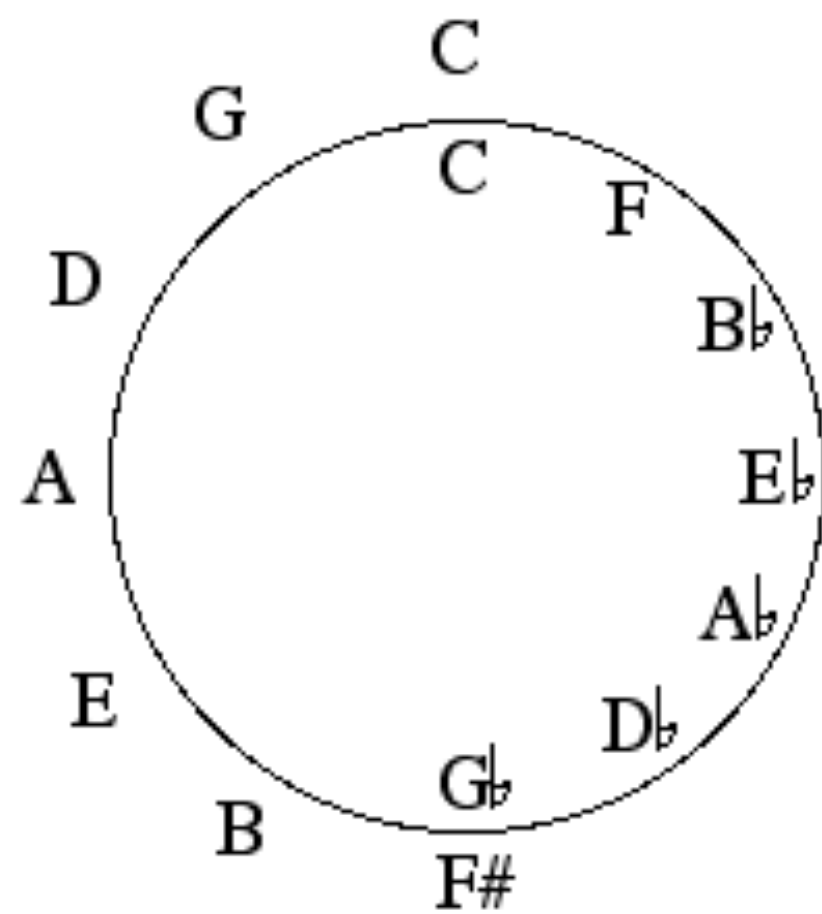


The Cycle

by Earl MacDonald



No! Not that kind of cycle!



Two-Beat Secondary Dominants

Handwritten musical notation for a two-beat secondary dominants exercise. The notation is written on two staves, each with a treble clef and a key signature of one sharp (F#). The first staff contains six measures of music, each with a two-beat rest. The second staff contains six measures of music, each with a two-beat rest. The notes are written as whole notes.

Chords written above the first staff:

- C7
- F7
- Bb7
- Eb7
- Ab7
- Db7

Chords written below the second staff:

- G#7
- B7
- E7
- A7
- D7
- G7

Jordu

by Duke Jordan



AABA JOR-DU - Duke Jordan.

N.C. A¹ D⁷ G⁷ C^m F⁷ B^b7 E^b_Δ

N.C. D⁷ G⁷ C^m N.C. F⁷ B^b7 E^b_Δ

D⁷ G⁷ C^m A^b7 %

D⁷ G⁷ C^m C^m comp/walk A^b7 %

A² D⁷ G⁷ C^m F⁷ B^b7 E^b_Δ

D⁷ G⁷ C^m A^b7 D⁷

B G⁷ C⁷ F⁷ B^b7 E^b_Δ A^b7 D^b_Δ

F⁷ B^b7 E^b_Δ A^b7 D^b_Δ G^b7 B^Δ

A³ D⁷ G⁷ C^m F⁷ B^b7 E^b_Δ

D⁷ G⁷ C^m A^b7 %

A^b7 G⁷ C⁷ F⁷ B^b7 E^b_Δ A^b7 D^b_Δ

G⁷ ACT. (8va) C^b_Δ7

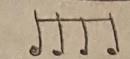
Property of EARL MACDONALD

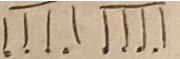
12 STAVE

Mayfair MUSIC PUBLICATIONS INC.

<https://youtu.be/GslhRUBgXNI>

2-Beat Patterns

2 BEATS: 

ONE BAR PATTERNS: 

① $\hat{1} \hat{2} \hat{3} \hat{5} (\uparrow)$

② $\hat{3} \hat{5} \hat{8} \hat{b7} (\uparrow)$

③ $\hat{3} \hat{5} \hat{b7} \hat{5} (\uparrow)$

④ $\hat{3} \hat{b9} \hat{1} \hat{b7} (\downarrow)$

⑤ $\hat{3} \hat{5} \hat{b7} \hat{9} (\uparrow)$

⑥ $\hat{3} \hat{1} \hat{b7} \hat{\#5} (\downarrow)$
pivot

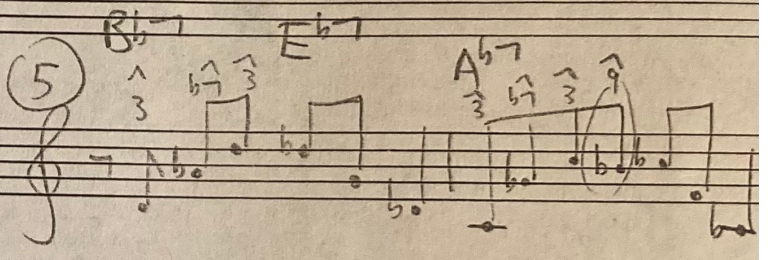
① $\hat{3} \hat{5} \hat{b7} \hat{9} | \hat{5} \hat{3} \hat{b9} \hat{b7} (\uparrow \downarrow)$

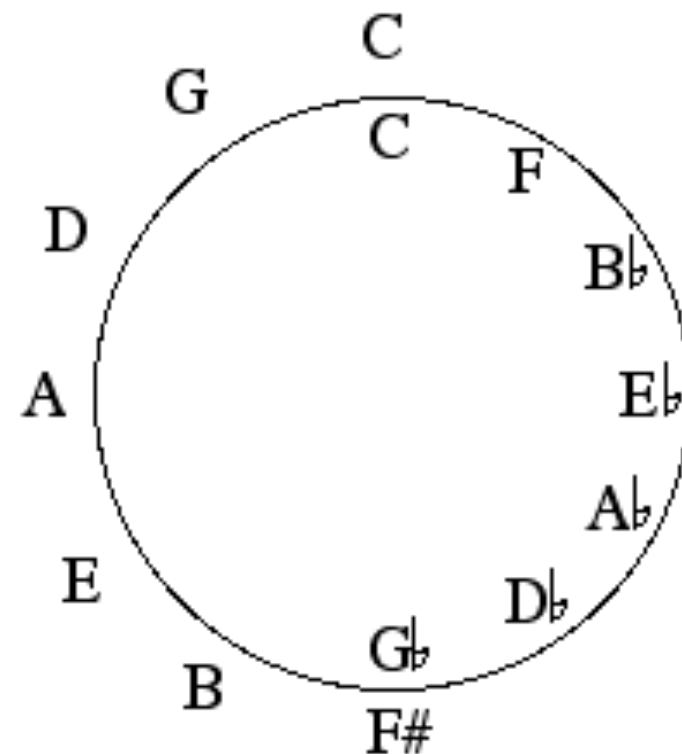
② $\hat{3} \hat{5} \hat{1} \hat{b7} | \hat{3} \hat{1} \hat{7} \hat{b7}$

③ $\hat{3} \hat{5} \hat{b7} \hat{9} | \hat{5} \hat{b7} \hat{\#5}$

④ $\hat{1} \hat{9} \hat{1} \hat{b7} | \hat{3} \hat{1}$

⑤ $\hat{3} \hat{b7} \hat{3} \hat{9} | \hat{b7} \hat{3} \hat{9}$





Funk In Deep Freeze

by Hank Mobley



Funk in deep freeze Hank Mobley

A Fm7 D♭7 C7 Fm7 Gm7♭5 C7 Fm7 B7

6 B♭7 E♭7 A♭7 D♭7 Gm7♭5 C7 Fm7

A Fm7 D♭7 C7 Fm7 Gm7♭5 C7 Fm7 B7

14 B♭7 E♭7 A♭7 D♭7 Gm7♭5 C7 Fm7

B Cm7 F7 B♭M7 B♭M7

22 E♭m7 A♭7 D♭M7 Gm7♭5 C7

A Fm7 D♭7 C7 Fm7 Gm7♭5 C7 Fm7 B7

30 B♭7 E♭7 A♭7 D♭7 Gm7♭5 C7 Fm7

<https://youtu.be/0-8MCGMAO0k>

Superimposition

- Rhythm Changes -

I've Got Rhythm:

[G^b7 B7 E7 A7 D7 G7 C7 F7]
B^bmaj7 G7 Cmi7 F7 Dmi7 G7 Cmi7 F7

B^b7
(Fmi7 B^b7) E^bmaj7 A^b7 | Dmi7 G7 Cmi7 F7 | 2. B^bmaj7 F7 B^bmaj7

Ami7 D7 Dmi7 G7 Gmi7 C7 Cmi7 F7

B^bmaj7 G7 Cmi7 F7 Dmi7 G7 Cmi7 F7

Fmi7 B^b7 E^bmaj7 A^b7 B^bmaj7 G7 Cmi7 F7

Rhythm-a-ni-g

Mulligan Meets Monk

Monk's Solo:

<https://youtu.be/LSLXtnclJrw>

Turnpike

JJ Johnson's "The Eminent JJ Johnson, vol. 1

2nd chorus of Clifford Brown

- 2nd chorus of Jimmy Heath
- 2nd chorus of JJ Johnson
- 2nd chorus of John Lewis

<https://youtu.be/f9YGsKYWiGI>

Superimposition

- Blues -

B^b Blues:

[B⁷ E⁷ A⁷ D⁷ G⁷ C⁷ F⁷ B^{b7}] → E^{b7} (E⁷) (E^{dim7} E^{bmi7} A^{b7})

B^{b7} E^{b7} B^{b7} (E⁷) E^{b7}

B^{b7} G⁷ C^{mi7} F⁷ B^{b7} G⁷ C^{mi7} F⁷

193



John Birks "Dizzy" Gillespie
(as played by Miles Davis)

Fast Swing (♩ = 192 - 240)

(Intro) E^bM⁷ D^{M7} dr. break C[#]M⁷ dr. break
 f (tutti)
 B^{M7} E⁷(13) dr. break E⁷(13) A⁶ dr. break A⁶ B^{M7} E⁷ (1st x)
 A⁶ pn. fill A⁶ B^{M7} E⁷ (bs. walks) A⁶ pn. fill (1st x)
 1. C^{M7} F⁷ B^bM⁷ dr. break B^bM⁷ E⁷ A^bM⁷ dr. break E⁷(13)
 (tutti) E pedal (bs. 1/4 notes)
 2. E⁷(13) D^{M7} G⁷
 C[#]M⁷ C^{M7} F⁷ (tutti) B^{M7} E⁷(13) E⁷(13) A⁶ dr. break
 B A⁷ E⁷(13) A⁷ E⁷(13) A⁷ E⁷(13) A⁷ E⁷(13) D⁷ dr. break
 mf 8va G⁷ C⁷ F⁷ f
 dr. break dr. break dr. break
 C (Solos) (B^b Blues) D (Drum Solo)
 12 bars 8 bars D.S. al Coda (no repeat)
 break C[#]M⁷ C^{M7} F⁷
 F bass 8va (bs. walks)
 (pn./bs.) 8va E⁷(13) B^b7(b9)
 E pedal B^b pedal
 (Drum Solo) 8
 Ab 8va A
 ff (tutti)

On Miles Davis' recordings, much of this part is played one octave higher than than written in this chart

<https://youtu.be/ZiABp0Px2WY>

- Cannonball Adderley's solo
- John Coltrane's solo