



USING CHORD TONES AND CHROMATIC LEADING TONES (For use over the changes to "Airport Blues")

- WHAT IS A CHORD TONE?

Chords are made up of scale tones. Each scale tone that makes up a chord is called a chord tone. By playing the correct chord tones over the chord changes, you can make good sounds.

Let's take a moment to spell out the chords that you will see in "Airport Blues" improvisation section.

7 chords can be spelled by using the 1, 3, 5, and b7 of a Major Scale. Let's make a Bb7 chord. To do this we will need a Bb major scale:

Bb Major Scale - Bb(1), C(2), D(3), Eb(4), F(5), G(6), A(7), Bb(1)

Let's take the 1st, 3rd, 5th, and flatten the 7th note and we get...

Bb7 - Bb(1), D(3), F(5), Ab(b7)

You can make any 7 chord just like this. Let's do the same for Eb7, F7, and G7.

Eb Major Scale - Eb(1), F(2), G(3), Ab(4), Bb(5), C(6), D(7), Eb(1)

Eb7 - Eb(1), G(3), Bb(5), Db(b7)

F Major Scale - F(1), G(2), A(3), Bb(4), C(5), D(6), E(7), F(1)

F7 - F(1), A(3), C(5), Eb(b7)

G Major Scale - G(1), A(2), B(3), C(4), D(5), E(6), F#(7), G(1)

G7 - G(1), B(3), D(5), F(b7)

The other chord you need is a **Minor 7 Chord**. This chord is often abbreviated as “-7”

You can build a minor 7 chord by taking the 1, flat 3, 5, and flat 7 of a major scale. Let's make a C minor 7 chord.

C Major Scale - C(1), D(2), E(3), F(4), G(5), A(6), B(7), C(1)

C-7 - C(1), Eb(b3), G(5), Bb(b7)

- SEE AND SAY JAZZ

Now let's try some “See and Say” exercises over the chord progressions.

First let's play the roots of each chord over the form. Then the 3rds, then the 5ths, and finally the 7ths. Listen and try to stay in tune.

Airport Blues Improvisation Helper #1

Playing the Roots

Alto Sax

Trumpet in B \flat

Piano

Chords: G7, Am7, D7, G7, G7, C7, C7

A. Sx.

B \flat Tpt.

Pno.

Chords: G7, G7, D7, C7, G7, E7, Am7, D7

13

A. Sax. *G7* *Am7* *D7* *G7* *G7* *C7* *C7*

B \flat Tpt. *C7* *Dm7* *G7* *C7* *C7* *F7* *F7*

Pno. *Bb7* *Cm7* *F7* *Bb7* *Bb7* *Eb7* *Eb7*

19

A. Sax. *G7* *G7* *D7* *C7* *G7* *E7* *Am7* *D7*

B \flat Tpt. *C7* *C7* *G7* *F7* *C7* *A7* *Dm7* *G7*

Pno. *Bb7* *Bb7* *F7* *Eb7* *Bb7* *G7* *Cm7* *F7*

25

A. Sax. G7 Am7 G7 G7 G7 C7 C7

B \flat Tpt. C7 Dm7 G7 C7 C7 F7 F7

Pno. B \flat 7 Cm7 F7 B \flat 7 B \flat 7 E \flat 7 E \flat 7

31

A. Sax. G7 G7 G7 C7 G7 E7 Am7 G7

B \flat Tpt. C7 C7 G7 F7 C7 A7 Dm7 G7

Pno. B \flat 7 B \flat 7 F7 E \flat 7 B \flat 7 G7 Cm7 F7

37

A. Sax. G7 Am7 G7 G7

B \flat Tpt. C7 Dm7 G7 C7 C7 F7 F7

Pno. B \flat 7 Cm7 F7 B \flat 7 B \flat 7 Eb7 Eb7

43

A. Sax. G7 G7 D7 C7 G7 E7 Am7 D7

B \flat Tpt. C7 C7 G7 F7 C7 A7 Dm7 G7

Pno. B \flat 7 B \flat 7 F7 Eb7 B \flat 7 G7 Cm7 F7

- SMOOTH 3RDS AND 7THS

The 3rds and 7ths of each chord are VERY IMPORTANT to learn. In most chord progressions, you can connect the 7th of a chord to the 3rd of the next. Here are two exercises connecting 3rds and 7ths of each chord.

49

A. Sax. G7 Am7 D7 G7 G7 C7 C7

B \flat Tpt. C7 Dm7 G7 C7 C7 F7 F7

Pno. B \flat 7 Cm7 F7 B \flat 7 B \flat 7 Eb7 Eb7

55

A. Sax. G7 G7 D7 C7 G7 E7 Am7 D7

B \flat Tpt. C7 C7 G7 F7 C7 A7 Dm7 G7

Pno. B \flat 7 B \flat 7 F7 Eb7 B \flat 7 G7 Cm7 F7

61

A. Sax. *C7* *Am7* *C7* *C7* *C7* *b9* *b9*

B \flat Tpt. *C7* *Dm7* *G7* *C7* *C7* *F7* *F7*

Pno. *Bb7* *Cm7* *F7* *Bb7* *Bb7* *Eb7* *Eb7*

67

A. Sax. *G7* *G7* *D7* *C7* *G7* *E7* *Am7* *D7*

B \flat Tpt. *C7* *C7* *G7* *F7* *C7* *A7* *Dm7* *G7*

Pno. *Bb7* *Bb7* *F7* *Eb7* *Bb7* *G7* *Cm7* *F7*

- ARPEGGIOS

Now let's arpeggiate each chord over the blues form. This is a worthwhile exercise. Challenging but rewarding!

73

A. Sax. G7 Am7 D7 G7 G7 C7 C7

B \flat Tpt. C7 Dm7 G7 C7 C7 F7 F7

Pno. B \flat 7 Cm7 F7 B \flat 7 B \flat 7 E \flat 7 E \flat 7

79

A. Sax. G7 G7 D7 C7 G7 E7 Am7 D7

B \flat Tpt. C7 C7 G7 F7 C7 A7 Dm7 G7

Pno. B \flat 7 B \flat 7 F7 E \flat 7 B \flat 7 Cm7 F7

- CHROMATIC LEADING TONES

This following example uses chord tones from each chord along with **Chromatic Leading Tones**. These are notes that are a half step away from chord tones that resolve to a chord tone.

Check out the following places in the next example for chromatic leading tones:

Measure 1: & of 4

Measure 2: & of 4

Measure 4: & of 4

Also pay close attention to the last 2 measures. This is called the **Turnaround**. Learn and practice the lines at the end of every 12 bar blues form you play until they are memorized and stored away. These turnarounds will make you stand out as an excellent improviser quicker than anything. These turnaround measures have quick changes every two beats, so its too hard to think through them. I challenge you to internalize a dozen turnaround licks for every key you play the blues. This will make you sound like you know what's going on!!!

85

A. Sax. *G7* *Am/* *D/* *G/*

B \flat Tpt. *C7* *Dm7* *G7* *C7*

Pno. *B \flat 7* *Cm7* *F7* *B \flat 7*

88

A. Sax. *G7* *C7* *C7*

B \flat Tpt. *C7* *F7* *F7*

Pno. *B \flat 7* *E \flat 7* *E \flat 7*

91 G7 G7 D7

A. Sx.

91 C7 C7 G7

B \flat Tpt.

91 B \flat 7 B \flat 7 F7

Pno.

94 C7 G7 E7 Am7 D7

A. Sx.

94 F7 C7 A7 Dm7 G7

B \flat Tpt.

94 Eb7 Bb7 G7 Cm7 F7

Pno.

Here is another example. Look for the Chromatic
Leading tone in the first measure and the last measure.

97

A. Sax. *G7*

B \flat Tpt. *C7* *Dm7* *G7* *C7*

Pno. *B \flat 7* *Cm7* *F7* *B \flat 7*

100

A. Sax. *G7* *C7* *C7*

B \flat Tpt. *C7* *F7* *F7*

Pno. *B \flat 7* *E \flat 7* *E \flat 7*

103

A. Sax. *G7* *G7* *D7*

B \flat Tpt. *C7* *C7* *G7*

Pno. *B \flat 7* *B \flat 7* *F7*

106

A. Sax. *C7* *G7* *E7* *Am7* *D7*

B \flat Tpt. *F7* *C7* *A7* *Dm7* *G7*

Pno. *E \flat 7* *B \flat 7* *G7* *Cm7* *F7*

Here are two more examples. Do the work and analyze the chord tones and chromatic tones. Try to write some lines of your own with chord tones and Chromatic Leading Tones.

109

A. Sax. G7 Am7 D7 G7

B \flat Tpt. C7 Dm7 G7 C7

Pno. B \flat 7 Cm7 F7 B \flat 7

112

A. Sax. G7 C7 C7

B \flat Tpt. C7 F7 F7

Pno. B \flat 7 Eb7 Eb7

115

A. Sax. G7 G7 D7

B \flat Tpt. C7 C7 G7

Pno. B \flat 7 B \flat 7 F7

118

A. Sax. C7 G7 E7 Am7 D7

B \flat Tpt. F7 C7 A7 Dm7 G7

Pno. E \flat 7 B \flat 7 G7 Cm7 F7

121

A. Sax. *G7* *Am7* *D7* *G7*

B \flat Tpt. *C7* *Dm7* *G7* *C7*

Pno. *B \flat 7* *Cm7* *F7* *B \flat 7*

124

A. Sax. *G7* *C7* *C7*

B \flat Tpt. *C7* *F7* *F7*

Pno. *B \flat 7* *E \flat 7* *E \flat 7*

127 *G7* *G7* *D7*

A. Sx.

127 *C7* *C7* *G7*

B \flat Tpt.

127 *B \flat 7* *B \flat 7* *F7*

Pno.

130 *C7* *G7* *E7(b9)* *Am7* *D7*

A. Sx.

130 *F7* *C7* *A7(b9)* *Dm7* *G7*

B \flat Tpt.

130 *E \flat 7* *B \flat 7* *G7(b9)* *Cm7* *F7(b9)*

Pno.