

# Overtone Series (to the 5th overtone)

1st O.T.      2nd O.T.      3rd O.T.      4th O.T.      5th O.T.

Fundamental

2

3

4

# Blue Bossa (applied vocabulary) - Bb/Eb

**Bb - Tenor/Sop**

Kenny Dorham

Melody reference

Dm<sup>6</sup>

John Coltrane "Mr. P.C."

Gm<sup>7</sup>



Bob Minzter "Blue Bossa"

5 Em<sup>7</sup>(b<sup>5</sup>)

A<sup>7</sup>alt.

Dm<sup>6</sup>



Dexter Gordon "Lady Bird"

9 Fm<sup>7</sup>

Bb<sup>7</sup>

E<sup>b</sup>maj<sup>7</sup>



Kenny Dorham "Blue Bossa"

13 Em<sup>7</sup>(b<sup>5</sup>)

A<sup>7</sup>alt.

Dm<sup>6</sup>

Em<sup>7</sup>(b<sup>5</sup>) A<sup>7</sup>alt.



**Eb - Alto/Bari**

Melody reference

Am<sup>6</sup>

John Coltrane "Mr. P.C."

Dm<sup>7</sup>



Bob Minzter "Blue Bossa"

21 Bm<sup>7</sup>(b<sup>5</sup>)

E<sup>7</sup>alt.

Am<sup>6</sup>



Dexter Gordon "Ladybird"

25 Cm<sup>7</sup>

F<sup>7</sup>

B<sup>b</sup>maj<sup>7</sup>



Kenny Dorham "Blue Bossa"

29 Bm<sup>7</sup>(b<sup>5</sup>)

E<sup>7</sup>alt.

Am<sup>6</sup>

Bm<sup>7</sup>(b<sup>5</sup>) E<sup>7</sup>alt.




# Blue Bossa (applied vocabulary) - C

Kenny Dorham

Melody reference  
Cm<sup>6</sup>

John Coltrane "Mr. P.C."  
Fm<sup>7</sup>



Bob Minzter "Blue Bossa"

5 Dm<sup>7</sup>(b<sup>5</sup>) G<sup>7</sup>alt. Cm<sup>6</sup>



Dexter Gordon "Ladybird"

9 Ebm<sup>7</sup> Ab<sup>7</sup> D<sup>b</sup>maj<sup>7</sup>



Kenny Dorham "Blue Bossa"

13 Dm<sup>7</sup>(b<sup>5</sup>) G<sup>7</sup>alt. Cm<sup>6</sup> Dm<sup>7</sup>(b<sup>5</sup>) G<sup>7</sup>alt.



# Blue Bossa (chord tones) - Bb/Eb

Kenny Dorham

**Bb - Tenor/Sop**

Musical notation for the Bb Tenor/Sop part, measures 1-12. The key signature is Bb and the time signature is 4/4. The melody consists of quarter notes and eighth notes. Chord tones are indicated above the staff: Dm<sup>6</sup> (or D-7\*) for measures 1-4, Gm<sup>7</sup> for measures 5-8, Em<sup>7</sup>(b5) for measures 9-12, A<sup>7</sup>alt. for measures 13-16, Dm<sup>6</sup> (or D-7\*) for measures 17-20, Fm<sup>7</sup> for measures 21-24, Bb<sup>7</sup> for measures 25-28, Ebmaj<sup>7</sup> for measures 29-32, Em<sup>7</sup>(b5) for measures 33-36, and A<sup>7</sup>alt. for measures 37-40. The piece ends with a double bar line and repeat dots.

**Eb - Alto/Bari**

Musical notation for the Eb Alto/Bari part, measures 17-40. The key signature is Eb and the time signature is 4/4. The melody consists of quarter notes and eighth notes. Chord tones are indicated above the staff: Am<sup>6</sup> (or A-7\*) for measures 17-20, Dm<sup>7</sup> for measures 21-24, Bm<sup>7</sup>(b5) for measures 25-28, E<sup>7</sup>alt. for measures 29-32, Am<sup>6</sup> (or A-7\*) for measures 33-36, Cm<sup>7</sup> for measures 37-40, F<sup>7</sup> for measures 41-44, Bbmaj<sup>7</sup> for measures 45-48, Bm<sup>7</sup>(b5) for measures 49-52, and E<sup>7</sup>alt. for measures 53-56. The piece ends with a double bar line and repeat dots.

\*Substitute the 6 for the 7 as desired - the "one" chord in a minor key is most commonly voiced/written as a min6 chord

# Blue Bossa (chord tones) - C

Kenny Dorham

1 Cm<sup>6</sup> (or C-7\*) Fm<sup>7</sup>

5 Dm<sup>7</sup>(b5) G<sup>7</sup>alt. Cm<sup>6</sup> (or C-7\*)

9 Ebm<sup>7</sup> Ab<sup>7</sup> Dbmaj<sup>7</sup>

13 Dm<sup>7</sup>(b5) G<sup>7</sup>alt. Cm<sup>6</sup> (or C-7\*) Dm<sup>7</sup>(b5) G<sup>7</sup>alt.

\*Substitute the 6 for the 7 as desired - the "one" chord in a minor key is most commonly voiced/written as a min6 chord

# Blue Bossa (guide tones) - Bb/Eb

Kenny Dorham

## Bb - Tenor/Sop

Musical notation for the Bb - Tenor/Sop part, measures 1-12. The key signature is Bb and the time signature is 4/4. The notation shows guide tones for the following chords:

- Measures 1-2: Dm<sup>6</sup> (or D-7 for improv purposes\*)
- Measures 3-4: Gm<sup>7</sup>
- Measures 5-6: Em<sup>7</sup>(b<sup>5</sup>)
- Measures 7-8: A<sup>7</sup>alt.
- Measures 9-10: Fm<sup>7</sup>
- Measures 11-12: Bb<sup>7</sup>

## Eb - Alto/Bari

Musical notation for the Eb - Alto/Bari part, measures 13-24. The key signature is Bb and the time signature is 4/4. The notation shows guide tones for the following chords:

- Measures 13-14: Em<sup>7</sup>(b<sup>5</sup>)
- Measures 15-16: A<sup>7</sup>alt.
- Measures 17-18: Dm<sup>6</sup> (or D-7 for improv purposes\*)
- Measures 19-20: Am<sup>6</sup> (or A-7 for improv purposes\*)
- Measures 21-22: Bm<sup>7</sup>(b<sup>5</sup>)
- Measures 23-24: E<sup>7</sup>alt.

\*Substitute the 6 for the 7 as desired - the "one" chord in a minor key is most commonly voiced/written as a min6 chord

# Blue Bossa (guide tones) - C

Kenny Dorham

1 Cm<sup>6</sup> (or C-7 for improv purposes\*) Fm<sup>7</sup>

5 Dm<sup>7</sup>(b<sup>5</sup>) G<sup>7</sup>alt. Cm<sup>6</sup> (or C-7 for improv purposes\*)

9 Ebm<sup>7</sup> Ab<sup>7</sup> Dbmaj<sup>7</sup>

13 Dm<sup>7</sup>(b<sup>5</sup>) G<sup>7</sup>alt. Cm<sup>6</sup> (or C-7 for improv purposes\*) Dm<sup>7</sup>(b<sup>5</sup>) G<sup>7</sup>alt.

\*Substitute the 6 for the 7 as desired - the "one" chord in a minor key is most commonly voiced/written as a min6 chord

# Blue Bossa (scales) - Bb/Eb

Kenny Dorham

## Bb - Tenor/Sop

1 Dm<sup>6</sup> Aeolian (or Dorian)  
(or D-7 for improv purposes\*)

5 Em<sup>7</sup>(b5) Locrian A<sup>7</sup>alt. Altered Dm<sup>6</sup> Aeolian (or Dorian)  
(or D-7 for improv purposes\*)

9 Fm<sup>7</sup> Dorian B<sup>b</sup>7 Mixolydian E<sup>b</sup>maj<sup>7</sup> Ionian

13 Em<sup>7</sup>(b5) Locrian A<sup>7</sup>alt. Altered Dm<sup>6</sup> Aeolian (or Dorian)  
(or D-7 for improv purposes\*) Em<sup>7</sup>(b5) A<sup>7</sup>alt.

## Eb Alto/Bari

17 Am<sup>6</sup> Aeolian (or Dorian)  
(or A-7 for improv purposes\*)

21 Bm<sup>7</sup>(b5) Locrian E<sup>7</sup>alt. Altered Am<sup>6</sup> Aeolian (or Dorian)  
(or A-7 for improv purposes\*)

25 Cm<sup>7</sup> Dorian F<sup>7</sup> Mixolydian B<sup>b</sup>maj<sup>7</sup> Ionian

29 Bm<sup>7</sup>(b5) Locrian E<sup>7</sup>alt. Altered Am<sup>6</sup> Aeolian (or Dorian)  
(or A-7 for improv purposes\*) Bm<sup>7</sup>(b5) E<sup>7</sup>alt.

\*Substitute the 6 for the 7 as desired - the "one" chord in a minor key is most commonly voiced/written as a min6 chord



# Blue Bossa (scales) - C

Kenny Dorham

The musical score consists of four lines of scales in 4/4 time, starting with a repeat sign. The notes are written in a treble clef with a key signature of one flat (Bb). The scales are as follows:

- Line 1:** Starts with a repeat sign. The first measure is labeled **Cm<sup>6</sup> Aeolian (or Dorian)** with a sub-note "(or D-7 for improv purposes\*)". The second measure is labeled **Fm<sup>7</sup> Dorian**. Both measures end with a repeat sign.
- Line 2:** Starts with measure 5. The first measure is labeled **Dm<sup>7</sup>(b5) Locrian**. The second measure is labeled **G<sup>7</sup>alt. Altered**. The third measure is labeled **Cm<sup>6</sup> Aeolian (or Dorian)** with a sub-note "(or D-7 for improv purposes\*)". The line ends with a repeat sign.
- Line 3:** Starts with measure 9. The first measure is labeled **Ebm<sup>7</sup> Dorian**. The second measure is labeled **Ab<sup>7</sup> Mixolydian**. The third measure is labeled **Dbmaj<sup>7</sup> Ionian**. The line ends with a repeat sign.
- Line 4:** Starts with measure 13. The first measure is labeled **Dm<sup>7</sup>(b5) Locrian**. The second measure is labeled **G<sup>7</sup>alt. Altered**. The third measure is labeled **Cm<sup>6</sup> Aeolian (or Dorian)** with a sub-note "(or D-7 for improv purposes\*)". The fourth measure is labeled **Dm<sup>7</sup>(b5) G<sup>7</sup>alt.**. The line ends with a double bar line and repeat sign.

\*Substitute the 6 for the 7 as desired - the "one" chord in a minor key is most commonly voiced/written as a min<sup>6</sup> chord