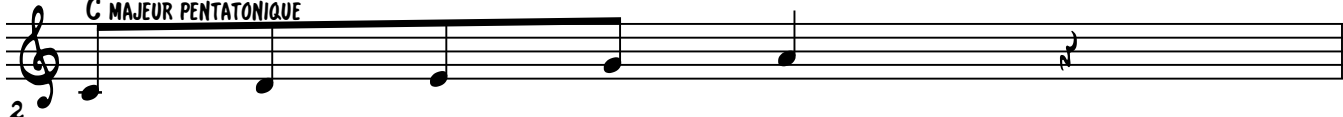
(SCALES FOR IMPROVISATION)

GUY BERGERON


1 C MAJEUR



2 C MAJEUR PENTATONIQUE MAJEUR 1-2-3-5-6



3 C MINEUR PENTATONIQUE MINEUR PUR 1-3-4-5-7



4 C BLUES AJOUTER #4 (b5) À LA GAMME MINEUR PENTATONIQUE



5 C MINEUR PUR (MINEUR ANCIEN)(MODE ÉOLIEN) RELATIVE MINEUR DE E^b



6 C MINEUR HARMONIQUE MINEUR PUR #7




7 C MINEUR MÉLODIQUE MINEUR PUR #6 #7



8 C DORIEN MINEUR PUR #6



9 C PHRYGIEN MINEUR PUR b2 (b9)



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10 **C LYDIEN** MAJEUR #4 (#11)

11 **C MYXOLYDIEN** MAJEUR ^b7

12 **C LYDIEN DOMINANT** MAJEUR #4 ^b7 (LYDIEN ET MYXOLYDIEN EN MÊME TEMPS)
G MINEUR MÉLODIQUE

13 **C MYXOLYDIEN ^b2** MAJEUR ^b2 ^b7

14 **C MYXOLYDIEN ^b6** MAJEUR ^b6 ^b7
F MINEUR MÉLODIQUE

15 **C ALTÉRÉ** MYXOLYDIEN ^b5 #5 ^b9 #9
C# MINEUR MÉLODIQUE

16 **C DIMINUÉ (TON - 1/2 TON)**

17 **C DOMINANTE DE 8 NOTES (1/2 TON - TON)** GAMME DE C# DIMINUÉ À PARTIR DE C

18 **C GAMME PAR TON (6 NOTES)**

TOUTES LES GAMMES ... (APPLICATIONS)

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C MIN⁷ **B^b/C** **A^b/C** **B^b/C**
 C MINEUR PUR

C MIN⁷ **G^{7(b9)}** **B DIM**
 5 C MINEUR PUR C MINEUR HARMONIQUE

G MAJ⁷ **C MIN⁷**
 9 G MAJEUR C DORIEN

C MIN⁷ **F⁷**
 13 C DORIEN

G MAJ⁷ **C MIN^(MAJ7)**
 15 G MAJEUR C MINEUR MÉLODIQUE

F MAJ⁷ **C^{7(b9)}SUS** **B^bMIN/C**
 19 F MAJEUR C PHRYGIEN F MINEUR PUR

C **D^b/C**
 23 F MINEUR HARMONIQUE C PHRYGIEN F MINEUR PUR

D MAJ⁷ **B MIN⁷** **C MAJ⁷**
 27 D MAJEUR C LYDIEN

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31 **C** **D/C** **E^{MIN}/C** **D/C**
C LYDIEN

33 **C⁷** **F⁷**
C MYXOLYDIEN **F MYXOLYDIEN**

37 **G^{MAJ}⁷** **C⁹**
G MAJEUR **C LYDIEN DOMINANT** **G MINEUR MÉLODIQUE**

41 **E^{MAJ}⁷** **C⁹**
E MAJEUR **C LYDIEN DOMINANT** **G MINEUR MÉLODIQUE**

45 **B^{MIN}⁷** **C⁹**
B MINEUR PUR **C LYDIEN DOMINANT** **G MINEUR MÉLODIQUE**

49 **F^{MAJ}⁷** **C¹³(b9)**
F MAJEUR **C MYXOLYDIEN ^b2** **F MINEUR HARMONIQUE**

53 **F^{MIN}⁹** **C⁷ALT** **F[#]9(#11)**
F MINEUR PUR **C ALTÉRÉ** **F[#] LYDIEN DOMINANT** **D^b MINEUR MÉLODIQUE**

57 **F^b** **C⁹(b13)**
F MAJEUR **C MYXOLYDIEN ^b6**

61 F^b $C^9(\sharp 5)$
 F MAJEUR C PAR TON

65 $E^b_{MIN}7$ E^b_{DIM} $D_{MIN}7$ G^7
 C MAJEUR C DIMINUÉ C MAJEUR

69 $G_{MIN}7$ $C^7(\flat 9)$ $C^{13}(\flat 9)$ $F\sharp^{13}(\flat 9)$ $F_{MAJ}7$
 G DORIEN (F MAJEUR) C 1/2 TON - TON F MAJEUR

73 $E^b_{MAJ}7$ $C^9(\flat 13)$ $F_{MIN}7$ B^b7
 E^b MAJEUR C MYXOLYDIEN ^b6 E^b MAJEUR

EXERCICES D'IMPRO

① CYCLE DE QUINTES

C F B^b E^b ETC... A^b D^b

G^b B E A D G

②

C^{MIN} F^{MIN} B^b^{MIN} E^b^{MIN} A^b^{MIN} D^b^{MIN} ETC...

G^b^{MIN} B^{MIN} E^{MIN} A^{MIN} D^{MIN} G^{MIN}

③

C^{MAJ7} F^{MIN7} (F DORIEN)

④

C^{MAJ7} F^{MIN(MAJ7)} (F MIN MÉLODIQUE)

⑤

C^{MIN7} (C MINEUR PUR) G^{7(b9)} (C MINEUR HARMONIQUE A PARTIR DE G)

⑥

C E^b/C D/C D^b/C (C DORIEN) (C MYXOLYDIEN) (C LOCRIEN)

EXERCICES D'IMPRO

7

F#MIN^{7(b5)} FMIN⁷ C/E DMIN⁷ G⁷

(F# LOCRIEN) (F DORIEN)

8

CMAJ⁷ E⁷ FMAJ⁷ G⁷

(A MINEUR HARMONIQUE A PARTIR DE E)

9

CMAJ⁷ A^{7(b9)} DMIN⁷ G⁷

(D MINEUR HARMONIQUE A PARTIR DE A)

10

CMAJ⁷ C#DIM DMIN⁷ G⁷

(D MINEUR HARMONIQUE A PARTIR DE A)

11

C B^b

(C MYXOLYDIEN)

12

CMAJ⁷ G^{9(#5)}

(GAMME PAR TONS)

13

CMIN⁷ A^{b7(#11)}

(A^b LYDIEN DOMINANT)

14

CMAJ⁷ A^{b7(#11)}

(A^b LYDIEN DOMINANT)

15

CMAJ⁷ D⁷
 (D MYXO)

G⁷ C DMIN⁷ G⁷

79

CMIN⁷ D^{7(b9)}
 (G MINEUR HARMONIQUE A PARTIR DE D)

83

G^{7(b9)} CMIN⁷ DMIN^{7(b5)} G^{7(b9)}

87 (C MINEUR HARMONIQUE A PARTIR DE G)

EXERCICES ON THE CYCLE OF FIFTHS

(A) C F B^b E^b ETC...

(B) C F B^b E^b ETC...

(C) C⁷ F⁷ B^{b7} E^{b7} ETC...

(D) C⁶ F⁶ B^{b6} E^{b6} ETC...

(E) C^{MAJ7} F^{MAJ7} B^{bMAJ7} E^{bMAJ7} ETC...

(F) C^{MAJ7} F^{MAJ7} B^{bMAJ7} E^{bMAJ7} ETC...

(G) C⁷ F⁷ B^{b7} ETC...

C F B^b ETC...

C F B^b ETC...

(H) C F B^b E^b A^b D^b

G^b B E A D G

(I) C F B^b E^b A^b D^b

G^b B E A D G

(J) C⁷ F⁷ B^{b7} E^{b7} A^{b7} D^{b7}

G^{b7} B⁷ E⁷ A⁷ D⁷ G⁷

II-V-I CIRCLE OF FIFTH

GUY BERGERON

1 D^{MIN7} G^7 C^{MAJ7}

5 G^{MIN7} C^7 F^{MAJ7}

9 C^{MIN7} F^7 B^b^{MAJ7}

13 F^{MIN7} B^b7 E^b^{MAJ7}

17 B^b^{MIN7} E^b7 A^b^{MAJ7}

21 E^b^{MIN7} A^b7 D^b^{MAJ7}

25 A^b^{MIN7} D^b7 G^b^{MAJ7}

29 $C^{\#MIN7}$ $F^{\#7}$ B^{MAJ7}

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II-V-I CIRCLE OF FIFTH

33

F#MIN⁷ B⁷ E MAJ⁷

37

B MIN⁷ E⁷ A MAJ⁷

41

E MIN⁷ A⁷ D MAJ⁷

45

A MIN⁷ D⁷ G MAJ⁷

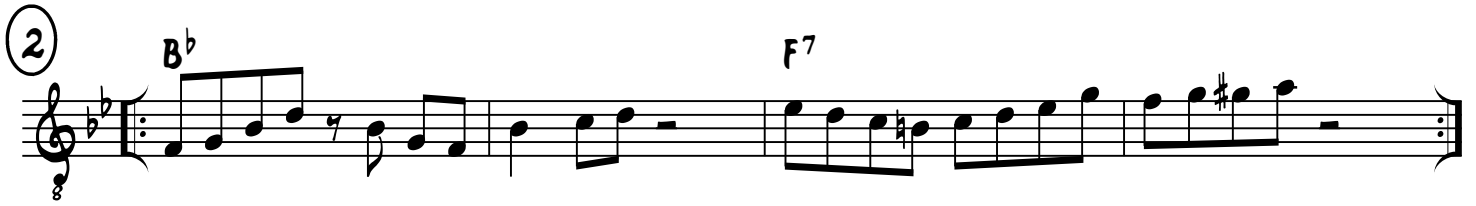
SWING s

LICKS IN THE KEY OF B^b ON I-V

①



②



③



④



⑤



⑥



EXERCICES D'IMPRO

2
7

B^b F⁷

8

B^b F⁷

9

B^b F⁷

10

B^b F⁷

11

B^b F⁷

12

B^b F⁷

TRUMPET IN B \flat

SWING 4/4

LICKS IN THE KEY OF B \flat ON I-V

①

C G 7

②

C G 7

③

C G 7

④

C G 7

⑤

C G 7

⑥

C G 7

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EXERCICES D'IMPRO

⑦

C G⁷

⑧

C G⁷

⑨

C G⁷

⑩

C G⁷

⑪

C G⁷

⑫

C G⁷

ALTO SAX.

SWING 


LICKS IN THE KEY OF B^b ON I-V

①



G D⁷

②



G D⁷

③



G D⁷

④



G D⁷

⑤



G D⁷

⑥



G D⁷

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EXERCICES D'IMPRO

2

7

Musical staff 7: Treble clef, key signature of one sharp (F#), starting with a repeat sign. Chords G and D7 are indicated above the staff. The melody consists of eighth and quarter notes with various accidentals.

8

Musical staff 8: Treble clef, key signature of one sharp (F#), starting with a repeat sign. Chords G and D7 are indicated above the staff. The melody consists of eighth and quarter notes.

9

Musical staff 9: Treble clef, key signature of one sharp (F#), starting with a repeat sign. Chords G and D7 are indicated above the staff. The melody includes eighth notes and rests.

10

Musical staff 10: Treble clef, key signature of one sharp (F#), starting with a repeat sign. Chords G and D7 are indicated above the staff. The melody includes eighth notes and a half note.

11

Musical staff 11: Treble clef, key signature of one sharp (F#), starting with a repeat sign. Chords G and D7 are indicated above the staff. The melody includes eighth notes and half notes.

12

Musical staff 12: Treble clef, key signature of one sharp (F#), starting with a repeat sign. Chords G and D7 are indicated above the staff. The melody includes eighth notes and quarter notes.

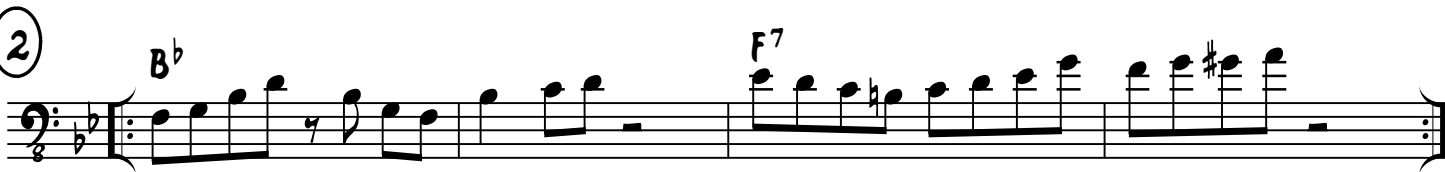
LICKS IN THE KEY OF B^b ON I-V

SWING 

①



②



③



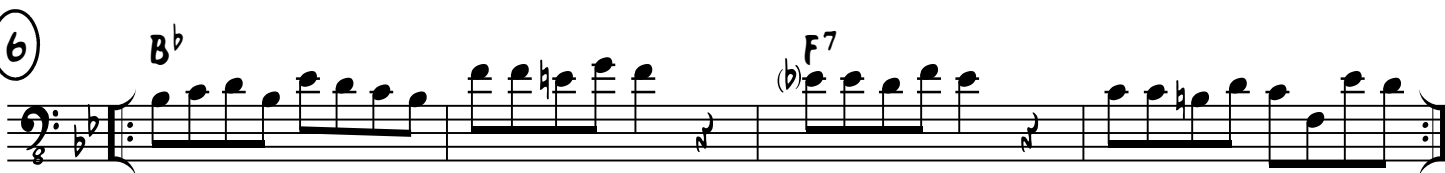
④



⑤



⑥



EXERCICES D'IMPRO

2
7

Musical exercise 7: Bass clef, 2/4 time signature. The key signature has two flats (Bb and Eb). The exercise consists of two measures. The first measure starts with a Bb chord and contains a sequence of eighth notes: G2, A2, Bb2, C3, D3, Eb3, E3, F3, G3, A3, Bb3, C4. The second measure starts with an F7 chord and contains a sequence of eighth notes: G3, A3, Bb3, C4, D4, Eb4, E4, F4, G4, A4, Bb4, C5, followed by a quarter note G4 and a quarter note F4.

8

Musical exercise 8: Bass clef, 2/4 time signature. The key signature has two flats (Bb and Eb). The exercise consists of two measures. The first measure starts with a Bb chord and contains a sequence of eighth notes: G2, A2, Bb2, C3, D3, Eb3, E3, F3, G3, A3, Bb3, C4. The second measure starts with an F7 chord and contains a sequence of eighth notes: G3, A3, Bb3, C4, D4, Eb4, E4, F4, G4, A4, Bb4, C5, followed by a quarter note G4 and a quarter note F4.

9

Musical exercise 9: Bass clef, 2/4 time signature. The key signature has two flats (Bb and Eb). The exercise consists of two measures. The first measure starts with a Bb chord and contains a sequence of eighth notes: G2, A2, Bb2, C3, D3, Eb3, E3, F3, G3, A3, Bb3, C4. The second measure starts with an F7 chord and contains a sequence of eighth notes: G3, A3, Bb3, C4, D4, Eb4, E4, F4, G4, A4, Bb4, C5, followed by a quarter note G4 and a quarter note F4.

10

Musical exercise 10: Bass clef, 2/4 time signature. The key signature has two flats (Bb and Eb). The exercise consists of two measures. The first measure starts with a Bb chord and contains a sequence of eighth notes: G2, A2, Bb2, C3, D3, Eb3, E3, F3, G3, A3, Bb3, C4. The second measure starts with an F7 chord and contains a sequence of eighth notes: G3, A3, Bb3, C4, D4, Eb4, E4, F4, G4, A4, Bb4, C5, followed by a quarter note G4 and a quarter note F4.

11

Musical exercise 11: Bass clef, 2/4 time signature. The key signature has two flats (Bb and Eb). The exercise consists of two measures. The first measure starts with a Bb chord and contains a sequence of eighth notes: G2, A2, Bb2, C3, D3, Eb3, E3, F3, G3, A3, Bb3, C4. The second measure starts with an F7 chord and contains a sequence of eighth notes: G3, A3, Bb3, C4, D4, Eb4, E4, F4, G4, A4, Bb4, C5, followed by a quarter note G4 and a quarter note F4.

12

Musical exercise 12: Bass clef, 2/4 time signature. The key signature has two flats (Bb and Eb). The exercise consists of two measures. The first measure starts with a Bb chord and contains a sequence of eighth notes: G2, A2, Bb2, C3, D3, Eb3, E3, F3, G3, A3, Bb3, C4. The second measure starts with an F7 chord and contains a sequence of eighth notes: G3, A3, Bb3, C4, D4, Eb4, E4, F4, G4, A4, Bb4, C5, followed by a quarter note G4 and a quarter note F4.

JAZZ LICKS IN THE KEY OF B^b

© GUY BERGERON

B^b9

1

5

9

13

17

21

25

29

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JAZZ LICKS IN THE KEY OF B^b

© GUY BERGERON

B^b9

5

9

13

17

21

25

29

JAZZ LICKS IN THE KEY OF B^b

© GUY BERGERON

C^b9

1

5

9

13

17

21

25

29

JAZZ LICKS IN THE KEY OF B^b

© GUY BERGERON

G^b9

1

5

9

13

17

21

25

29

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LICKS FOR II-V-I

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The image displays ten staves of musical notation for guitar licks. Each staff is in the key of C minor (two flats) and 4/4 time. The licks are organized into three-measure phrases corresponding to the chords C^{MIN}7, F⁷, and B^bMAJ⁷. The first staff starts at measure 1. The second staff starts at measure 3. The third staff starts at measure 5. The fourth staff starts at measure 7. The fifth staff starts at measure 9. The sixth staff starts at measure 11. The seventh staff starts at measure 13. The eighth staff starts at measure 15. The ninth staff starts at measure 17. The tenth staff starts at measure 19. Each staff contains a sequence of notes and rests, with some notes marked with accidentals (sharps and flats) to indicate specific chromatic or diatonic movements within the chords.

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2

LICKS FOR II-V-I

C^{MIN}7 **F⁷** **B^bMAJ⁷**

21

C^{MIN}7 **F⁷** **B^bMAJ⁷**

23

C^{MIN}7 **F⁷** **B^bMAJ⁷**

25

C^{MIN}7 **F⁷** **B^bMAJ⁷**

27

C^{MIN}7 **F⁷** **B^bMAJ⁷**

29

C^{MIN}7 **F⁷** **B^bMAJ⁷**

31

C^{MIN}7 **F⁷** **B^bMAJ⁷**

33

C^{MIN}7 **F⁷** **B^bMAJ⁷**

35

C^{MIN}7 **F⁷** **B^bMAJ⁷**

37

C^{MIN}7 **F⁷** **B^bMAJ⁷**

39

LICKS FOR II-V-I

41 **C^{MIN}7** **F⁷** **B^bMAJ⁷**

43 **C^{MIN}7** **F⁷** **B^bMAJ⁷**

45 **C^{MIN}7** **F⁷** **B^bMAJ⁷**

47 **C^{MIN}7** **F⁷** **B^bMAJ⁷**

49 **C^{MIN}7** **F⁷** **B^bMAJ⁷**

51 **C^{MIN}7** **F⁷** **B^bMAJ⁷**

53 **C^{MIN}7** **F⁷** **B^bMAJ⁷**

55 **C^{MIN}7** **F⁷** **B^bMAJ⁷**

57 **C^{MIN}7** **F⁷** **B^bMAJ⁷**

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LICKS FOR II-V-I

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The musical score consists of 19 measures, each containing a lick for a specific chord. The chords are Cmin7, F7, and Bbmaj7. The licks are written in bass clef with a key signature of two flats and a 4/4 time signature. The measures are numbered 1 through 19. The licks are as follows:

- Measure 1: Cmin7 (C4, E4, G4, Bb4), F7 (F4, Ab4, C5, Eb5), Bbmaj7 (Bb4, D5, F5, Ab5)
- Measure 2: Cmin7 (C4, E4, G4, Bb4), F7 (F4, Ab4, C5, Eb5), Bbmaj7 (Bb4, D5, F5, Ab5)
- Measure 3: Cmin7 (C4, E4, G4, Bb4), F7 (F4, Ab4, C5, Eb5), Bbmaj7 (Bb4, D5, F5, Ab5)
- Measure 4: Cmin7 (C4, E4, G4, Bb4), F7 (F4, Ab4, C5, Eb5), Bbmaj7 (Bb4, D5, F5, Ab5)
- Measure 5: Cmin7 (C4, E4, G4, Bb4), F7 (F4, Ab4, C5, Eb5), Bbmaj7 (Bb4, D5, F5, Ab5)
- Measure 6: Cmin7 (C4, E4, G4, Bb4), F7 (F4, Ab4, C5, Eb5), Bbmaj7 (Bb4, D5, F5, Ab5)
- Measure 7: Cmin7 (C4, E4, G4, Bb4), F7 (F4, Ab4, C5, Eb5), Bbmaj7 (Bb4, D5, F5, Ab5)
- Measure 8: Cmin7 (C4, E4, G4, Bb4), F7 (F4, Ab4, C5, Eb5), Bbmaj7 (Bb4, D5, F5, Ab5)
- Measure 9: Cmin7 (C4, E4, G4, Bb4), F7 (F4, Ab4, C5, Eb5), Bbmaj7 (Bb4, D5, F5, Ab5)
- Measure 10: Cmin7 (C4, E4, G4, Bb4), F7 (F4, Ab4, C5, Eb5), Bbmaj7 (Bb4, D5, F5, Ab5)
- Measure 11: Cmin7 (C4, E4, G4, Bb4), F7 (F4, Ab4, C5, Eb5), Bbmaj7 (Bb4, D5, F5, Ab5)
- Measure 12: Cmin7 (C4, E4, G4, Bb4), F7 (F4, Ab4, C5, Eb5), Bbmaj7 (Bb4, D5, F5, Ab5)
- Measure 13: Cmin7 (C4, E4, G4, Bb4), F7 (F4, Ab4, C5, Eb5), Bbmaj7 (Bb4, D5, F5, Ab5)
- Measure 14: Cmin7 (C4, E4, G4, Bb4), F7 (F4, Ab4, C5, Eb5), Bbmaj7 (Bb4, D5, F5, Ab5)
- Measure 15: Cmin7 (C4, E4, G4, Bb4), F7 (F4, Ab4, C5, Eb5), Bbmaj7 (Bb4, D5, F5, Ab5)
- Measure 16: Cmin7 (C4, E4, G4, Bb4), F7 (F4, Ab4, C5, Eb5), Bbmaj7 (Bb4, D5, F5, Ab5)
- Measure 17: Cmin7 (C4, E4, G4, Bb4), F7 (F4, Ab4, C5, Eb5), Bbmaj7 (Bb4, D5, F5, Ab5)
- Measure 18: Cmin7 (C4, E4, G4, Bb4), F7 (F4, Ab4, C5, Eb5), Bbmaj7 (Bb4, D5, F5, Ab5)
- Measure 19: Cmin7 (C4, E4, G4, Bb4), F7 (F4, Ab4, C5, Eb5), Bbmaj7 (Bb4, D5, F5, Ab5)

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2

LICKS FOR II-V-I

C^{MIN}7 **F⁷** **B^bMAJ⁷**

21

C^{MIN}7 **F⁷** **B^bMAJ⁷**

23

C^{MIN}7 **F⁷** **B^bMAJ⁷**

25

C^{MIN}7 **F⁷** **B^bMAJ⁷**

27

C^{MIN}7 **F⁷** **B^bMAJ⁷**

29

C^{MIN}7 **F⁷** **B^bMAJ⁷**

31

C^{MIN}7 **F⁷** **B^bMAJ⁷**

33

C^{MIN}7 **F⁷** **B^bMAJ⁷**

35

C^{MIN}7 **F⁷** **B^bMAJ⁷**

37

C^{MIN}7 **F⁷** **B^bMAJ⁷**

39

LICKS FOR II-V-I

41

C^{MIN}7 F⁷ B^bMAJ⁷

43

C^{MIN}7 F⁷ B^bMAJ⁷

45

C^{MIN}7 F⁷ B^bMAJ⁷

47

C^{MIN}7 F⁷ B^bMAJ⁷

49

C^{MIN}7 F⁷ B^bMAJ⁷

51

C^{MIN}7 F⁷ B^bMAJ⁷

53

C^{MIN}7 F⁷ B^bMAJ⁷

55

C^{MIN}7 F⁷ B^bMAJ⁷

57

C^{MIN}7 F⁷ B^bMAJ⁷

LICKS FOR II-V-I

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The image displays ten musical staves, each representing a different guitar lick for a II-V-I progression in D minor. The progression consists of D minor 7, G7, and C major 7 chords. The licks are written in treble clef with a 4/4 time signature. Each staff is numbered from 1 to 10. The notes and accidentals for each lick are as follows:

- Staff 1: D4, E4, F4, G4 (D MIN7); G4, A4, B4, C5 (G7); C5, B4, A4, G4 (C MAJ7)
- Staff 2: D4, E4, F4, G4 (D MIN7); G4, A4, B4, C5 (G7); C5, B4, A4, G4 (C MAJ7)
- Staff 3: D4, E4, F4, G4 (D MIN7); G4, A4, B4, C5 (G7); C5, B4, A4, G4 (C MAJ7)
- Staff 4: D4, E4, F4, G4 (D MIN7); G4, A4, B4, C5 (G7); C5, B4, A4, G4 (C MAJ7)
- Staff 5: D4, E4, F4, G4 (D MIN7); G4, A4, B4, C5 (G7); C5, B4, A4, G4 (C MAJ7)
- Staff 6: D4, E4, F4, G4 (D MIN7); G4, A4, B4, C5 (G7); C5, B4, A4, G4 (C MAJ7)
- Staff 7: D4, E4, F4, G4 (D MIN7); G4, A4, B4, C5 (G7); C5, B4, A4, G4 (C MAJ7)
- Staff 8: D4, E4, F4, G4 (D MIN7); G4, A4, B4, C5 (G7); C5, B4, A4, G4 (C MAJ7)
- Staff 9: D4, E4, F4, G4 (D MIN7); G4, A4, B4, C5 (G7); C5, B4, A4, G4 (C MAJ7)
- Staff 10: D4, E4, F4, G4 (D MIN7); G4, A4, B4, C5 (G7); C5, B4, A4, G4 (C MAJ7)

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2

LICKS FOR II-V-I

D^{MIN7} **G⁷** **C^{MAJ7}**

D^{MIN7} **G⁷** **C^{MAJ7}**

D^{MIN7} **G⁷** **C^{MAJ7}**

D^{MIN7} **G⁷** **C^{MAJ7}**

D^{MIN7} **G⁷** **C^{MAJ7}**

D^{MIN7} **G⁷** **C^{MAJ7}**

D^{MIN7} **G⁷** **C^{MAJ7}**

D^{MIN7} **G⁷** **C^{MAJ7}**

D^{MIN7} **G⁷** **C^{MAJ7}**

D^{MIN7} **G⁷** **C^{MAJ7}**

D^{MIN7} **G⁷** **C^{MAJ7}**

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41 **D^{MIN7}** **G⁷** **C^{MAJ7}**

43 **D^{MIN7}** **G⁷** **C^{MAJ7}**

45 **D^{MIN7}** **G⁷** **C^{MAJ7}**

47 **D^{MIN7}** **G⁷** **C^{MAJ7}**

49 **D^{MIN7}** **G⁷** **C^{MAJ7}**

51 **D^{MIN7}** **G⁷** **C^{MAJ7}**

53 **D^{MIN7}** **G⁷** **C^{MAJ7}**

55 **D^{MIN7}** **G⁷** **C^{MAJ7}**

57 **D^{MIN7}** **G⁷** **C^{MAJ7}**

LICKS FOR II-V-I

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10 staves of musical notation for Eb instruments, each showing a lick for the II-V-I progression in G major. The licks are numbered 1 through 19. Each staff includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The licks are grouped by measure numbers: 1-3, 5-7, 9-11, 13-15, and 17-19. Above each staff, the chord progression is indicated as AMIN7, D7, and GMAJ7.

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Musical staff 1: Treble clef, key signature of one sharp (F#). Chords: A^{MIN}7, D⁷, G^{MAJ}7. Measure numbers: 21.

Musical staff 2: Treble clef, key signature of one sharp (F#). Chords: A^{MIN}7, D⁷, G^{MAJ}7. Measure numbers: 23.

Musical staff 3: Treble clef, key signature of one sharp (F#). Chords: A^{MIN}7, D⁷, G^{MAJ}7. Measure numbers: 25.

Musical staff 4: Treble clef, key signature of one sharp (F#). Chords: A^{MIN}7, D⁷, G^{MAJ}7. Measure numbers: 27.

Musical staff 5: Treble clef, key signature of one sharp (F#). Chords: A^{MIN}7, D⁷, G^{MAJ}7. Measure numbers: 29.

Musical staff 6: Treble clef, key signature of one sharp (F#). Chords: A^{MIN}7, D⁷, G^{MAJ}7. Measure numbers: 31.

Musical staff 7: Treble clef, key signature of one sharp (F#). Chords: A^{MIN}7, D⁷, G^{MAJ}7. Measure numbers: 33.

Musical staff 8: Treble clef, key signature of one sharp (F#). Chords: A^{MIN}7, D⁷, G^{MAJ}7. Measure numbers: 35.

Musical staff 9: Treble clef, key signature of one sharp (F#). Chords: A^{MIN}7, D⁷, G^{MAJ}7. Measure numbers: 37.

Musical staff 10: Treble clef, key signature of one sharp (F#). Chords: A^{MIN}7, D⁷, G^{MAJ}7. Measure numbers: 39.

41 **A^{MIN}7** **D⁷** **G^{MAJ}7**

Musical notation for lick 41: Treble clef, key signature of one sharp (F#). The lick consists of three measures. Measure 1 (A^{MIN}7): A4 quarter, B4 quarter, C5 quarter, B4 quarter. Measure 2 (D⁷): D5 quarter, E5 quarter, F#5 quarter, E5 quarter. Measure 3 (G^{MAJ}7): G5 quarter, F#5 quarter, E5 quarter, D5 quarter.

43 **A^{MIN}7** **D⁷** **G^{MAJ}7**

Musical notation for lick 43: Treble clef, key signature of one sharp (F#). The lick consists of three measures. Measure 1 (A^{MIN}7): A4 quarter, B4 quarter, C5 quarter, B4 quarter. Measure 2 (D⁷): D5 quarter, E5 quarter, F#5 quarter, E5 quarter. Measure 3 (G^{MAJ}7): G5 quarter, F#5 quarter, E5 quarter, D5 quarter.

45 **A^{MIN}7** **D⁷** **G^{MAJ}7**

Musical notation for lick 45: Treble clef, key signature of one sharp (F#). The lick consists of three measures. Measure 1 (A^{MIN}7): A4 quarter, B4 quarter, C5 quarter, B4 quarter. Measure 2 (D⁷): D5 quarter, E5 quarter, F#5 quarter, E5 quarter. Measure 3 (G^{MAJ}7): G5 quarter, F#5 quarter, E5 quarter, D5 quarter.

47 **A^{MIN}7** **D⁷** **G^{MAJ}7**

Musical notation for lick 47: Treble clef, key signature of one sharp (F#). The lick consists of three measures. Measure 1 (A^{MIN}7): A4 quarter, B4 quarter, C5 quarter, B4 quarter. Measure 2 (D⁷): D5 quarter, E5 quarter, F#5 quarter, E5 quarter. Measure 3 (G^{MAJ}7): G5 quarter, F#5 quarter, E5 quarter, D5 quarter.

49 **A^{MIN}7** **D⁷** **G^{MAJ}7**

Musical notation for lick 49: Treble clef, key signature of one sharp (F#). The lick consists of three measures. Measure 1 (A^{MIN}7): A4 quarter, B4 quarter, C5 quarter, B4 quarter. Measure 2 (D⁷): D5 quarter, E5 quarter, F#5 quarter, E5 quarter. Measure 3 (G^{MAJ}7): G5 quarter, F#5 quarter, E5 quarter, D5 quarter.

51 **A^{MIN}7** **D⁷** **G^{MAJ}7**

Musical notation for lick 51: Treble clef, key signature of one sharp (F#). The lick consists of three measures. Measure 1 (A^{MIN}7): A4 quarter, B4 quarter, C5 quarter, B4 quarter. Measure 2 (D⁷): D5 quarter, E5 quarter, F#5 quarter, E5 quarter. Measure 3 (G^{MAJ}7): G5 quarter, F#5 quarter, E5 quarter, D5 quarter.

53 **A^{MIN}7** **D⁷** **G^{MAJ}7**

Musical notation for lick 53: Treble clef, key signature of one sharp (F#). The lick consists of three measures. Measure 1 (A^{MIN}7): A4 quarter, B4 quarter, C5 quarter, B4 quarter. Measure 2 (D⁷): D5 quarter, E5 quarter, F#5 quarter, E5 quarter. Measure 3 (G^{MAJ}7): G5 quarter, F#5 quarter, E5 quarter, D5 quarter.

55 **A^{MIN}7** **D⁷** **G^{MAJ}7**

Musical notation for lick 55: Treble clef, key signature of one sharp (F#). The lick consists of three measures. Measure 1 (A^{MIN}7): A4 quarter, B4 quarter, C5 quarter, B4 quarter. Measure 2 (D⁷): D5 quarter, E5 quarter, F#5 quarter, E5 quarter. Measure 3 (G^{MAJ}7): G5 quarter, F#5 quarter, E5 quarter, D5 quarter.

57 **A^{MIN}7** **D⁷** **G^{MAJ}7**

Musical notation for lick 57: Treble clef, key signature of one sharp (F#). The lick consists of three measures. Measure 1 (A^{MIN}7): A4 quarter, B4 quarter, C5 quarter, B4 quarter. Measure 2 (D⁷): D5 quarter, E5 quarter, F#5 quarter, E5 quarter. Measure 3 (G^{MAJ}7): G5 quarter, F#5 quarter, E5 quarter, D5 quarter.

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LICKS FOR II-V-I MINOR

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1 **D MIN^{7(b5)}** **G 7(b9)** **C MIN⁷**

3 **D MIN^{7(b5)}** **G 7(b9)** **C MIN⁷**

5 **D MIN^{7(b5)}** **G 7(b9)** **C MIN⁷**

7 **D MIN^{7(b5)}** **G 7(b9)** **C MIN⁷**

9 **D MIN^{7(b5)}** **G 7(b9)** **C MIN⁷**

11 **D MIN^{7(b5)}** **G 7(b9)** **C MIN⁷**

13 **D MIN^{7(b5)}** **G 7(b9)** **C MIN⁷**

15 **D MIN^{7(b5)}** **G 7(b9)** **C MIN⁷**

17 **D MIN^{7(b5)}** **G 7(b9)** **C MIN⁷**

19 **D MIN^{7(b5)}** **G 7(b9)** **C MIN⁷**

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LICKS FOR II-V-I MINOR

21 **D_{MIN}7(b5)** **G7(b9)** **C_{MIN}7**

23 **D_{MIN}7(b5)** **G7(b9)** **C_{MIN}7**

25 **D_{MIN}7(b5)** **G7(b9)** **C_{MIN}7**

27 **D_{MIN}7(b5)** **G7(b9)** **C_{MIN}7**

29 **D_{MIN}7(b5)** **G7(b9)** **C_{MIN}7**

31 **D_{MIN}7(b5)** **G7(b9)** **C_{MIN}7**

33 **D_{MIN}7(b5)** **G7(b9)** **C_{MIN}7**

35 **D_{MIN}7(b5)** **G7(b9)** **C_{MIN}7**

37 **D_{MIN}7(b5)** **G7(b9)** **C_{MIN}7**

39 **D_{MIN}7(b5)** **G7(b9)** **C_{MIN}7**

LICKS FOR II-V-I MINOR

41 **D_{MIN}7(b5)** **G7(b9)** **C_{MIN}7**

43 **D_{MIN}7(b5)** **G7(b9)** **C_{MIN}7**

45 **D_{MIN}7(b5)** **G7(b9)** **C_{MIN}7**

47 **D_{MIN}7(b5)** **G7(b9)** **C_{MIN}7**

49 **D_{MIN}7(b5)** **G7(b9)** **C_{MIN}7**

51 **D_{MIN}7(b5)** **G7(b9)** **C_{MIN}7**

53 **D_{MIN}7(b5)** **G7(b9)** **C_{MIN}7**

55 **D_{MIN}7(b5)** **G7(b9)** **C_{MIN}7**

57 **D_{MIN}7(b5)** **G7(b9)** **C_{MIN}7**

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LICKS FOR II-V-I MINOR

59 **D_{MIN}7(b5)** **G^{7(b9)}** **C_{MIN}7**

Staff 59: Treble clef, key signature of two flats (Bb, Eb). The lick consists of three measures. The first measure is for D_{MIN}7(b5) with notes Bb, Ab, Gb, Fb. The second measure is for G^{7(b9)} with notes Ab, Gb, Fb, Eb, D. The third measure is for C_{MIN}7 with notes Eb, D, C, Bb.

61 **D_{MIN}7(b5)** **G^{7(b9)}** **C_{MIN}7**

Staff 61: Treble clef, key signature of two flats (Bb, Eb). The lick consists of three measures. The first measure is for D_{MIN}7(b5) with notes Bb, Ab, Gb, Fb. The second measure is for G^{7(b9)} with notes Ab, Gb, Fb, Eb, D. The third measure is for C_{MIN}7 with notes Eb, D, C, Bb.

63 **D_{MIN}7(b5)** **G^{7(b9)}** **C_{MIN}7**

Staff 63: Treble clef, key signature of two flats (Bb, Eb). The lick consists of three measures. The first measure is for D_{MIN}7(b5) with notes Bb, Ab, Gb, Fb. The second measure is for G^{7(b9)} with notes Ab, Gb, Fb, Eb, D. The third measure is for C_{MIN}7 with notes Eb, D, C, Bb.

65 **D_{MIN}7(b5)** **G^{7(b9)}** **C_{MIN}7**

Staff 65: Treble clef, key signature of two flats (Bb, Eb). The lick consists of three measures. The first measure is for D_{MIN}7(b5) with notes Bb, Ab, Gb, Fb. The second measure is for G^{7(b9)} with notes Ab, Gb, Fb, Eb, D. The third measure is for C_{MIN}7 with notes Eb, D, C, Bb.

67 **D_{MIN}7(b5)** **G^{7(b9)}** **C_{MIN}7**

Staff 67: Treble clef, key signature of two flats (Bb, Eb). The lick consists of three measures. The first measure is for D_{MIN}7(b5) with notes Bb, Ab, Gb, Fb. The second measure is for G^{7(b9)} with notes Ab, Gb, Fb, Eb, D. The third measure is for C_{MIN}7 with notes Eb, D, C, Bb.

69 **D_{MIN}7(b5)** **G^{7(b9)}** **C_{MIN}7**

Staff 69: Treble clef, key signature of two flats (Bb, Eb). The lick consists of three measures. The first measure is for D_{MIN}7(b5) with notes Bb, Ab, Gb, Fb. The second measure is for G^{7(b9)} with notes Ab, Gb, Fb, Eb, D. The third measure is for C_{MIN}7 with notes Eb, D, C, Bb.

LICKS FOR II-V-I MINOR

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11-19

Measures 11 and 19 include an *8va* marking above the **D MIN^{7(b5)}** chord.

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2

LICKS FOR II-V-I MINOR

D^{MIN}7(b5) **G⁷(b9)** **C^{MIN}7**

21

D^{MIN}7(b5) **G⁷(b9)** **C^{MIN}7**

23

D^{MIN}7(b5) **G⁷(b9)** **C^{MIN}7**

25

D^{MIN}7(b5) **G⁷(b9)** **C^{MIN}7**

27

D^{MIN}7(b5) **G⁷(b9)** **C^{MIN}7**

29

D^{MIN}7(b5) **G⁷(b9)** **C^{MIN}7**

31

D^{MIN}7(b5) **G⁷(b9)** **C^{MIN}7**

33

D^{MIN}7(b5) **G⁷(b9)** **C^{MIN}7**

35

D^{MIN}7(b5) **G⁷(b9)** **C^{MIN}7**

37

D^{MIN}7(b5) **G⁷(b9)** **C^{MIN}7**

39

D^{MIN}7(b5) **G⁷(b9)** **C^{MIN}7**

LICKS FOR II-V-I MINOR

41 **D_{MIN}7(b5)** **G⁷(b9)** **C_{MIN}7**

43 **D_{MIN}7(b5)** **G⁷(b9)** **C_{MIN}7**

45 **D_{MIN}7(b5)** **G⁷(b9)** **C_{MIN}7**

47 **D_{MIN}7(b5)** **G⁷(b9)** **C_{MIN}7**

49 **D_{MIN}7(b5)** **G⁷(b9)** **C_{MIN}7**

51 **D_{MIN}7(b5)** **G⁷(b9)** **C_{MIN}7**

53 **D_{MIN}7(b5)** **G⁷(b9)** **C_{MIN}7**

55 **D_{MIN}7(b5)** **G⁷(b9)** **C_{MIN}7**

57 **D_{MIN}7(b5)** **G⁷(b9)** **C_{MIN}7**

59 **D_{MIN}7(b5)** **G⁷(b9)** **C_{MIN}7**

4

LICKS FOR II-V-I MINOR

D_{MIN}7(b5) **G7(b9)** **C_{MIN}7**

61

D_{MIN}7(b5) **G7(b9)** **C_{MIN}7**

63

D_{MIN}7(b5) **G7(b9)** **C_{MIN}7**

65

D_{MIN}7(b5) **G7(b9)** **C_{MIN}7**

67

D_{MIN}7(b5) **G7(b9)** **C_{MIN}7**

8^{va}-----

69

LICKS FOR II-V-I MINOR

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The image displays ten staves of musical notation for BB instruments, each showing a II-V-I minor lick. The notation is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. Each staff begins with a measure of E MIN 7(b5), followed by a measure of A 7(b9), and ends with a measure of D MIN 7. The licks are numbered 1 through 19 on the left side of the staves. The notes are as follows:

- Staff 1: E4, G4, Bb4, A4 | F#4, G4, A4, G4 | F4, E4, D4, C4
- Staff 2: E4, G4, Bb4, A4 | F#4, G4, A4, G4 | F4, E4, D4, C4
- Staff 3: E4, G4, Bb4, A4 | F#4, G4, A4, G4 | F4, E4, D4, C4
- Staff 4: E4, G4, Bb4, A4 | F#4, G4, A4, G4 | F4, E4, D4, C4
- Staff 5: E4, G4, Bb4, A4 | F#4, G4, A4, G4 | F4, E4, D4, C4
- Staff 6: E4, G4, Bb4, A4 | F#4, G4, A4, G4 | F4, E4, D4, C4
- Staff 7: E4, G4, Bb4, A4 | F#4, G4, A4, G4 | F4, E4, D4, C4
- Staff 8: E4, G4, Bb4, A4 | F#4, G4, A4, G4 | F4, E4, D4, C4
- Staff 9: E4, G4, Bb4, A4 | F#4, G4, A4, G4 | F4, E4, D4, C4
- Staff 10: E4, G4, Bb4, A4 | F#4, G4, A4, G4 | F4, E4, D4, C4

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2

LICKS FOR II-V-I MINOR

21 **E MIN^{7(b5)}** **A^{7(b9)}** **D MIN⁷**

23 **E MIN^{7(b5)}** **A^{7(b9)}** **D MIN⁷**

25 **E MIN^{7(b5)}** **A^{7(b9)}** **D MIN⁷**

27 **E MIN^{7(b5)}** **A^{7(b9)}** **D MIN⁷**

29 **E MIN^{7(b5)}** **A^{7(b9)}** **D MIN⁷**

31 **E MIN^{7(b5)}** **A^{7(b9)}** **D MIN⁷**

33 **E MIN^{7(b5)}** **A^{7(b9)}** **D MIN⁷**

35 **E MIN^{7(b5)}** **A^{7(b9)}** **D MIN⁷**

37 **E MIN^{7(b5)}** **A^{7(b9)}** **D MIN⁷**

39 **E MIN^{7(b5)}** **A^{7(b9)}** **D MIN⁷**

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LICKS FOR II-V-I MINOR

41 **E MIN^{7(b5)}** **A^{7(b9)}** **D MIN⁷**

43 **E MIN^{7(b5)}** **A^{7(b9)}** **D MIN⁷**

45 **E MIN^{7(b5)}** **A^{7(b9)}** **D MIN⁷**

47 **E MIN^{7(b5)}** **A^{7(b9)}** **D MIN⁷**

49 **E MIN^{7(b5)}** **A^{7(b9)}** **D MIN⁷**

51 **E MIN^{7(b5)}** **A^{7(b9)}** **D MIN⁷**

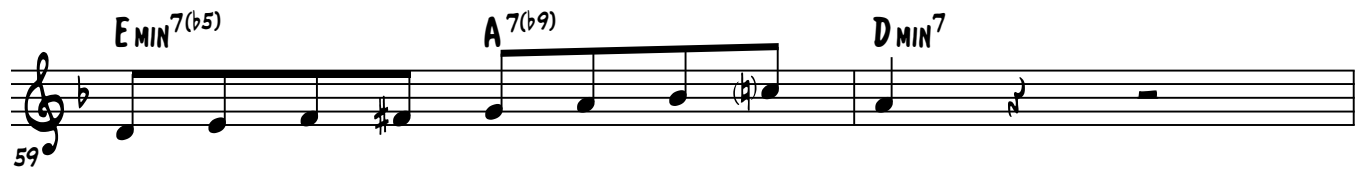
53 **E MIN^{7(b5)}** **A^{7(b9)}** **D MIN⁷**

55 **E MIN^{7(b5)}** **A^{7(b9)}** **D MIN⁷**

57 **E MIN^{7(b5)}** **A^{7(b9)}** **D MIN⁷**

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59



E_{MIN}7(b5) **A⁷(b9)** **D_{MIN}7**

61



E_{MIN}7(b5) **A⁷(b9)** **D_{MIN}7**

63



E_{MIN}7(b5) **A⁷(b9)** **D_{MIN}7**

65



E_{MIN}7(b5) **A⁷(b9)** **D_{MIN}7**

67



E_{MIN}7(b5) **A⁷(b9)** **D_{MIN}7**

69



E_{MIN}7(b5) **A⁷(b9)** **D_{MIN}7**

LICKS FOR II-V-I MINOR

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The image displays ten lines of musical notation for Eb instruments, each representing a different lick for an II-V-I minor progression. The progression is in B minor (Bm, Em, Am). Each line begins with a measure number (1, 3, 5, 7, 9, 11, 13, 15, 17, 19) and contains three measures of music. Above each measure are the corresponding chord symbols: B MIN 7(b5), E 7(b9), and A MIN 7. The notes are written in treble clef with a 4/4 time signature.

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2

LICKS FOR II-V-I MINOR

B_{MIN}^{7(b5)} E^{7(b9)} A_{MIN}⁷

B_{MIN}^{7(b5)} E^{7(b9)} A_{MIN}⁷

B_{MIN}^{7(b5)} E^{7(b9)} A_{MIN}⁷

B_{MIN}^{7(b5)} E^{7(b9)} A_{MIN}⁷

B_{MIN}^{7(b5)} E^{7(b9)} A_{MIN}⁷

B_{MIN}^{7(b5)} E^{7(b9)} A_{MIN}⁷

B_{MIN}^{7(b5)} E^{7(b9)} A_{MIN}⁷

B_{MIN}^{7(b5)} E^{7(b9)} A_{MIN}⁷

B_{MIN}^{7(b5)} E^{7(b9)} A_{MIN}⁷

B_{MIN}^{7(b5)} E^{7(b9)} A_{MIN}⁷

B_{MIN}^{7(b5)} E^{7(b9)} A_{MIN}⁷

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LICKS FOR II-V-I MINOR

41 **B_{MIN}7(b5)** **E7(b9)** **A_{MIN}7**

43 **B_{MIN}7(b5)** **E7(b9)** **A_{MIN}7**

45 **B_{MIN}7(b5)** **E7(b9)** **A_{MIN}7**

47 **B_{MIN}7(b5)** **E7(b9)** **A_{MIN}7**

49 **B_{MIN}7(b5)** **E7(b9)** **A_{MIN}7**

51 **B_{MIN}7(b5)** **E7(b9)** **A_{MIN}7**

53 **B_{MIN}7(b5)** **E7(b9)** **A_{MIN}7**

55 **B_{MIN}7(b5)** **E7(b9)** **A_{MIN}7**

57 **B_{MIN}7(b5)** **E7(b9)** **A_{MIN}7**

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59

BMIN^{7(b5)} **E** 7(b9) **A**MIN⁷

61

BMIN^{7(b5)} **E** 7(b9) **A**MIN⁷

63

BMIN^{7(b5)} **E** 7(b9) **A**MIN⁷

65

BMIN^{7(b5)} **E** 7(b9) **A**MIN⁷

67

BMIN^{7(b5)} **E** 7(b9) **A**MIN⁷

69

BMIN^{7(b5)} **E** 7(b9) **A**MIN⁷

EXERCICE

(A)

C G F F MIN
TROUVER LE RESTE!

C A MIN D⁷ G⁷

5

C G F F MIN

9

C A MIN D MIN⁷ G⁷ C /B

13

(B) A MIN A^b G SUS E/G[#]

17

A MIN E MIN F G

21

(C) C G F F MIN

25

C A MIN D MIN⁷ G⁷ C

29

LICKS ON "DOMINANT 7TH CHORD"

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*C*⁹

1

*C*⁹

3

*C*⁹

5

*C*⁹

7

*C*⁹

9

*C*⁹

11

*C*⁹

13

*C*⁹

15

C⁹

17

C⁹

19

C⁹

21

C⁹

23

C⁹

25

LICKS ON "DOMINANT 7TH CHORD"

GUY BERGERON

C⁹

1

C⁹

3

C⁹

5

C⁹

7

C⁹

9

C⁹

11

C⁹

13

C⁹

15

2

LICKS ON "DOMINANT 7TH CHORD

C⁹

17

C⁹

19

C⁹

21

C⁹

23

C⁹

25

LICKS ON "DOMINANT 7TH CHORD"

GUY BERGERON

D⁹

2

D⁹

3

D⁹

5

D⁹

7

D⁹

9

D⁹

11

D⁹

13

D⁹

15

17 **D⁹**

19 **D⁹**

21 **D⁹**

23 **D⁹**

25 **D⁹**

LICKS ON "DOMINANT 7TH CHORD"

GUY BERGERON

A⁹

1

A⁹

3

A⁹

5

A⁹

7

A⁹

9

A⁹

11

A⁹

13

A⁹

15

17 **A⁹**

19 **A⁹**

21 **A⁹**

23 **A⁹**

25 **A⁹**

HALF-WHOLE DIMINISHED SCALE

GUY BERGERON

C MAJ⁷ **G^{13(b9)}**
 1 \flat 9 \sharp 9 3 \sharp 11 5 13 \flat 7

E \flat MAJ⁷ **B \flat 13(b9)**
 1 \flat 9 \sharp 9 3 \sharp 11 5 13 \flat 7

G \flat MAJ⁷ **D \flat 13(b9)**
 1 \flat 9 \sharp 9 3 \sharp 11 5 13 \flat 7

A MAJ⁷ **E^{13(b9)}**
 1 \flat 9 \sharp 9 3 \sharp 11 5 13 \flat 7

D \flat MAJ⁷ **A \flat 13(b9)**
 1 \flat 9 \sharp 9 3 \sharp 11 5 13 \flat 7

E MAJ⁷ **B^{13(b9)}**
 1 \flat 9 \sharp 9 3 \sharp 11 5 13 \flat 7

G MAJ⁷ **D^{13(b9)}**
 1 \flat 9 \sharp 9 3 \sharp 11 5 13 \flat 7

B \flat MAJ⁷ **F^{13(b9)}**
 1 \flat 9 \sharp 9 3 \sharp 11 5 13 \flat 7

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2

HALF-WHOLE DIMINISHED SCALE

D MAJ⁷ **A^{13(b9)}**

1 $\flat 9$ $\sharp 9$ 3 $\sharp 11$ 5 13 $\flat 7$

F MAJ⁷ **C^{13(b9)}**

1 $\flat 9$ $\sharp 9$ 3 $\sharp 11$ 5 13 $\flat 7$

A^{\flat} MAJ⁷ **E^{\flat}13(b9)**

1 $\flat 9$ $\sharp 9$ 3 $\sharp 11$ 5 13 $\flat 7$

B MAJ⁷ **F \sharp 13(b9)**

1 $\flat 9$ $\sharp 9$ 3 $\sharp 11$ 5 13 $\flat 7$

ALTERED SCALES

A MELODIC MINOR SCALE = D^{9(#11)} LYDIAN DOMINANT = A^{b7ALT} ALTERED SCALE

The diagram shows the A melodic minor scale (A-B-C-D-E-F-G-A) in 4/4 time. It is equated to the D^{9(#11)} Lydian dominant scale (D-E-F#-G-A-B-C) and the A^{b7ALT} altered scale (A-B-C-D-E-F-G-A).

EXERCISES

C^{MAJ7} / G^{7ALT} = D^{b9(#11)} / A^b MELODIC MINOR

Exercise 1: C^{MAJ7} chord and A^b melodic minor scale (A-B-C-D-E-F-G-A). The exercise shows the C^{MAJ7} chord and the A^b melodic minor scale, which is equated to the G^{7ALT} chord and the D^{b9(#11)} chord.

F^{MAJ7} / C^{7ALT} = G^{b9(#11)} / D^b MELODIC MINOR

Exercise 2: F^{MAJ7} chord and D^b melodic minor scale (D-E-F-G-A-B-C). The exercise shows the F^{MAJ7} chord and the D^b melodic minor scale, which is equated to the C^{7ALT} chord and the G^{b9(#11)} chord.

B^bMAJ7 / F^{7ALT} = B^{9(#11)} / F[#] MELODIC MINOR

Exercise 3: B^bMAJ7 chord and F[#] melodic minor scale (F-G-A-B-C-D-E). The exercise shows the B^bMAJ7 chord and the F[#] melodic minor scale, which is equated to the F^{7ALT} chord and the B^{9(#11)} chord.

E^bMAJ7 / B^{b7ALT} = E^{9(#11)} / B MELODIC MINOR

Exercise 4: E^bMAJ7 chord and B melodic minor scale (B-C-D-E-F-G-A). The exercise shows the E^bMAJ7 chord and the B melodic minor scale, which is equated to the B^{b7ALT} chord and the E^{9(#11)} chord.

A^bMAJ7 / E^{b7ALT} = A^{9(#11)} / E MELODIC MINOR

Exercise 5: A^bMAJ7 chord and E melodic minor scale (E-F-G-A-B-C-D). The exercise shows the A^bMAJ7 chord and the E melodic minor scale, which is equated to the E^{b7ALT} chord and the A^{9(#11)} chord.

D^bMAJ7 / A^{b7ALT} = D^{9(#11)} / A MELODIC MINOR

Exercise 6: D^bMAJ7 chord and A melodic minor scale (A-B-C-D-E-F-G). The exercise shows the D^bMAJ7 chord and the A melodic minor scale, which is equated to the A^{b7ALT} chord and the D^{9(#11)} chord.

28 $G^b MAJ^7$ $D^b 7^{ALT} = G^9(\#11)$
 D MELODIC MINOR

32 $B MAJ^7$ $F\# 7^{ALT} = C^9(\#11)$
 G MELODIC MINOR

36 $E MAJ^7$ $B 7^{ALT} = F^9(\#11)$
 C MELODIC MINOR

40 $A MAJ^7$ $E 7^{ALT} = B^b 9(\#11)$
 F MELODIC MINOR

44 $D MAJ^7$ $A 7^{ALT} = E^b 9(\#11)$
 Bb MELODIC MINOR

48 $G MAJ^7$ $D 7^{ALT} = A^b 9(\#11)$
 Eb MELODIC MINOR

7/8 TIME SIGNATURE EXERCICES

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(A) ♩ = 100

Musical staff 1 for exercise A, starting at measure 1. It begins with a treble clef, a 7/8 time signature, and a repeat sign. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The staff ends with a double bar line and a 7/8 time signature.

Musical staff 2 for exercise A, starting at measure 3. It begins with a treble clef, a 7/4 time signature, and a repeat sign. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The staff ends with a double bar line and a 7/4 time signature.

Musical staff 3 for exercise A, starting at measure 4. It begins with a treble clef, a 2/4 time signature, and a repeat sign. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The staff ends with a double bar line and a 2/4 time signature.

(B)

Musical staff 4 for exercise B, starting at measure 1. It begins with a treble clef, a 7/8 time signature, and a repeat sign. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The staff ends with a double bar line and a 7/8 time signature.

Musical staff 5 for exercise B, starting at measure 13. It begins with a treble clef, a 7/4 time signature, and a repeat sign. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The staff ends with a double bar line and a 7/4 time signature.

Musical staff 6 for exercise B, starting at measure 14. It begins with a treble clef, a 2/4 time signature, and a repeat sign. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The staff ends with a double bar line and a 2/4 time signature.

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7/8 TIME SIGNATURE EXERCICES

2
C

Musical staff 1: Exercise C, measure 23. Time signature 7/8. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter.

Musical staff 2: Exercise C, measure 24. Time signature 7/4. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter.

Musical staff 3: Exercise C, measure 25. Time signature 2/4. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter.

D

Musical staff 4: Exercise D, measure 33. Time signature 7/8. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter.

Musical staff 5: Exercise D, measure 34. Time signature 7/4. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter.

Musical staff 6: Exercise D, measure 35. Time signature 2/4. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter.

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BLUESY LICKS IN F MAJOR

1 F6

3 F6

5 F6

7 F6

9 F6

11 F6

13 F6

15 F6

BLUESY LICKS IN F MAJOR

1

3

5

7

9

11

13

15

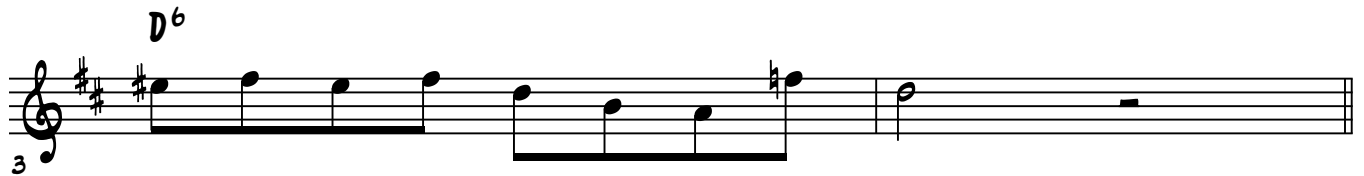
BLUESY LICKS IN F MAJOR

D⁶



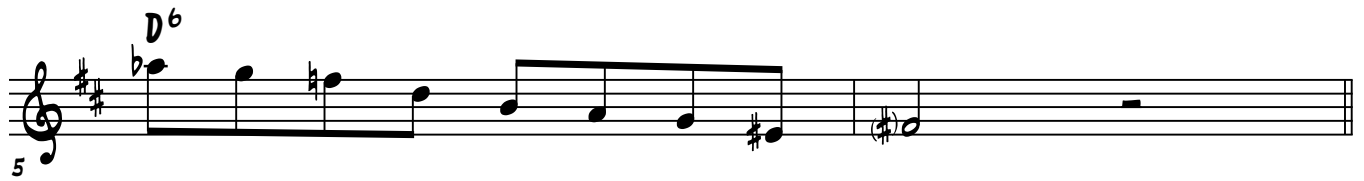
D⁶

3



D⁶

5



D⁶

7



D⁶

9



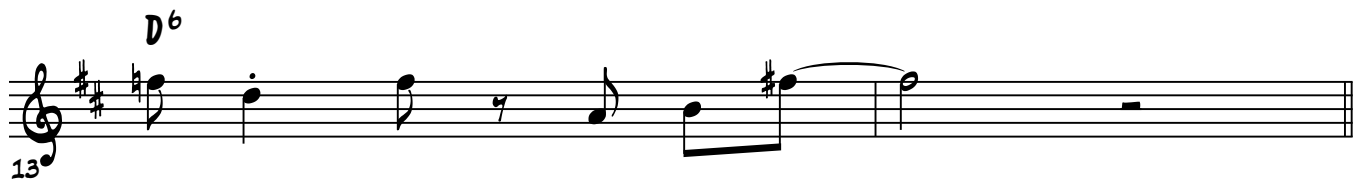
D⁶

11



D⁶

13



D⁶

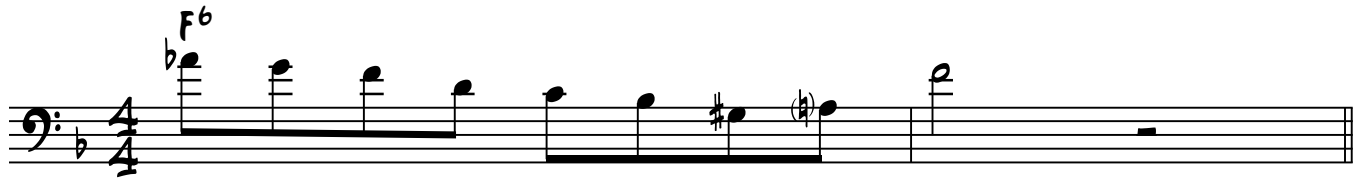
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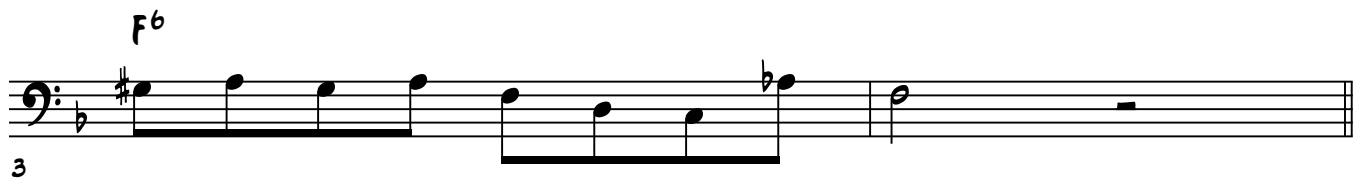


BLUESY LICKS IN F MAJOR

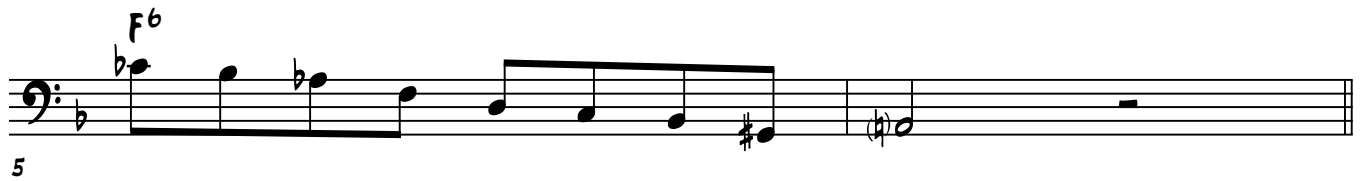
1 **F^b**



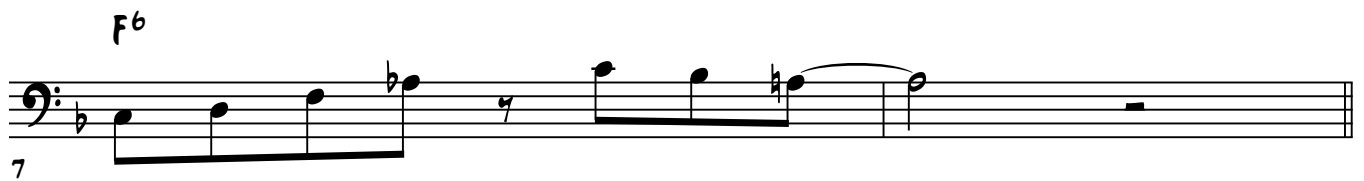
3 **F^b**



5 **F^b**



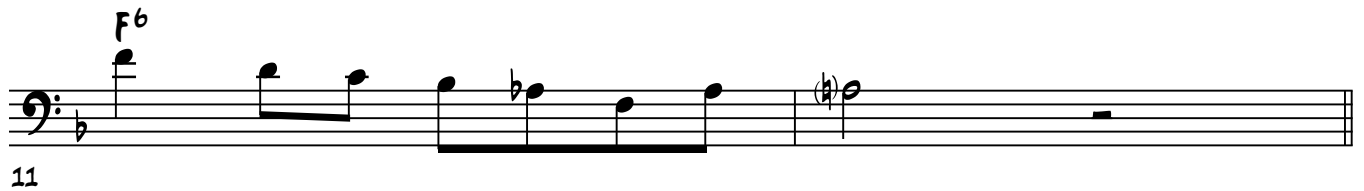
7 **F^b**



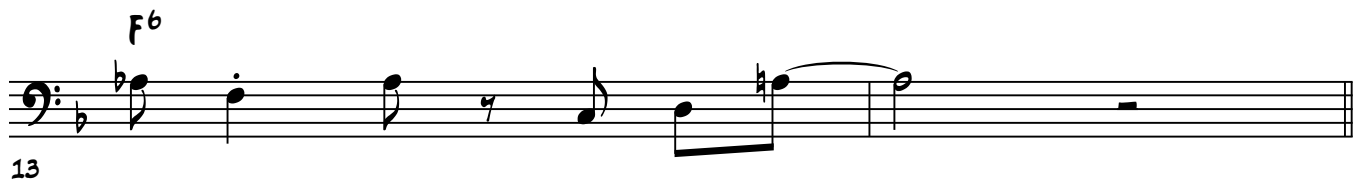
9 **F^b**



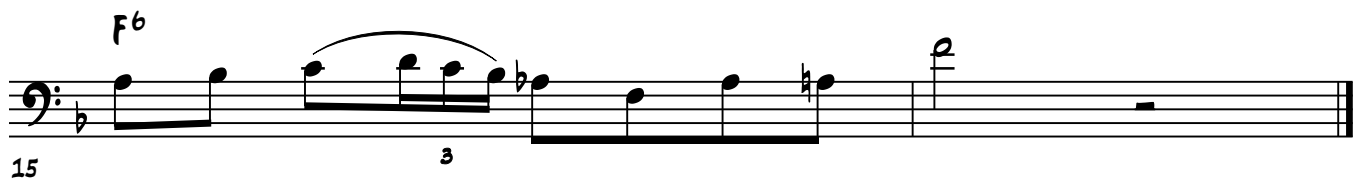
11 **F^b**



13 **F^b**



15 **F^b**



CORCOVADO

(ARPÈGE)

(A)

Chord progression for section A:
1. A_{MIN}^6
2. A^b_{DIM}
3. G_{MIN}^7
4. C^9
5. F_{MAJ}^7
6. F_{MIN}^9
7. B^b7
8. E_{MIN}^7
9. $A^7(b13)$
10. D^9
11. D_{MIN}^7
12. $E^7(b9)$
13. G^{\sharp}_{DIM}

(B)

Chord progression for section B:
14. A_{MIN}^6
15. A^b_{DIM}
16. G_{MIN}^7
17. C^9
18. F_{MAJ}^7
19. F_{MIN}^9
20. B^b7
21. E_{MIN}^7
22. A_{MIN}^7
23. D_{MIN}^7
24. $G^7(b9)$
25. E_{MIN}^7
26. $A^7(b13)$
27. D_{MIN}^7
28. $G^7(b9)$
29. C_{MAJ}^7

CORCOVADO

(ARPEGE)

(A)

Chords for Section A:
B MIN⁶, B^b DIM, A MIN⁷, D⁹, G MAJ⁷, G MIN⁹, C⁷, F# MIN⁷, B⁷(b13), E⁹, E MIN⁷, F#⁷(b9), A# DIM

(B)

Chords for Section B:
B MIN⁶, B^b DIM, A MIN⁷, D⁹, G MAJ⁷, G MIN⁹, C⁷, F# MIN⁷, B MIN⁷, E MIN⁷, A⁷(b9), F# MIN⁷, B⁷(b13), E MIN⁷, A⁷(b9), D MAJ⁷

CORCOVADO

(ARPEGE)

(A)

5

9

13

(B)

21

25

29

33

CORCOVADO

(ARPEGE)

(A)

5

9

(B)

13

21

25

29

33

CORCOVADO

(A)

AMIN⁶ A DORIEN A^bDIM GAMME DE A^bDIM

II GMIN⁷ V C⁹SUS I FMAJ⁷

5

II FMIN⁹ F DORIEN V en Eb B^{b7} II Emin⁷ E PHRYGIEN V en D min A^{7(b13)} D MIN HARMONIQUE

9

D⁹ D MYXOLYDIEN II en C DMIN⁷ D DORIEN E^{7(b9)} G[#]DIM A MIN HARMONIQUE

13

(B)

AMIN⁶ A DORIEN A^bDIM GAMME DE A^bDIM

II GMIN⁷ V C⁹SUS I FMAJ⁷

21

II FMIN⁹ F DORIEN V B^{b7} III en C Emin⁷ E PHRYGIEN VI en C Amin⁷

25

II en C DMIN⁷ D DORIEN V G^{7(b9)} G MYXOLYDIEN ^b2 II (III en C) Emin⁷ E PHRYGIEN V A^{7(b13)} D MIN HARMONIQUE

29

II en C DMIN⁷ D DORIEN V G^{7(b9)} G MYXOLYDIEN ^b2 I CMAJ⁷

33

CORCOVADO

(A)

5

9

13

(B)

21

25

29

33

F#MIN⁶ **F# DORIENT** **F DIM** **GAMME DE F DIM**
II **V** **I**
EMIN⁷ **ASUS⁹** **DMAJ⁷**
II **V en C** **II** **V en B min**
DMIN⁹ **D DORIENT** **G⁷** **C#MIN⁷** **C# PHRYGIEN** **F#7(b13)** **F# MIN HARMONIQUE**
B⁹ **B MYXOLYDIEN** **II en C** **C#7(b9)**
BMIN⁷ **B DORIENT** **E#DIM** **F# MIN HARMONIQUE**
F#MIN⁶ **F# DORIENT** **F DIM** **GAMME DE F DIM**
II **V** **I**
EMIN⁷ **ASUS⁹** **DMAJ⁷**
II **V** **III en A** **VI en A**
DMIN⁹ **D DORIENT** **G⁷** **C#MIN⁷** **C# PHRYGIEN** **F#MIN⁷**
II en A **V** **II (III en A)** **V**
BMIN⁷ **B DORIENT** **E7(b9)** **E MYXOLYDIEN b2** **C#MIN⁷** **C# PHRYGIEN** **F#7(b13)** **B MIN HARMONIQUE**
BMIN⁷ **B DORIENT** **V** **I**
E7(b9) **E MYXOLYDIEN b2** **AMAJ⁷**

CORCOVADO

(A)

1 A_{MIN}^6 **A DORIEN** $A^{\flat} DIM$ **GAMME DE $A^{\flat} DIM$**

5 **II** G_{MIN}^7 **V** C_{SUS}^9 **I** F_{MAJ}^7

9 **II** F_{MIN}^9 **F DORIEN** **V en Eb** $B^{\flat 7}$ **II** E_{MIN}^7 **E PHRYGIEN** **V en D min** $A_{7(b13)}$ **D MIN HARMONIQUE**

13 D^9 **D MYXOLYDIEN** **II en C** D_{MIN}^7 **D DORIEN** $E_{7(b9)}$ $G^{\sharp} DIM$ **A MIN HARMONIQUE**

(B)

17 A_{MIN}^6 **A DORIEN** $A^{\flat} DIM$ **GAMME DE $A^{\flat} DIM$**

21 **II** F_{MIN}^9 **F DORIEN** **V** $B^{\flat 7}$ **III en C** E_{MIN}^7 **E PHRYGIEN** **VI en C** A_{MIN}^7

25 **II en C** D_{MIN}^7 **D DORIEN** **V** $G_{7(b9)}$ **G MYXOLYDIEN $\flat 2$** **II (III en C)** E_{MIN}^7 **E PHRYGIEN** **V** $A_{7(b13)}$ **D MIN HARMONIQUE**

29 **II en C** D_{MIN}^7 **D DORIEN** **V** $G_{7(b9)}$ **G MYXOLYDIEN $\flat 2$** **I** C_{MAJ}^7

33