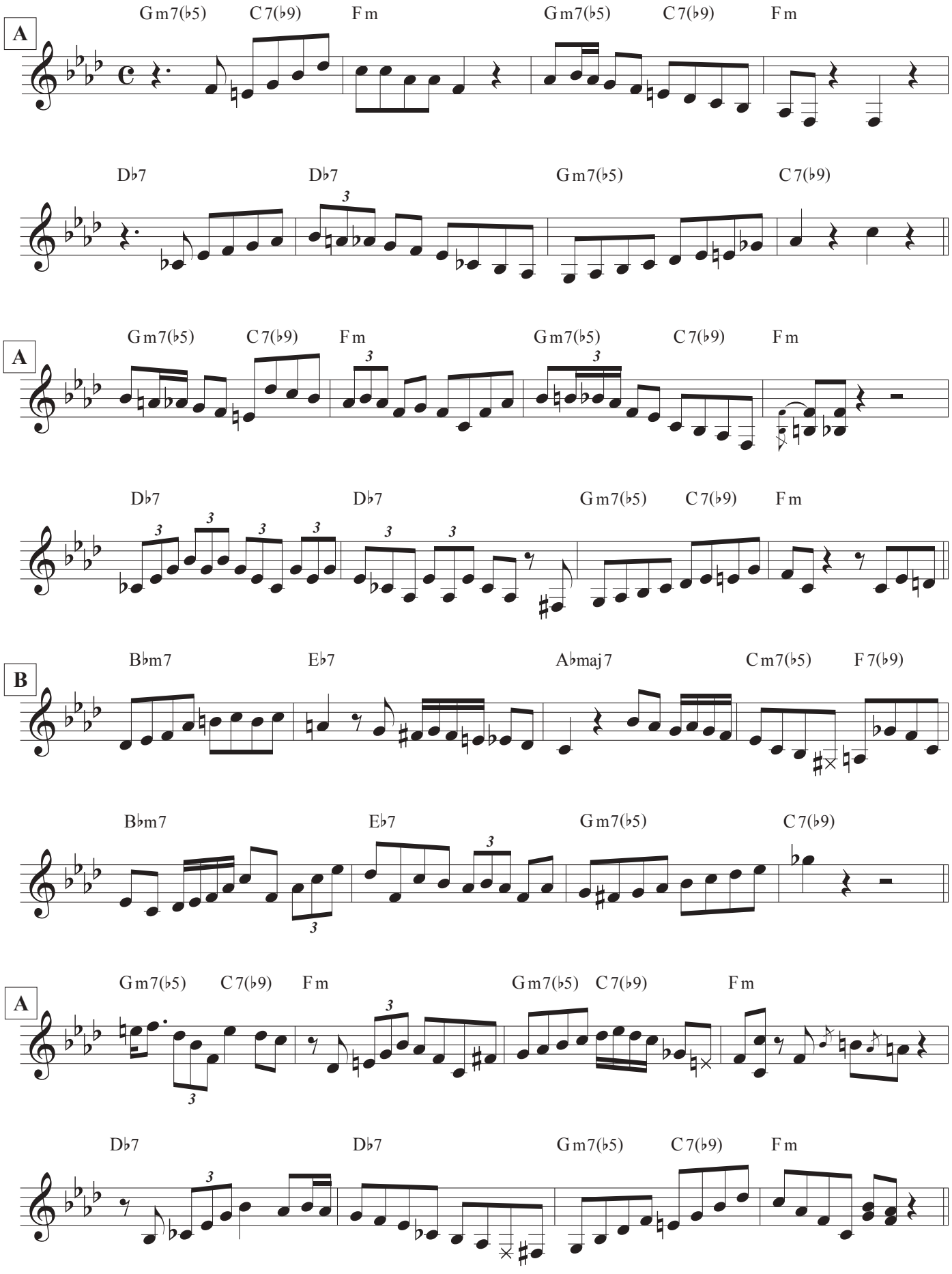
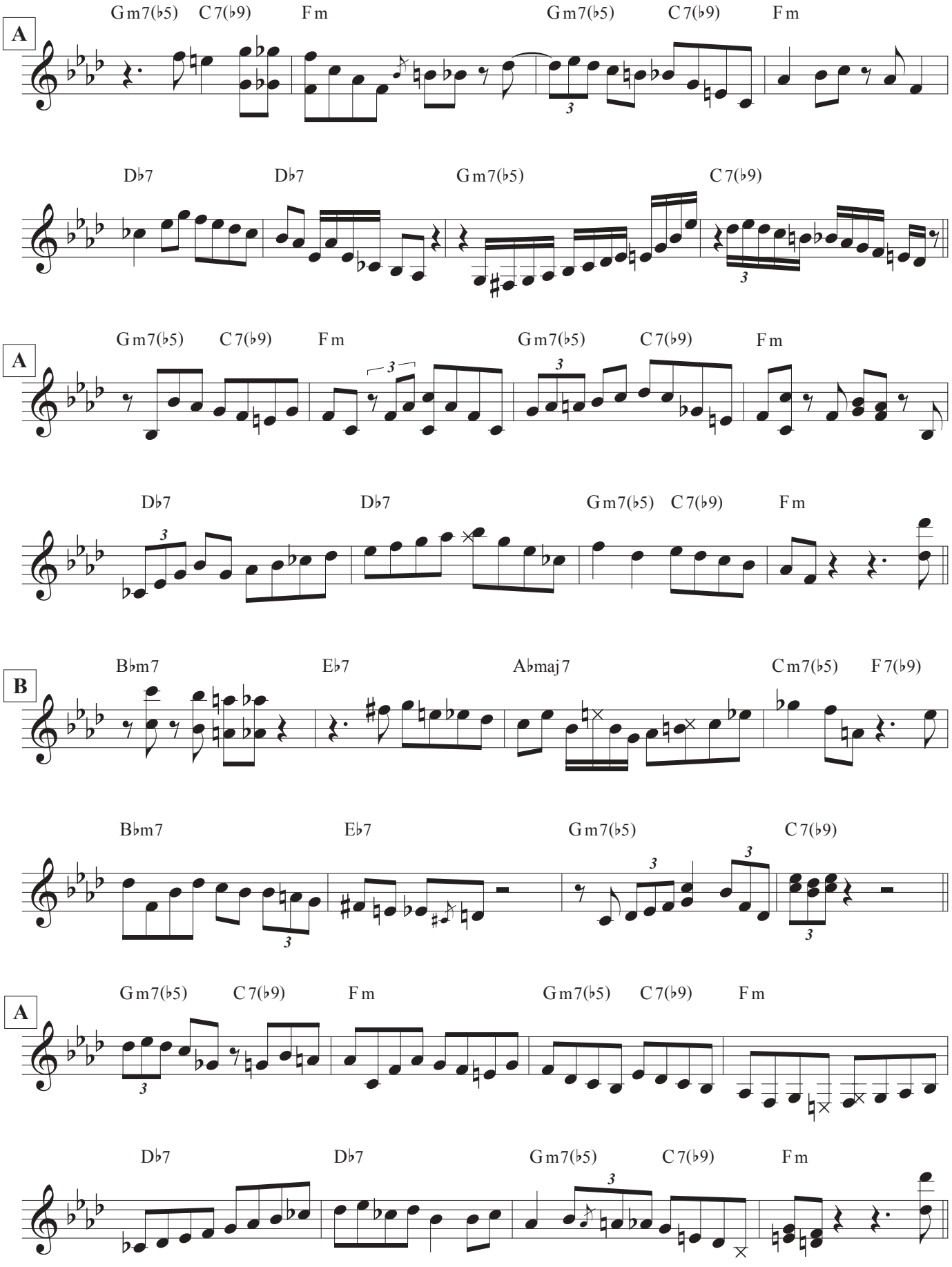
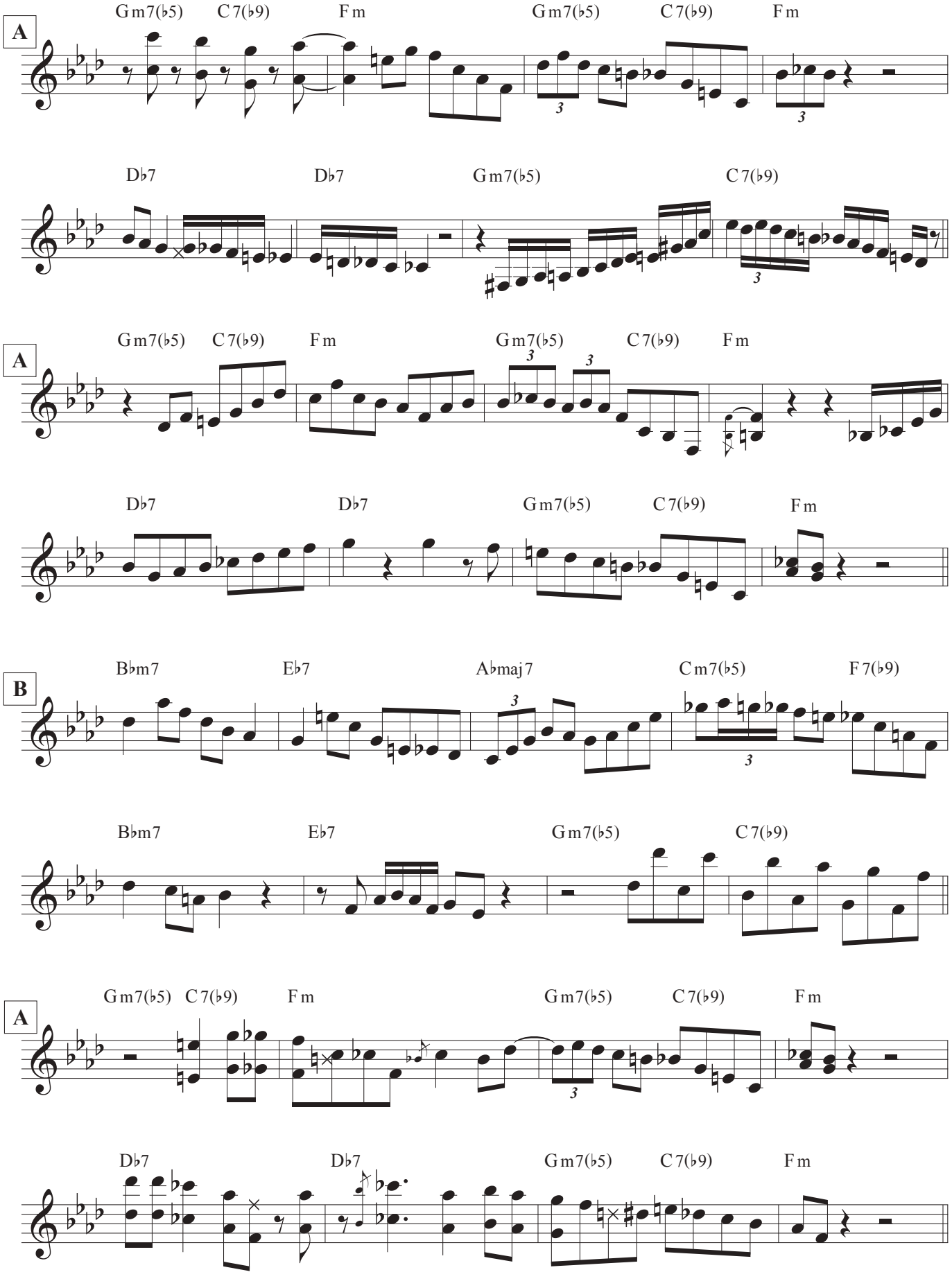
Minor II V I Workout

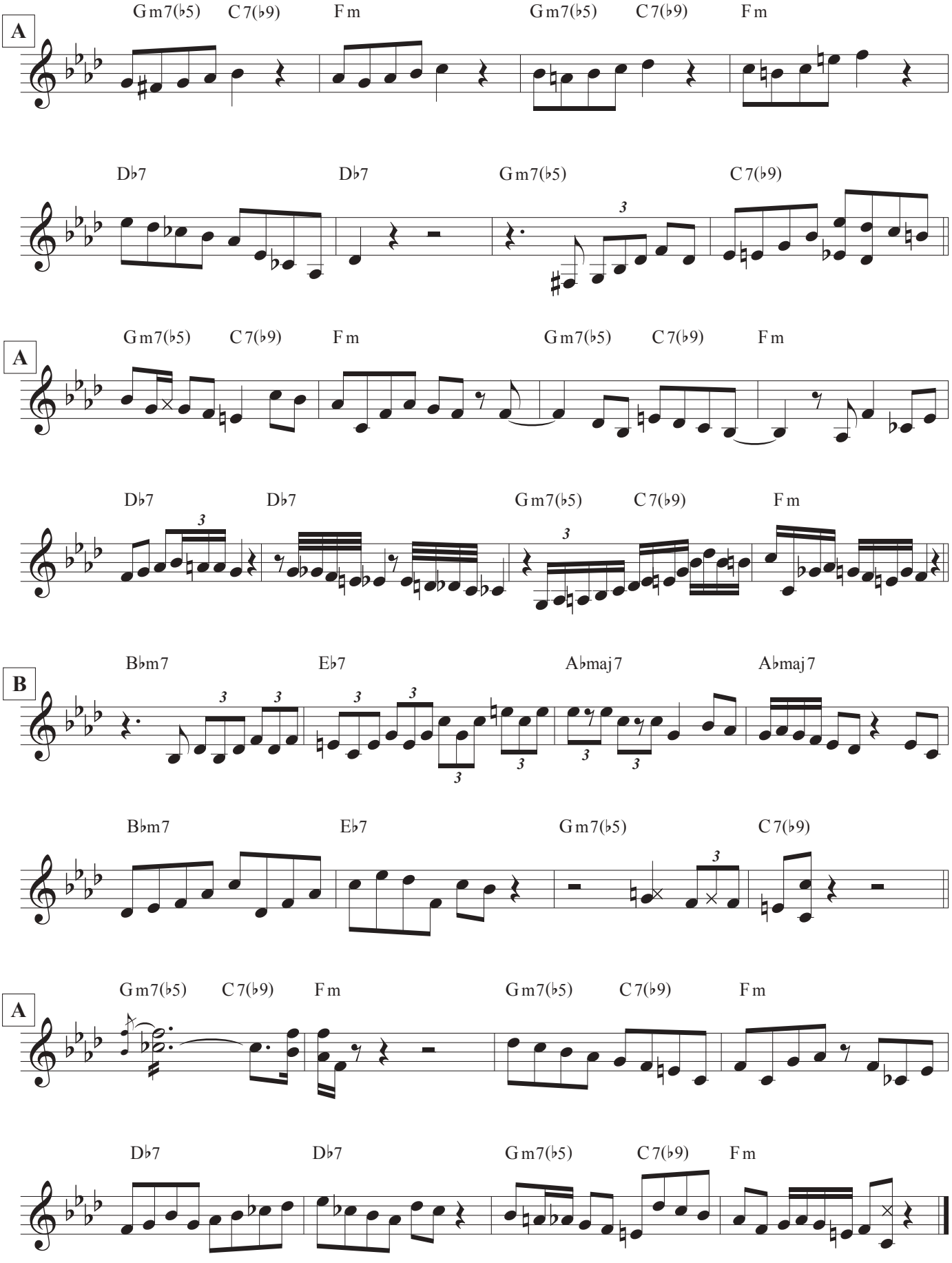
SOLO SONNY CLARK ON "BLUE MINOR"

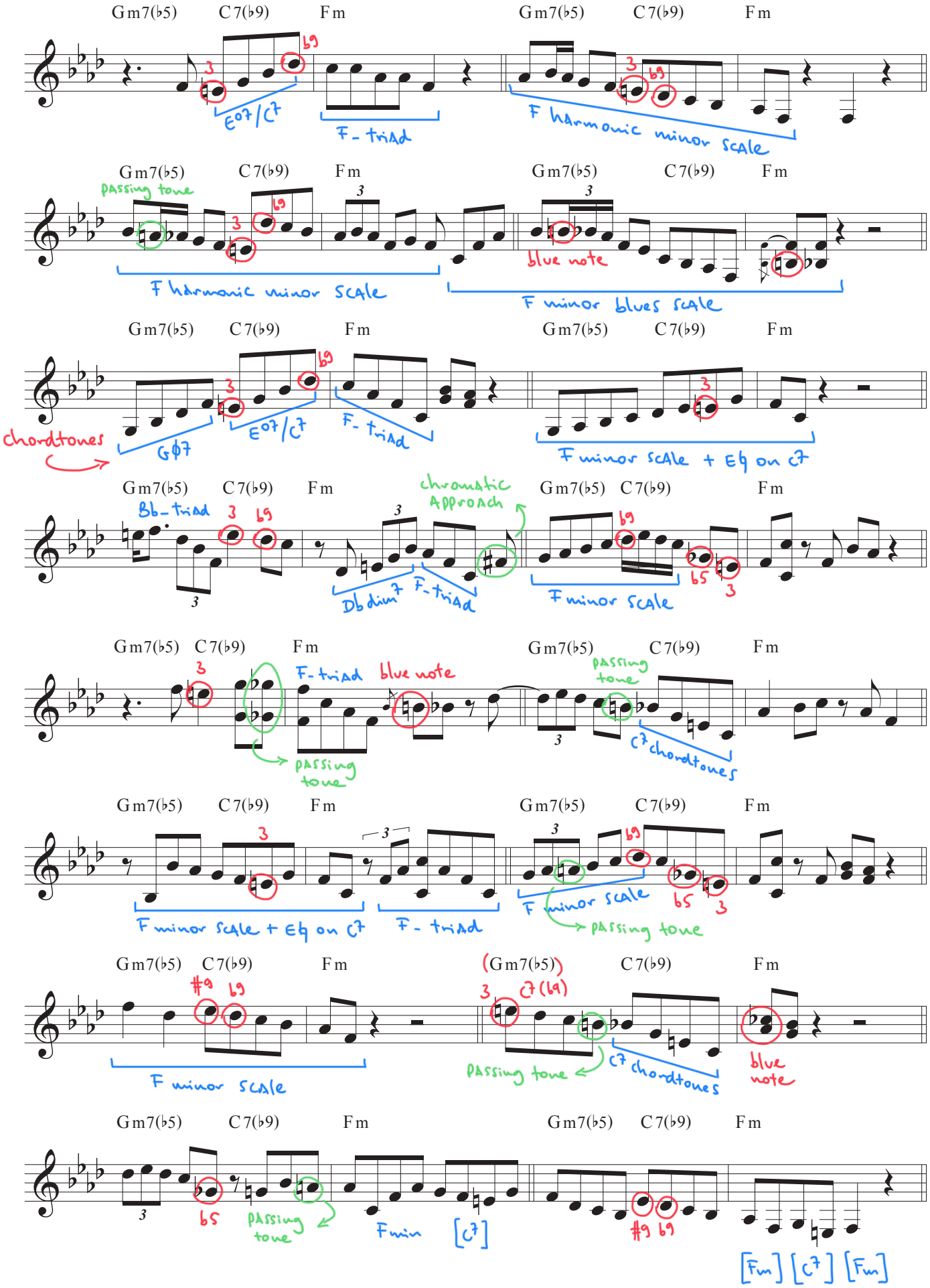


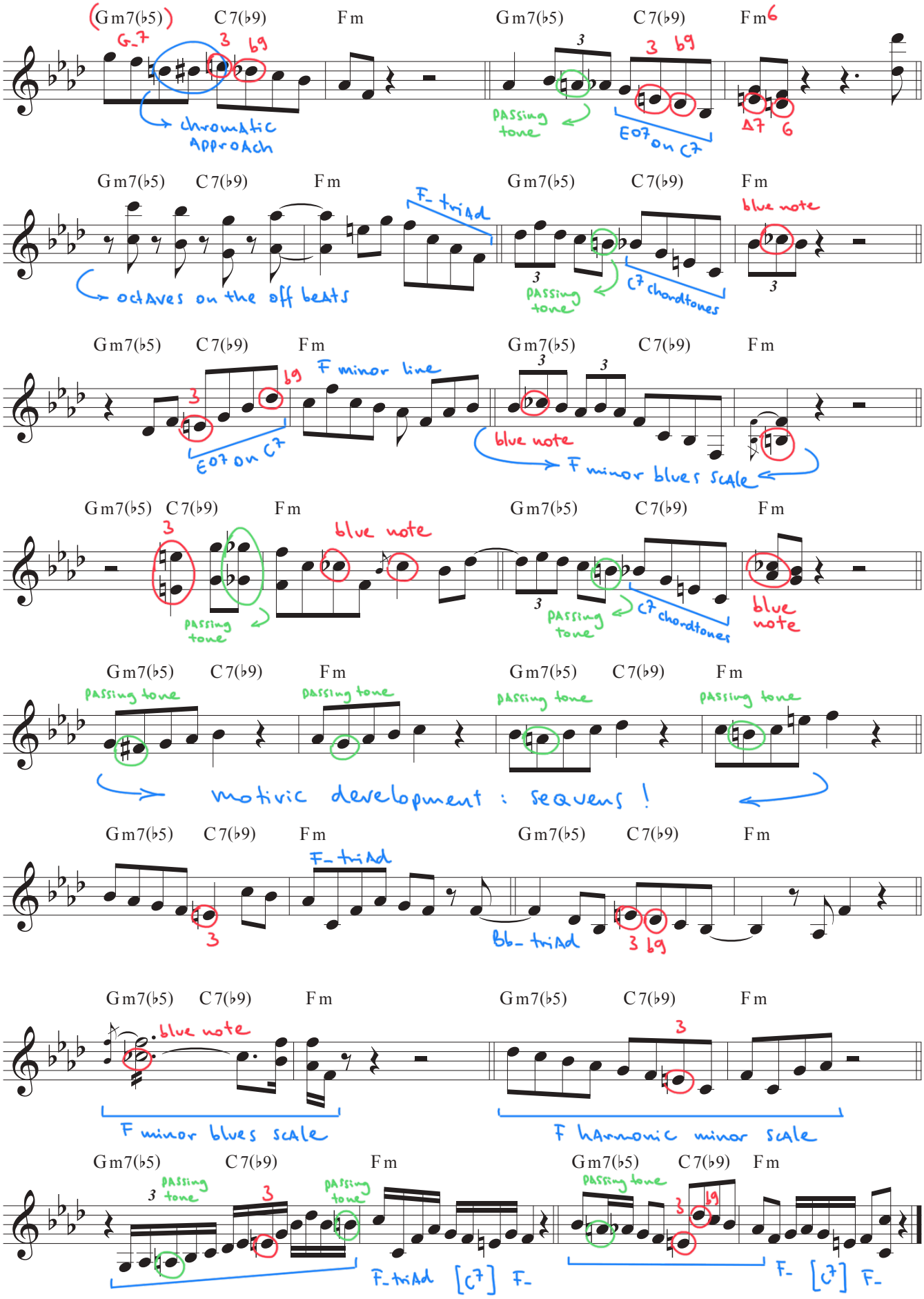
© Stijn Wauters


A
Gm7(♭5) C7(♭9) Fm Gm7(♭5) C7(♭9) Fm
D♭7 D♭7 Gm7(♭5) C7(♭9)
A
Gm7(♭5) C7(♭9) Fm Gm7(♭5) C7(♭9) Fm
D♭7 D♭7 Gm7(♭5) C7(♭9) Fm
B
B♭m7 E♭7 A♭maj7 Cm7(♭5) F7(♭9)
B♭m7 E♭7 Gm7(♭5) C7(♭9)
A
Gm7(♭5) C7(♭9) Fm Gm7(♭5) C7(♭9) Fm
D♭7 D♭7 Gm7(♭5) C7(♭9) Fm


A
Gm7(♭5) C7(♭9) Fm Gm7(♭5) C7(♭9) Fm
Db7 Db7 Gm7(♭5) C7(♭9)
A
Gm7(♭5) C7(♭9) Fm Gm7(♭5) C7(♭9) Fm
Db7 Db7 Gm7(♭5) C7(♭9) Fm
B
Bbm7 Eb7 Abmaj7 Cm7(♭5) F7(♭9)
Bbm7 Eb7 Gm7(♭5) C7(♭9)
A
Gm7(♭5) C7(♭9) Fm Gm7(♭5) C7(♭9) Fm
Db7 Db7 Gm7(♭5) C7(♭9) Fm

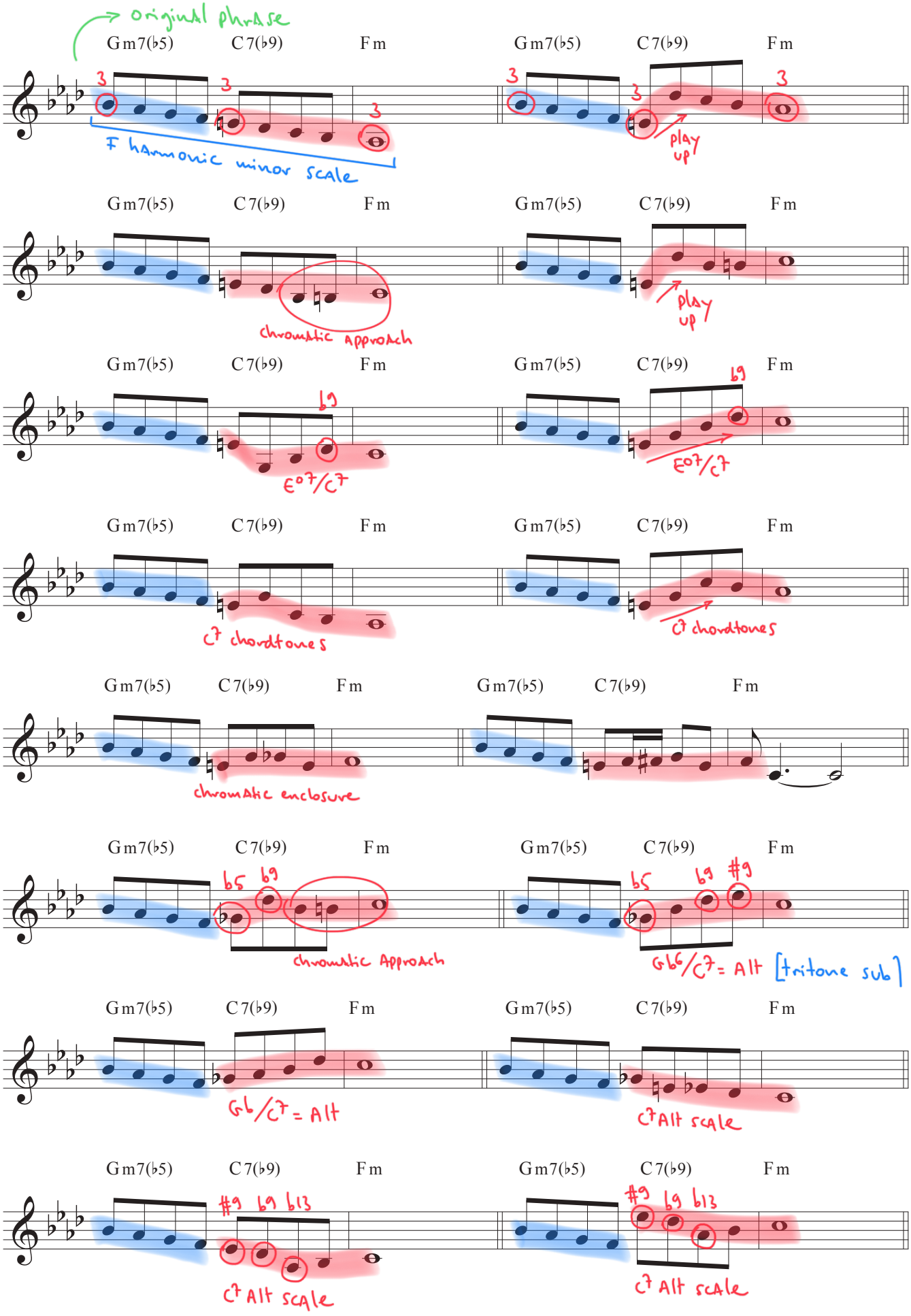

A
Gm7(♭5) C7(♭9) Fm Gm7(♭5) C7(♭9) Fm
D♭7 D♭7 Gm7(♭5) C7(♭9)
A
Gm7(♭5) C7(♭9) Fm Gm7(♭5) C7(♭9) Fm
D♭7 D♭7 Gm7(♭5) C7(♭9) Fm
B
B♭m7 E♭7 A♭maj7 A♭maj7
B♭m7 E♭7 Gm7(♭5) C7(♭9)
A
Gm7(♭5) C7(♭9) Fm Gm7(♭5) C7(♭9) Fm
D♭7 D♭7 Gm7(♭5) C7(♭9) Fm

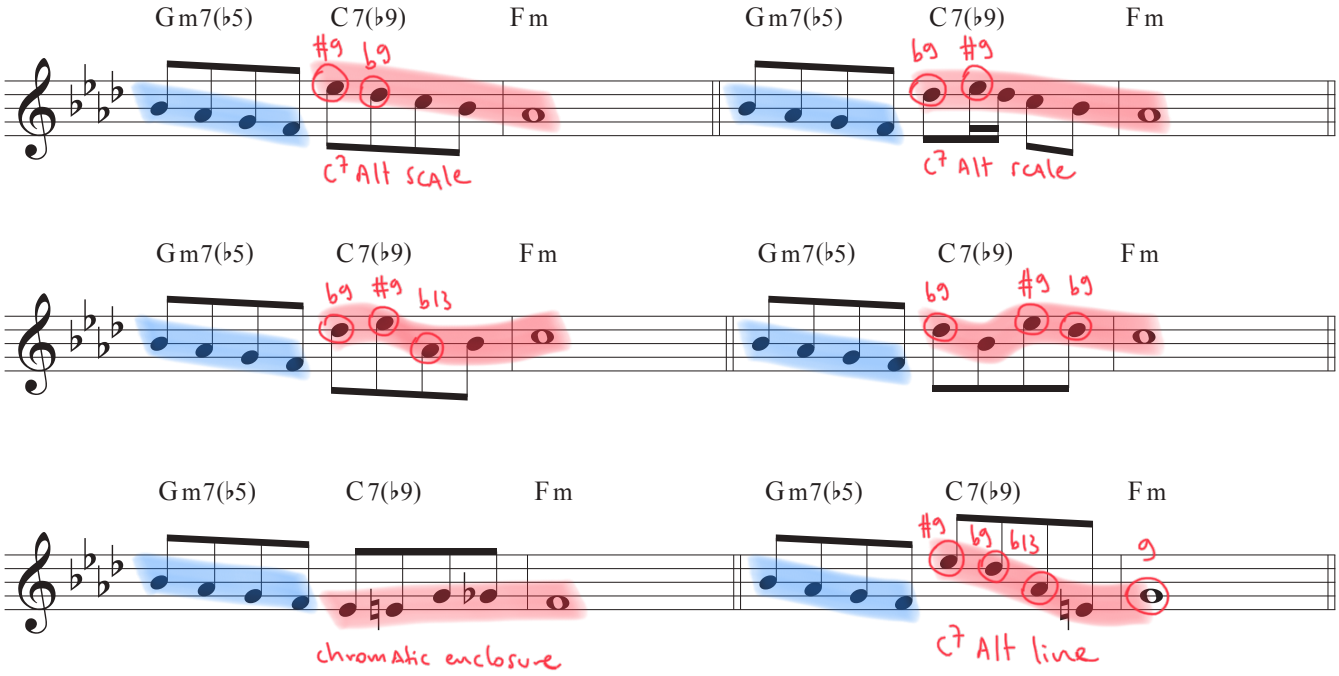

Gm7(♭5) C7(♭9) Fm
Gm7(♭5) C7(♭9) Fm
E°7/C7
F- triad
F harmonic minor scale
passing tone
blue note
chordtones
Gϕ7
F minor scale + E♭ on C7
Bb- triad
chromatic Approach
Db dim7
F minor scale
passing tone
C7 chordtones
#9
(Gm7(♭5))
C7(♭9)
[Fm] [C7] [Fm]


(Gm7(♭5)) C7(♭9) Fm Gm7(♭5) C7(♭9) Fm6
G-7
3 ♭9
chromatic approach
passing tone
E07 on C7
Δ7 6
Gm7(♭5) C7(♭9) Fm Gm7(♭5) C7(♭9) Fm
F- triAd
blue note
octaves on the off beats
passing tone
C7 chordtones
Gm7(♭5) C7(♭9) Fm Gm7(♭5) C7(♭9) Fm
♭9
F minor line
E07 on C7
blue note
F minor blues scale
Gm7(♭5) C7(♭9) Fm Gm7(♭5) C7(♭9) Fm
blue note
passing tone
C7 chordtones
blue note
Gm7(♭5) C7(♭9) Fm Gm7(♭5) C7(♭9) Fm
passing tone
motivic development : sequens !
Gm7(♭5) C7(♭9) Fm Gm7(♭5) C7(♭9) Fm
F- triAd
Bb- triAd
3 ♭9
Gm7(♭5) C7(♭9) Fm Gm7(♭5) C7(♭9) Fm
blue note
F minor blues scale
F harmonic minor scale
Gm7(♭5) C7(♭9) Fm Gm7(♭5) C7(♭9) Fm
passing tone
F- triAd [C7] F-
F- [C7] F-

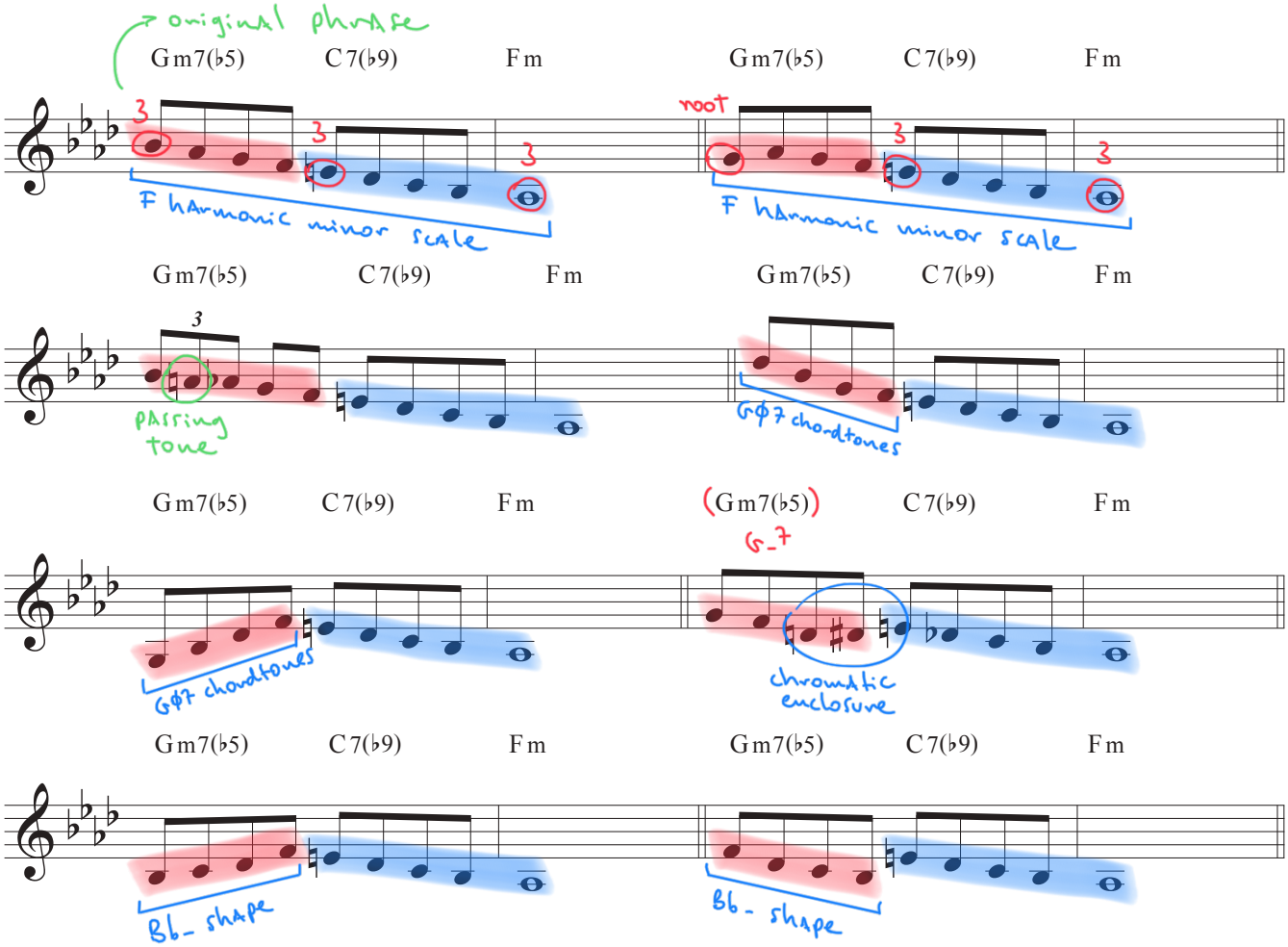
PRACTICE TIP #2: MELODIC VARIATION

variation on the 2nd part of the phrase

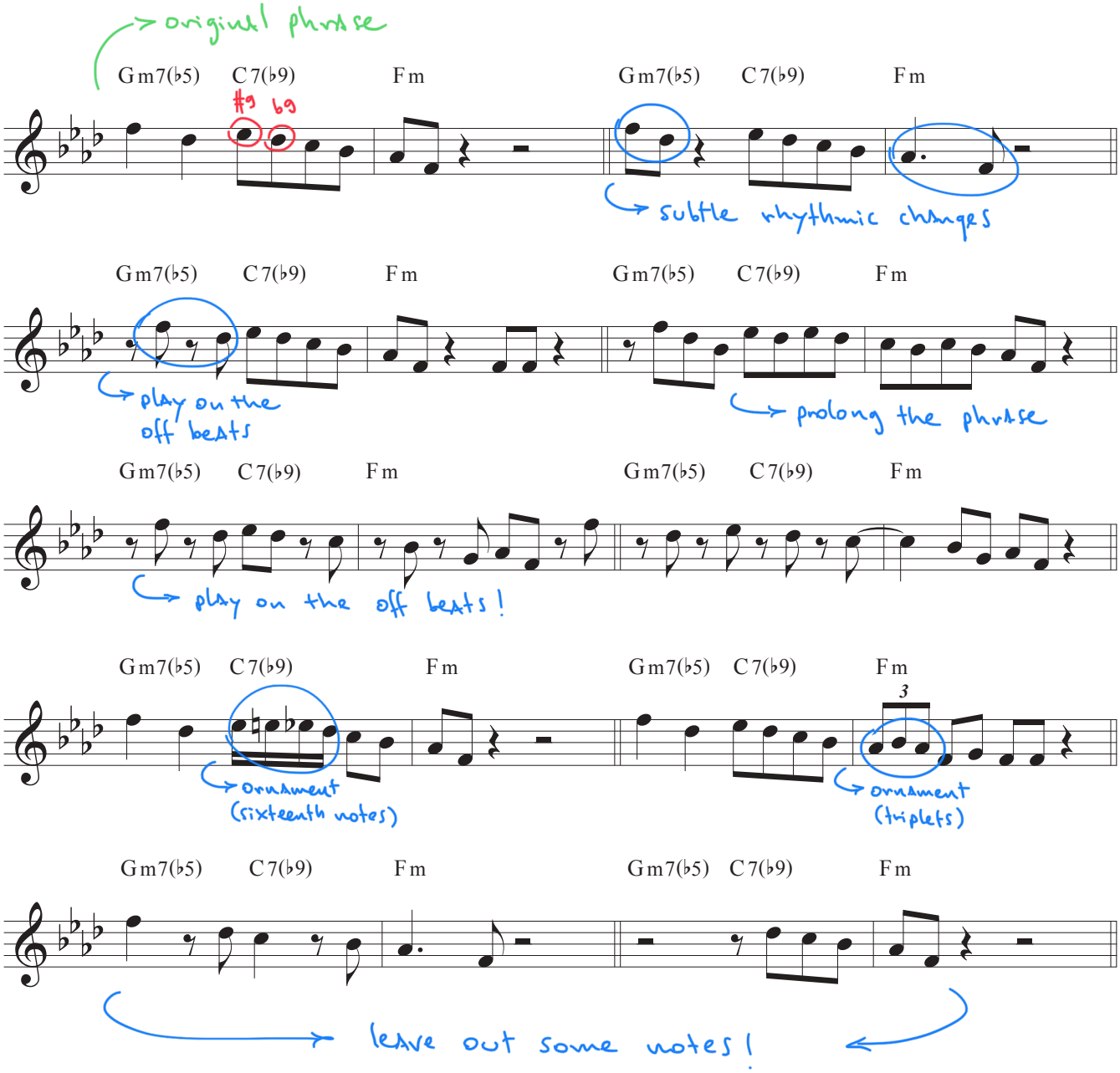




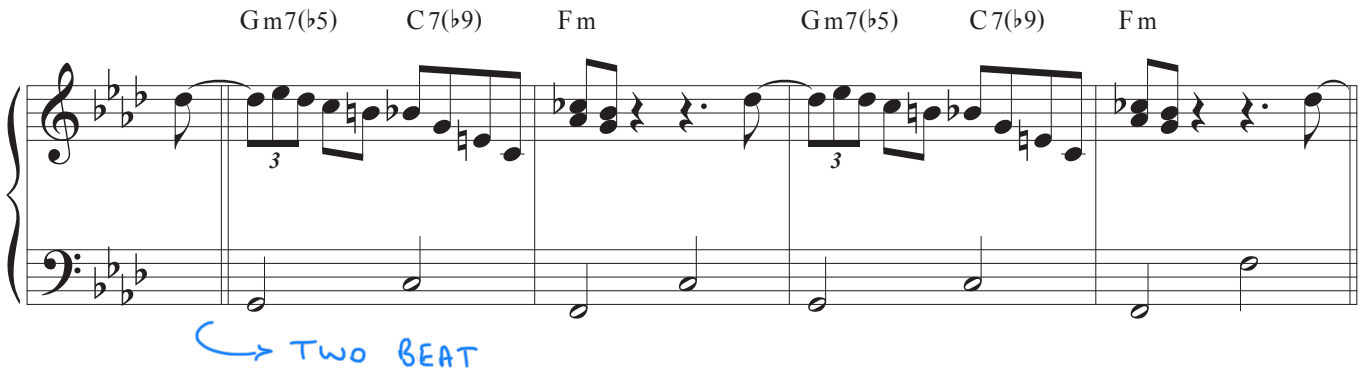
variation on the 1st part of the phrase

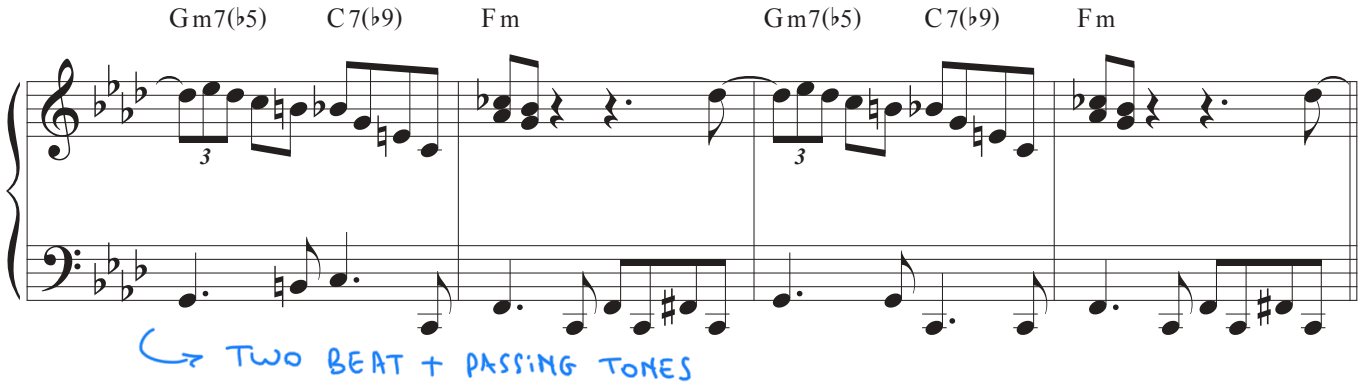


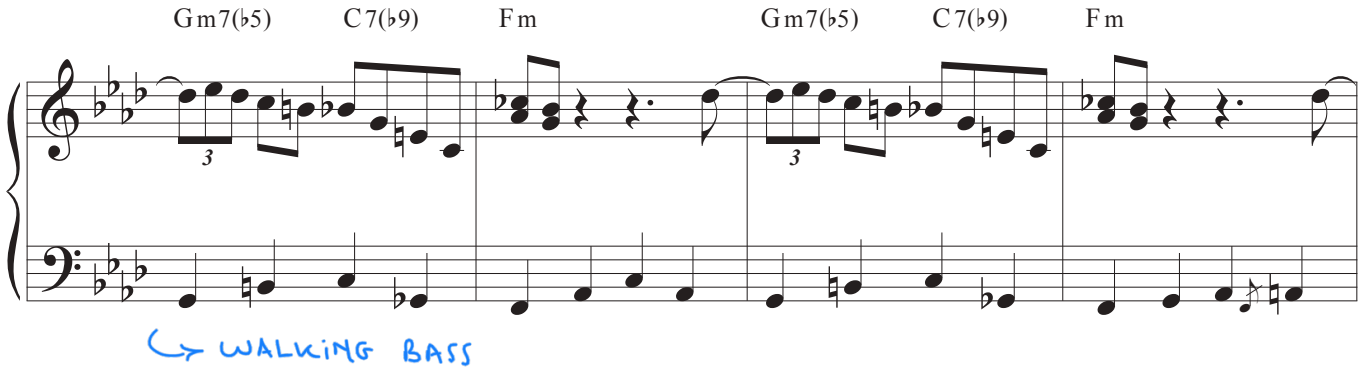
PRACTICE TIP #3: RHYTHMIC VARIATION

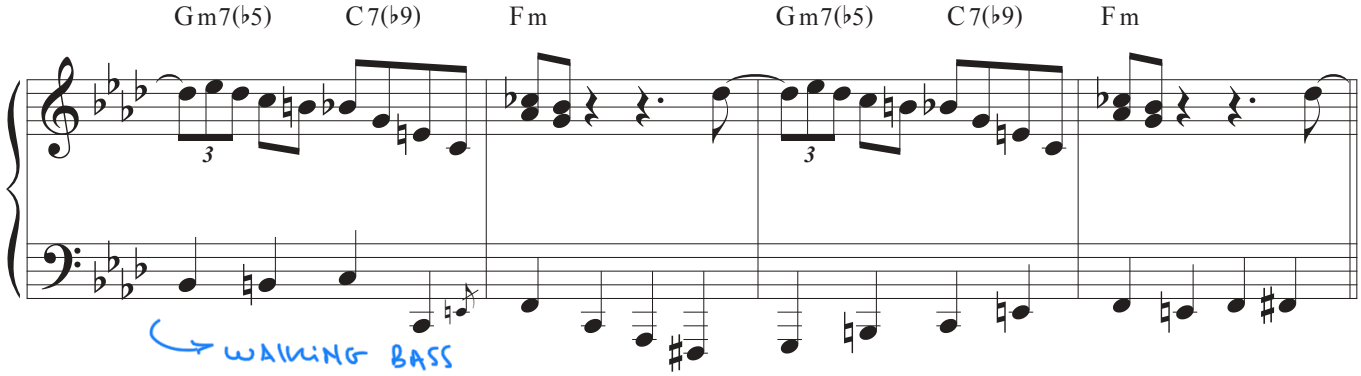


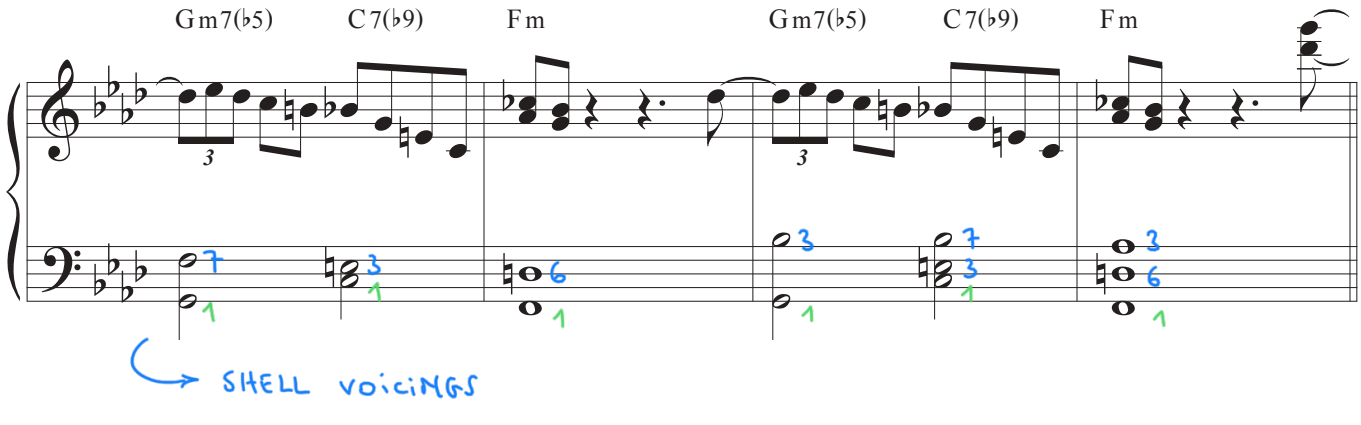
PRACTICE TIP #4: VARIATION IN THE LEFT HAND

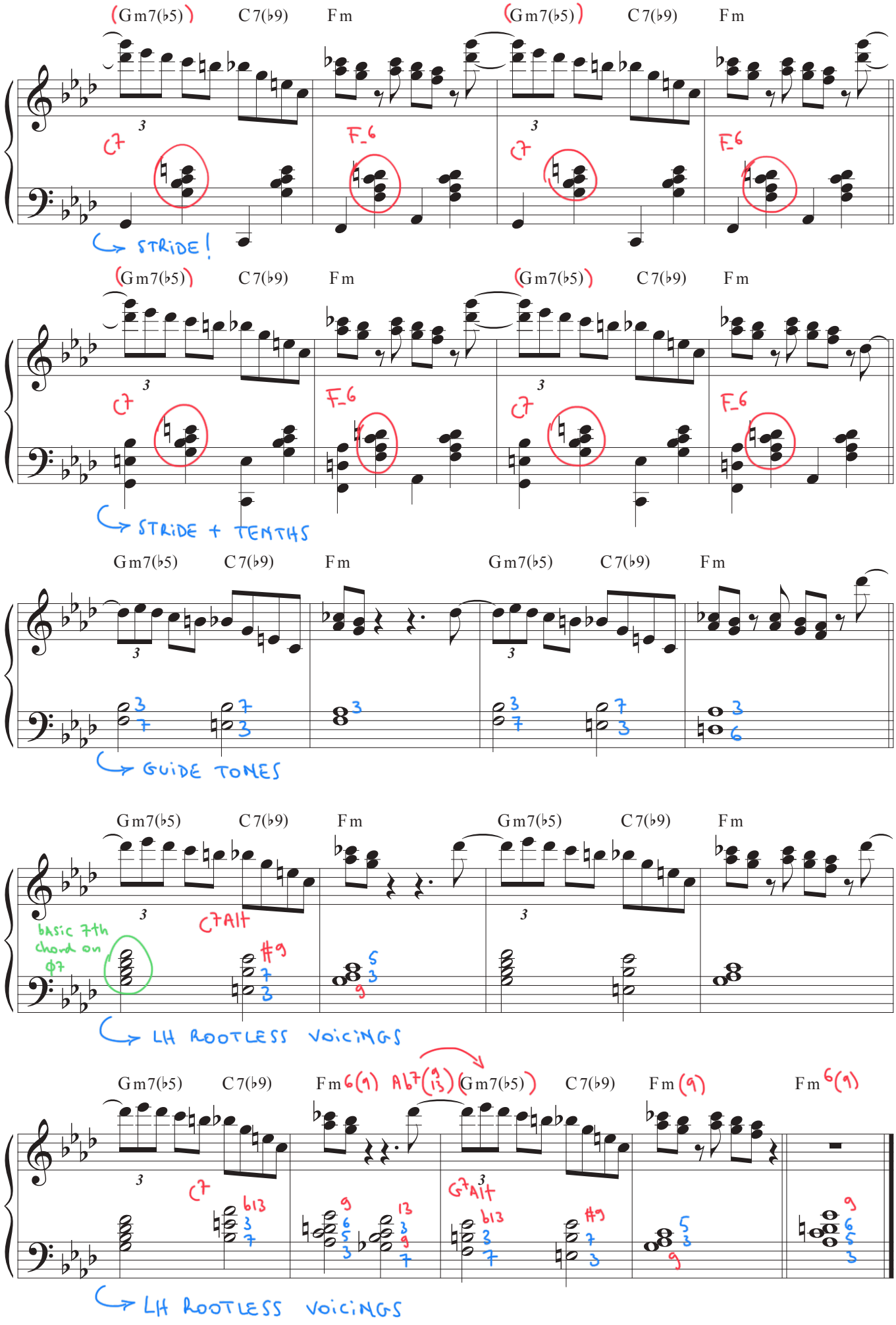




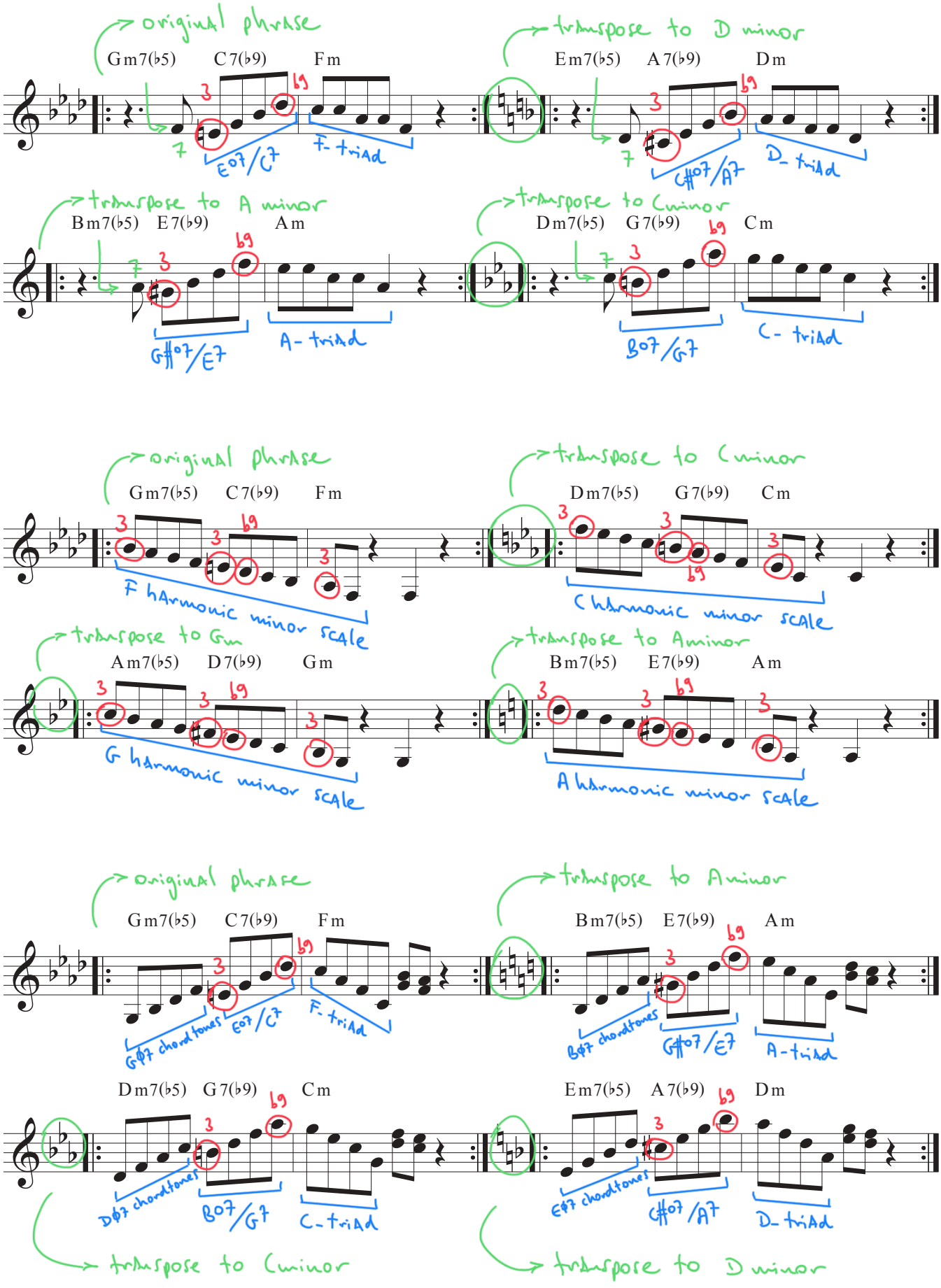


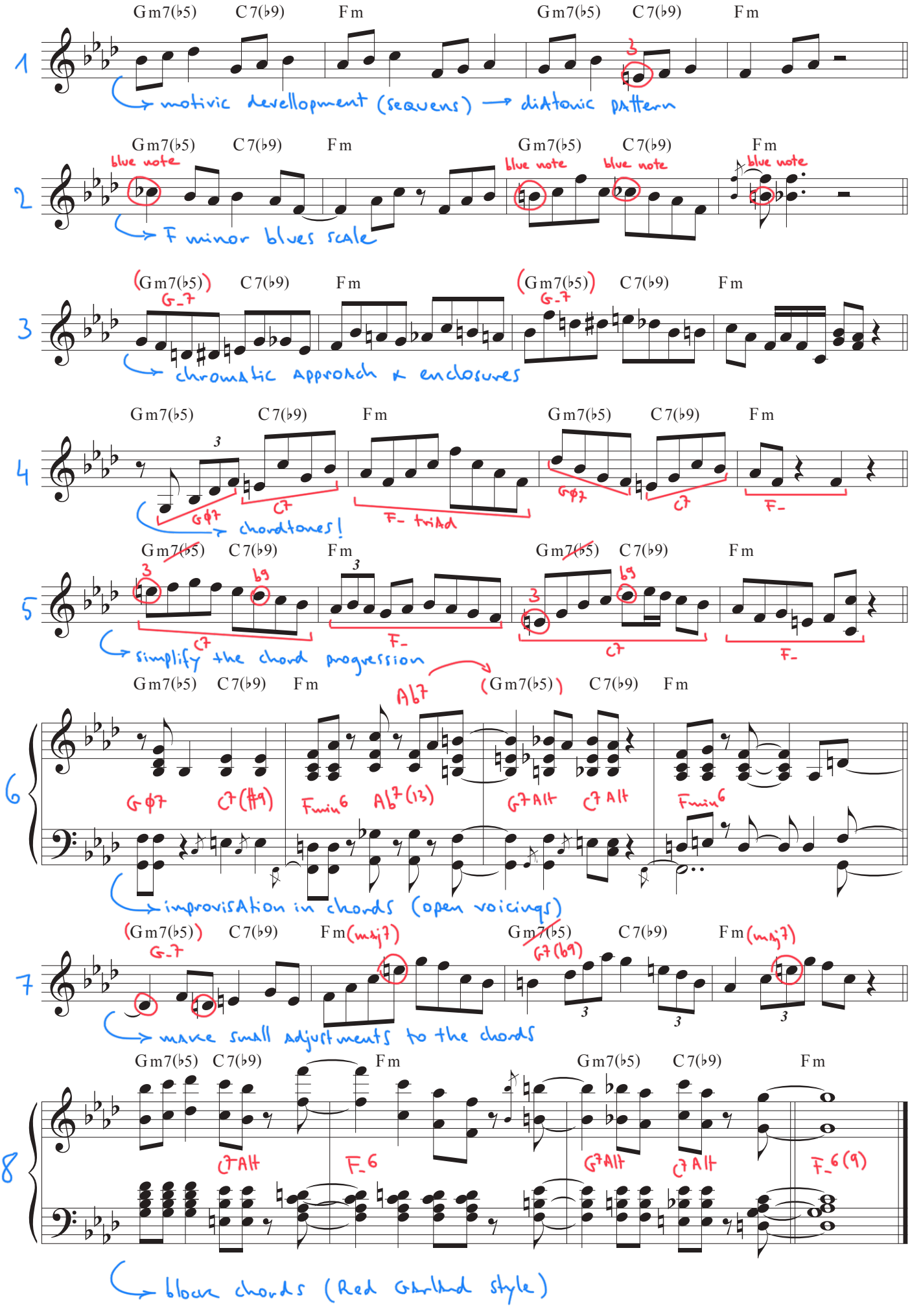





(Gm7(♭5)) C7(♭9) Fm (Gm7(♭5)) C7(♭9) Fm
C7 F6 C7 F6
STRIDE!
(Gm7(♭5)) C7(♭9) Fm (Gm7(♭5)) C7(♭9) Fm
C7 F6 C7 F6
STRIDE + TENTHS
Gm7(♭5) C7(♭9) Fm Gm7(♭5) C7(♭9) Fm
GUIDE TONES
Gm7(♭5) C7(♭9) Fm Gm7(♭5) C7(♭9) Fm
basic 7th chord on ϕ7
C7ALT
LH ROOTLESS VOICINGS
Gm7(♭5) C7(♭9) Fm6(9) A♭7(9 13) (Gm7(♭5)) C7(♭9) Fm(9) Fm6(9)
C7 G7ALT
LH ROOTLESS VOICINGS

PRACTICE TIP #5: ANALYZE THE LINES & TRANSPOSE THEM




1
Gm7(♭5) C7(♭9) Fm Gm7(♭5) C7(♭9) Fm
motivic development (sequens) → diatonic pattern
2
Gm7(♭5) C7(♭9) Fm Gm7(♭5) C7(♭9) Fm
blue note
blue note
blue note
blue note
F minor blues scale
3
(Gm7(♭5)) C7(♭9) Fm (Gm7(♭5)) C7(♭9) Fm
G-7
G-7
chromatic approach & enclosures
4
Gm7(♭5) C7(♭9) Fm Gm7(♭5) C7(♭9) Fm
Gø7
C7
F- triad
Gø7
C7
F-
chordtones!
5
Gm7(♭5) C7(♭9) Fm Gm7(♭5) C7(♭9) Fm
C7
F-
C7
F-
simplify the chord progression
6
Gm7(♭5) C7(♭9) Fm Ab7 (Gm7(♭5)) C7(♭9) Fm
Gø7
C7(#9)
Fmin6
Ab7(13)
G7Alt
C7Alt
Fmin6
improvisation in chords (open voicings)
7
(Gm7(♭5)) C7(♭9) Fm(maj7) Gm7(♭5) C7(♭9) Fm(maj7)
G-7
G7(♭9)
make small adjustments to the chords
8
Gm7(♭5) C7(♭9) Fm Gm7(♭5) C7(♭9) Fm
C7Alt
F-6
G7Alt
C7Alt
F-6(9)
block chords (Red Garland style)