

CONFIRMATION

PIANO

4 7 2 1 b7 6 b6 5 4 3 3 b5 1 b7 3 b2 b7 b7

D-7 Db7 C-7 F7

PNO.

4 5 3 1 1 b3 5 b7 b2 b3 1 b7 6 5

b7 A-7 D7

6 1 b2 1 b7 5 6 5 b2 1/3 b7 b6 b7 b2 b7 7

PNO.

8 5 4 3 4 b7 2 b7 5 b3 b7 4 1 5 b6 2 1 b7 5 2 7 1 6 7 5

G7 G-7 C7 FMA7

3 3 3

TRANSPOSE IN 4THS

PNO.

11 b7MA7 A7 D7

14 G-7 Gb7 F-7 b7

16 Eb7 D-7 G7

18 C7 C-7 F7

3 3 3

21 **E^bMAJ⁷** **D^ø7** **G⁷**

PNO. **C⁻⁷** **C^b7** **B^b-7** **E^b7**

24

PNO.

26 **A^b7** **G⁻⁷** **C⁷**

PNO. 3

28 **F⁷** **F⁻⁷** **B^b7** **ETC.**

PNO. 3 3 3

EMBED IN OTHER TUNES

FMAJ⁷ **E^ø7** **A⁷** **D⁻⁷**

31

PNO.

THERE WILL NEVER BE ANOTHER YOU

34 **E^bMAJ⁷** **D^ø7** **G⁷** **C⁻⁷**

PNO.

ALONE TOGETHER

39 **B^ø** **E⁷** **G⁻⁷** **C⁷** **FMAJ⁷** **E^ø7** **A⁷** **ADAPTED THIS BAR!** **D^Δ7**

PNO.

44 **B^ø** **E⁷** **G⁻⁷** **C⁷** **FMAJ⁷** **E^ø7** **A⁷** **ADAPTED THIS BAR!** **D^Δ7**

PNO.

BLUES FOR ALICE

3

49 F_{MAJ}⁷ E^ø7 A⁷ D-⁷ G⁷

PNO.

IT COULD HAPPEN TO YOU

52 F-⁷ Db⁷ Eb_{MAJ}⁷ D^ø7 G⁷

PNO.

56 C-⁷ F⁷

PNO.

VARIATIONS

58 F_{MAJ}⁷ E^ø7 A⁷ D-⁷

PNO.

62 F_{MAJ}⁷ E^ø7 A⁷ D-⁷

PNO.

66 F_{MAJ}⁷ E^ø7 A⁷ D-⁷

PNO.

BECAUSE OF THIS UNUSUAL CHORD SHAPE OVER C-,
LET'S TRY IT OVER A DIFFERENT CHORD PROGRESSION

70 C-⁷ F⁷ Bb⁷

PNO.

72 C-⁷ F⁷ Bb⁷

PNO.

4

G^øC⁷F⁷

74

PNO.



76

Ab^Δ7G⁷Gb⁷F⁷

PNO.



78

Eb⁷sus⁴Eb^{MAJ}7

Eb-7

Db^Δ7

PNO.



LET'S TURN THAT FRAGMENT INTO A MELODIC EXERCISE

80

PNO.



82

PNO.



84

PNO.



86

PNO.



88

PNO.



90

PNO.



92

PNO.



94

PNO.



THIS PHRASE COULD BE USED IN III-VI II-V I TYPE SITUATIONS
THOUGH WITH SOME ADAPTATIONS BECAUSE OF THE V7/V

96 A-7 D7 G7

PNO.

98 G-7 C7

PNO.

HAVE YOU MET MISS JONES

100 A-7 D7 G7

PNO.

103

PNO.