

# Green Dolphin - Chord Scales and Analysis

C ionian (major scale)      C dorian

Imaj7    Cmaj7      Imin7  
Cm7

D lydian b7 (A mel minor)      Db lydian b7 (Ab mel minor)      C ionian (major scale)      (D harmonic minor)

alternate-D7 mixolydian      alternate-Db mixolydian

II7      bII7      Imaj7      V7/II-7  
D7      Db7      Cmaj7      A7(b13)

D dorian

II-7      V7/I      C ionian (major scale)  
Dm7      G7(b13)      Imaj7  
Cmaj7

F dorian      Bb mixolydian      Eb ionian (major scale)      D dorian      G mixolydian

II-7      V7/I      Imaj7      II-7      V7/I  
Fm7      Bb7      Ebmaj7      Dm7      G7

2

C ionian (major scale)      C dorian

Imaj7      Imin7

Cmaj7      Cm7

D lydian b7 (A mel minor)      Db lydian b7 (Ab mel minor)      C blues scale      (adds blues quality to the improv)

alternate-D7 mixolydian      alternate-Db mixolydian

II7      bII7      I7      subV7      subV7      V7/II-7

D7      Db7      C7      B7      Bb7      A7(b9)

D dorian      B locrian      A harmonic minor      A aeolian (natural or related minor)      F# locrian      B7 altered scale (C mel minor)

(diatonic VII-7(b5))

II-7      II-7(b5)      V7(b9)/VI-7      VI-7      II-7(b5)      V7(b9)/III-7

Dm7      Bm7(b5)      E7(b9)      Am7      F#m7(b5)      B7alt.

E phrygian      (D harmonic minor)      D dorian      G7 altered scale (Ab mel minor)      C ionian (major scale)

(diatonic III-7)

II-7      V7/II-7      II-7      V7/I      Imaj7

Em7      A7(b9)      Dm7      G7alt.      Cmaj7

# Improvisation on Green Dolphin Changes

1st Improv

John Ferrara

♩ = 144

2 1 2 5 3 Cmaj7 1 2 5 3 Cm7

D7 4 2 1 2 3 4 Db7 5 Cmaj7 2 4 1 2 1 4 1 2 1 A7(b13) 5 2 5

9 Dm7 3 2 1 2 1 G7(b13) 4 3 2 1 Cmaj7 2 3 4

Fm7 1 2 4 3 Bb7 5 Ebmaj7 2 Dm7 G7 2 1 5

17 Cmaj7 4 1 3 2 Cm7 5 3 1 5 4 3 2 4 1 2 1

D7 4 5 2 1 2 1 Db7 5 2 1 3 2 C7 1 2 B7 (4) (4) 5 4 3 1 Bb7 A7(b13)

25 Dm7 1 2 4 3 Bm7(b5) 4 5 3 2 1 E7(b13) 1 3 2 1 Am7 2 F#m7(b5) 2 1 2 3 1 B7alt. 3 4 3 2 1

Em7 2 5 A7(b9) 3 2 Dm7 1 G7alt. 1 2 1 3 1 Cmaj7

# Improvisation on Green Dolphin Changes

## 2nd Improv

John Ferrara

♩ = 144

The musical score is written in treble clef with a tempo of 144 beats per minute. It consists of several lines of music, each with specific chord changes and fingerings indicated above the notes. The chords and fingerings are as follows:

- Line 1: Cmaj7 (1 2 5 3), Cm7 (1 2 5 1 2 5 3)
- Line 2: D7 (2 3 4 5), Db7 (1 2 3 4), Cmaj7 (5), A7(b13) (2 4 5)
- Line 3 (marked 9): Dm7 (4 2 1 2 4), G7 (5 1 3 2), G7(b9) (2), Cmaj7 (4 2 1 2 3 4 5), Dm7 (2 4 5)
- Line 4: Fm7 (4 2 1 2), Bb7 (3 1 3 2), Bb7(b13) (5 3 2 1), Ebmaj7 (5 3 2 1), G7 (5)
- Line 5 (marked 17): Cmaj7 (4 1 5 3 4 1), Cm7 (5 3 1 5 4 4)
- Line 6: D7 (1 2 5 4 2 1), Db7 (1 2 5 4 2 1), C7 (1 2 5), B7 (3 1), Bb7 (2), A7(b13) (2)
- Line 7 (marked 25): Dm7 (4 5 2 4 3 2 1 3), Bm7(b5) (2 1 2 1 5), E7(b13) (2 4), Am7 (2 1 2 3 4 2 1), F#m7(b5) (2 1 2 3 4 2 1), B7alt. (2 1 2 3 4 2 1)
- Line 8: Em7 (2), A7(b9) (5), Dm7 (2), G7(b9) (2), Dbmaj7 (1 3 1 3), Cmaj7 (2 1 5)

# Improv Motifs from Green Dolphin Street Examples

(for practice in different keys)

## Improv 1 motifs

Transposition to F  
(up a Perfect 4th)

John Ferrara

1 Cmaj7 A7(b<sup>13</sup><sub>9</sub>) Fmaj7 D7(b<sup>13</sup><sub>9</sub>)

2 A7(b<sup>13</sup><sub>9</sub>) Dm7 D7(b<sup>13</sup><sub>9</sub>) Gm7

3 G7(b<sup>13</sup><sub>9</sub>) Cmaj7 C7(b<sup>13</sup><sub>9</sub>) Fmaj7

4 Fm7 (use on any II V) Bb7 Bbm7 Eb7

5 Bb7 Ebmaj7 Eb7 Abmaj7

6 Cm7 F7 Fm7 Bb7

7 D7 Db7 G7 Gb7

8 F#m7(b5) B7alt Em7 Bm7(b5) E7alt Am7

Improv 2 motifs

Transposition to F

(up a Perfect 4th)

2 **9** Cmaj7 Fmaj7

**10** (use on any "unaltered" dom 7th) D7 G7

**11** (use on any II V) Dm7 G7 G7(b9) Gm7 C7 C7(b9)

**12** Bb7 Bb7(b13) Ebmaj7 Eb7 Eb7(b13) Abmaj7

**13** (use on any II V) Cm7 F7 Fm7 Bb7

**14** (use on any II-7b5 V7b9) Bm7(b5) E7(b13) Am7 Em7(b5) A7(b13) Dm7

**15** (use on any II-7b5 V7b9) F#m7(b5) B7alt. Em7 Bm7(b5) E7alt. Am7

**16** (use on any bII maj7 I maj) Dbmaj7 Cmaj7 Gbmaj7 Fmaj7

# Green Dolphin Street - Left Hand Voicings

John Ferrara

Musical staff showing left hand voicings for Cmaj7 and Cm7. The staff is in 4/4 time. The first measure shows Cmaj7 (C4, E4, G4, Bb4). The second measure is a whole rest. The third measure shows Cm7 (C4, Eb4, G4, Bb4). The fourth measure is a whole rest.

Musical staff showing left hand voicings for D7, Db7, Cmaj7, and A7(b13). The staff is in 4/4 time. The first measure shows D7 (D4, F#4, A4, C5). The second measure shows Db7 (Db4, Fb4, Ab4, Cb5). The third measure shows Cmaj7 (C4, E4, G4, Bb4). The fourth measure shows A7(b13) (A4, C5, Eb5, F#5).

9

Musical staff showing left hand voicings for Dm7, G7(b13), and Cmaj7. The staff is in 4/4 time. The first measure shows Dm7 (D4, F4, Ab4, C5). The second measure shows G7(b13) (G4, Bb4, D5, F#5). The third measure shows Cmaj7 (C4, E4, G4, Bb4). The fourth measure is a whole rest.

(alternate voicing)

Musical staff showing alternate voicings for Dm7 and G7. The staff is in 4/4 time. The first measure shows Dm7 (D4, F4, Ab4, C5). The second measure shows G7 (G4, B4, D5, F#5).

Musical staff showing left hand voicings for Fm7, Bb7(b13), Ebmaj7, Dm7, and G7. The staff is in 4/4 time. The first measure shows Fm7 (F4, Ab4, Cb5, Eb5). The second measure shows Bb7(b13) (Bb4, D5, F#5, Ab5). The third measure shows Ebmaj7 (Eb4, G4, Bb4, C5). The fourth measure shows Dm7 (D4, F4, Ab4, C5). The fifth measure shows G7 (G4, B4, D5, F#5).

17

2

Cmaj7

Cm7

(alternate chords for blues type improv)

C7(#9)      B7(add13)      Bb7(add13)      A7(b13)

D7

Db7

Cmaj7

A7(b13)

(alternate voicings)

Bm7(b5)

E7

25

Dm7

Bm7(b5)

E7(#9)

Am7

F#m7(b5)

B7(b13)

Em7

A7(b13)

Dm7

G7(b13)

Cmaj7

Dm7

G7



# 2 Hand Voicings for Green Dolphin Changes

These voicings may be used to harmonize the melody. The top note on each voicing is the primary note on the strong beat. You may also choose to leave out the roots. These voicings are great for comping also.

John Ferrara

♩ = 144

**Piano**

C<sup>6</sup>(add9) (activate rhythmically) Cm<sup>7</sup>

**Pno.**

D<sup>7</sup> Db<sup>7</sup> Cmaj<sup>7</sup> A<sup>7</sup>(b13, b9)

**9**

**Pno.**

Dm<sup>7</sup> G<sup>7</sup>sus<sup>4</sup> G<sup>7</sup>(b13, #9) Cmaj<sup>7</sup>

**Pno.**

Fm<sup>7</sup> Bb<sup>7</sup> Bb<sup>7</sup>(b13, #9) Ebmaj<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

**17**

**Pno.**

C<sup>6</sup>(add9) Cm<sup>7</sup>

Piano accompaniment for measures 1-4. Chords: D<sup>7</sup>, D<sup>b7</sup>, Cmaj<sup>7</sup>, A<sup>7</sup>(<sup>b</sup><sub>13</sub><sub>9</sub>)

25 Piano accompaniment for measures 5-6. Chords: Dm<sup>7</sup>, Bm<sup>7</sup>(<sup>b</sup><sub>5</sub>), E<sup>7</sup>(<sup>b</sup><sub>13</sub><sub>9</sub>), Am<sup>7</sup>, F<sup>#</sup>m<sup>7</sup>(<sup>b</sup><sub>5</sub>), B<sup>7</sup>alt.

Piano accompaniment for measures 11-14. Chords: Em<sup>7</sup>, A<sup>7</sup>(<sup>b</sup><sub>9</sub>), Dm<sup>7</sup>, D<sup>b</sup>maj<sup>7</sup>, Cmaj<sup>7</sup>