



Minor is Major!

By Dan Greenblatt

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MINOR IS MAJOR! by Dan Greenblatt is the most comprehensive book ever written on minor key harmony. *Minor is Major!* gives the reader hundreds of ways to negotiate through chord progressions in minor keys, including scale choices, 'hidden chords' within those scales, melodic patterns, intervals studies and more. Includes numerous transcriptions of great jazz improvisers such as Charlie Parker, John Coltrane, Bill Evans, Clifford Brown, McCoy Tyner, and Joe Henderson showing how they make use of the harmonic and melodic minor scales. Endorsed by George Cables, Jerry Bergonzi, etc. 149 pages.

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Editorial Review

Review

GEORGE CABLES SAYS: In jazz, in order to improvise, one needs a clear understanding of harmonic structures. *Minor is Major* is a thoughtful and thorough examination of chords, scales, and how they work. And in my opinion, it will be an invaluable source of important and useful information to any serious student of jazz improvisation. --Private correspondence

MICHAEL WOLFF SAYS: I loved reading *Minor is Major*. It is informative in its explanations and descriptions of the uses of the harmonic and melodic minor scales in jazz. I particularly liked seeing how Bird, Cannonball and Coltrane improvised on those scales in their own playing. Dan Greenblatt's writing and examples are clear and inspiring. After reading the first twenty pages, I sat down to play and was immediately hearing and conceiving ideas in the harmonic minor mode. I am a convert to the theory that MINOR is MAJOR! --Private correspondence

JIM SNIDERO SAYS: In both a theoretical and practical sense, *Minor is Major* fills a gaping hole in jazz education pedagogy. Dan Greenblatt's exhaustive study of the harmonic minor sound, and its application over a wide range of harmonic progressions, will give improvisers more insight into playing changes in general, and bebop in particular. --Private correspondence

About the Author

Dan Greenblatt studied music privately with Joe Viola, Patience Higgins, Barry Harris, and Chuck Metcalf. In Seattle, WA, from 1978 to 2002, he performed and recorded with George Cables, Jay Thomas, Don Lanphere, Jimmy Heath, Ernestine Anderson, Frank Wess, and many others. Released CD, *Stretch*, as a leader in 1999. Joined faculty of The New School for Jazz and Contemporary Music in 2003, and became its director of Academic Affairs in 2004. Published *The Blues Scales: Essential Tools for Jazz Improvisation* (Sher Music) in 2004.

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