

~ Solo Fluency ~

**The Language of
Modern
Jazz
Improvisation for
Trumpet**

Volume I
by

Philip Tauber

>-iii<0

©2009
Seedling Music Publishing, LLC
Carson City, Nevada

To Improvise

1 : To compose, recite, play, or sing extemporaneously

2 : To make, invent, or arrange offhand

3 : To make or fabricate out of what is conveniently on hand

Cover Art: Gayle J. Tauber, La Jolla, California, 2008

Music Typography: Finale, by Lawrence Czoka

ISBN: 978-0-9823153-0-9

To order additional copies of
SOLO FLUENCY,
the Language of Modern Jazz Improvisation for Trumpet
go to:

www.Dueduo.com

For further Information or to contact the author, e-mail:
PTauber@Dueduo.com

Seedling Music Publishing, LLC
Carson City, Nevada
Copyright © 2009
All Rights Reserved

*No Part of this book may be produced in any form, by copying or any other means,
without the permission in writing from the publisher.*
Library of Congress Card Number:

Preface

Solo Fluency

And the Language of Modern Jazz Improvisation for Trumpet
By Philip Tauber

Miles Davis' comment after John Coltrane takes a 30 minute solo: "Coltrane, you can't play everything at once!" Coltrane replied, "Miles, I just had so much to say. My music is the spiritual expression of what I am... my faith, my knowledge, my being... When you begin to see the possibilities of music, you desire to do something really good for people, to help humanity free itself from its hang-ups... I want to speak to their souls."

Speaking to anyone requires a language. And as in any language, jazz musicians have developed their music into a language that includes nouns, verbs, adjectives, adverbs, fragments, sentences, paragraphs, slang, street speak and secret innuendo concealing the meaning of the musical phrases' meanings to all but those who were "inside". The squares couldn't get it, some said.

The language of jazz slang, like all language, served to identify those who thought of themselves as members of a group or a tribe that accepted free and informal membership into this extraordinary socially artistic world outside the mainstream. Jazz is a language that came to life by defying authoritative, established musical traditions. With its satiric, vulgar, witty, and skeptical, sometimes-oppositional resistance to established musical authority, jazz musicians winked at their audiences as they performed for each other, developing nuance and theory as they grew musically.

Jazz language was born out of the black cultural experience and morphed further following the 19th and 20th century immigrant waves that washed ashore hoping to take advantage of America's youthful promise. After the abolition of slavery in 1869, early jazz roots took hold in the Deep South making New Orleans the home and the birthplace of this language: the language of the oppressed and marginalized.

Traveling up the river to St. Louis, Kansas City, Chicago and eventually New York, the language became subject to the evolution of the people that made it possible - the musicians who traveled and grew tired of the same old - same old. Improvisation in life became improvisation in music as it reflected the truly American musical experience of the musician's artistic, emotional, and social status.

After World War II and the return of so many musicians from the services in 1946, the swing era never again revitalized to fulfill the working requirements of the many musicians looking for employment. The bop movement led by Charlie Parker and Dizzy Gillespie was a rebellion against the standard big-band format, and a new music for a new world order was born.

Solo Fluency - in its two-volume presentation - defines and captures the jazz language commencing in the bop era and continues through the early 21st century. The trouble confronting most jazz players, and trumpet players in particular, is organizing our practices to take advantage of the vast repertoire of music interpretation and history left us by the great masters. Also, today's pioneering players are experimenting with old and new world influences and forms that continue contributing to new ideas about what improvisational music is. That's a load of information to process!

In choosing to accept the mission of exploring the contemporary and 20th century American jazz language, I knew from the start of certain obstacles that I would encounter. It is my hope to clarify musically for the jazz practitioner what has happened historically in jazz performance and the practical pedagogy needed to render the information useful today. While creating one's own voice in music performance typically is the goal, knowing where and how to start is sometimes elusive.

Today, there is a vast array of players and influences making learning the contemporary jazz language convoluted and complex. Jazz was, and in many cases still is, primarily a musical oral language, not written. Yet what endures today - in addition to the catalogued sound recordings and videos - are written solo excerpts, transcribed from the music of the masters themselves, and that allows us to have full access to an accurate analysis of their work and language.

Up to now, what has been largely passed down as a form of folk art, jazz language is being transmitted worldwide through specific educational programs, professional players and published works.

Jazz theory books and jazz manuals, play-along publications and exercise books, are valuable sources for development of a jazz skill set. What I try to present in *Solo Fluency* is a non-keyboard approach to learning the jazz language for horn players. And since jazz is a language, with its idiomatic nuances, verbs, nouns, and adjectives, I try to present you with options on playing what I hope will eventually be your voice.

Unfortunately, there seems to be a very limited learning ground for young professionals and adherents to play (speak) jazz today. After exposure in the music school and college programs, the clubs and venues for performances seemingly are now used for historical reviews or to showcase leading edge performers.

So why learn to play the jazz language? The beauty of this living language is simultaneously both universally individualistic and communal. The future of such an experiment remains to be seen. And as one knows, jazz has been constantly mutating now for over 100 years in its recognizable formats and is defined by what the creative process is all about.

By finding beauty in the process of learning the language, like tapping into other ancient reservoirs of cultural knowledge, one may reap special rewards. Prosperity, fame, or for that matter, the “chops” may not come for you, but the rewards to yourself may be just enough to bring you greater self-understanding and happiness in your life path.

The lessons in this book are meant for serious instrumentalists who plan to or have covered the basics of their instrumental studies. In approaching this program, one should continue to seek classical training techniques that may benefit the student in the long run. Breathing and breath control, sound production, tonguing, slurring, flexibility, and endurance are needed when attempting to learn these demanding dexterous improvisational techniques. One is never too young or old to start to learn a language, whether alone, or with a gifted and sensitive teacher; even the youngest beginners can become familiar with expressions of the jazz concepts presented here.

For the serious student, as one knows, the ABC’s of music is learning the basic language: melody, harmonic relationships, rhythm, scales, patterns and blues. In mastering the ability to improvise effectively and improve your musical communication skills, I have endeavored to map an orderly road for you to travel. Commencing with the tri-tone, (the two notes that divide a chromatic scale equally), and the cycle of related harmonic fourths, you will arrive subconsciously, learning to devise your own style and voice naturally.

The patterns, blues, and other forms of sentence fragments will enable you to construct full sentences and even paragraphs from the historical basis and study of be-bop, post bop, and modern influences. Keyboardists and guitarists are fortunate to have a visual pallet of musical notes in front of them to reference. We horn players do not. So, in practicing jazz language skills as a singer would, or an instrumentalist other than a fret or keyboard player, I recommend the following method of study:

1. Read the music diligently listening to the sound of inter-related notes and their harmonic intent.
Play everything SLOWLY at first!
2. Try to memorize the exercises and play them without the music.
3. Create a play-along accompaniment rhythm section or use commercially available CD’s to hear yourself function musically. (I like Band in the Box, any number of Jamey Aebersold CDs, and Garage Band)
4. Play tunes that have changes that mimic the particular fragments you are studying.
5. Play with other musicians as much as possible.
6. Enjoy the process! This art form is, like all art forms, a life-long effort. It is difficult! Have patience.

Finally, a word on patience I’ve learned from my years of training in Tang Soo Do Karate: To be patient is to have the capacity for calm endurance. To be patient is to give yourself time and actively work toward a goal without setting a limit on how long you will work. Concentrate on the process of mastery, and not completion.

Relax, Breathe, Listen, Execute, Communicate!
Good journey!

Acknowledgements

A Word of Thanks!

I was encouraged early in my life to play trumpet by my parents who both loved music. Born in Los Angeles and raised on a diet of Chicago Blues (maternal side) and New York Yiddish Theater (paternal side), I was performing on stage and radio by thirteen with Joel Grey's father, comedian clarinetist, Mickey Katz as the protégé of famed Benny Goodman, Tommy Dorsey trumpeter, Ziggy Elman, my teacher and mentor.

I graduated from the University of California at Northridge with a music degree in Secondary Education. In the late 60's and early 70's, I toured the U.S., recorded, and performed with many notable celebrities and organizations. As an accomplished musician, trumpet player, and composer, I perform in San Diego and New York in clubs, orchestras, and in shows backing local or visiting national and international artists. Recently, I created the Due Duo Quartet: Music for two trumpets and two guitars. (www.DueDuo.com)

I describe myself as a person who brings a driving passion to everything I do with curiosity and awareness. Other than music, I have been in entrepreneurial businesses for more than 30 years. Since 1972, I have been a founder of startups concentrating in health and wellness, branded products and services, as well as socially responsible ventures. My most recent business, Kashi Company – a producer and marketer of institutional and retail consumer cooking and ready-to-eat cereals – was sold to the Kellogg Company in 2000. Founded in 1984, Kashi Company has grown to become an internationally recognized food company.

Ziggy Elman was like an uncle as I was with him on a regular basis from 11-14 years of age. I remember asking him who Miles Davis was, and he responded that he didn't know. (This was 1957.) When I asked him about playing "jazz", he said, "You mean Blueberry Hill?" This era's greatest trumpet player was clueless about the "new era" and what the music was called. He described his solo playing as "improvisation" and not swing or jazz. But listen to his solos with Goodman or Dorsey, and you'll immediately understand what transpired from the Swing Era to the Bop Era. Ziggy was an amazing trumpet virtuoso, and his strong lead playing and solos demonstrate a full grasp of harmonic and rhythmic specificity. He died in my arms at the Veterans' Administration Hospital in Van Nuys when I was 19. His passing was a big loss to me.

On a funny aside, in his solo on "Extemporaneous", from the album, *The 6th Sense*, Lee Morgan quotes Ziggy's bridge from "And the Angles Sing!" (Goodman, 1944); that comes from "Frailach in Swing", recorded circa 1937 and the old Jewish Kamen book of Jewish Dances. Priceless!

My legit teachers were Jack Coleman, Lester Remsen, Irv Busch, George Whitlow, and for many years, John Clyman, all of whom I honor and respect for their enthusiasm, kindness, and character-building efforts.

To my peer trumpet mentors, Calvin Price and Rolf Smedvig for their positive energy and courage in battle, thank you. In addition, I owe thanks to gifted trumpeter Les Kepics for introducing me to the work of Roy Stevens.

To those who guided me in my music composition studies - Robert Cole, Arellio Dela Vega, Henry Mancini, Don Ellis. and Dick Grove, I am forever grateful.

Jazz studies were undertaken under the influence of tenor sax man Tommy Newsome, trumpeter and arranger composer Gerald Wilson, LA Jr. Neophonic with Stan Kenton, with special thanks to William Sears, Bob Holtz, Lynn Willard, Charles McPherson, and James Moody, and the great advise of Quincy Jones.

Most recently, I've had the good fortune to study and befriend Mr. Brian Lynch, a real "mensch", great player, awesome teacher, and brilliant musician.

I want to thank my best musician friend, multi- reedman, and sounding board, Dick McGuane who always is real and in tune with the times. For his influence and interest in everything musical I am eternally grateful.

To my New Orleans mentor, pianist, Mr. Ronnie Kole for his wisdom and friendship all these years, thank you.

And also, to Lawrence Czoka who dutifully and beautifully entered my scraggly notes into Finale for the purposes of sharing this method of study with you.

To all the musicians whose paths I've crossed through the years, including; Al Hurt, Tommy Nygaard, Walter White, Gary Barone, Stu Blumberg, Bill Broughton, Doc Severnson, Bud Brisbois, Jack Sheldon, Giora Feidman, Tom Kubis, Manny Klein, Herb Alpert, and Chris Griffin, thank you.

Last but not least, to my wife Gayle: my gratitude for putting up with all the sessions, rehearsals, late nights, mood swings and understanding and tolerating my mistress; Minerva, muse of music.

And certainly, Sami, Paddy and Jerra...you are music to my ears!

Masters All, Thanks!

Al Hirt
Art Farmer
Arturo Sandoval
Avishai Cohen
Bill Chase
Bix Beiderbecke
Blue Mitchell
Bob Brisbois
Bobby Hackett
Bobby Rodriguez
Bobby Shew
Booker Little
Brent Persson
Brian Lynch
Buck Clayton
Buddy Bolden
Bunk Johnson
Bunny Berigan
Carl Saunders
"Doc" Severinsen
Cecil Bridgewater
Charlie Shavers
Charley Davis
Chet Baker
Chris Botti
Chris Griffin
Chuck Findley
Chuck Mangione
Clark Terry
Claudio Roditi
Clay Jenkins
Clifford Brown
Conrad Gozzo
Cootie Williams
Dave Douglas
David Weiss
Dennis Noday
Dimitri Metheny
Don Cherry
Don Ellis
Donald Byrd
Ellister Van der Molen
Enrico Rava
Fats Navarro
Frankie V
Freddie Hubbard

Gary Grant
Gilbert Castellanos
Greg Gisbert
Harry "Sweets" Edison
Harry James
Herb Alpert
Hugh Masekela
Ingrid Jensen
Jabbo Smith
Jack Shledon
Jamil Sharif
James Morrison
Jean-Claude Borelly
Jeff Oster
Jeremy Pelt
Joe Magnarelli
Joe "King" Oliver
John "Dizzy" Gillespie
Jon Faddis
Jonah Jones
Kenny Dorham
Kenny Wheeler
Lee Morgan
Leroy Jones
Lester Bowie
Lew Soloff
Louis Armstrong
Louis Prima
Louise Baranger
Manny Klein
Marcus Belgrave
Marcus Printup
Mark Isham
Marion "Buddy" Childers
Marvin Stamm
Maynard Ferguson
Mike Metheny
Miles Davis
Nat Adderley
Nicholas Payton
Nills Petter Molvaer
Peter Knight
Quincy Jones, Jr.
Ray Vega
Red Allen
Red Nichols

Rex Stewart
Rick Braun
Roy Eldridge
Roy Hargrove
Ruby Braff
Shorty Rogers
Sean Jones
Steven Bernstein
Terrell Stafford
Terence Blanchard
Thad Jones
Tiger Okoshi
Tim Hagens
Tom Arthurs
Tom DeLibero
Tom Harrell
Tom Kubis
Tommy Nygaard
Tomasz Stanko
Wadada Leo Smith
Wallace Roney
Walter Blanton
Wayne Bergeron
William "Cat" Anderson
Woody Shaw
Wynton Marcellus
Ziggy Elman
Woody Shaw

Introduction

The method of learning a language is slow and arduous. Remember learning to read? Well, you already could talk; you just couldn't put the sounds of letters with the word or the concept. The context of a story is the subtle underpinning of the meaning of the words making up the story. So, here we are, ready to embark on the process of learning the language of modern jazz.

You can already play a trumpet. And you have done well in your studies to this point. Of course, tone production, endurance, flexibility and style are works in progress. So, you must consider this: it takes time and patience to learn dexterity, articulation, and nuance while simultaneously interpreting harmony, rhythmic invention and linear or architectural textures. All these elements come together when you are able to draw on previously learned language skills to "fill in the blanks".

Funny, but for the longest time, I actually thought Miles and the guys went up on stage, closed their eyes, and just made up notes they could "hear". Later I found out the truth. THEY ALL STUDIED! Bird, Coltrane, Miles, Clifford, and all the greats, learned from each other, their peers and master teachers like Barry Harris.

So, like the greats, to play great, you must make great effort. The satisfaction of knowing you are on the road is awe-inspiring. You will delight in your progress as you follow this methodical study on the proven path to solo fluency.

As any trumpet player knows, the warm-up process is a valuable use of time. Mental readiness, breath, flexibility of the embouchure, and pitch are all part of the Zen of playing that day. The jazz warm-up is performed after buzzing and may be the basis for total warm-up activity or in combination with other legit basics such as HL Clarke, Walter M. Smith, Max Schlossberg, etc. Here is Bill Adam's approach, which I greatly endorse.

1 - BUZZING THE LEADPIPE

In Bill Adam's article about trumpet pedagogy, Bill Adam states, "I know there has to be a certain amount of mouthpiece buzzing to warm up the resilience that we have to have here. But if we can set the mouthpiece and tube in vibration, the embouchure is much more relaxed. What we're trying to do is to get the air through that horn with the least amount of tension and the least amount of muscle." (For options: See The Roy Stevens-Costello Triple C Embouchure Technique, or Trumpet Lessons with David Hickman, Vol.3, or James Stamp Method)

To buzz the leadpipe, remove the tuning slide. On a Bb trumpet, the mouthpiece/leadpipe should resonate at approximately an F (Eb concert) at the bottom space on the staff. Cornets and higher keyed trumpets will resonate at different pitches as the pitch is determined by the length of the tube. Hear the pitch in your mind (can you sing the pitch?), take a full, relaxed breath, place the mouthpiece to your lips and blow. Think about accelerating the air through the leadpipe and of letting the air blow the embouchure into place. The sound should be a resonant, reedy buzz. Focus on creating a resonant buzz, not an airy sound. I typically will buzz the leadpipe about a dozen times, or until I feel my embouchure responding to the breath in a relaxed manner.

After sufficient buzzing of the mouthpiece or leadpipe, I give you warm-up pages of both the perfect fourth around the circle of fourths, and the flat 5 tri-tone. The tri-tone breaks a chromatic scale into equal parts. By memorizing the b5 relationship in any key you will be already advancing to the blues and altered chords found frequently played in today's modern jazz language.

You will always be free to turn to any book or chapter to study a certain element of jazz you want to work on, however, I warn you against skipping over the book before you play through the book. Why? Because the language builds from early elemental segments and scale patterns (letters, words) to more advanced nuances (sentences and paragraphs) that easily substitute for the “vanilla” changes.

Just because something sounds complicated, well, it may not be. In actuality, playing in many sharps or flats look daunting, but after a while, you may prefer Db blues to G. Funny. But that’s the case for Freddy Hubbard!!

So, give it time. With patience, attention to how these elements work alone and together, this practice method will give you the tools enabling you to play in your own voice.

Last note: The “Bibliography and Reference” section has a chordal approach for non-keyboard players. After every section, it would behoove you to learn the chord spellings related to the chapters contents. For example, when learning the Major 7th and its relatives, look into spelling the related chords in all keys! This will quicken your move into the world of hearing and creating your own voice.

The following chapters are to be played in this order:

- 1- Major Chords
- 2- Minor Chords
- 3- Dominant 7 Chords
- 4- Diminished Chords
- 5- Half Diminished (Minor7b5)
- 6- Alternate Dominant Family (Lydian, W.T.)
- 7- Alternate Diminished Family
- 8- Substitutions
- 9- Turnarounds
- 10- Blues Tri-Tones
- 11- Reference Appendix

Jazz in the musical arts deemphasizes the power of the intellect and extols that of intuitive action... its ultimate aim is to free the individual from licks, cliché’, anger, illusion, and false passion.

To be patient is to have the capacity of calm endurance. “To be patient is to give yourself time and actively work toward a goal without setting a limit on how long you will work.” Concentrate on process, not completion.

Do what you are doing at the moment and nothing else.

Patience and self-control in learning to practice trivial things will one day show the same mastery in great and important moments.

Accept your limitations and capitalize on them.

We are all learners. Masters have Masters.

Action. Controlled patience. Observance. Pause. Silence. Listen. Composure. Resuming Activity anew.

Don't deny a problem. Embrace it. Seek a solution and commit yourself to the best resolution.

Don't deny thoughts or feelings. Acknowledge them. But never let them dictate your musicality. Control your emotion or it will control you.

I wish to end this introductory passage with the following thoughts. Now that you are committed to learning more about the music we call jazz, remember that your mission is to be able to interpret melody, re-harmonize existing standards and tunes, approach a tune rhythmically in a way it hasn't been done before. You are the future of this music and will make whatever sounds interesting, challenging, inspirational or meaningful to you a gift to others. It may just be the newest music to inspire a whole new generation of musicians to follow and build on. No exercise in these volumes is meant to be an end-all but a beginning. Learn these passages and combinations in your own way. Repeat them slowly, shape them differently, change them rhythmically, and listen ardently to yourself away from the music while playing what you hear in the exercise.

Experiment.

Explore.

Enjoy!

Table of Contents - Volume 1

Preface

Acknowledgements

Dedication - Masters All, Thanks!

Introduction

Jazz Trumpet Warmups

Daily Practice Warmups.....	2
The ‘Good Bait’ Exercise.....	8
Shifting Major Key Centers.....	11

Chapter 1 - Major Chords

Major 7 Secrets.....	16
Cycles for the Major 7th.....	28
Major 7 Bebop Scales.....	32
Surround Note Exercises - Major Keys.....	53
Advanced Surrounding Notes.....	54
Executing the Major 7th.....	61
Speaking in Major 7th.....	73
Major 7 #11.....	77
Fun with Barry Harris - Major 6th Scales.....	80
The Major Pentatonic.....	82
Mixing Major 7 Pentatonic in Root and P5th.....	84
Connecting the Major 7 Pentatonic.....	87
Function of the Major 7 Pentatonic.....	90
Minor Pentatonics.....	96
Connecting Minor Pentatonics.....	98
Minor 7 Pentatonic Scale Patterns.....	100

Chapter 2 - Minor Chords

The Minor Issues: Modes.....	104
Patterns in Minor Keys.....	105
Studies in Minor Keys.....	107
The Natural Minor - Aeolian Mode.....	115
Use of Melodic Minor in Modal Harmony.....	122
Modal Harmony Patterns in Melodic Minor.....	124
Minor - Major Around the Circle.....	144
Use of Harmonic Minor.....	147
Patterns in Harmonic Modes.....	149

Table of Contents - Volume 1

Chapter 3 - Dominant 7 Chords

Mixolydian Mode - The Dominant 7th.....	164
Reviewing the Dominant 7th.....	169
Dominant 7 Bebop Scales.....	178
Playing the Dominant 7th.....	214
2 Beat Quick Changes ii-V7-I.....	226
1 Bar Bop Patterns.....	250
2 Bar Changes ii-V7-I.....	282
Clifford Licks ii-V7-I.....	296
Ascending & Descending Progressions.....	298
Descending Half Step Lick.....	300

Chapter 4 - Diminished Chords

Introduction to Diminished - Dominant 7 ^b 9.....	304
The Diminished 7th.....	309
Chord of the Dominant 7th Substitute Diminished.....	311
Related Diminished Triad Study.....	315
Patterns for Diminished 7ths.....	317

Chapter 5 - Half Diminished (Minor 7^b5)

The Minor 7 ^b 5 Locrian Scale.....	334
Minor 7 ^b 5 Around the Horn.....	336
Locrian's Relation to the Dominant 7.....	338
Minor 7 ^b 5 to V7 - Study #1.....	342
Minor 7 ^b 5 to Harmonic vi - Study #2.....	344
Minor 7 ^b 5 - Study #3.....	346
Minor 7 ^b 5 Descending to Major 7 - Study #4.....	348
Descending the Minor 7 ^b 5.....	349
Minor 7 ^b 5 to Diminished - Study #5.....	350
Patterns on the Minor 7 ^b 5.....	352
2 Beat Minor 7 ^b 5 Turnaround.....	364
1 Bar Minor 7 ^b 5 Progression.....	388

Table of Contents - Volume 2

Chapter 6 - The Alternate Dominant Family

Review: Lydian Scales.....	414
Working in the Lydian Augmented Mode.....	415
Altered Dominant Family: Lydian ^b 7.....	418
Dominant 7 ^b 5 [#] 5: Whole Tone & Augmented Scales.....	424
Whole Tone Scales.....	428
Whole Tone Patterns Around the Circle.....	440

Table of Contents - Volume 2

Chapter 7 - Alternate Diminished Family

The Super Locrian Altered Dominant.....	448
Diminished Whole Tone Study.....	450
Patterns on the Altered Dominant.....	462
The Altered Pentatonic Substitutions.....	470

Chapter 8 - Substitutions

Learning the Tri-Tone.....	484
Introduction to Descending Major Thirds.....	488
Cycle of Descending Major Thirds.....	490
The Tri-Tone Substitution of the V7.....	496
Coltrane ii-V7's 1/2 Step Apart.....	508
Playing Tri-Tone Substitutions from the Minor7 $\flat$ 5.....	510

Chapter 9 - Turnarounds

Rhythm Changes.....	518
Learning the Turnaround.....	521
iii-iv-ii-V7 for Blues Prep.....	551
Turnaround with Substitutions.....	575
Turnaround with ii-V7 in Front.....	593
ii-V7 for Blues Prep.....	617

Chapter 10 - Blues

Major Blues.....	638
Minor Blues.....	640
Blues Fun Workout.....	642
The Minor7 $\flat$ 5 and the Blues.....	649
Altered Modern Blues.....	664
Modern Approach to Playing the Blues.....	693

Appendix

Numeric and Symbolic Representations in Jazz Language.....	698
History of Trumpet Chordal Harmonies.....	699
Ascendancy of Classical in Jazz.....	704
Trumpet Stunts.....	706
Building Chords for Trumpet.....	708
Thinking in Chords for Trumpet.....	711
Spelling Chords for Trumpet.....	713
Bibliography.....	726
Resources.....	727

**Jazz
Trumpet
Warmups**

Daily Practice Warmups

Note: practice each exercise 3 X's:

1st X: read

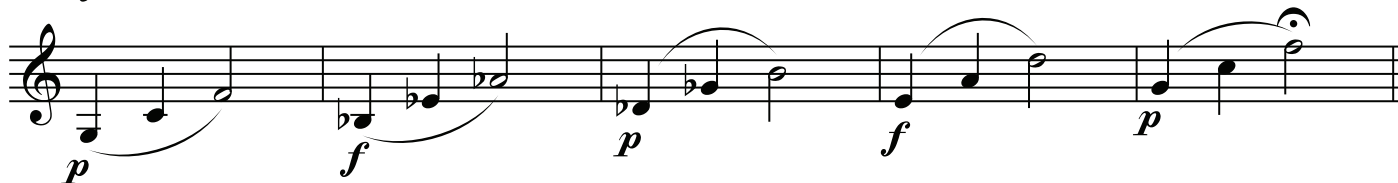
2nd X: by memory

3rd X: three bars at a time

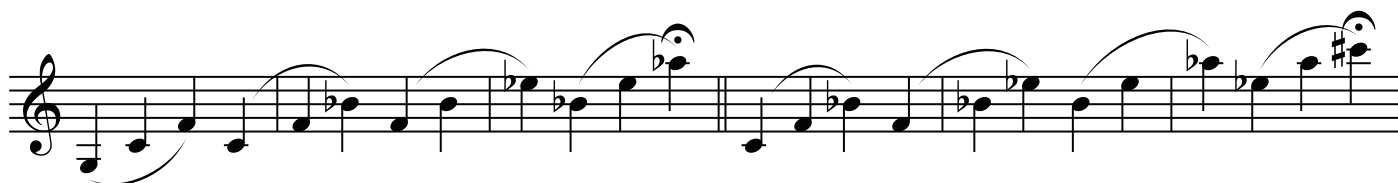
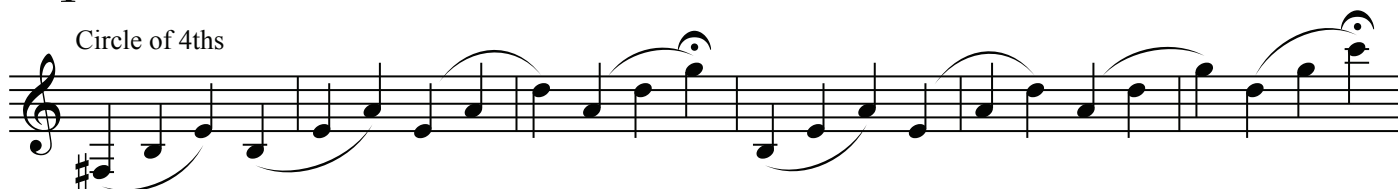
Notice they follow Perfect 4th each bar.

Adagio ♩ = 72

Circle of Perfect 4ths connected by Tri-tone

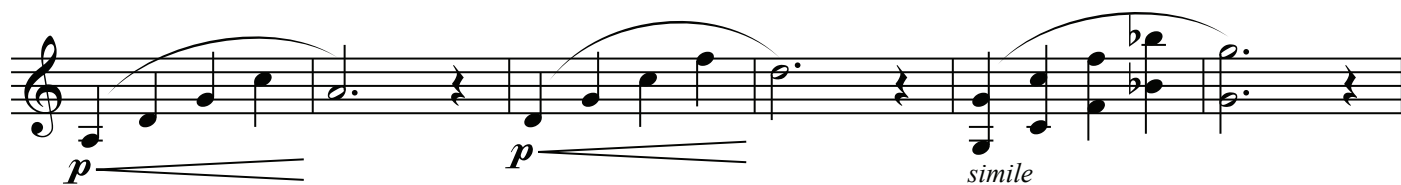
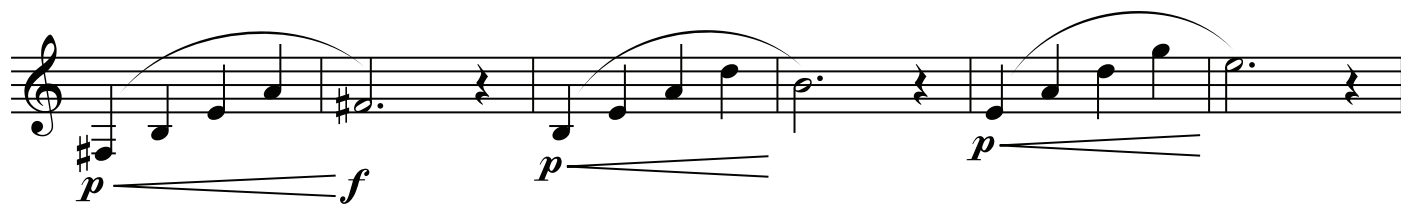


Circle of 4ths



Tri-tone

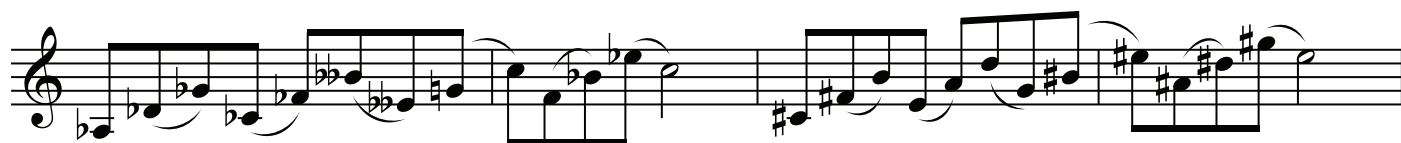




Tri-tone



Circle of 4ths





Learning to Surround

On Repeat, play the figure around the circle of 4ths



On Repeat, play the figure around the circle of 4ths



On Repeat, play the figure around the circle of 4ths



On Repeat, play the figure around the circle of 4ths



Six staves of musical notation, each containing a sequence of notes and rests, designed for daily practice warmups. The notation includes various intervals and articulations, such as slurs and ties, to develop technical skills.

Create articulations as you play:

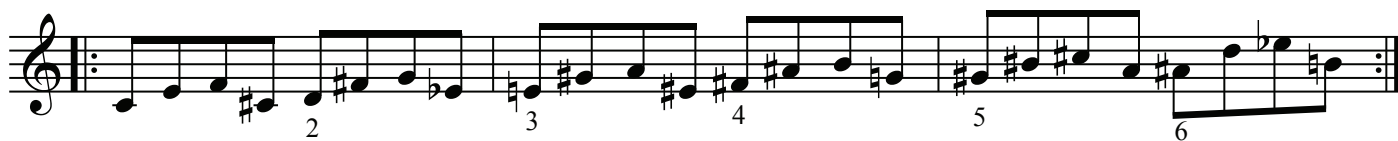
Major 2nd; Repeat from 2, 3, 4, 5, 6

Two staves of musical notation, each containing a sequence of notes and rests, designed for articulation exercises. The notation includes various intervals and articulations, such as slurs and ties, to develop technical skills. The exercises are labeled with numbers 2, 3, 4, 5, and 6, indicating the starting point for each exercise.

Minor 3rd; Repeat around Circle of 4ths; Descend by minor 3rd to:



Major 3rd; Repeat from 2, 3, 4, 5, 6; Descend by major 3rd to:



Perfect 4th; Repeat around Circle of 4ths; Descend by perfect 4th to:



Augmented 4th (#4/b5); Repeat around Circle of 4ths; Descend by augmented 4th (#4/b5) to:



Perfect Sun, Repeat around Circle of 12



The image shows two staves of musical notation for the song 'The Rose Tree'. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a melody with eighth and sixteenth notes, including a repeat sign at the beginning. The bottom staff continues the melody, also in treble clef and common time, with similar note values and a repeat sign at the end. The notes are black on a white staff with a single sharp (F#) indicating the key signature.

The Good Bait Exercise

Tad Cameron/Count Basie

* Executing P4th Skips in Bar 7

Chord progression for the exercise:

Staff 1: C Maj7 Am Dm G7 C Am Dm G7

Staff 2: Gm C7 F Maj7 Bb7 Em A7b9 Dm G7b9 C Maj7 G7

Staff 3: F Maj7 Dm Gm C7 F Dm Gm C7

Staff 4: Cm F7 Bb Maj7 Eb7 Am D7b9 Gm C7b9 F Maj7 C7

Staff 5: Bb Maj7 Gm Cm F7 Bb Gm Cm F7

Staff 6: Fm Bb7 Eb Maj7 Ab7 Dm G7b9 Cm F7b9 Bb Maj7 F7

Staff 7: Eb Maj7 Cm Fm Bb7 Eb Cm Fm Bb7

Staff 8: Bbm Eb7 Ab Maj7 Db7 Gm C7b9 Fm Bb7b9 Eb Maj7 Bb7

The Good Bait Exercise

9

The musical score consists of eight staves, each containing a sequence of chords and a corresponding melodic line. The first four staves are in B-flat major, and the last four staves are in C major.

Staff 1 (B-flat major): A^bMaj⁷ F^m B^bm E^b7 A^b F^m B^bm E^b7

Staff 2 (B-flat major): E^bm A^b7 D^bMaj⁷ G^b7 C^m F^{7b9} B^bm E^b7^{b9} A^bMaj⁷ E^b7

Staff 3 (B-flat major): D^bMaj⁷ B^bm E^bm A^b7 D^b B^bm E^bm A^b7

Staff 4 (B-flat major): A^bm D^b7 G^bMaj⁷ B⁷ F^m B^b7^{b9} E^bm A^b7^{b9} D^bMaj⁷ A^b7

Staff 5 (C major): F[#]Maj⁷ D[#]m G[#]m C[#]7 F[#] D[#]m G[#]m C[#]7

Staff 6 (C major): C[#]m F[#]7 B^{Maj}7 E⁷ A[#]m D[#]7^{b9} G[#]m C[#]7^{b9} F[#]Maj⁷ C[#]7

Staff 7 (C major): B^{Maj}7 G[#]m C[#]m F[#]7 B G[#]m C[#]m F[#]7

Staff 8 (C major): F[#]m B⁷ E^{Maj}7 A⁷ D[#]m G[#]7^{b9} C[#]m F[#]7^{b9} B^{Maj}7 F[#]7

The Good Bait Exercise

The musical score for "The Good Bait Exercise" is written in E major (three sharps: F#, C#, G#) and consists of eight staves of eighth-note patterns. Each staff contains a sequence of chords and corresponding eighth-note figures. The chords are as follows:

- Staff 1: E Maj⁷, C#m, F#m, B7, E, C#m, F#m, B7
- Staff 2: Bm, E7, A Maj⁷, D7, G#m, C#7^{b9}, F#m, B7^{b9}, E Maj⁷, B7
- Staff 3: A Maj⁷, F#m, Bm, E7, A, F#m, Bm, E7
- Staff 4: Em, A7, DMaj⁷, G7, C#m, F#7^{b9}, Bm, E7^{b9}, A Maj⁷, E7
- Staff 5: DMaj⁷, Bm, Em, A7, D, Bm, Em, A7
- Staff 6: Am, D7, GMaj⁷, C7, F#m, B7^{b9}, Em, A7^{b9}, DMaj⁷, A7
- Staff 7: GMaj⁷, Em, Am, D7, G, Em, Am, D7
- Staff 8: Dm, G7, CMaj⁷, F7, Bm, E7^{b9}, Am, D7^{b9}, GMaj⁷, D7

Shifting Major Key Centers

11

Based on 1 step apart

Three staves of musical notation in treble clef, each containing four measures. The first staff shows shifts from C to D to E. The second staff shows shifts from G $\flat$ to A $\flat$ to B $\flat$. The third staff shows shifts from D $\flat$ to E $\flat$ to F. Each measure contains a melodic line with eighth and quarter notes, and a bass line with quarter notes. The key signature changes are indicated by the placement of sharps and flats on the notes.

Based on 1/2 Step apart

Four staves of musical notation in treble clef, each containing four measures. The first staff shows shifts from B $\flat$ to B to C. The second staff shows shifts from C $\sharp$ to D to E $\flat$ to E. The third staff shows shifts from F to F $\sharp$ to G to A $\flat$. The fourth staff shows shifts from A to B $\flat$ to B. Each measure contains a melodic line with eighth and quarter notes, and a bass line with quarter notes. The key signature changes are indicated by the placement of sharps and flats on the notes.

Based on Diminished

B $\flat$ C $\sharp$ E

G B $\flat$ C $\sharp$

B D F

A $\flat$ B D

C E $\flat$ F $\sharp$

A C E $\flat$

C A F $\sharp$

E $\flat$ C

B A $\flat$ F

Three staves of musical notation in treble clef, each containing four measures. The first staff starts with a key signature of one sharp (F#) and shifts to two sharps (F# and C#) in the second measure. The second staff starts with two flats (Bb and Eb) and shifts to one sharp (F#) in the second measure. The third staff starts with three flats (Bb, Eb, and Ab) and shifts to two flats (Bb and Eb) in the second measure. The notes are: Staff 1: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G

Based on Augmented 5th Whole Tone; same as Descending and Ascending Major Triads

The musical score consists of eight staves, each containing a sequence of notes and rests. The key signatures are indicated by accidentals above the notes. The notes are primarily eighth and sixteenth notes, with some quarter notes. The overall tempo is indicated as 'Solo Fluency' at the bottom left.

Staff 1: C, A^b, E, C, C, E, A^b, C

Staff 2: D^b, A, F, D^b, D^b, F, A, D^b

Staff 3: D, B^b, G^b, D, D, F[#], B^b, D

Staff 4: E^b, B, G, E^b, E^b, G, B, E^b

Staff 5: E^b, G, B, E^b, E^b, B, G, E^b

Staff 6: D, F[#], B^b, D, D, B^b, F[#], D

Staff 7: C[#], F, A, C[#], D^b, A, F, D^b

Staff 8: C, E, A^b, C, C, A^b, E, C

Chapter 1

Major Chords

Major 7 Secrets

Major 7th Circle of 4ths

This section contains six staves of musical notation for a circle of fourths exercise in the major 7th mode. The first staff is in C major (C4-D4-E4-F4-G4-A4-B4-C5). Each subsequent staff moves down a perfect fourth, introducing one more flat: Bb major (Bb4-C5-D5-Eb5-F5-G5-A5-Bb6), Ab major (Ab4-Bb5-C6-Db6-Eb6-F6-G6-Ab7), Gb major (Gb4-Ab5-Bb6-Cb7-Db7-Eb7-F7-Gb8), F major (F4-G4-A4-Bb4-C5-D5-E5-F6), Eb major (Eb4-F4-G4-Ab4-Bb5-C6-D6-Eb7), and D major (D4-E4-F4-G4-A4-Bb4-C5). Each staff consists of two measures, with a double bar line and repeat dots at the end of each measure.

Playing Major Patterns

Key of C:

This section contains two staves of musical notation for a fluency exercise in the key of C. The first staff features two measures of eighth-note patterns, each followed by a repeat sign. The first measure is an ascending eighth-note scale (C4-D4-E4-F4-G4-A4-B4-C5), and the second measure is a descending eighth-note scale (C5-B4-A4-G4-F4-E4-D4-C4). The second staff also features two measures of eighth-note patterns, each followed by a repeat sign. The first measure is an ascending eighth-note scale (C4-D4-E4-F4-G4-A4-B4-C5), and the second measure is a descending eighth-note scale (C5-B4-A4-G4-F4-E4-D4-C4). Both staves include triplets of eighth notes in the second measure of each pair.

Eight staves of musical notation in treble clef, featuring various rhythmic patterns and melodic lines. The notation includes eighth notes, quarter notes, and half notes, often grouped in pairs or fours. Some staves include repeat signs and trill markings (trills) over specific notes.

Key of F:

Three staves of musical notation in treble clef, featuring various rhythmic patterns and melodic lines. The notation includes eighth notes, quarter notes, and half notes, often grouped in pairs or fours. Some staves include repeat signs and trill markings (trills) over specific notes.



Key of B♭:





Key of E $\flat$:





Key of A $\flat$:

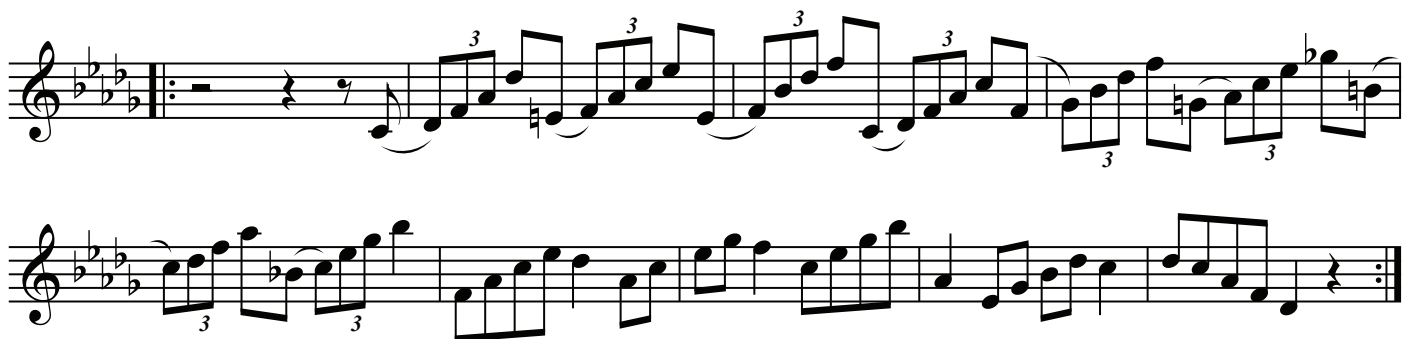


Solo Fluency



Key of D $\flat$:





Key of F#:





Key of B:



Key of E:

Key of E: Musical notation for ten staves. The key signature is three sharps (F#, C#, G#). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and triplets (indicated by a '3' over the notes). The staves are organized into five pairs, each ending with a double bar line and repeat dots. The first staff features a triplet of eighth notes in the first measure and several triplets of eighth notes in the final measure. The second staff continues with eighth and sixteenth note patterns. The third staff includes a triplet of eighth notes in the first measure and a triplet of eighth notes in the final measure. The fourth staff features a triplet of eighth notes in the first measure and a triplet of eighth notes in the final measure. The fifth staff includes a triplet of eighth notes in the first measure and a triplet of eighth notes in the final measure. The sixth staff features a triplet of eighth notes in the first measure and a triplet of eighth notes in the final measure. The seventh staff includes a triplet of eighth notes in the first measure and a triplet of eighth notes in the final measure. The eighth staff features a triplet of eighth notes in the first measure and a triplet of eighth notes in the final measure. The ninth staff includes a triplet of eighth notes in the first measure and a triplet of eighth notes in the final measure. The tenth staff features a triplet of eighth notes in the first measure and a triplet of eighth notes in the final measure.

Key of A:

Key of A: Musical notation for one staff. The key signature is two sharps (F#, C#). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and triplets (indicated by a '3' over the notes). The staff is organized into two measures, each ending with a double bar line and repeat dots. The first measure features a triplet of eighth notes in the first measure and a triplet of eighth notes in the final measure. The second measure continues with eighth and sixteenth note patterns.

Eight staves of musical notation for a solo fluency exercise in the key of D major. The notation includes various rhythmic patterns, slurs, and triplets. The first seven staves contain a variety of eighth and sixteenth note patterns, some with slurs and ties. The eighth staff features a triplet of eighth notes followed by a series of eighth notes, ending with a double bar line.

Key of D:

Two staves of musical notation for a solo fluency exercise in the key of D major. The first staff begins with a triplet of eighth notes, followed by a series of eighth notes, and ends with a double bar line. The second staff continues the pattern with eighth notes and slurs, ending with a double bar line.

The first section consists of eight staves of music in G major (one sharp). The exercises include:

- Staff 1: A sequence of eighth notes and quarter notes, with a repeat sign at the end.
- Staff 2: A sequence of eighth notes, including a flat (F) for a chromatic descent, with a repeat sign at the end.
- Staff 3: A sequence of eighth notes and quarter notes, with a repeat sign at the end.
- Staff 4: A sequence of eighth notes and quarter notes, with a repeat sign at the end.
- Staff 5: A sequence of eighth notes and quarter notes, with a repeat sign at the end.
- Staff 6: A sequence of eighth notes and quarter notes, with a repeat sign at the end.
- Staff 7: A sequence of eighth notes and quarter notes, with a repeat sign at the end.
- Staff 8: A sequence of eighth notes and quarter notes, with a repeat sign at the end.

Key of G:

The second section consists of three staves of music in G major. The exercises include:

- Staff 1: A sequence of eighth notes and quarter notes, with a repeat sign at the end.
- Staff 2: A sequence of eighth notes and quarter notes, with a repeat sign at the end.
- Staff 3: A sequence of eighth notes and quarter notes, with a repeat sign at the end.

The musical score consists of six staves of music in treble clef, with a key signature of one sharp (F#). The music is a continuous melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The score includes repeat signs and trill markings (indicated by a '3' and a wavy line).

Cycles for the Major 7

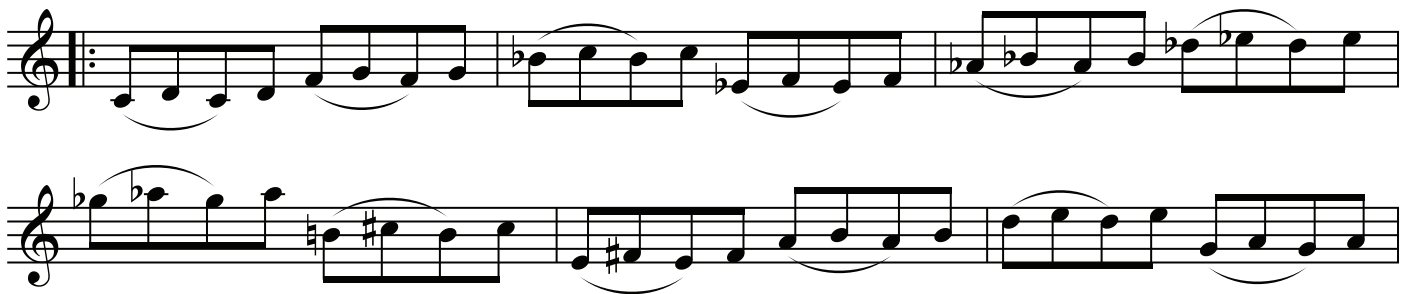
Circle of Fourths starting on C Major 7

Exercise #1

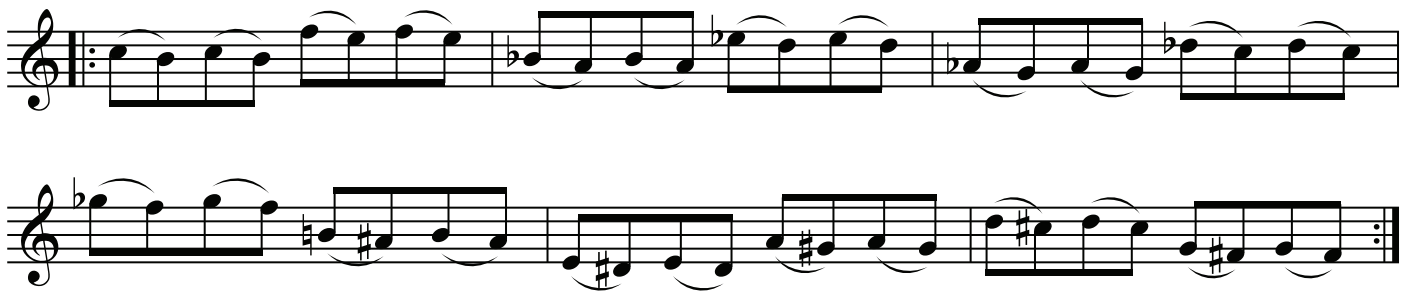
Practice playing starting on any 1st beat of any bar and continuing on



Exercise #2



Exercise #3



Exercise #4



Exercise #5



Exercise #6



Exercise #7



Exercise #8



Exercise #9

Start on Major 7 Cycle of 4ths - Repeat Start on 2, 3, 4 etc.



Exercise #10



Exercise #11



Exercise #12



**Exercise #13****Exercise #14**

Major 7 Bebop Scales

Key of C:

Articulate for Speed and Smoothness!



Seven staves of musical notation for Major 7 Bebop Scales. Each staff begins with a repeat sign and contains two measures of the scale. The scales are in the following keys: D major, E major, F major, G major, A major, B major, and C major. The notation includes eighth and sixteenth notes, rests, and triplet markings (indicated by a '3' over a group of notes).

Key of F:

Three staves of musical notation for Major 7 Bebop Scales in the key of F. Each staff begins with a repeat sign and contains two measures of the scale. The notation includes eighth and sixteenth notes, rests, and triplet markings (indicated by a '3' over a group of notes).

The image displays ten staves of musical notation, each representing a different Major 7 Bebop Scale in B-flat major. Each staff begins with a key signature of two flats (B-flat and E-flat) and a common time signature. The scales are written in a sequence of eighth and sixteenth notes, often with triplet markings (indicated by a '3' over a group of notes). The notation includes various accidentals (sharps, flats, and naturals) to indicate the specific notes of each scale. The scales are arranged in a descending and ascending pattern, typical of bebop scale exercises. The first staff shows the scale starting on B-flat, and the subsequent staves show the scale starting on different notes, creating a variety of melodic lines. The notation is clear and professional, suitable for a music textbook or practice book.



Key of B $\flat$:



Eight staves of musical notation, each representing a Major 7 Bebop Scale in a different key. The scales are written in treble clef with a key signature of two flats (Bb and Eb). Each staff begins with a repeat sign and contains a sequence of eighth and quarter notes, often with ties, followed by a triplet of eighth notes. The scales are: 1. Bb Major 7 Bebop Scale (Bb, C, D, Eb, E, F, G, Ab, Bb), 2. C Major 7 Bebop Scale (C, D, Eb, E, F, G, Ab, Bb, C), 3. D Major 7 Bebop Scale (D, Eb, E, F, G, Ab, Bb, C, D), 4. Eb Major 7 Bebop Scale (Eb, F, G, Ab, Bb, C, D, Eb, F), 5. E Major 7 Bebop Scale (E, F, G, Ab, Bb, C, D, Eb, E), 6. F Major 7 Bebop Scale (F, G, Ab, Bb, C, D, Eb, F, G), 7. G Major 7 Bebop Scale (G, Ab, Bb, C, D, Eb, F, G, Ab), 8. Ab Major 7 Bebop Scale (Ab, Bb, C, D, Eb, F, G, Ab, Bb).

Key of Eb:

Musical notation for the Major 7 Bebop Scale in the key of Eb. The scale is written in treble clef with a key signature of three flats (Bb, Eb, and Ab). The notation includes a repeat sign, a sequence of eighth and quarter notes, and a triplet of eighth notes at the end.

The image displays ten staves of musical notation, each representing a Major 7 Bebop Scale in a different key. The scales are written in treble clef with a key signature of two flats (B-flat and E-flat). Each staff begins with a repeat sign and contains two measures of the scale, followed by a final measure that ends with a triplet of eighth notes. The scales are as follows:

- Staff 1: B-flat Major 7 Bebop Scale (B-flat, C, D, E-flat, F, G, A, B-flat)
- Staff 2: C Major 7 Bebop Scale (C, D, E, F, G, A, B, C)
- Staff 3: D Major 7 Bebop Scale (D, E, F, G, A, B, C, D)
- Staff 4: E-flat Major 7 Bebop Scale (E-flat, F, G, A, B, C, D, E-flat)
- Staff 5: F Major 7 Bebop Scale (F, G, A, B, C, D, E, F)
- Staff 6: G Major 7 Bebop Scale (G, A, B, C, D, E, F, G)
- Staff 7: A Major 7 Bebop Scale (A, B, C, D, E, F, G, A)
- Staff 8: B-flat Major 7 Bebop Scale (B-flat, C, D, E-flat, F, G, A, B-flat)
- Staff 9: C Major 7 Bebop Scale (C, D, E, F, G, A, B, C)
- Staff 10: D Major 7 Bebop Scale (D, E, F, G, A, B, C, D)



Key of A $\flat$:



The image displays ten staves of musical notation, each representing a Major 7 Bebop Scale in a different key. The scales are written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The scales are as follows:

- Staff 1: B-flat Major 7 Bebop Scale (B-flat, C, D, E-flat, F, G, A-flat, B-flat, C).
- Staff 2: C Major 7 Bebop Scale (C, D, E, F, G, A, B-flat, C).
- Staff 3: D Major 7 Bebop Scale (D, E, F, G, A, B, C-flat, D).
- Staff 4: E-flat Major 7 Bebop Scale (E-flat, F, G, A, B, C, D-flat, E-flat).
- Staff 5: F Major 7 Bebop Scale (F, G, A, B, C, D, E-flat, F).
- Staff 6: G Major 7 Bebop Scale (G, A, B, C, D, E, F, G).
- Staff 7: A Major 7 Bebop Scale (A, B, C, D, E, F, G, A).
- Staff 8: B-flat Major 7 Bebop Scale (B-flat, C, D, E, F, G, A, B-flat).
- Staff 9: C Major 7 Bebop Scale (C, D, E, F, G, A, B, C).
- Staff 10: D Major 7 Bebop Scale (D, E, F, G, A, B, C, D).

Each staff begins with a repeat sign and a double bar line, indicating a specific starting point for the scale. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Some staves feature a triplet of eighth notes at the end, marked with a '3' and a bracket.

Key of D $\flat$:

Seven staves of musical notation for Major 7 Bebop Scales. Each staff begins with a key signature of three flats (B-flat, E-flat, A-flat). The scales are written in treble clef. The first six staves end with a triplet of eighth notes, and the seventh staff ends with a double bar line. The scales are: 1. B-flat major (B-flat, C, D, E-flat, F, G, A-flat, B-flat); 2. E-flat major (E-flat, F, G, A-flat, B-flat, C, D, E-flat); 3. A-flat major (A-flat, B-flat, C, D, E-flat, F, G, A-flat); 4. D-flat major (D-flat, E-flat, F, G, A-flat, B-flat, C, D-flat); 5. G-flat major (G-flat, A-flat, B-flat, C, D, E-flat, F, G-flat); 6. C-flat major (C-flat, D-flat, E-flat, F, G, A-flat, B-flat, C-flat); 7. F-flat major (F-flat, G-flat, A-flat, B-flat, C, D, E-flat, F-flat).

Key of C#:

Three staves of musical notation for Major 7 Bebop Scales in the key of C#. Each staff begins with a key signature of four sharps (F-sharp, C-sharp, G-sharp, C-sharp). The scales are written in treble clef. The first two staves end with a triplet of eighth notes, and the third staff ends with a double bar line. The scales are: 1. C# major (C#, D, E, F-sharp, G, A, B, C#); 2. F# major (F#, G, A, B, C, D, E, F#); 3. B major (B, C, D, E, F-sharp, G, A, B).

The image displays ten staves of musical notation, each representing a Major 7 Bebop Scale in a different key. The scales are written in treble clef with a key signature of four sharps (F#, C#, G#, D#). The notation includes various intervals, including chromatic alterations (sharps and flats) and triplet markings (indicated by a '3' over a group of notes). The scales are arranged in a sequence, with each staff showing a unique melodic line. The notation is clean and professional, suitable for a music book or sheet music.



Key of F#:



Diagram illustrating ten staves of musical notation for Major 7 Bebop Scales. Each staff begins with a key signature of four sharps (F#, C#, G#, D#). The notation includes various melodic lines, rests, and triplets (indicated by a '3' above the notes). The scales are presented in a sequence, likely demonstrating different variations or exercises for each key.

Key of B:

Diagram illustrating the Major 7 Bebop Scale in the key of B. The notation shows a melodic line with a triplet (indicated by a '3' above the notes) and rests, demonstrating the scale's structure.

Solo Fluency

The image displays ten staves of musical notation, each representing a Major 7 Bebop Scale in a different key. The scales are written in treble clef with a key signature of four sharps (F#, C#, G#, D#). The scales are as follows:

- Staff 1: Major 7 Bebop Scale in F# (F#4, C#5, G#4, D#5, E5, F#5, G#5, F#4).
- Staff 2: Major 7 Bebop Scale in C# (C#4, G#4, F#5, E5, D#5, C#5, B5, C#4).
- Staff 3: Major 7 Bebop Scale in G# (G#4, D#5, C#5, B5, A5, G#5, F#5, G#4).
- Staff 4: Major 7 Bebop Scale in D# (D#4, A5, G#5, F#5, E5, D#5, C#5, D#4).
- Staff 5: Major 7 Bebop Scale in A (A4, E5, D#5, C#5, B5, A5, G#5, A4).
- Staff 6: Major 7 Bebop Scale in E (E4, B4, A5, G#5, F#5, E5, D#5, E4).
- Staff 7: Major 7 Bebop Scale in B (B4, F#5, E5, D#5, C#5, B5, A5, B4).
- Staff 8: Major 7 Bebop Scale in F# (F#4, C#5, G#4, D#5, E5, F#5, G#5, F#4).
- Staff 9: Major 7 Bebop Scale in C# (C#4, G#4, F#5, E5, D#5, C#5, B5, C#4).
- Staff 10: Major 7 Bebop Scale in G# (G#4, D#5, C#5, B5, A5, G#5, F#5, G#4).

Each staff begins with a repeat sign and a double bar line, indicating a two-measure phrase. The scales are written in a way that allows for easy transposition and practice. The notation includes various intervals, including major and minor thirds, and is designed to be played in a bebop style.



Key of E:



The image displays ten staves of musical notation, each representing a Major 7 Bebop Scale in a different key. The scales are written in treble clef with a key signature of three sharps (F#, C#, G#). The notation includes various intervals, including chromatic alterations (sharps and naturals) and triplet markings (indicated by a '3' over a group of notes). The scales are arranged in a descending order of their starting notes: the first staff starts on D5, and the last staff starts on B4. Each staff begins with a repeat sign and ends with a final note and a triplet of eighth notes.



Key of A:



Seven staves of musical notation for Major 7 Bebop Scales. Each staff begins with a key signature of two sharps (F# and C#). The scales are written in treble clef. The first six staves end with a triplet of eighth notes, and the seventh staff ends with a whole note. The scales are: 1. D Major 7 Bebop Scale (D-E-F#-G-A-B-C#-D), 2. E Major 7 Bebop Scale (E-F#-G-A-B-C#-D-E), 3. F# Major 7 Bebop Scale (F#-G-A-B-C#-D-E-F#), 4. G Major 7 Bebop Scale (G-A-B-C#-D-E-F#-G), 5. A Major 7 Bebop Scale (A-B-C#-D-E-F#-G-A), 6. B Major 7 Bebop Scale (B-C#-D-E-F#-G-A-B), and 7. C# Major 7 Bebop Scale (C#-D-E-F#-G-A-B-C#).

Key of D:

Three staves of musical notation for Major 7 Bebop Scales in the key of D. Each staff begins with a key signature of two sharps (F# and C#). The scales are written in treble clef. The first two staves end with a triplet of eighth notes, and the third staff ends with a whole note. The scales are: 1. D Major 7 Bebop Scale (D-E-F#-G-A-B-C#-D), 2. E Major 7 Bebop Scale (E-F#-G-A-B-C#-D-E), and 3. F# Major 7 Bebop Scale (F#-G-A-B-C#-D-E-F#).

The image displays ten staves of musical notation, each representing a Major 7 Bebop Scale in a different key. The scales are written in treble clef with a key signature of one sharp (F#). The notation includes various intervals, including chromatic alterations (sharps and flats), and is organized into measures separated by double bar lines. The scales are as follows:

- Staff 1: Major 7 Bebop Scale in D major (D-E-F#-G-A-B-C#-D).
- Staff 2: Major 7 Bebop Scale in E major (E-F#-G-A-B-C#-D-E).
- Staff 3: Major 7 Bebop Scale in F# major (F#-G-A-B-C#-D-E-F#).
- Staff 4: Major 7 Bebop Scale in G major (G-A-B-C#-D-E-F#-G).
- Staff 5: Major 7 Bebop Scale in A major (A-B-C#-D-E-F#-G-A).
- Staff 6: Major 7 Bebop Scale in B major (B-C#-D-E-F#-G-A-B).
- Staff 7: Major 7 Bebop Scale in C# major (C#-D-E-F#-G-A-B-C#).
- Staff 8: Major 7 Bebop Scale in D major (D-E-F#-G-A-B-C#-D).
- Staff 9: Major 7 Bebop Scale in E major (E-F#-G-A-B-C#-D-E).
- Staff 10: Major 7 Bebop Scale in F# major (F#-G-A-B-C#-D-E-F#).



Key of G:



The image displays ten staves of musical notation, each representing a different Major 7 Bebop Scale in G major. Each staff begins with a treble clef and a key signature of one sharp (F#). The scales are written in a sequence that covers the entire chromatic range of the instrument. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and repeat signs. The scales are characterized by their unique bebop alterations, which typically involve a flat on the 9th degree and a sharp on the 11th degree. The scales are arranged in a way that allows for a comprehensive exercise of the instrument's range and technique.

Advanced Surrounding Notes

C Major using D minor - 1 step above root



C Major using D $\flat$ major - 1/2 step above root



C Major using B $\flat$ Major - 1 step below root



F Major





Bb Major



E $\flat$ MajorA $\flat$ Major

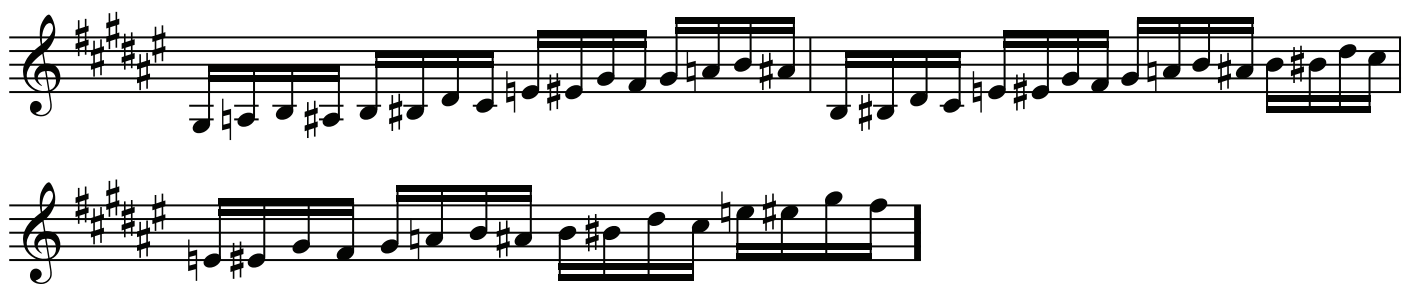


D♭ Major



F# Major





B Major



E Major





A Major



D Major





G Major



Executing the Major 7

61

C Maj7

The musical score for C Major 7 is written in treble clef with a common time signature (C). It consists of ten staves of music. The first staff begins with a whole rest followed by a quarter rest, then a triplet of eighth notes (G4, A4, B4), and continues with various eighth and quarter note patterns. The second staff features a triplet of eighth notes (C5, B4, A4) and other eighth note patterns. The third staff includes a triplet of eighth notes (G4, F4, E4) and a quarter rest. The fourth staff continues with eighth and quarter note patterns. The fifth staff has a quarter rest followed by eighth notes. The sixth staff includes a double bar line and a triplet of eighth notes (D5, C5, B4). The seventh staff features a triplet of eighth notes (A4, G4, F4) and a quarter rest. The eighth staff continues with eighth and quarter note patterns. The ninth staff has a quarter rest followed by eighth notes. The tenth staff concludes with a whole note C5.

Solo Fluency

F Maj7

A musical score for a piano exercise in F Major 7. The score consists of ten staves of music. The key signature has one flat (Bb). The exercise features various rhythmic patterns, including eighth and sixteenth notes, and includes several triplet markings (indicated by a '3' over a group of notes). The music is written in a single melodic line on a treble clef staff. The exercise concludes with a double bar line on the tenth staff.

B♭ Maj7

The musical score consists of ten staves of music, each containing a different exercise for the B♭ Major 7 chord. The exercises are written in treble clef with a key signature of two flats (B♭ and E♭). The exercises include various rhythmic patterns, triplets, and slurs.

- Staff 1: A sequence of eighth and sixteenth notes, starting with a triplet of eighth notes.
- Staff 2: A sequence of eighth and sixteenth notes, including a triplet of eighth notes.
- Staff 3: A sequence of eighth and sixteenth notes, including a triplet of eighth notes.
- Staff 4: A sequence of eighth and sixteenth notes, including a triplet of eighth notes.
- Staff 5: A sequence of eighth and sixteenth notes, including a triplet of eighth notes.
- Staff 6: A sequence of eighth and sixteenth notes, including a triplet of eighth notes.
- Staff 7: A sequence of eighth and sixteenth notes, including a triplet of eighth notes.
- Staff 8: A sequence of eighth and sixteenth notes, including a triplet of eighth notes.
- Staff 9: A sequence of eighth and sixteenth notes, including a triplet of eighth notes.
- Staff 10: A sequence of eighth and sixteenth notes, including a triplet of eighth notes.

Eb Maj7

The musical score for Eb Maj7 consists of ten staves of music. The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The music features various rhythmic patterns, including eighth and sixteenth notes, and includes several triplet markings (indicated by a '3' over the notes). The score is written in a single system with ten staves.

Ab Maj7

The musical score is written for a solo on Ab Major 7. It consists of nine staves of music in treble clef. The key signature has four flats (Ab, Bb, Eb, Fb). The music features various melodic lines with triplets, slurs, and rests, ending with a double bar line.

D $\flat$ Maj7

The musical score consists of ten staves of music in treble clef, written in D $\flat$ major (five flats: B $\flat$, E $\flat$, A $\flat$, D $\flat$, G $\flat$). The exercise is titled "Executing the Major 7" and is intended for "Solo Fluency". The music features various rhythmic patterns, including eighth and sixteenth notes, and includes triplets marked with a "3" and a slur. The exercise is designed for solo fluency.

F# Maj7

The musical score consists of ten staves of music, each containing a different exercise for the F# Major 7 chord. The key signature is three sharps (F#, C#, G#). The exercises are as follows:

- Staff 1: A melodic line starting with a quarter rest, followed by a triplet of eighth notes (F#, A, C#), then a series of eighth and sixteenth notes, ending with a quarter rest.
- Staff 2: A melodic line starting with a quarter note (F#), followed by a series of eighth and sixteenth notes, including a triplet of eighth notes (F#, A, C#), and ending with a quarter rest.
- Staff 3: A melodic line starting with a quarter note (F#), followed by a series of eighth and sixteenth notes, including a triplet of eighth notes (F#, A, C#), and ending with a quarter rest.
- Staff 4: A melodic line starting with a quarter note (F#), followed by a series of eighth and sixteenth notes, including a triplet of eighth notes (F#, A, C#), and ending with a quarter rest.
- Staff 5: A melodic line starting with a quarter note (F#), followed by a series of eighth and sixteenth notes, including a triplet of eighth notes (F#, A, C#), and ending with a quarter rest.
- Staff 6: A melodic line starting with a quarter note (F#), followed by a series of eighth and sixteenth notes, including a triplet of eighth notes (F#, A, C#), and ending with a quarter rest.
- Staff 7: A melodic line starting with a quarter note (F#), followed by a series of eighth and sixteenth notes, including a triplet of eighth notes (F#, A, C#), and ending with a quarter rest.
- Staff 8: A melodic line starting with a quarter note (F#), followed by a series of eighth and sixteenth notes, including a triplet of eighth notes (F#, A, C#), and ending with a quarter rest.
- Staff 9: A melodic line starting with a quarter note (F#), followed by a series of eighth and sixteenth notes, including a triplet of eighth notes (F#, A, C#), and ending with a quarter rest.
- Staff 10: A melodic line starting with a quarter note (F#), followed by a series of eighth and sixteenth notes, including a triplet of eighth notes (F#, A, C#), and ending with a quarter rest.

B Maj7

3

3

3

E Maj7

The musical score consists of ten staves of music, each containing a series of exercises for the E Major 7 chord. The key signature is three sharps (F#, C#, G#). The exercises are as follows:

- Staff 1: A sequence of eighth and sixteenth notes, starting with a triplet of eighth notes (marked '3').
- Staff 2: A sequence of eighth and sixteenth notes, including a triplet of eighth notes (marked '3') and a triplet of sixteenth notes (marked '3').
- Staff 3: A sequence of eighth and sixteenth notes, including a triplet of eighth notes (marked '3').
- Staff 4: A sequence of eighth and sixteenth notes, including a triplet of eighth notes (marked '3').
- Staff 5: A sequence of eighth and sixteenth notes, including a triplet of eighth notes (marked '3').
- Staff 6: A sequence of eighth and sixteenth notes, including a triplet of eighth notes (marked '3').
- Staff 7: A sequence of eighth and sixteenth notes, including a triplet of eighth notes (marked '3').
- Staff 8: A sequence of eighth and sixteenth notes, including a triplet of eighth notes (marked '3').
- Staff 9: A sequence of eighth and sixteenth notes, including a triplet of eighth notes (marked '3').
- Staff 10: A sequence of eighth and sixteenth notes, including a triplet of eighth notes (marked '3').

A Maj7

The musical score is written for a single melodic line on a grand staff. It consists of ten staves of music. The key signature is A major (three sharps: F#, C#, G#). The time signature is not explicitly shown but is implied to be 4/4 based on the note values. The exercise focuses on the Major 7 interval, with many notes marked with a '3' indicating a triplet. The notation includes various rhythmic patterns such as eighth notes, sixteenth notes, and triplets, often beamed together. The exercise is designed to build fluency in playing the Major 7 interval.

D Maj7

A musical score for a D Major 7 chord exercise, consisting of ten staves of music in treble clef with a key signature of two sharps (F# and C#). The music is written in a single melodic line. The first staff begins with a whole rest, followed by a quarter note D4, and then a triplet of eighth notes E4, F#4, and G4. The subsequent staves contain various rhythmic patterns, including eighth and sixteenth notes, and rests. Triplet markings (the number 3) are present above the first staff, the fourth staff, and the sixth staff. The piece concludes with a double bar line on the tenth staff.

G Maj7

The musical score is written for a single melodic line on a guitar. It begins with a treble clef and a key signature of one sharp (F#). The first staff contains a triplet of eighth notes. The second staff also features a triplet. The third staff includes a triplet of eighth notes. The fourth staff has a triplet of eighth notes. The fifth staff has a triplet of eighth notes. The sixth staff has a triplet of eighth notes. The seventh staff has a triplet of eighth notes. The eighth staff has a triplet of eighth notes. The ninth staff has a triplet of eighth notes. The tenth staff has a triplet of eighth notes.

Speaking in Major 7

73

Exercise 1

Exercise 1 consists of nine staves, each containing four measures of music. The chords for each measure are as follows:

Staff	Measure 1	Measure 2	Measure 3	Measure 4
1	B $\flat$ Maj7	G7 $\flat$ 9	C min	F7 $\flat$ 9
2	B Maj7	G $\sharp$ 7 $\flat$ 9	C $\sharp$ min	F $\sharp$ 7 $\flat$ 9
3	C Maj7	A7 $\flat$ 9	D min	G7 $\flat$ 9
4	D $\flat$ Maj7	B $\flat$ 7 $\flat$ 9	E $\flat$ min	A $\flat$ 7 $\flat$ 9
5	D Maj7	B7 $\flat$ 9	E min	A7 $\flat$ 9
6	E $\flat$ Maj7	C7 $\flat$ 9	F min	B $\flat$ 7 $\flat$ 9
7	E Maj7	C $\sharp$ 7 $\flat$ 9	F $\sharp$ min	B7 $\flat$ 9
8	F Maj7	D7 $\flat$ 9	G min	C7 $\flat$ 9
9	F $\sharp$ Maj7	D $\sharp$ 7 $\flat$ 9	G $\sharp$ min	C $\sharp$ 7 $\flat$ 9

Exercise 1, measures 1-4. The notation is in treble clef with a key signature of one flat (Bb). Measure 1: G Maj7, starting on G4, eighth notes G-A-B-A-G, triplet of eighth notes G-A-B. Measure 2: E 7b9, starting on E4, eighth notes E-F-G-A-B-A-G, triplet of eighth notes E-F-G. Measure 3: A min, starting on A4, eighth notes A-B-C-B-A-G, triplet of eighth notes A-B-C. Measure 4: D 7b9, starting on D4, eighth notes D-E-F-G-A-B-A-G, triplet of eighth notes D-E-F. Measure 5: Ab Maj7, starting on Ab4, eighth notes Ab-Bb-C-Bb-Ab, triplet of eighth notes Ab-Bb-C. Measure 6: F 7b9, starting on F4, eighth notes F-G-A-B-C-B-A, triplet of eighth notes F-G-A. Measure 7: Bb min, starting on Bb4, eighth notes Bb-C-Bb-A-G, triplet of eighth notes Bb-C-Bb. Measure 8: Eb 7b9, starting on Eb4, eighth notes Eb-F-G-A-Bb-A-G, triplet of eighth notes Eb-F-G. Measure 9: A Maj7, starting on A4, eighth notes A-B-C-B-A-G, triplet of eighth notes A-B-C. Measure 10: F# 7b9, starting on F#4, eighth notes F#-G-A-B-C-B-A, triplet of eighth notes F#-G-A. Measure 11: B min, starting on B4, eighth notes B-C-B-A-G, triplet of eighth notes B-C-B. Measure 12: E 7b9, starting on E4, eighth notes E-F-G-A-Bb-A-G, triplet of eighth notes E-F-G.

Exercise 2

Exercise 2, measures 1-12. The notation is in treble clef with a key signature of one flat (Bb). Measure 1: Bb Maj7, starting on Bb4, eighth notes Bb-C-Bb-A-G, triplet of eighth notes Bb-C-Bb. Measure 2: G 7b9, starting on G4, eighth notes G-A-B-C-B-A, triplet of eighth notes G-A-B. Measure 3: C min, starting on C5, eighth notes C-B-A-G-F-G, triplet of eighth notes C-B-A. Measure 4: F 7b9, starting on F4, eighth notes F-G-A-B-C-B-A, triplet of eighth notes F-G-A. Measure 5: A Maj7, starting on A4, eighth notes A-B-C-B-A-G, triplet of eighth notes A-B-C. Measure 6: F# 7b9, starting on F#4, eighth notes F#-G-A-B-C-B-A, triplet of eighth notes F#-G-A. Measure 7: B min, starting on B4, eighth notes B-C-B-A-G, triplet of eighth notes B-C-B. Measure 8: E 7b9, starting on E4, eighth notes E-F-G-A-Bb-A-G, triplet of eighth notes E-F-G. Measure 9: Ab Maj7, starting on Ab4, eighth notes Ab-Bb-C-Bb-Ab, triplet of eighth notes Ab-Bb-C. Measure 10: F 7b9, starting on F4, eighth notes F-G-A-B-C-B-A, triplet of eighth notes F-G-A. Measure 11: Bb min, starting on Bb4, eighth notes Bb-C-Bb-A-G, triplet of eighth notes Bb-C-Bb. Measure 12: Eb 7b9, starting on Eb4, eighth notes Eb-F-G-A-Bb-A-G, triplet of eighth notes Eb-F-G. Measure 13: G Maj7, starting on G4, eighth notes G-A-B-A-G, triplet of eighth notes G-A-B. Measure 14: E 7b9, starting on E4, eighth notes E-F-G-A-Bb-A-G, triplet of eighth notes E-F-G. Measure 15: A min, starting on A4, eighth notes A-B-C-B-A-G, triplet of eighth notes A-B-C. Measure 16: D 7b9, starting on D4, eighth notes D-E-F-G-A-B-A-G, triplet of eighth notes D-E-F. Measure 17: Gb Maj7, starting on Gb4, eighth notes Gb-Ab-Bb-Ab-Gb, triplet of eighth notes Gb-Ab-Bb. Measure 18: Eb 7b9, starting on Eb4, eighth notes Eb-F-G-A-Bb-A-G, triplet of eighth notes Eb-F-G. Measure 19: Ab min, starting on Ab4, eighth notes Ab-Bb-C-Bb-Ab, triplet of eighth notes Ab-Bb-C. Measure 20: Db 7b9, starting on Db4, eighth notes Db-Eb-F-G-A-Bb-A-G, triplet of eighth notes Db-Eb-F. Measure 21: F Maj7, starting on F4, eighth notes F-G-A-B-A-G, triplet of eighth notes F-G-A. Measure 22: D 7b9, starting on D4, eighth notes D-E-F-G-A-B-A-G, triplet of eighth notes D-E-F. Measure 23: G min, starting on G4, eighth notes G-A-B-A-G, triplet of eighth notes G-A-B. Measure 24: C 7b9, starting on C5, eighth notes C-B-A-G-F-G, triplet of eighth notes C-B-A.



Exercise 3



$E^b \text{Maj}^7$ $G\emptyset$ $C7^b9$

$D \text{Maj}^7$ $F^\# \emptyset$ $B7^b9$

$D^b \text{Maj}^7$ $F\emptyset$ B^b7^b9

$C \text{Maj}^7$ $E\emptyset$ $A7^b9$

$B \text{Maj}^7$ $D^\# \emptyset$ $G^\#7^b9$

$B^b \text{Maj}^7$ $D\emptyset$ $G7^b9$

$A \text{Maj}^7$ $C^\# \emptyset$ $F^\#7^b9$

$A^b \text{Maj}^7$ $C\emptyset$ $F7^b9$

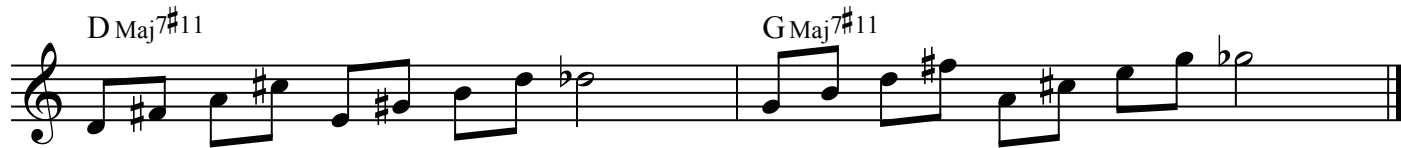
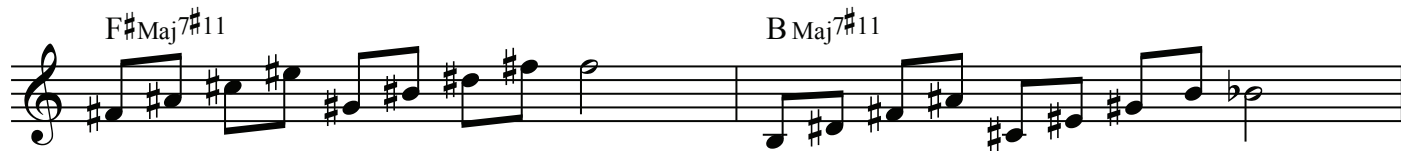
$G \text{Maj}^7$ $B\emptyset$ $E7^b9$

Major 7^{#11}

77

(Major 7^{#4})

Two Major Triads 1 Step Apart



C Maj7#11 F Maj7#11 B $\flat$ Maj7#11 E $\flat$ Maj7#11

A $\flat$ Maj7#11 D $\flat$ Maj7#11 F# Maj7#11 B Maj7#11

E Maj7#11 A Maj7#11 D Maj7#11 G Maj7#11

The image shows 12 musical staves, each representing a Major 7#11 chord in a different key. The chords are: C Maj7#11, F Maj7#11, B $\flat$ Maj7#11, E $\flat$ Maj7#11, A $\flat$ Maj7#11, D $\flat$ Maj7#11, F# Maj7#11, B Maj7#11, E Maj7#11, A Maj7#11, D Maj7#11, and G Maj7#11. Each staff contains a single-measure musical phrase in treble clef, showing the characteristic intervallic structure of the Major 7#11 chord (root, major 2nd, major 3rd, perfect 4th, major 6th, and major 7th).

C Maj7#11 is the same as G Maj7 or C Maj7#4

A single musical staff showing three variations of the C Maj7#11 chord: C Maj7#11, G Maj7, and C Maj7#4. The notation demonstrates that these three chords are enharmonically equivalent, sharing the same set of notes (C, D, E, F, G, B).

F Maj7#11 play C Maj7

A musical staff showing the F Maj7#11 chord (F, G, A, B, C, D) with a C Maj7 chord (C, D, E, F, G, B) played underneath. The notation illustrates how the F Maj7#11 chord can be reinterpreted as a C Maj7 chord with a different voicing.

B $\flat$ Maj7#11 play F Maj7

A musical staff showing the B $\flat$ Maj7#11 chord (B $\flat$, C, D, E, F, G) with an F Maj7 chord (F, G, A, B, C, D) played underneath. This demonstrates the relationship between B $\flat$ Maj7#11 and F Maj7.

E $\flat$ Maj7#11 play B $\flat$ Maj7

A musical staff showing the E $\flat$ Maj7#11 chord (E $\flat$, F, G, A, B, C) with a B $\flat$ Maj7 chord (B $\flat$, C, D, E, F, G) played underneath. This illustrates the relationship between E $\flat$ Maj7#11 and B $\flat$ Maj7.

A $\flat$ Maj7#11 play E $\flat$ Maj7

A musical staff showing the A $\flat$ Maj7#11 chord (A $\flat$, B, C, D, E, F) with an E $\flat$ Maj7 chord (E $\flat$, F, G, A, B, C) played underneath. This demonstrates the relationship between A $\flat$ Maj7#11 and E $\flat$ Maj7.

D $\flat$ or C $\sharp$ Maj7#11 play A $\flat$ or G $\sharp$ Maj7



F $\sharp$ Maj7#11 play C $\sharp$ Maj7



B Maj7#11 play F $\sharp$ Maj7



E Maj7#11 play B Maj7



A Maj7#11 play E Maj7



D Maj7#11 play A Maj7



G Maj7#11 play D Maj7



Fun with Barry Harris

(Major 6th Scales)



E $\flat$ Maj6

E Maj6

F Maj6

F $\sharp$ Maj6

G Maj6

A $\flat$ Maj6

The Major Pentatonic

Lesson Rule: The Major7 Chord uses the root
Pentatonic Scale found a Perfect Fourth below.

F Major7 - Play C Major Pentatonic (Use 3rd valve for 1-2)



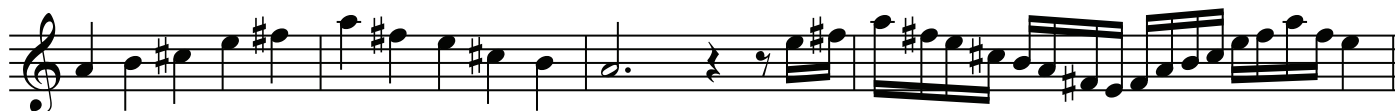
E Major7 - Play B Major Pentatonic



E $\flat$ Major7 - Play the B $\flat$ Major Pentatonic



D Major7 - Play the A major Pentatonic



D $\flat$ /C $\sharp$ Major7 - Play the A $\flat$ /G $\sharp$ Major Pentatonic



C Major7 - Play the G Major Pentatonic



B Major7 - Play the F $\sharp$ Major Pentatonic



B $\flat$ Major7 - Play the F Major Pentatonic



A Major7 - Play the E Major Pentatonic



A $\flat$ Major7 - Play the E $\flat$ Major Pentatonic



G Major7 - Play the D major Pentatonic



G $\flat$ /F# Major7 - Play the D $\flat$ /C# Major Pentatonic



84 Mixing Major7 Pentatonic in Root and P5th

Option: Playing the Major Pentatonic from the Root or playing the Major Pentatonic ROOT a Perfect 5th higher.

Key Learning: The Major 7 CHORD Root Pentatonic is NOT as good a choice as the Perfect 5th Pentatonic

Play C Major 7 in the KEY: C MAJOR

C Maj Pentatonic Option: G Maj Pentatonic C Maj Pentatonic G Maj Pentatonic C Maj Pentatonic G Maj Pentatonic

C Maj Pentatonic C Maj Pentatonic G Maj Pentatonic

The image shows two staves of musical notation. The first staff contains six measures of music, each labeled with either 'C Maj Pentatonic' or 'Option: G Maj Pentatonic'. The notes are: C4-D4-E4-F4-G4 (C Maj), G4-A4-B4-C5 (G Maj), C4-D4-E4-F4-G4 (C Maj), G4-A4-B4-C5 (G Maj), C4-D4-E4-F4-G4 (C Maj), and G4-A4-B4-C5 (G Maj). The second staff contains three measures: C Maj Pentatonic (C4-D4-E4-F4-G4), C Maj Pentatonic (C4-D4-E4-F4-G4), and G Maj Pentatonic (G4-A4-B4-C5).

Why is the choice of Pentatonic based on a P5th higher a better choice? Because it contains the MAJOR 7 NOTE!

Play B Major 7

The image shows two staves of musical notation for B Major 7. The first staff contains six measures of music, each with a B Major 7 Pentatonic scale (B2-C#3-D#4-E#5-F#6). The second staff contains three measures: B Major 7 Pentatonic (B2-C#3-D#4-E#5-F#6), B Major 7 Pentatonic (B2-C#3-D#4-E#5-F#6), and B Major 7 Pentatonic (B2-C#3-D#4-E#5-F#6).

Play Bb Major 7

The image shows two staves of musical notation for Bb Major 7. The first staff contains six measures of music, each with a Bb Major 7 Pentatonic scale (Bb2-Cb3-D4-Eb5-F6). The second staff contains three measures: Bb Major 7 Pentatonic (Bb2-Cb3-D4-Eb5-F6), Bb Major 7 Pentatonic (Bb2-Cb3-D4-Eb5-F6), and Bb Major 7 Pentatonic (Bb2-Cb3-D4-Eb5-F6).

Play A Major 7

The image shows one staff of musical notation for A Major 7. It contains six measures of music, each with an A Major 7 Pentatonic scale (A2-B2-C#3-D#4-E5-F#6).



Play Ab Major 7



Play C# Major 7



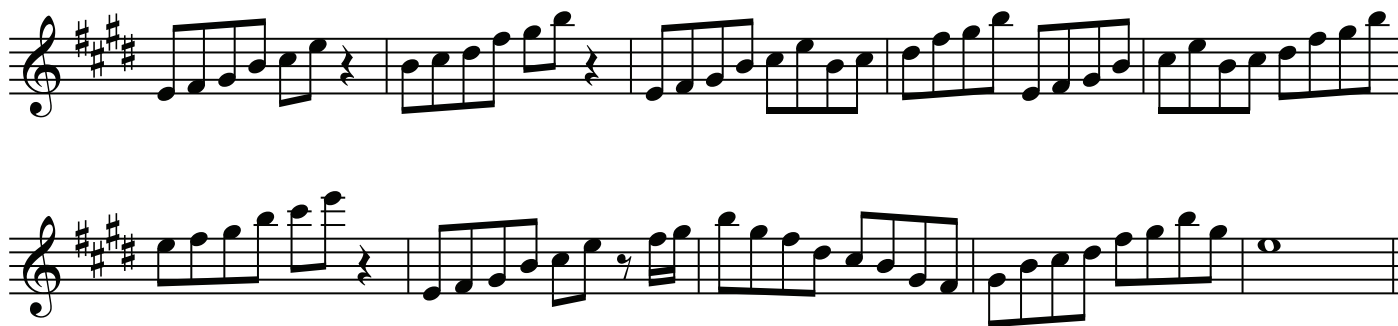
Play D Major 7



Play Eb Major 7



Play E Major 7



Play F Major 7



Play F# Major 7



Play G Major 7



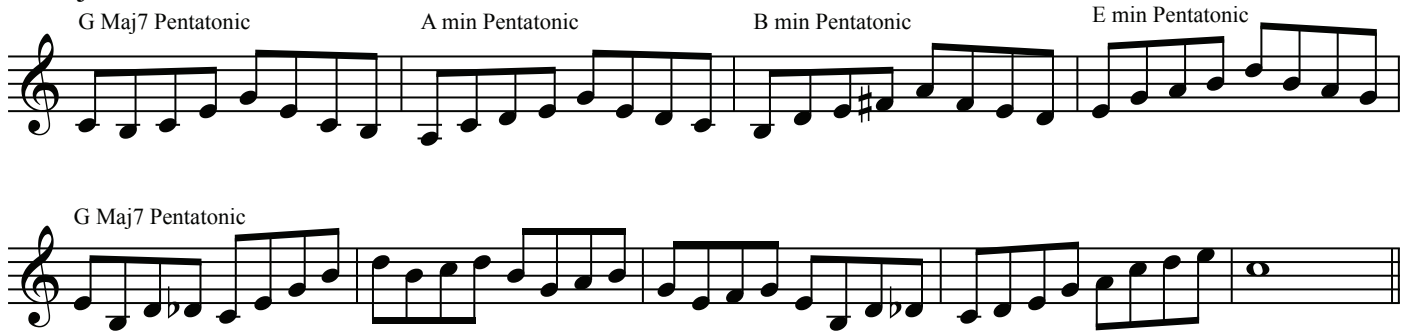
Connecting the Major 7 Pentatonic

87

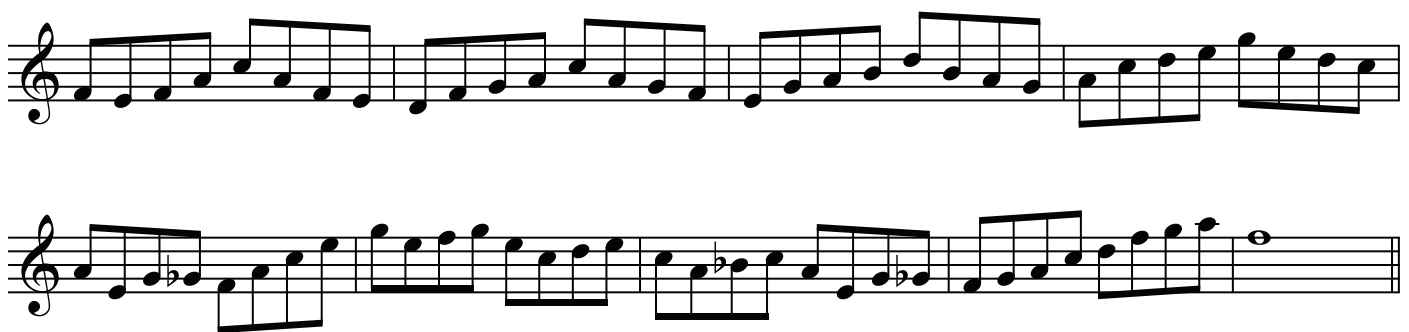
Begin again on each tone center



C Maj7

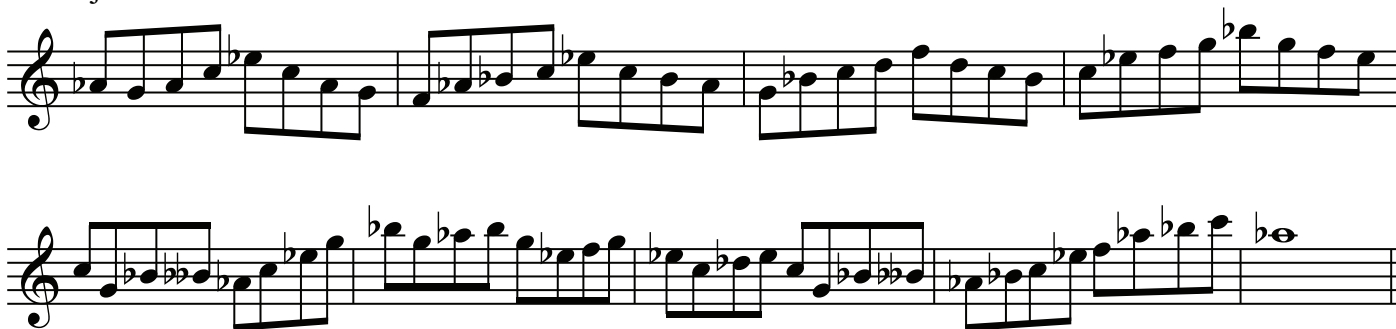
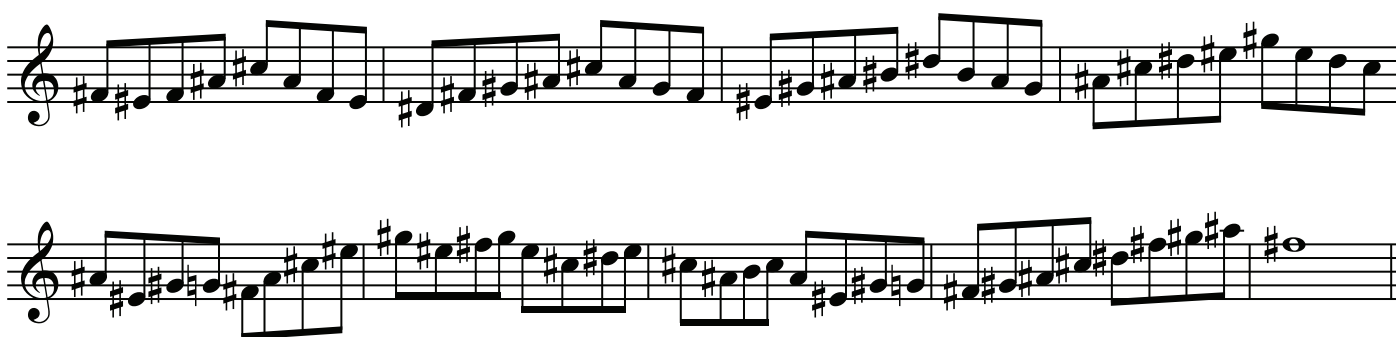


F Maj7



B $\flat$ Maj7



E $\flat$ Maj7A $\flat$ Maj7D $\flat$ Maj7F $\sharp$ Maj7

B Maj7





E Maj7



A Maj7



D Maj7

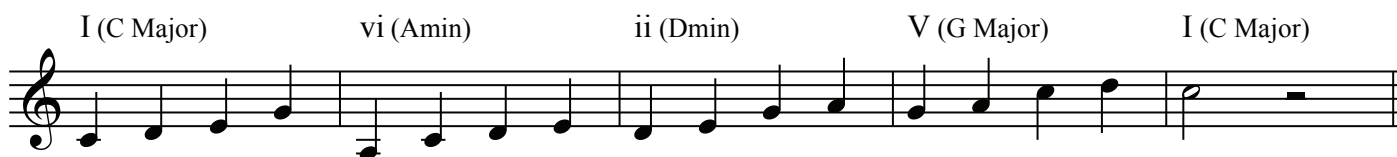


G Maj7



Function of the Major 7 Pentatonic to its Relative Natural Minor

C Major 7 incorporating the A minor and D minor Pentatonics



Pentatonic Patterns for Major 7 Keys



F Major 7/Dm7

B $\flat$ Major 7/Gm7

G Major 7/Em7





D Major 7/Bm7



A Major 7/F#m7





E Major 7/C#m7



B Major 7/G#(Ab)m7





F# Major 7/Ebm7



D $\flat$ or C $\sharp$ Major 7/B $\flat$ m7



A $\flat$ Major 7/Fm7

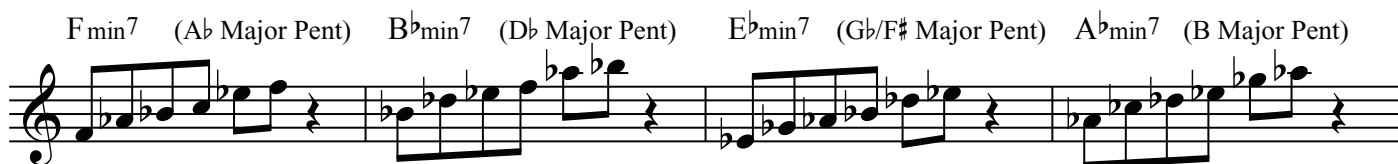
Four staves of musical notation for the A $\flat$ Major 7/Fm7 pentatonic scale. The first staff shows the scale ascending and descending. The second staff shows the scale ascending and descending with a repeat sign. The third staff shows the scale ascending and descending with a repeat sign. The fourth staff shows the scale ascending and descending with a repeat sign.

E $\flat$ Major 7/Cm7

Four staves of musical notation for the E $\flat$ Major 7/Cm7 pentatonic scale. The first staff shows the scale ascending and descending. The second staff shows the scale ascending and descending with a repeat sign. The third staff shows the scale ascending and descending with a repeat sign. The fourth staff shows the scale ascending and descending with a repeat sign.

Minor Pentatonics

Note: The Minor Pentatonic is often used as a substitute for the Major 7 Chord.

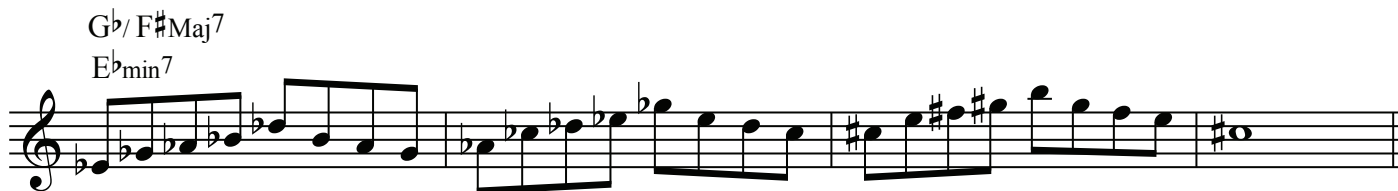
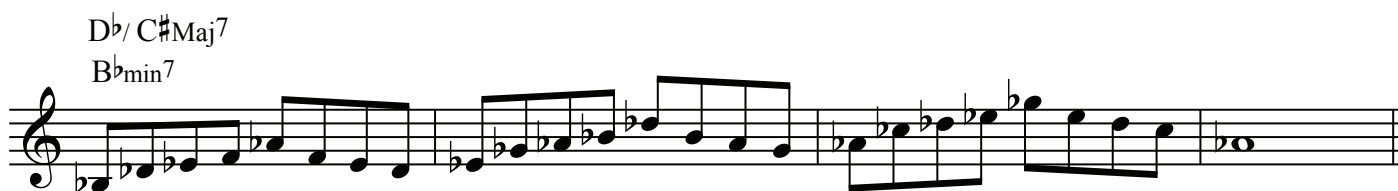
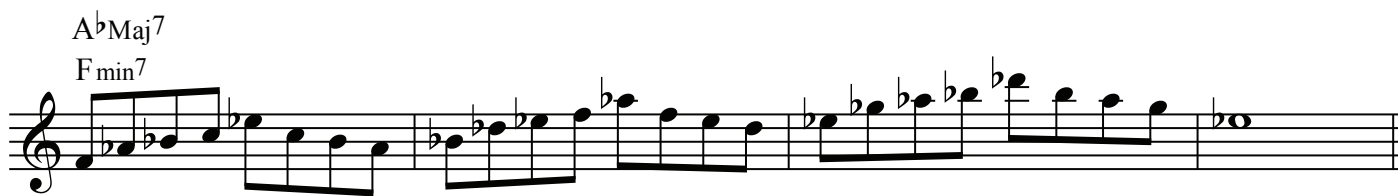
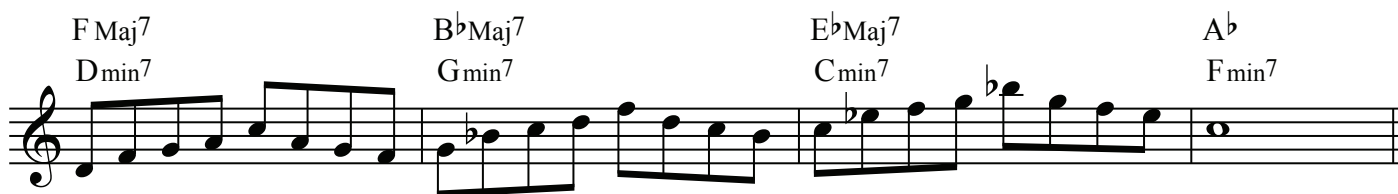
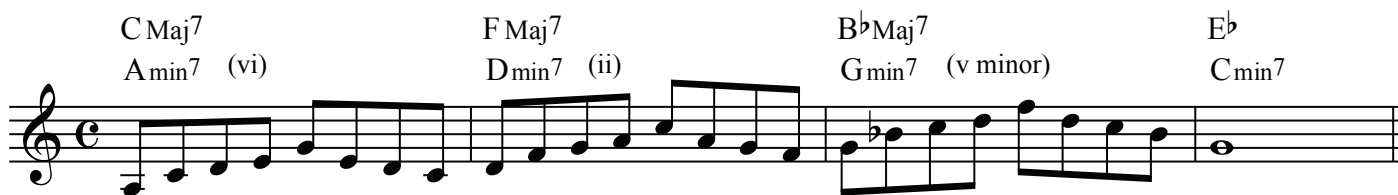


Minor Pentatonics around the Circle of Fourths



G^{min}7 (B^b Major Pent)C^{min}7 (E^b Major Pent)F^{min}7 (A^b Major Pent)B^bmin7 (D^b Major Pent)E^bmin7 (G^b/F[#] Major Pent)A^bmin7 (B Major Pent)C[#]min7 (E Major Pent)F[#]min7 (A Major Pent)B^{min}7 (D Major Pent)E^{min}7 (G Major Pent)

Connecting Minor Pentatonics



B Maj⁷
A^b/G[#]min⁷



E Maj⁷
C[#]min⁷



A Maj⁷
F[#]min⁷

D Maj⁷
B min⁷

G Maj⁷
E min⁷



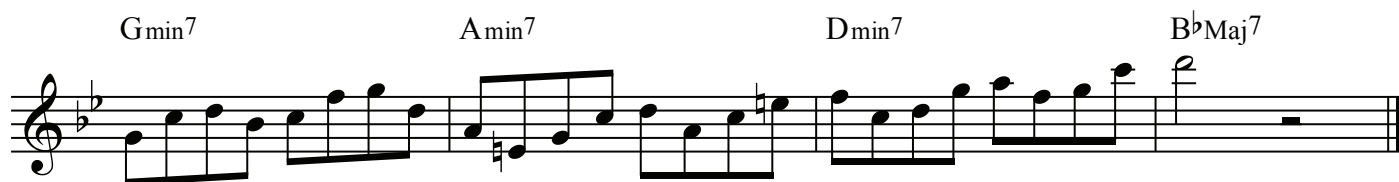
Minor 7 Pentatonic Scale Patterns

Connecting Root minor 7, ii7, v7

Special Note: This important pattern can be used for MINOR 7 and substitute for the relative Dominant 7 and Relative Natural Major 7

(i.e. Cmin7, Dmin7 and Gmin7 can be played for: Cmin7, EbMaj7 and F7)





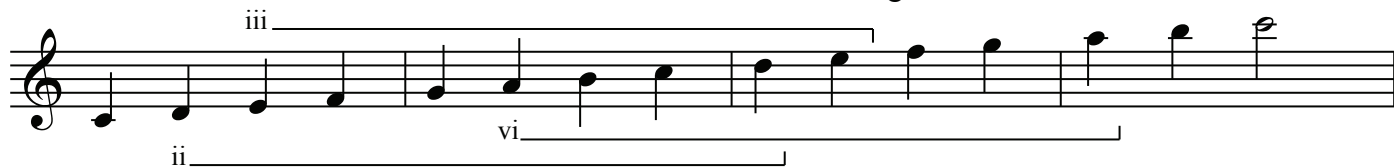
Chapter 2

Minor Chords

The Minor Issues: MODES

The Ionian MAJOR Scale creates three minor modes on steps 2, 3, and 6.

In the "C" Major scale, the ii (D), the iii (E), and the vi (A) are the scale tones that are the roots of the following modal scales:



D Minor (ii) Dorian Mode



E minor (iii) Phrygian Mode

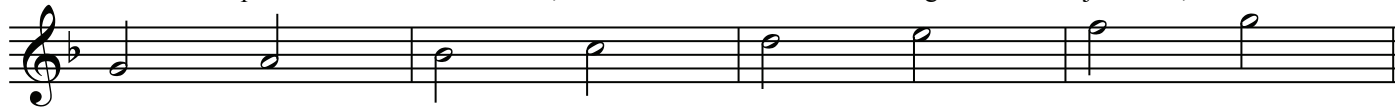


A minor (vi) natural Aeolian mode

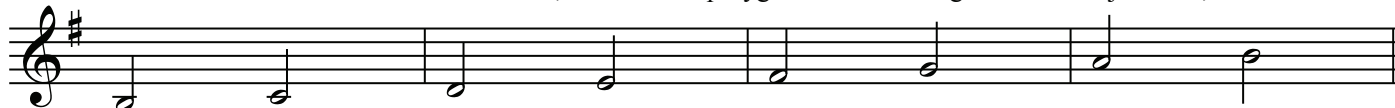


NOTE: A scale having the same KEY signature of the MAJOR SCALE located:

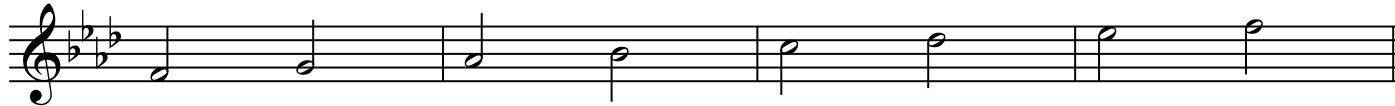
ONE Whole Step Below is a DORIAN scale; i.e. G minor dorian or the 2nd degree of the Major Scale, F



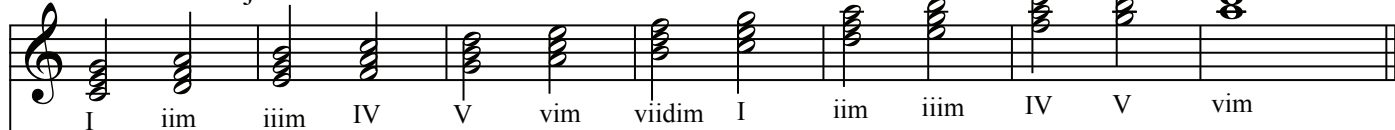
A MAJOR 3rd Below is a PHRYGIAN scale; i.e. B minor phrygian or the 3rd degree of the Major scale, G



3 half steps ABOVE its relative major; i.e. F minor aeolian or the 6th scale degree of the Major Scale, Ab



Relative Major



Relative Minor



Patterns in Minor Keys

105

Pattern 1

Pattern 1 is a chromatic scale in C minor, consisting of 18 notes across three staves. The notes are: C, D, E, F, G, A, B, C, B, A, G, F, E, D, C, B, A, G, F, E, D, C. The notes are grouped into pairs of eighth notes. The key signature has two flats (Bb and Eb). The first staff contains the first 12 notes, the second staff contains the next 6 notes, and the third staff contains the final 6 notes, ending with a double bar line.

C_m F_m B^b_m E^b_m A^b_m C[#]_m F[#]_m B_m

E_m A_m D_m G_m C_m F_m B^b_m E^b_m

A^b_m C[#]_m F[#]_m B_m E_m A_m D_m G_m

Pattern 2

Pattern 2 is a chromatic scale in C minor, consisting of 24 notes across five staves. The notes are: C, D, E, F, G, A, B, C, B, A, G, F, E, D, C, B, A, G, F, E, D, C, B, A, G, F, E, D, C. The notes are grouped into pairs of eighth notes. The key signature has two flats (Bb and Eb). The first staff contains the first 10 notes, the second staff contains the next 10 notes, the third staff contains the next 10 notes, the fourth staff contains the next 10 notes, and the fifth staff contains the final 4 notes, ending with a double bar line.

C_m⁷ F_m⁷ B^b_m⁷ E^b_m⁷ A^b_m⁷

C[#]_m⁷ F[#]_m⁷ B_m⁷ E_m⁷ A_m⁷

D_m⁷ G_m⁷ C_m⁷ F_m⁷ B^b_m⁷

E^b_m⁷ A^b_m⁷ C[#]_m⁷ F[#]_m⁷ B_m⁷

E_m⁷ A_m⁷ D_m⁷ G_m⁷ C_m

Pattern 3

Pattern 3 consists of six staves of musical notation, each featuring a sequence of eighth notes. The keys and their corresponding note sequences are as follows:

- Staff 1:** C^m9 (C, D^b, E^b, F, G, A^b, B^b), F^m9 (F, G, A^b, B^b, C, D^b, E^b), B^bm⁹ (B^b, C, D^b, E^b, F, G, A^b), E^bm⁹ (E^b, F, G, A^b, B^b, C, D^b).
- Staff 2:** A^bm⁹ (A^b, B^b, C, D^b, E^b, F, G), C[#]m⁹ (C[#], D[#], E, F, G, A, B^b), F[#]m⁹ (F[#], G[#], A, B, C, D, E^b), B^m9 (B, C, D, E, F, G, A^b).
- Staff 3:** E^m9 (E, F, G, A, B, C, D^b), A^m9 (A, B, C, D, E, F, G^b), D^m9 (D, E, F, G, A, B, C^b), G^m9 (G, A, B, C, D, E, F^b).
- Staff 4:** C^m9 (C, D^b, E^b, F, G, A^b, B^b), F^m9 (F, G, A^b, B^b, C, D^b, E^b), B^bm⁹ (B^b, C, D^b, E^b, F, G, A^b), E^bm⁹ (E^b, F, G, A^b, B^b, C, D^b).
- Staff 5:** A^bm⁹ (A^b, B^b, C, D^b, E^b, F, G), C[#]m⁹ (C[#], D[#], E, F, G, A, B^b), F[#]m⁹ (F[#], G[#], A, B, C, D, E^b), B^m9 (B, C, D, E, F, G, A^b).
- Staff 6:** E^m9 (E, F, G, A, B, C, D^b), A^m9 (A, B, C, D, E, F, G^b), D^m9 (D, E, F, G, A, B, C^b), G^m9 (G, A, B, C, D, E, F^b).

Pattern 4

Pattern 4 consists of three staves of musical notation, each featuring a sequence of eighth notes. The keys and their corresponding note sequences are as follows:

- Staff 1:** C^m7 (C, D^b, E^b, F), F^m7 (F, G, A^b, B^b), B^bm⁷ (B^b, C, D^b, E^b), E^bm⁷ (E^b, F, G, A^b), A^bm⁷ (A^b, B^b, C, D^b), C[#]m⁷ (C[#], D[#], E, F), F[#]m⁷ (F[#], G[#], A, B), B^m7 (B, C, D, E, F^b).
- Staff 2:** E^m7 (E, F, G, A, B), A^m7 (A, B, C, D, E, F^b), D^m7 (D, E, F, G, A, B^b), G^m7 (G, A, B, C, D, E^b), C^m7 (C, D^b, E^b, F), F^m7 (F, G, A^b, B^b), B^bm⁷ (B^b, C, D^b, E^b), E^bm⁷ (E^b, F, G, A^b).
- Staff 3:** A^bm⁷ (A^b, B^b, C, D^b), C[#]m⁷ (C[#], D[#], E, F), F[#]m⁷ (F[#], G[#], A, B), B^m7 (B, C, D, E, F^b), E^m7 (E, F, G, A, B), A^m7 (A, B, C, D, E, F^b), D^m7 (D, E, F, G, A, B^b), G^m7 (G, A, B, C, D, E^b).

Studies in Minor Keys

107

Study #1 (Root Position)

The musical score consists of 10 staves, each containing a sequence of eighth-note patterns. The patterns are organized into three groups of three staves each, with the final group containing only two staves. Each staff is labeled with a key signature and a chord progression. The keys and chords are as follows:

- Staff 1: A m, D 7 b 9, G
- Staff 2: A b m, D b 7 b 9, G b
- Staff 3: G m, C 7 b 9, F
- Staff 4: F # m, B 7 b 9, E
- Staff 5: F m, B b 7 b 9, E b
- Staff 6: E m, A 7 b 9, D
- Staff 7: E b m, A b 7 b 9, D b
- Staff 8: D m, G 7 b 9, C
- Staff 9: C # m, F # 7 b 9, B

Solo Fluency

Three staves of musical notation, each containing five measures. The first staff starts with a C minor triad (Cm) and ends with a B-flat major triad (B $\flat$). The second staff starts with a B minor triad (Bm) and ends with an A major triad (A). The third staff starts with a B-flat minor triad (B $\flat$ m) and ends with an A-flat major triad (A $\flat$). The notation includes various accidentals (sharps, flats, naturals) and a double bar line at the end of the third staff.

Study #2 (Third Position)

Seven staves of musical notation, each containing five measures. The first staff starts with an F-sharp minor triad (F $\sharp$ m) and ends with a D major triad (D). The second staff starts with a G minor triad (Gm) and ends with an E-flat major triad (E $\flat$). The third staff starts with an A-flat minor triad (A $\flat$ m) and ends with an E major triad (E). The fourth staff starts with an A minor triad (Am) and ends with an F major triad (F). The fifth staff starts with a B-flat minor triad (B $\flat$ m) and ends with a G-flat major triad (G $\flat$). The sixth staff starts with a B minor triad (Bm) and ends with a G major triad (G). The notation includes various accidentals (sharps, flats, naturals) and a double bar line at the end of the seventh staff.

Chords and Melodic Lines for Studies in Minor Keys:

- Staff 1: C m, F 7^b9, B^bm, E^b7^b9, A^b
- Staff 2: C[#]m, F[#]7^b9, B m, E 7^b9, A
- Staff 3: D m, G 7^b9, C m, F 7^b9, B^b
- Staff 4: E^bm, A^b7^b9, C[#]m, F[#]7^b9, B
- Staff 5: E m, A 7^b9, D m, G 7^b9, C
- Staff 6: F m, B^b7^b9, E^bm, A^b7^b9, D^b

Study #3 (Fourth Position)

Chords and Melodic Lines for Study #3 (Fourth Position):

- Staff 1: C m, F 7, B^bm, E^b7, A^bm, D^b7, F[#]m, B 7
- Staff 2: E m, A 7, D m, G 7, C m, F 7, B^bm, E^b7
- Staff 3: A^bm, D^b7, F[#]m, B 7, E m, A 7

B^m E⁷ A^m D⁷ G^m C⁷ F^m B^{b7}

E^{b7} A^{b7} C^{#m} F^{#7} B^m E⁷ A^m D⁷

G^m C⁷ F^m B^{b7} E^{b7} A^{b7}

Study #4 (Fifth Position)

A^m D^{7b9} G^m C^{7b9}

F^m B^{b7b9} E^{b7} A^{b7b9}

E^{b7} A^{b7b9} C^{#m} F^{#7b9}

C^{#m} F^{#7b9} B^m E^{7b9}

F^{#m} B^{7b9} E^m A^{7b9}

D^m G^{7b9} C^m F^{7b9}

Musical notation for two staves of exercises in minor keys. The first staff contains four measures with chords: B^bm, E^b7^b9, A^bm, and D^b7^b9. The second staff contains four measures with chords: F[#]m, B7^b9, E m, and A7^b9.

Study #5 (Seventh Position)

Musical notation for Study #5 (Seventh Position), consisting of six staves of exercises in minor keys. The chords for each staff are: C[#]m, C m, B m, B^bm, A m, A^bm, G m, F[#]m, F m, E m, E^bm, and D m.

Study #6 (Root Position)





Study #7 (Root Position)





The Natural Minor

Aeolian Mode

115

Of the seven modes built off the MAJOR (Ionian) scale, the 6th degree or Aeolian Scale is the Relative Natural Minor Scale of the Major.

C Major Ionian Scale



A Minor Aeolian Scale



A Minor Triad

A Minor 7 Triad

A Minor 11 ($\flat 13$)



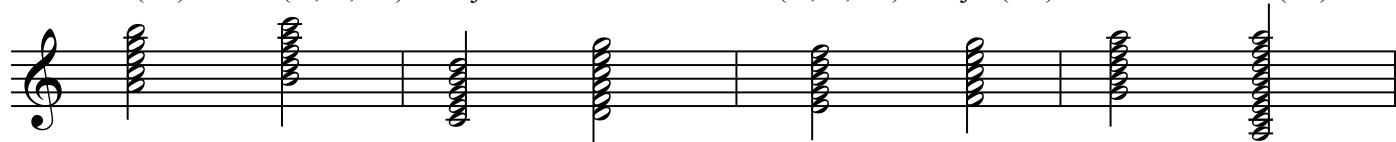
Am11 ($\flat 13$) Bm7 $\flat 5$ ($\flat 9$, 11, $\flat 13$) CMaj13

Dm13

Em7 ($\flat 9$, 11, $\flat 13$) FMaj13 (+11)

G13

Am11 ($\flat 13$)



The Be-bop minor scale uses a 1/2 step between the 3rd and 4th intervals:

Study #1 - The Be-bop minor scale



Chord progressions for The Natural Minor - Aeolian Mode:

Staff 1: G m7, A m7^b5, B^bMaj7, C m7

Staff 2: D m7, E^bMaj7, F 7, E^bMaj7, F 7, G m

Staff 3: C m7, D m7^b5, E^bMaj7, F m7

Staff 4: G m7, A^bMaj7, B^b7, A^bMaj7, B^b7, C m

Staff 5: F m7, G m7^b5, A^bMaj7, B^bm7

Staff 6: C m7, D^bMaj7, E^b7, D^bMaj7, E^b7, F m

Staff 7: B^bm7, C m7^b5, D^bMaj7, E^bm7

Staff 8: F m7, G^bMaj7, A^b7, G^bMaj7, A^b7, B^bm

Staff 9: E^bm7, F m7^b5, G^bMaj7, A^bm7

Staff 10: B^bm7, B Maj7, D^b7, B Maj7, D^b7, E^bm

The musical score is organized into ten staves, each containing a sequence of chords and a corresponding melodic line. The chords are labeled above the staff, and the melodic line is written in treble clef. The key signature is one flat (Bb), and the mode is Aeolian (Natural Minor).

Staff 1: A^bm7, B^bm7^b5, B Maj7, D^bm7

Staff 2: E^bm7, E Maj7, G^b7, E Maj7, G^b7, A^bm

Staff 3: C[#]m7, D[#]m7^b5, E Maj7, F[#]m7

Staff 4: G[#]m7, A Maj7, B7, A Maj7, B7, C[#]m

Staff 5: F[#]m7, G[#]m7^b5, A Maj7, B m7

Staff 6: C[#]m7, D Maj7, E7, D Maj7, E7, F[#]m

Staff 7: B m7, C[#]m7^b5, D Maj7, E m7

Staff 8: F[#]m7, G Maj7, A7, G Maj7, A7, B m

Staff 9: E m7, F[#]m7^b5, G Maj7, A m7

Staff 10: B m7, C Maj7, D7, C Maj7, D7, E m

Study #2

A min



D min



G min



Solo Fluency



E^bminA^bminC[#]min

F#min



B min



E min



Use of Melodic Minor in Modal Harmony

D7: Dominant 7 "Be-bop Scale"

Articulate in Various Ways ♩ = 120



A minor: Melodic Be-bop Minor



ROOT POSITION in A minor



3rd POSITION in A minor



4th POSITION in A minor



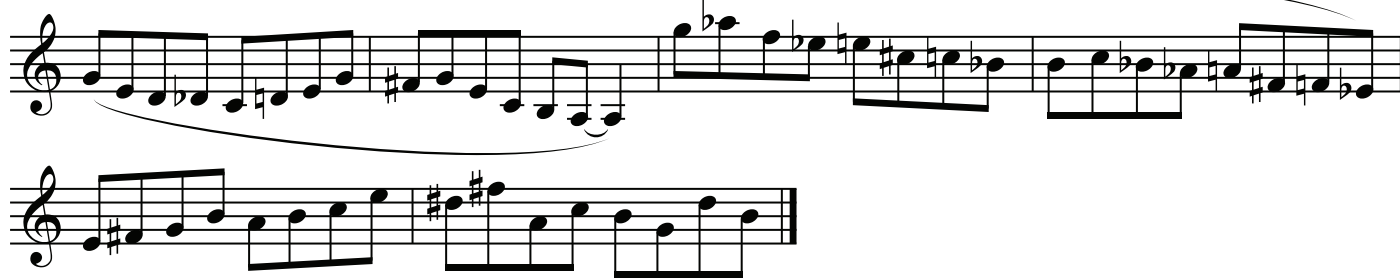
5th POSITION in A minor



6th POSITION in A minor



7th POSITION in A minor



9th POSITION in A minor



124 Modal Harmony Patterns In Melodic Minor

A Melodic Minor

A minMaj7 B13^{b9}_{sus6} CMaj7^{#5} D7^{#11} E7^{b6} F[#]min7^{b5}(9) G^{#+7}^{#9}

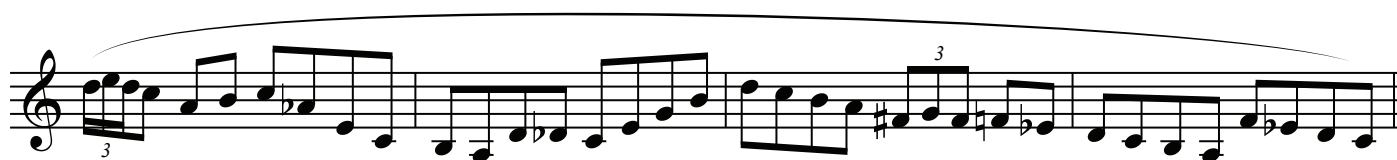
I II III IV V Vi Vii

I minor Major 7 - Amin Maj7

II Half diminished in Aminor - B Phrygian or B13^{b9} sus6

III Major 7 #5 in Aminor - CMaj7^{#5}

IV Dominant 7 #11 in Aminor - D7^{b11}



V Dominant 7 $\flat$ 6 in Aminor - E7 $\flat$ 6



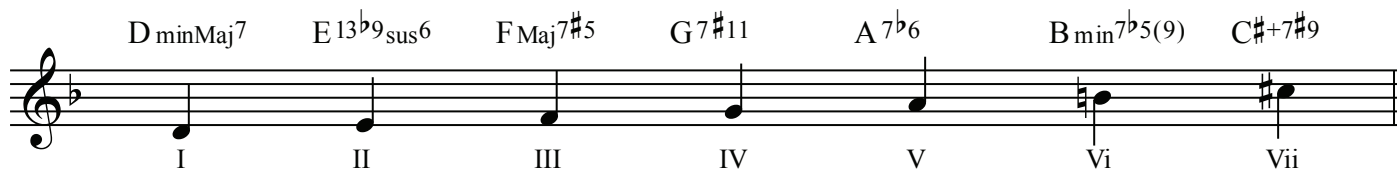
Vi Minor 7 $\flat$ 5 in Aminor - F $\sharp$ m7 $\flat$ 5(9)



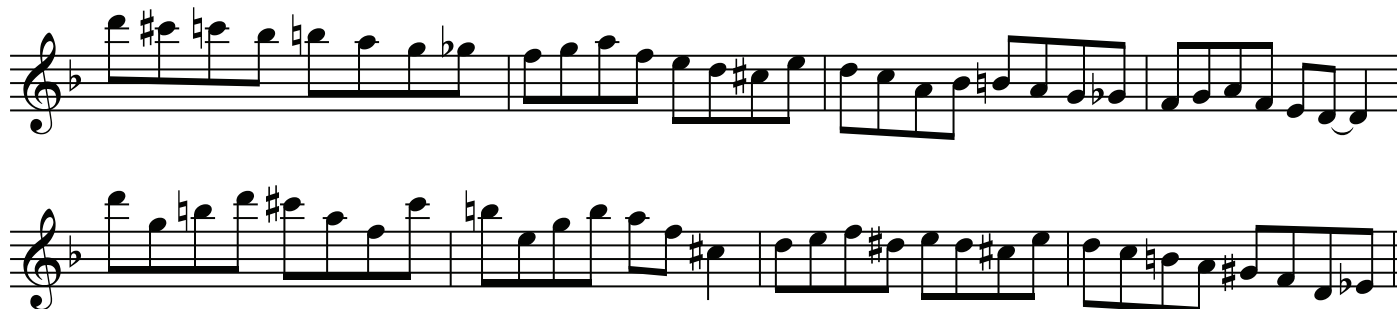
Vii augmented 7 $\sharp$ 9 in A minor - G $\sharp$ aug7 $\sharp$ 9



D Melodic Minor



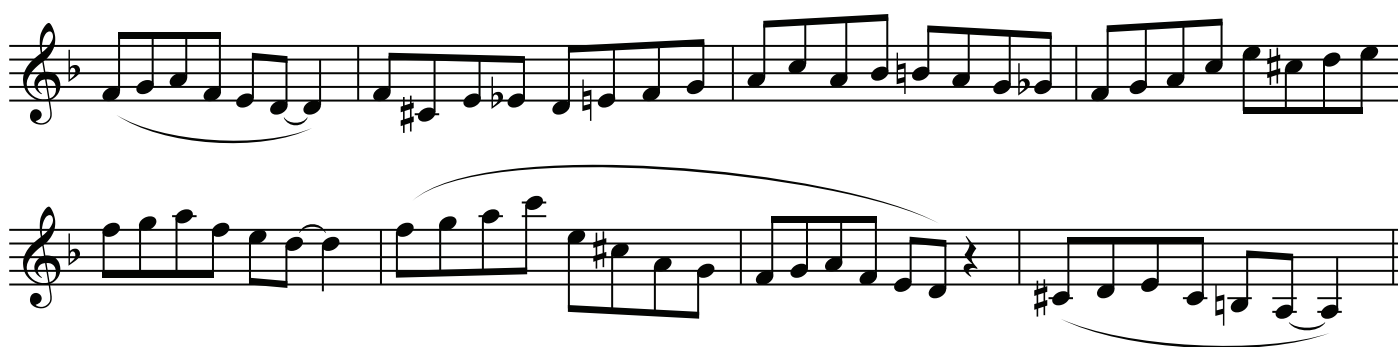
I minor Major 7 - Dmin Maj7



II Half diminished - E Phrygian or E13b9 sus6



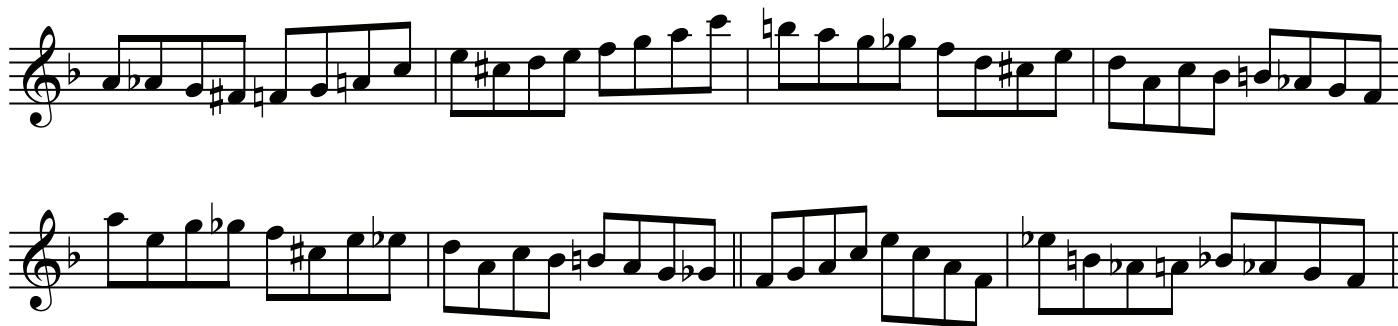
III Major 7 #5 - FMaj7#5



IV Dominant 7 #11 - G7#11



V Dominant 7b6 - A7b6



Vi Minor 7^b5 - Bm7^b5(9)



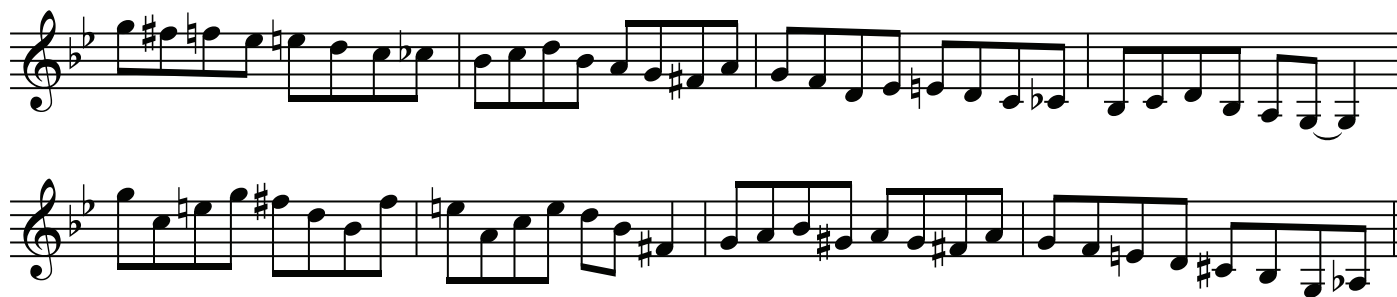
Vii augmented 7[#]9 - C[#]aug7[#]9



G Melodic Minor



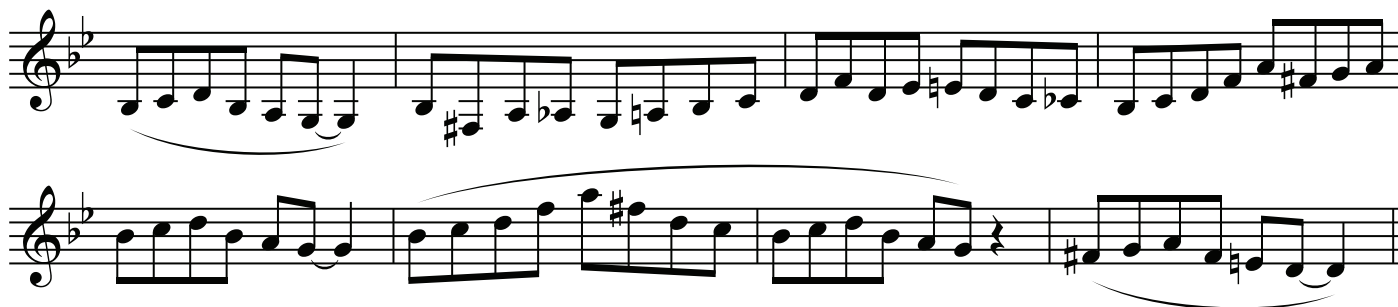
I minor Major 7 - Gmin Maj7



II Half diminished - A Phrygian or A13^b9^{sus}6



III Major 7 #5 - BbMaj7#5



IV Dominant 7 #11 - C7#11



V Dominant 7b6 - D7b6



Vi Minor 7b5 - Em7b5(9)



Vii augmented 7#9 - F#aug7#9



C Melodic Minor

C minMaj7 D 13^{b9}_{sus6} E^bMaj7^{#5} F7^{#11} G7^{b6} A min7^{b5}(9) B +7^{#9}

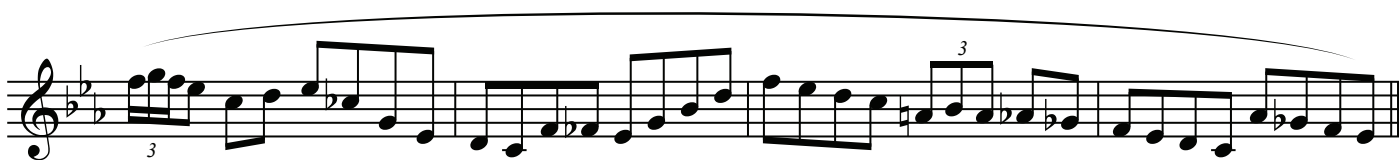
I II III IV V Vi VII

I minor Major 7 - Cmin Maj7

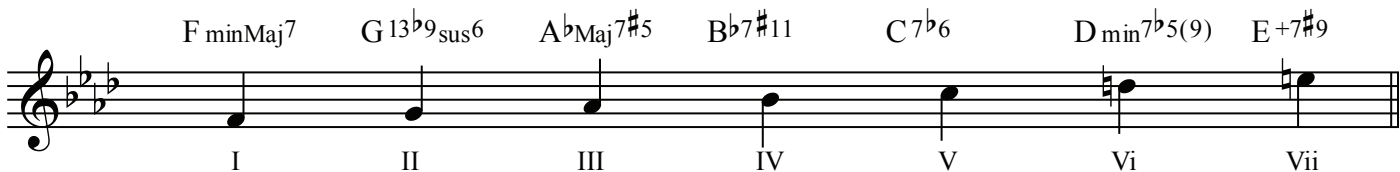
II Half diminished - D Phrygian or D13^{b9}_{sus6}

III Major 7 ^{#5} - E^bMaj7^{#5}

IV Dominant 7 ^{#11} - F7^{#11}

V Dominant 7 $\flat$ 6 - G7 $\flat$ 6Vi Minor 7 $\flat$ 5 - Am7 $\flat$ 5(9)Vii augmented 7 $\sharp$ 9 - Baug7 $\sharp$ 9

F Melodic Minor



I minor Major 7 - Fmin Maj7

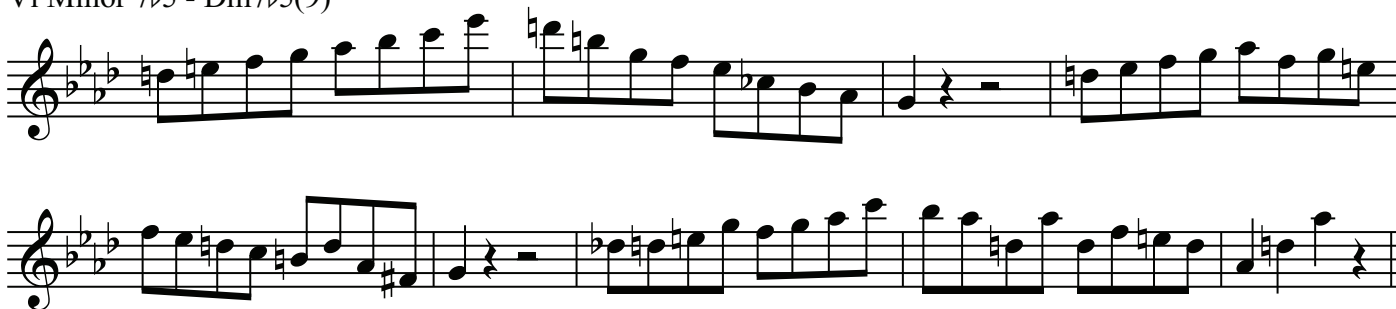
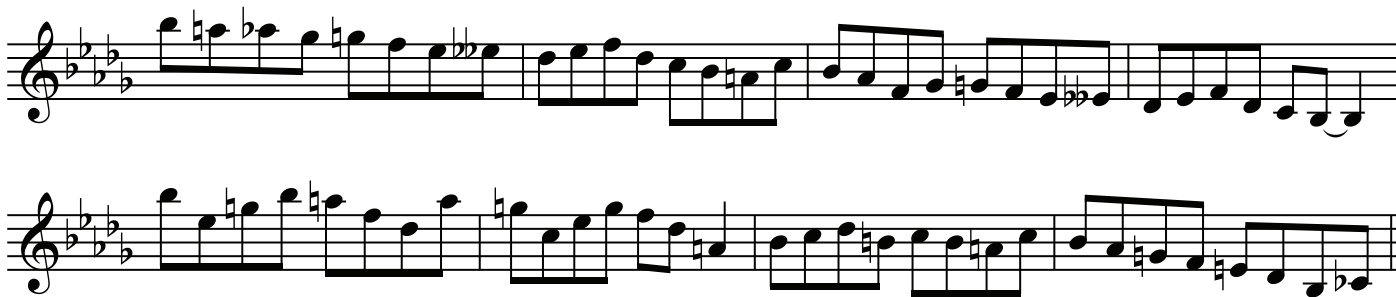


II Half diminished - G Phrygian or G13 $\flat$ 9 sus6

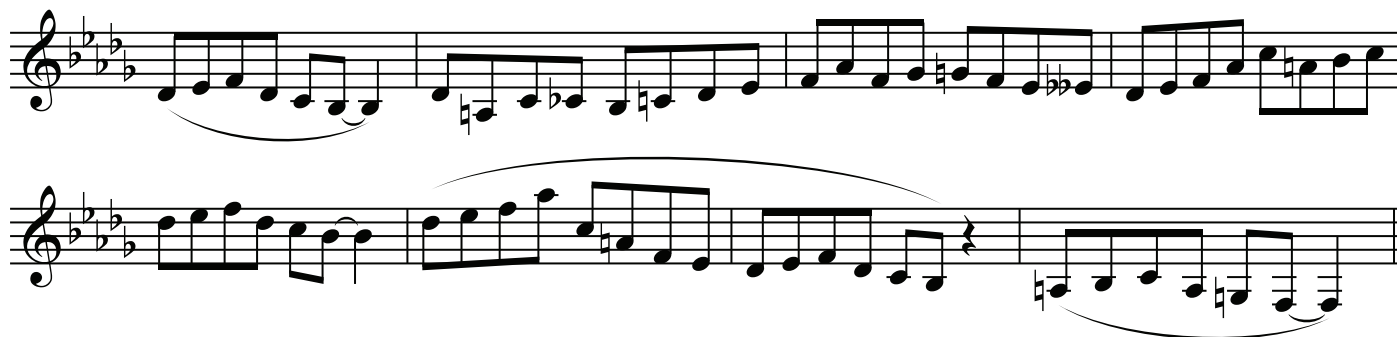
III Major 7 $\sharp$ 5 - A $\flat$ Maj7 $\sharp$ 5

IV Dominant 7 $\sharp$ 11 - B $\flat$ 7 $\sharp$ 11

V Dominant 7 $\flat$ 6 - C7 $\flat$ 6

Vi Minor 7 $\flat$ 5 - Dm7 $\flat$ 5(9)Vii augmented 7 $\sharp$ 9 - Eaug7 $\sharp$ 9B $\flat$ Melodic MinorI minor Major 7 - B $\flat$ min Maj7II Half diminished - C Phrygian or C13 $\flat$ 9 sus6

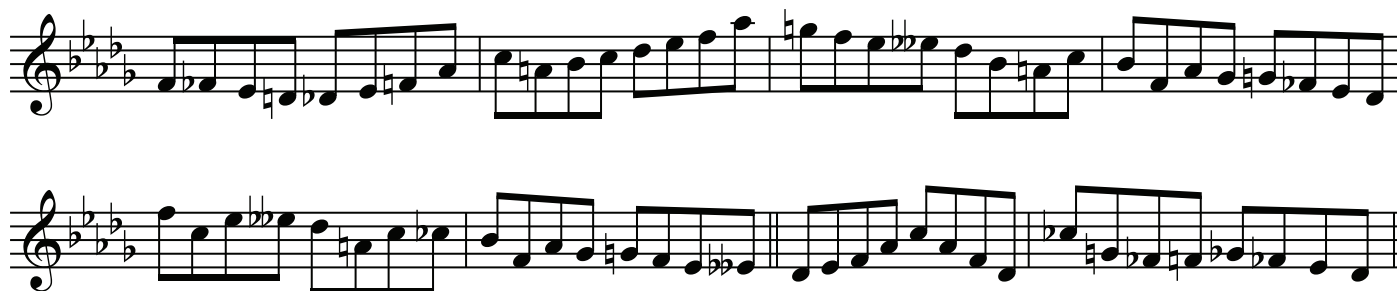
III Major 7 #5 - D $\flat$ Maj7#5



IV Dominant 7 #11 - E $\flat$ 7#11



V Dominant 7 $\flat$ 6 - F7 $\flat$ 6



Vi Minor 7 $\flat$ 5 - Gm7 $\flat$ 5(9)



Vii augmented 7#9 - Aaug7#9



E $\flat$ Melodic Minor

E $\flat$ minMaj7 F 13 $\flat$ 9sus6 G $\flat$ Maj7 $\sharp$ 5 A $\flat$ 7 $\sharp$ 11 B $\flat$ 7 $\flat$ 6 C min7 $\flat$ 5(9) D +7 $\sharp$ 9

I II III IV V Vi Vii

I minor Major 7 - E $\flat$ min Maj7

II Half diminished - F Phrygian or F13 $\flat$ 9 sus6

III Major 7 $\sharp$ 5 - G $\flat$ Maj7 $\sharp$ 5

IV Dominant 7 $\sharp$ 11 - A $\flat$ 7 $\sharp$ 11



V Dominant 7 $\flat$ 6 - B $\flat$ 7 $\flat$ 6



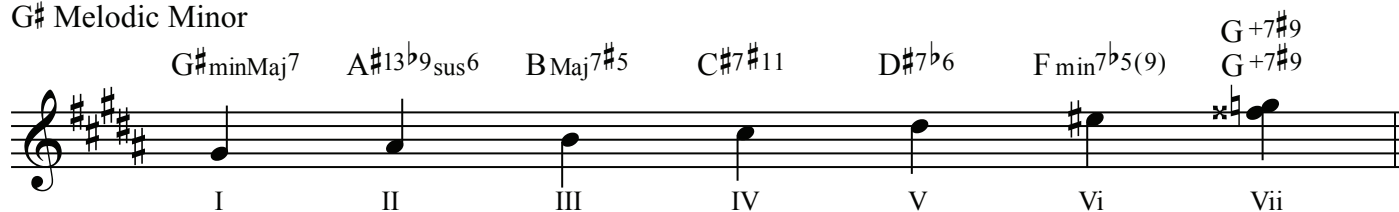
Vi Minor 7 $\flat$ 5 - Cm7 $\flat$ 5(9)



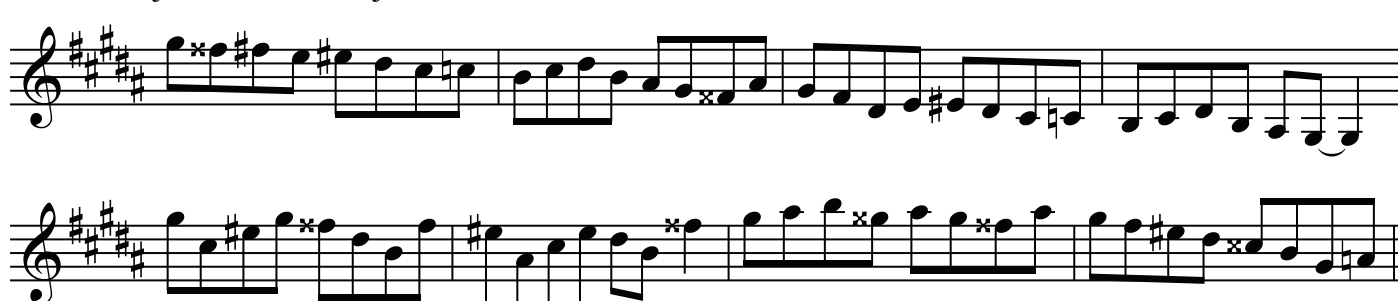
Vii augmented 7 $\sharp$ 9 - Daug7 $\sharp$ 9



G $\sharp$ Melodic Minor

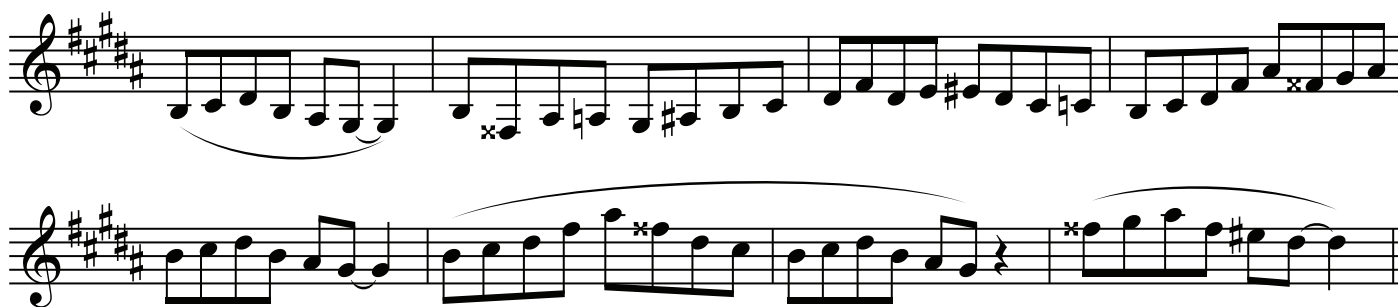


I minor Major 7 - G $\sharp$ min Maj7



II Half diminished - A[#] Phrygian or A[#]13^b9 sus6

III Major 7 #5 - B Maj7#5



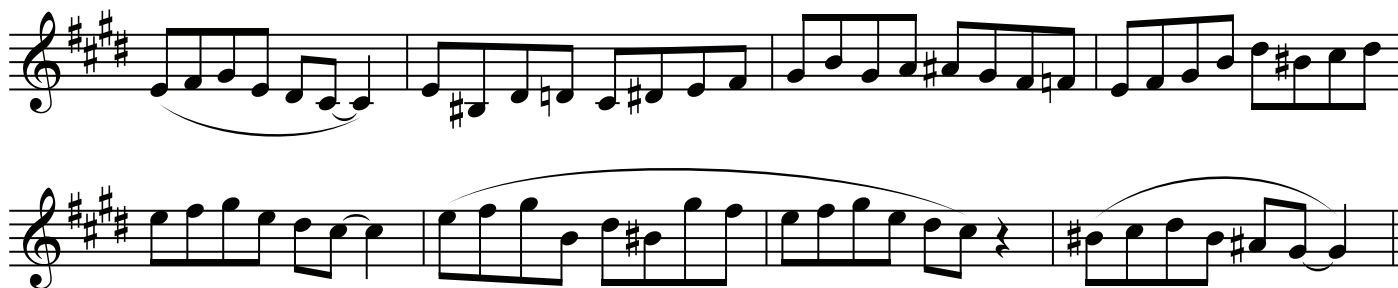
IV Dominant 7 #11 - C#7#11



V Dominant 7b6 - D#7b6



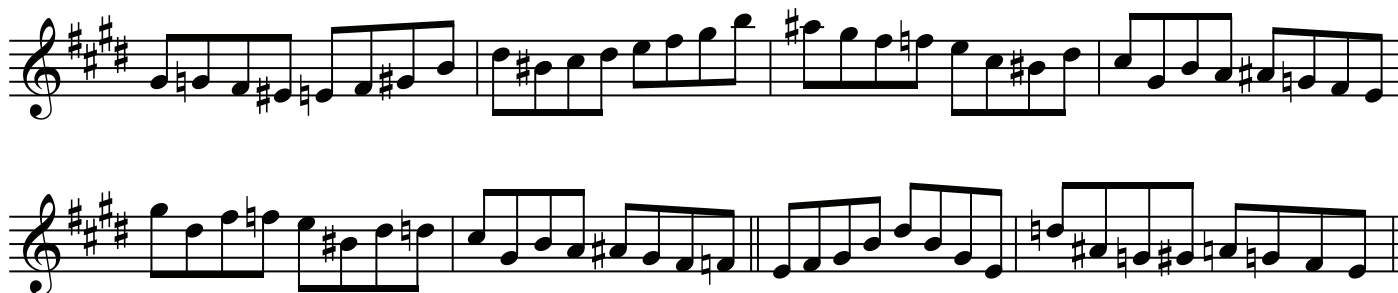
III Major 7 #5 - EMaj7#5



IV Dominant 7 #11 - F#7#11



V Dominant 7b6 - G#7b6



Vi Minor 7b5 - A#m7b5(9)



Vii augmented 7#9 - B#aug7#9



F# Melodic Minor

F#minMaj7 G#13b9sus6 A Maj7#5 B7#11 C#7b6 D#min7b5(9) F +7#9

I II III IV V Vi Vii

I minor Major 7 - F#min Maj7

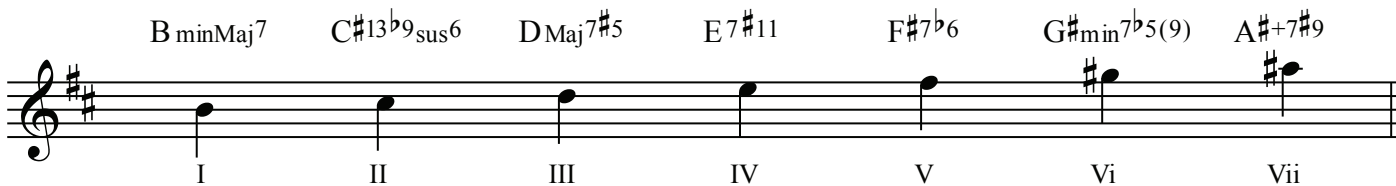
II Half diminished - G# Phrygian or G#13b9 sus6

III Major 7 #5 - AMaj7#5

IV Dominant 7 #11 - B7#11

V Dominant 7^b6 - C[#]7^b6Vi Minor 7^b5 - D[#]m7^b5(9)Vii augmented 7[#]9 - E[#]aug7[#]9

B Melodic Minor



I minor Major 7 - Bmin Maj7



II Half diminished - C# Phrygian or C#13b9 sus6

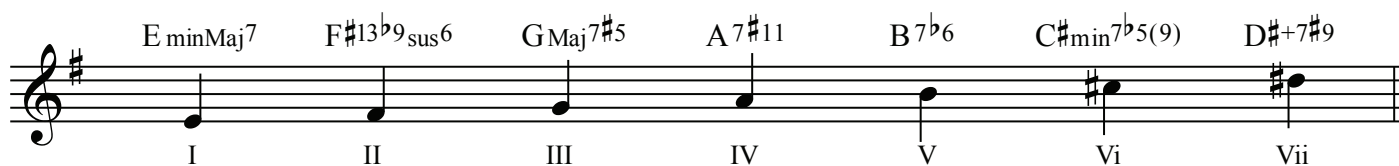
III Major 7 #5 - DMaj7#5

IV Dominant 7 #11 - E7#11

V Dominant 7b6 - F#7b6

Vi Minor 7^b5 - G[#]m7^b5(9)Vii augmented 7[#]9 - A[#]aug7[#]9

E Melodic Minor



I minor Major 7 - Emin Maj7

II Half diminished - F[#] Phrygian or F#13^b9 sus6

III Major 7 #5 - GMaj7#5



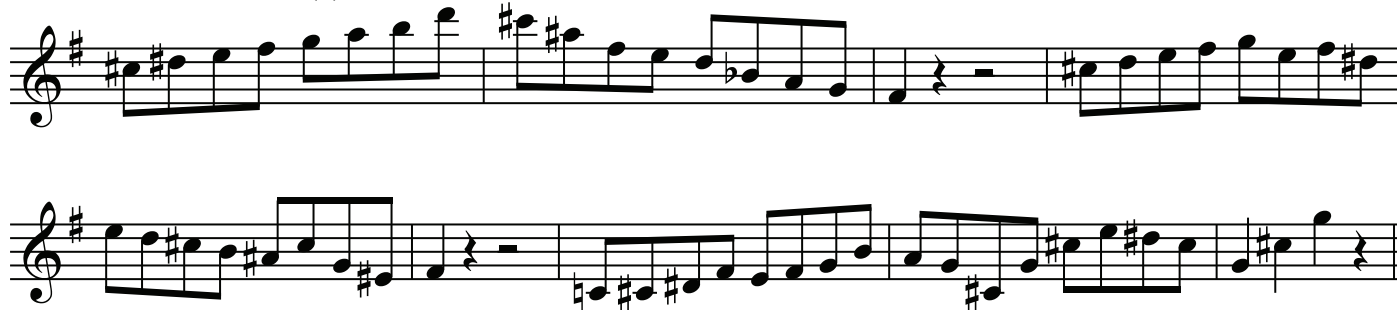
IV Dominant 7 #11 - A7#11



V Dominant 7b6 - B7b6



Vi Minor 7b5 - C#m7b5(9)



Vii augmented 7#9 - D#aug7#9



Minor - Major Around the Circle

C Minor/Major 7 F_m^Δ B[♭]_m^Δ E[♭]_m^Δ A[♭]_m^Δ

C[♯]_m^Δ F[♯]_m^Δ B_m^Δ E_m^Δ A_m^Δ

D_m^Δ G_m^Δ C_m^Δ F_m+7 B[♭]_m+7

E[♭]_m+7 A[♭]_m+7 C[♯]_m+7 F[♯]_m+7 B_m+7

E_m+7 A_m+7 D_m+7 G_m+7

C Minor/Major 9 F_m+9 B[♭]_m+9 E[♭]_m+9

A[♭]_m+9 C[♯]_m+9 F[♯]_m+9 B_m+9

E_m+9 A_m+9 D_m+9 G_m+9

C m+9 F m+9 B $\flat$ m+9 E $\flat$ m+9

A $\flat$ m+9 C $\sharp$ m+9 F $\sharp$ m+9 B m+9

E m+9 A m+9 D m+9 G m+9

NOTE: Start on the 5th, then the Root, then All:

C Minor/Major7 Lick

F Minor/Major7

B $\flat$ Minor/Major7

E $\flat$ Minor/Major7

A $\flat$ Minor/Major7

C# Major/Minor7



F# Minor/Major7



B Minor/Major7



E Minor/Major7



A Minor/Major7



D Minor/Major7



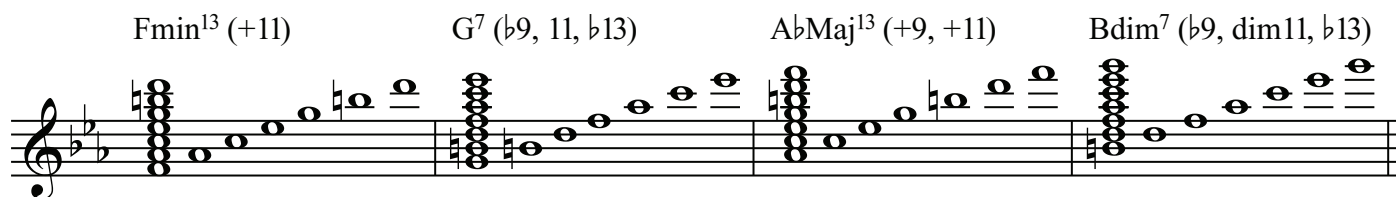
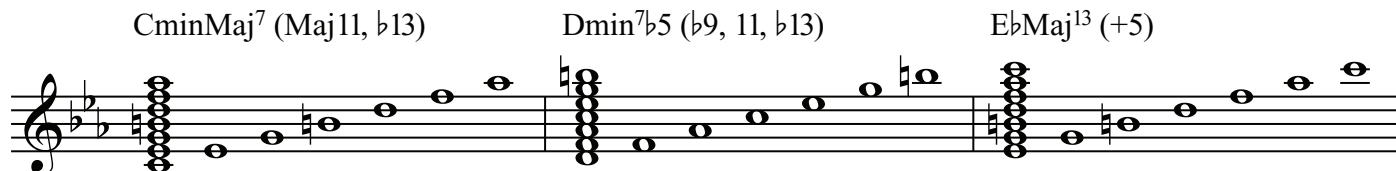
G Minor/Major7



Use of Harmonic Minor

147

The Harmonic minor scale is a minor scale with a $\flat 6$ th and a $\sharp 7$ th:

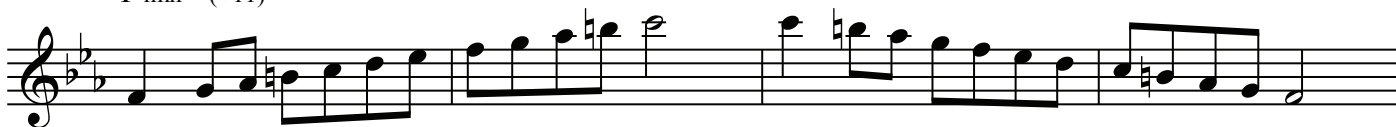
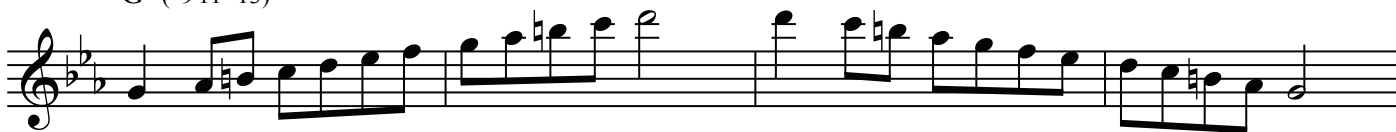
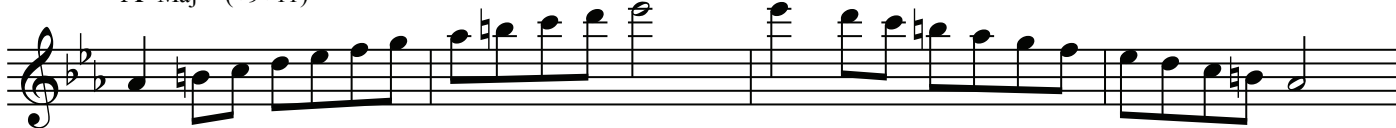
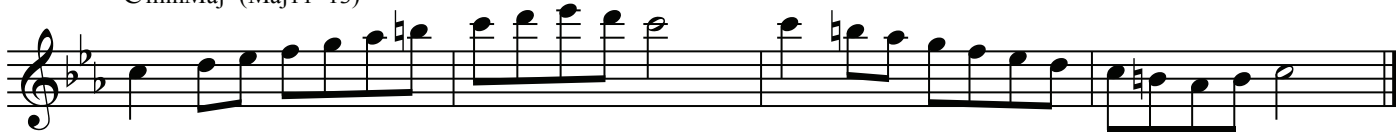


Playing with Harmonic Intervals



CminMaj7(Maj11 $\flat$ 13)Dmin7 $\flat$ 5($\flat$ 9 11 13)E $\flat$ Maj13(+5)

F min13(+11)

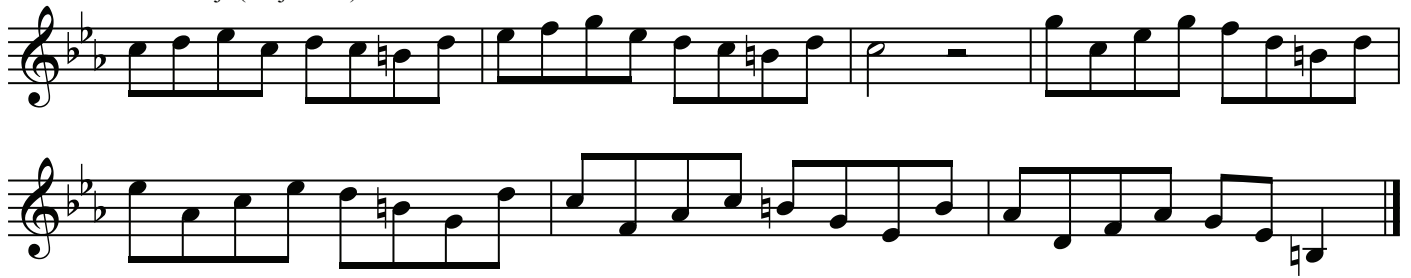
G7($\flat$ 9 11 $\flat$ 13)A $\flat$ Maj13(+9+11)B dim7($\flat$ 9 dim11 $\flat$ 13)CminMaj7(Maj11 $\flat$ 13)

Patterns In Harmonic Modes

149

C minor Root

CminMaj7(Maj11 $\flat$ 13)



2nd Mode

Dmin7 $\flat$ 5($\flat$ 9 11 13)



3rd Mode

E $\flat$ Maj13(+5)



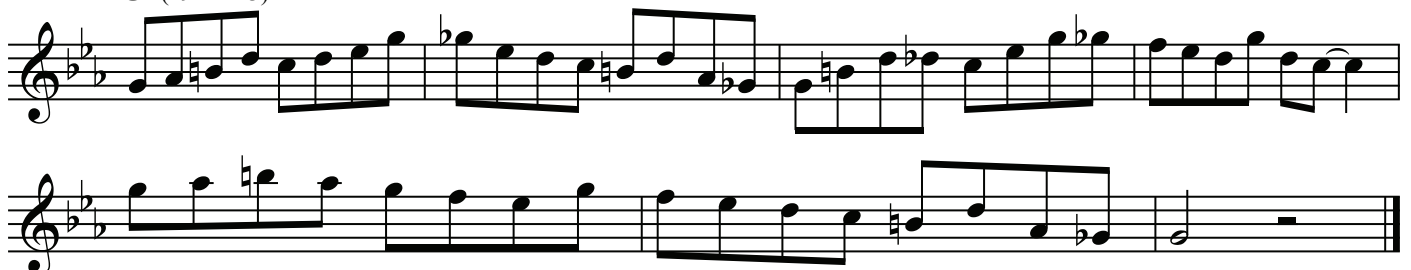
4th Mode

F min13(+11)



5th Mode

G7($\flat$ 9 11 $\flat$ 13)

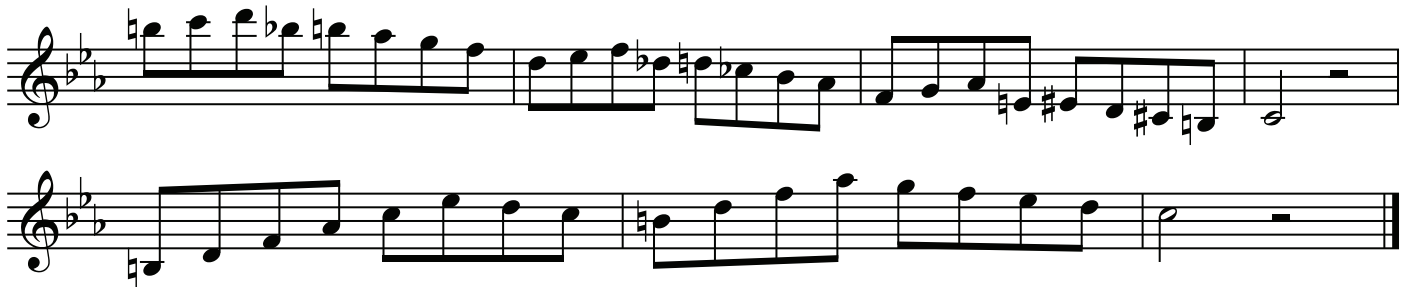


6th Mode

A^bMaj13(+9+11)

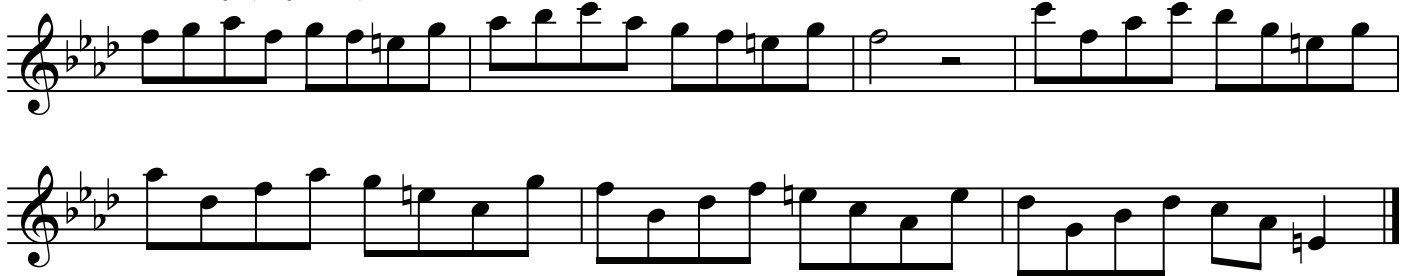
7th Mode

B dim7(♭9 dim11 ♭13)



F minor Root

FminMaj7(Maj11 ♭13)



2nd Mode

Gmin7♭5(♭9 11 13)



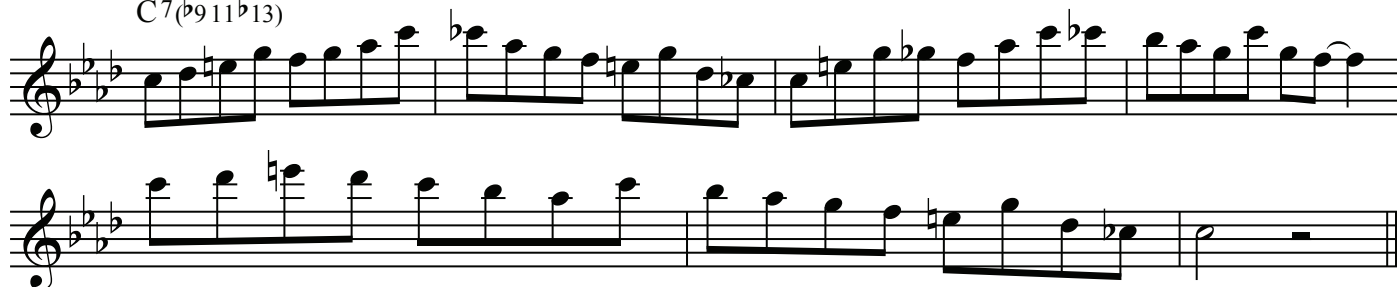
3rd Mode

A^bMaj13(+5)

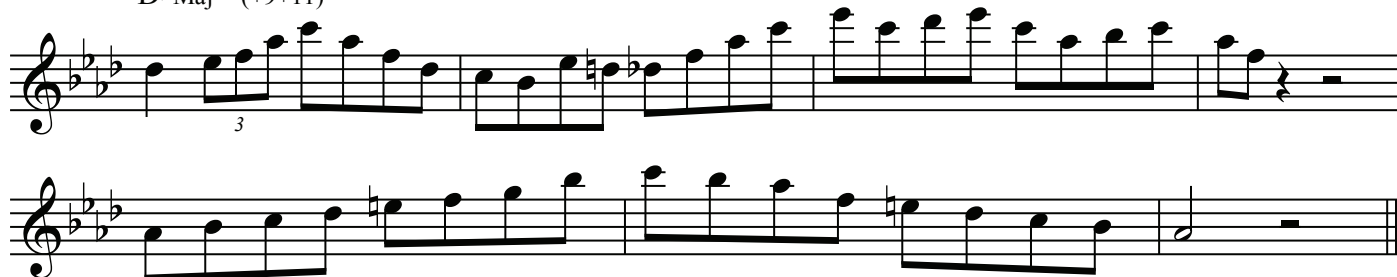
4th Mode

 $B\flat_{\min}13(+11)$ 

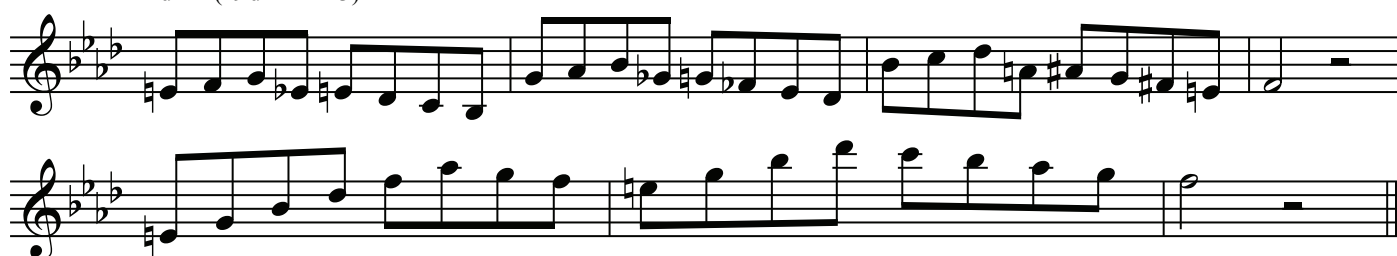
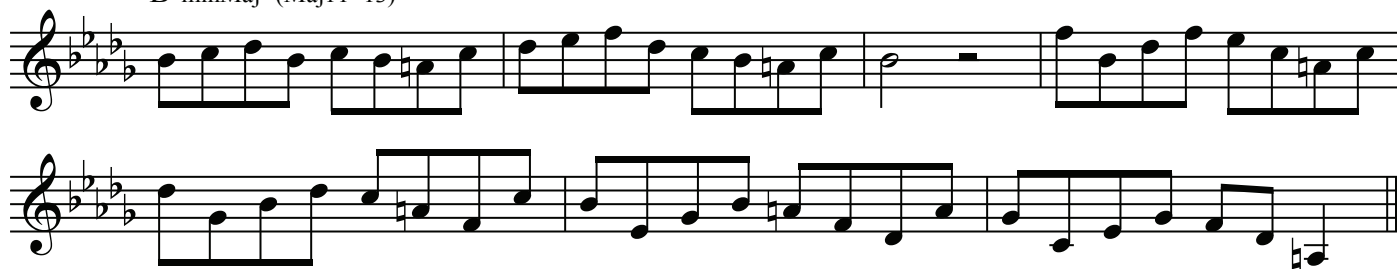
5th Mode

 $C7(b9\ 11\ b13)$ 

6th Mode

 $D\flat_{\text{Maj}}13(+9+11)$ 

7th Mode

 $E\ \dim7(b9\ \dim11\ b13)$  $B\flat$ minor Root $B\flat_{\min}\text{Maj}7(\text{Maj}11\ b13)$ 

2nd Mode

Cmin7^b5(^b9 11 13)

3rd Mode

DbMaj13(+5)



4th Mode

Ebmin13(+11)



5th Mode

F7(^b9 11^b13)

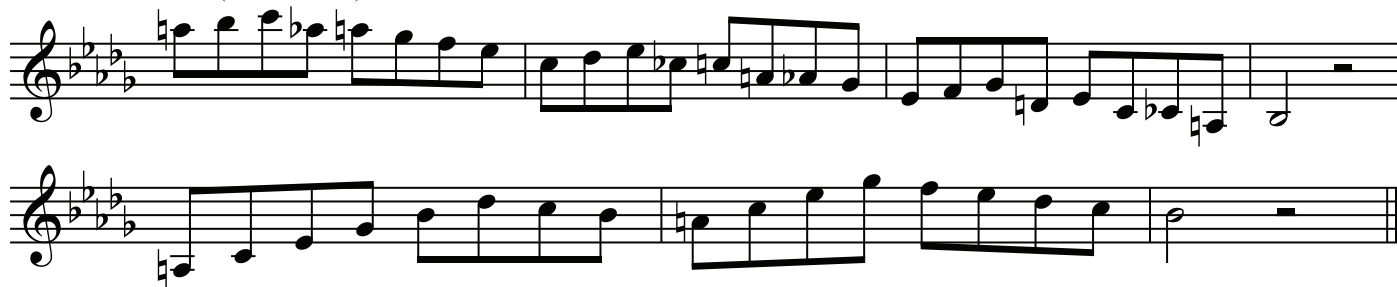
6th Mode

GbMaj13(+9+11)



7th Mode

A dim7(b9dim11b13)

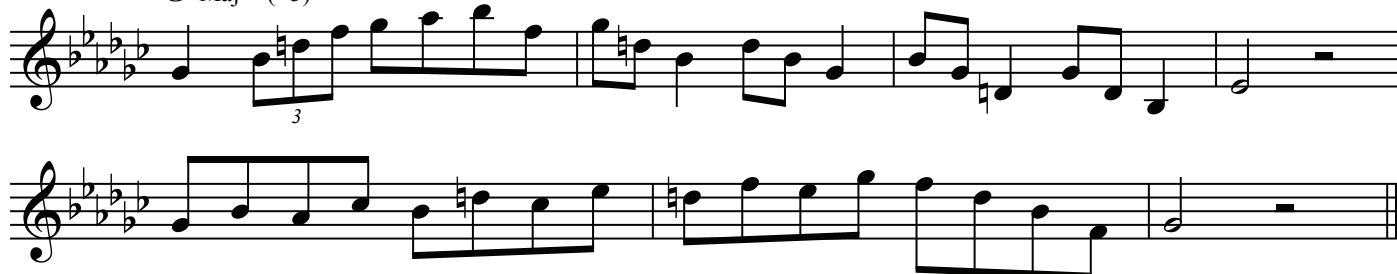
E $\flat$ minor RootE $\flat$ minMaj7(Maj11b13)

2nd Mode

F min7b5(b9 11 13)



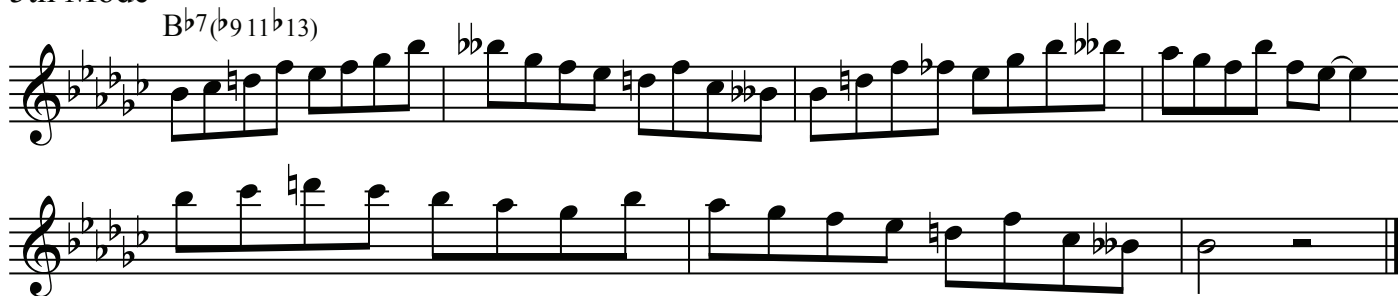
3rd Mode

G $\flat$ Maj13(+5)

4th Mode

A $\flat$ min13(+11)

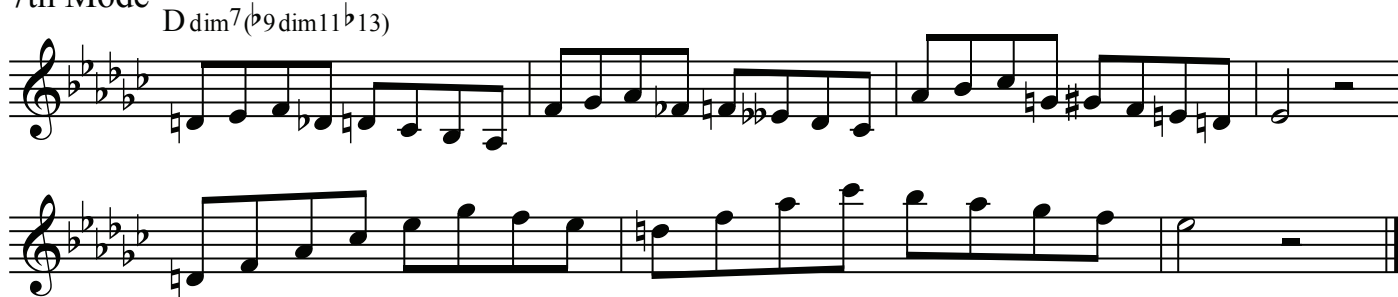
5th Mode



6th Mode



7th Mode

A $\flat$ minor Root

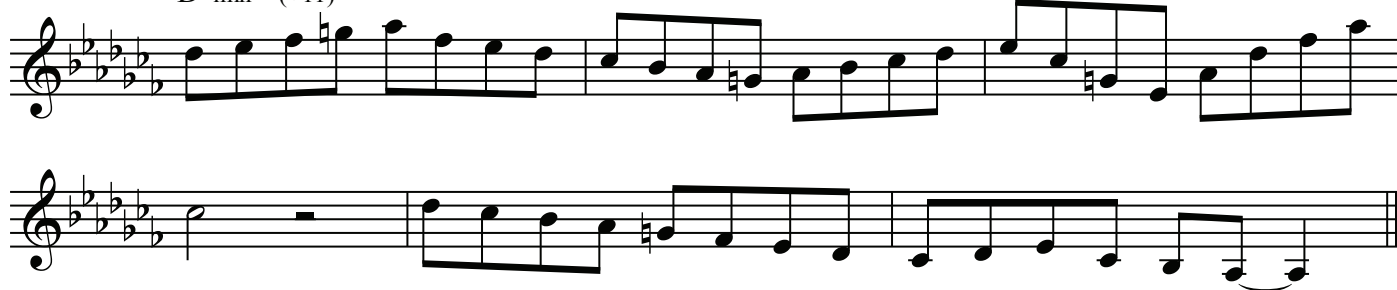
2nd Mode



3rd Mode

B Maj¹³(+5)

4th Mode

D^bmin¹³(+11)

5th Mode

E^b7(^b9 11^b13)

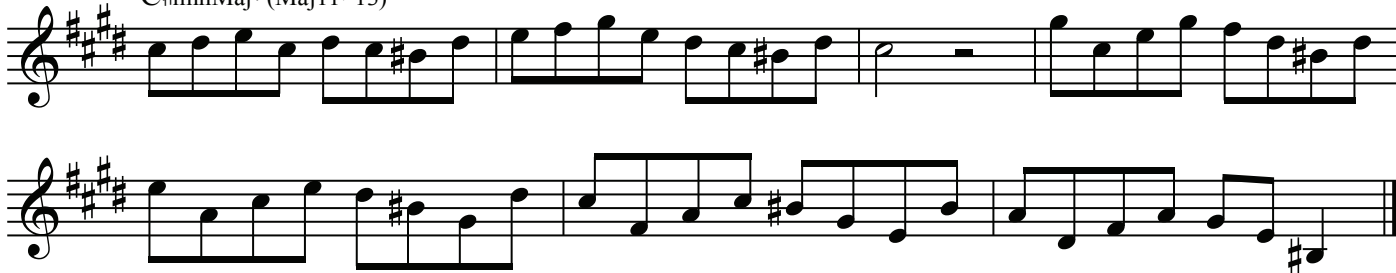
6th Mode

E Maj¹³(+9+11)

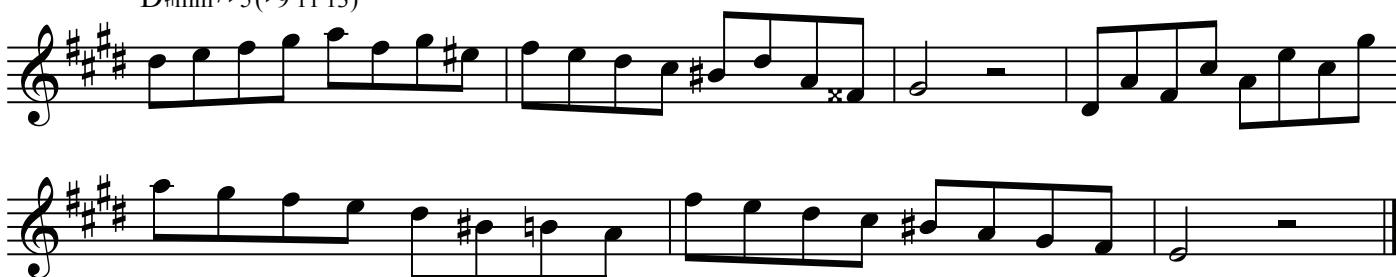
7th Mode

G dim7(^b9 dim11^b13)

C# minor Root

C#minMaj7(Maj11 $\flat$ 13)

2nd Mode

D#min7 $\flat$ 5($\flat$ 9 11 13)

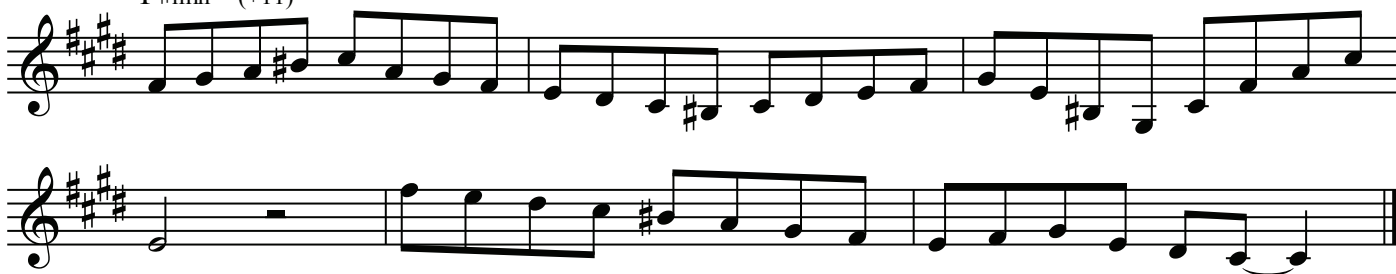
3rd Mode

E Maj13(+5)



4th Mode

F#min13(+11)



5th Mode

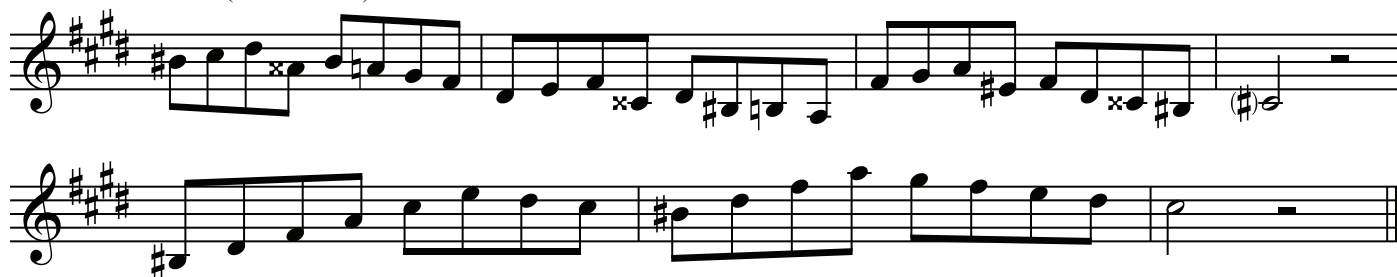
G#7($\flat$ 9 11 $\flat$ 13)

6th Mode

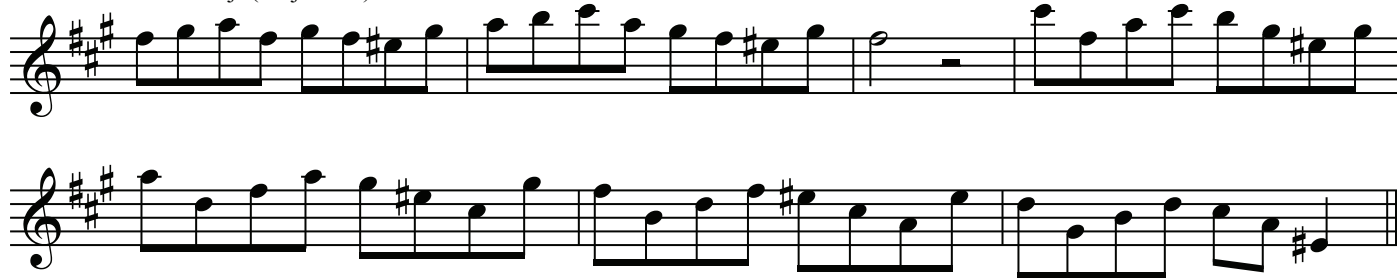
A Maj¹³(+9+11)

7th Mode

C dim7(b9 dim11b13)

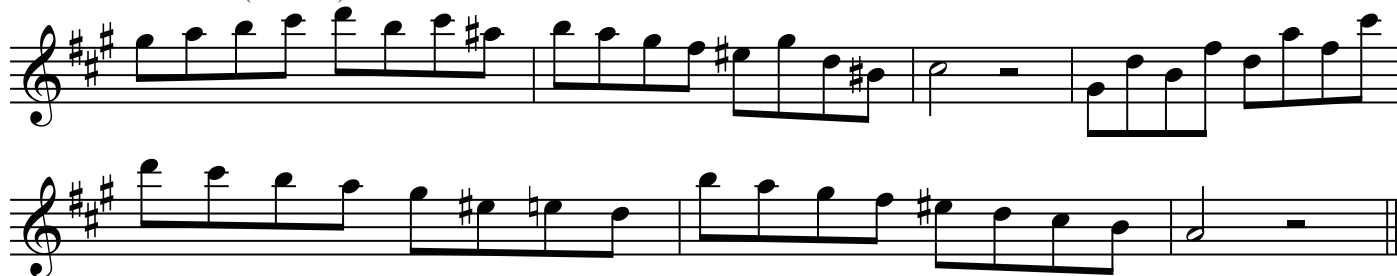


F# minor Root

F#minMaj⁷(Maj11b13)

2nd Mode

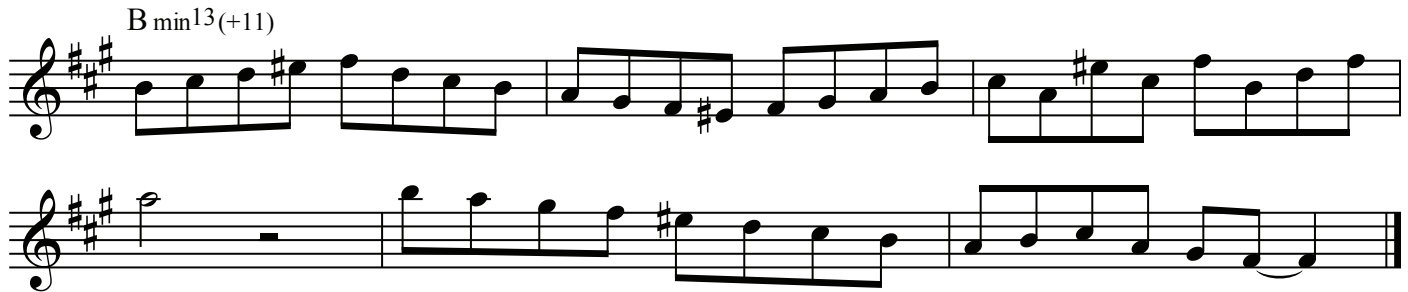
G#min7b5(b9 11 13)



3rd Mode

A Maj¹³(+5)

4th Mode



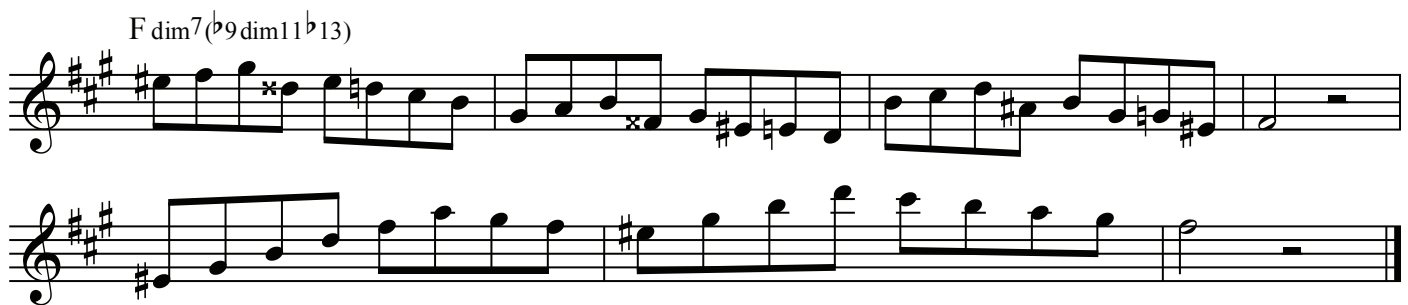
5th Mode



6th Mode



7th Mode



B minor Root

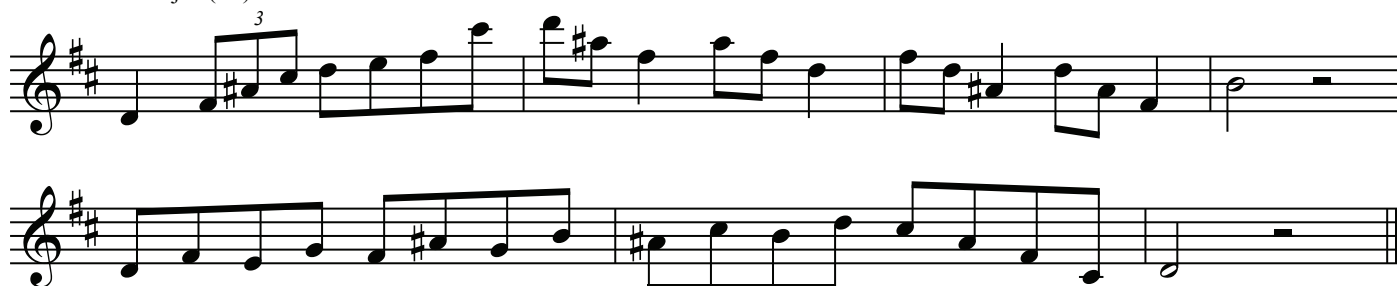


2nd Mode

C[#]min7^b5 (b9 11 13)

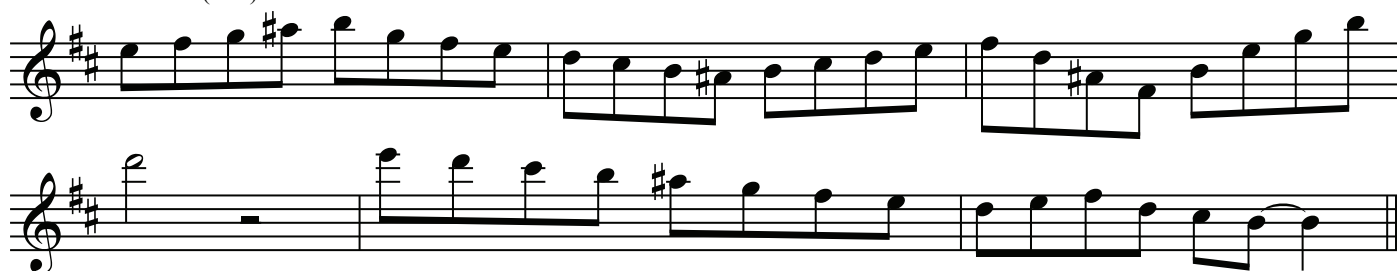
3rd Mode

D Maj13 (+5)



4th Mode

E min13 (+11)



5th Mode

F[#]7 (b9 11 b13)

6th Mode

G Maj13 (+9+11)



7th Mode

A[#]dim7(♭9 dim11 ♭13)

E minor Root

EminMaj7(Maj11 ♭13)

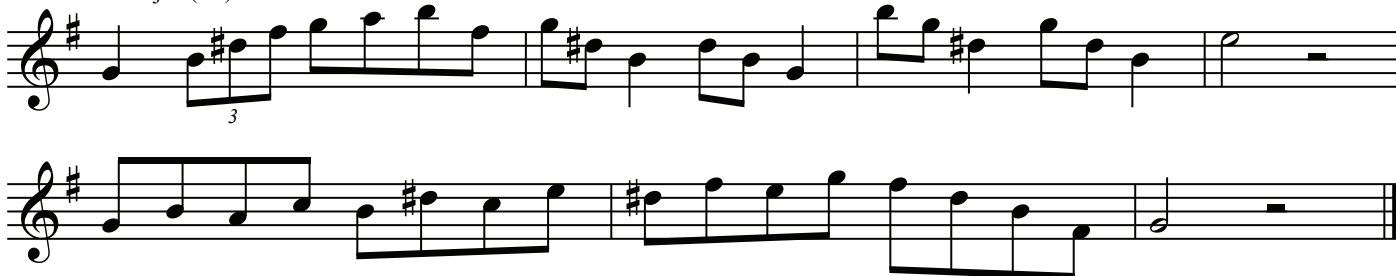


2nd Mode

F[#]min7♭5(♭9 11 13)

3rd Mode

G Maj13(+5)



4th Mode

A min13(+11)

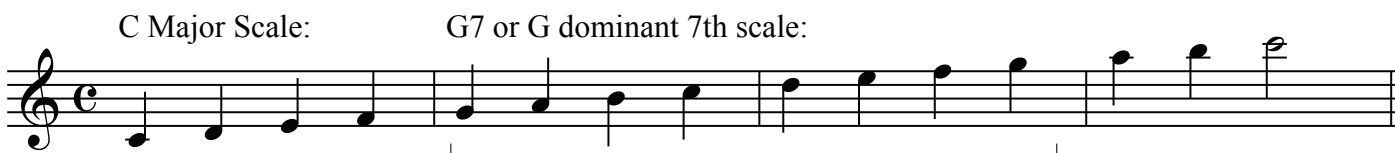


Chapter 3

Dominant 7 Chords

164 The Mixolydian Mode — The Dominant 7th

The Mixolydian mode, sometimes called the Dominant scale, is found by using the Root note located a Perfect 5th above the root of the major or minor key scale.



G Dominant 7, 'Be-bop' scale - this is the scale used most often in improvisation with the G7:

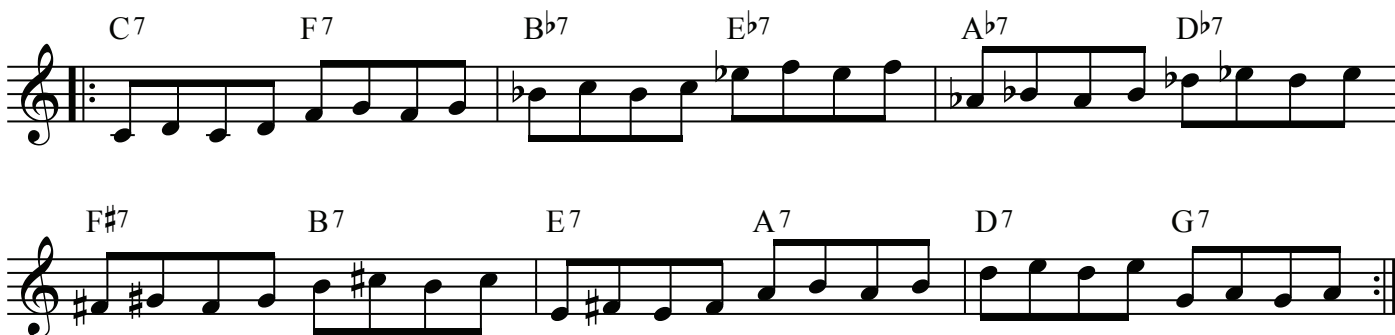
Note: 1/2 step between lowered 7th and 8th step.



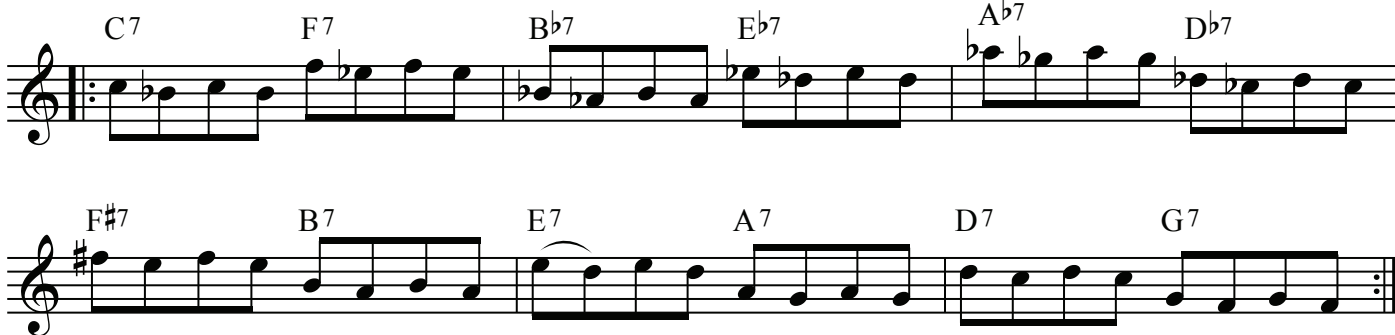
Learning the Dominant 7th in all keys

Every one of these 2-beat patterns is a Dominant 7 played around the circle of 4ths:

Pattern 1



Pattern 2



Pattern 3

Pattern 3 consists of two staves of eighth-note runs. The first staff contains six measures with the following chord labels above them: C7, F7, B $\flat$ 7, E $\flat$ 7, A $\flat$ 7, and D $\flat$ 7. The second staff contains six measures with the following chord labels above them: F $\sharp$ 7, B7, E7, A7, D7, and G7. The pattern concludes with a double bar line and repeat dots.

Pattern 4

Pattern 4 consists of two staves of eighth-note runs. The first staff contains six measures with the following chord labels above them: C7, F7, B $\flat$ 7, E $\flat$ 7, A $\flat$ 7, and D $\flat$ 7. The second staff contains six measures with the following chord labels above them: F $\sharp$ 7, B7, E7, A7, D7, and G7. The pattern concludes with a double bar line and repeat dots.

Pattern 5

Pattern 5 consists of two staves of eighth-note runs. The first staff contains six measures with the following chord labels above them: C7, F7, B $\flat$ 7, E $\flat$ 7, A $\flat$ 7, and D $\flat$ 7. The second staff contains six measures with the following chord labels above them: F $\sharp$ 7, B7, E7, A7, D7, and G7. The pattern concludes with a double bar line and repeat dots.

Pattern 6

Pattern 6 consists of two staves of eighth-note runs. The first staff contains six measures with the following chord labels above them: C7, F7, B $\flat$ 7, E $\flat$ 7, A $\flat$ 7, and D $\flat$ 7. The second staff contains six measures with the following chord labels above them: F $\sharp$ 7, B7, E7, A7, D7, and G7. The pattern concludes with a double bar line and repeat dots.

Pattern 7

Pattern 7 consists of two staves of eighth-note runs. The first staff contains six measures with the following chord labels above them: C7, F7, B $\flat$ 7, E $\flat$ 7, A $\flat$ 7, and D $\flat$ 7. The second staff contains six measures with the following chord labels above them: F $\sharp$ 7, B7, E7, A7, D7, and G7. The pattern concludes with a double bar line and repeat dots.

Pattern 8

Pattern 8 consists of two staves of eighth-note runs. The first staff contains six measures with the following dominant 7th chords: C7, F7, Bb7, Eb7, Ab7, and Db7. The second staff contains six measures with the following dominant 7th chords: F#7, B7, E7, A7, D7, and G7. The pattern concludes with a double bar line.

Pattern 9

Pattern 9 consists of two staves of eighth-note runs. The first staff contains six measures with the following dominant 7th chords: C7, F7, Bb7, Eb7, Ab7, and Db7. The second staff contains six measures with the following dominant 7th chords: F#7, B7, E7, A7, D7, and G7. The pattern concludes with a double bar line.

Pattern 10

Pattern 10 consists of two staves of eighth-note runs. The first staff contains six measures with the following dominant 7th chords: C7, F7, Bb7, Eb7, Ab7, and Db7. The second staff contains six measures with the following dominant 7th chords: F#7, B7, E7, A7, D7, and G7. The pattern concludes with a double bar line.

Pattern 11

Pattern 11 consists of two staves of eighth-note runs. The first staff contains six measures with the following dominant 7th chords: C7, F7, Bb7, Eb7, Ab7, and Db7. The second staff contains six measures with the following dominant 7th chords: F#7, B7, E7, A7, D7, and G7. The pattern concludes with a double bar line.

Pattern 12

Pattern 12 consists of two staves of eighth-note runs. The first staff contains six measures with the following dominant 7th chords: C7, F7, Bb7, Eb7, Ab7, and Db7. The second staff contains six measures with the following dominant 7th chords: F#7, B7, E7, A7, D7, and G7. The pattern concludes with a double bar line.

Pattern 13

Pattern 13 is a 12-measure exercise in treble clef with a key signature of one flat. The notes are: C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4. The first six measures are in C major (C7, F7, B $\flat$ 7, E $\flat$ 7, A $\flat$ 7, D $\flat$ 7) and the last six are in F major (F $\sharp$ 7, B7, E7, A7, D7, G7).

Pattern 14

Pattern 14 is a 16-measure exercise in treble clef with a key signature of one flat. The notes are: C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. The first eight measures are in C major (C7, F7, B $\flat$ 7, E $\flat$ 7, A $\flat$ 7, D $\flat$ 7, F $\sharp$ 7, B7) and the last eight are in F major (E7, A7, D7, G7, C7, F7, B $\flat$ 7, E $\flat$ 7).

Pattern 15

Pattern 15 is a 4-measure exercise in treble clef with a key signature of one flat. The notes are: C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4. The first four measures are in C major (C7, F7, B $\flat$ 7, E $\flat$ 7).

Pattern 15: Two staves of eighth-note runs. The first staff contains four measures with labels A^b7 , D^b7 , $F\#7$, and $B7$ above the notes. The second staff contains four measures with labels $E7$, $A7$, $D7$, and $G7$ below the notes.

Pattern 16

Pattern 16: Two staves of eighth-note runs. The first staff contains four measures with labels $G7$, $C7$, $F7$, and B^b7 above the notes. The second staff contains four measures with labels E^b7 , A^b7 , D^b7 , and G^b7 below the notes.

Pattern 17

Pattern 17: Two staves of eighth-note runs. The first staff contains four measures with labels $C9$, $F9$, B^b9 , and E^b9 above the notes. The second staff contains four measures with labels A^b9 , $C\#9$, $F\#9$, and $B9$ below the notes.

Pattern 18

Pattern 18: Two staves of eighth-note runs. The first staff contains four measures with labels $C9$, $F9$, B^b9 , and E^b9 above the notes. The second staff contains four measures with labels A^b9 , $C\#9$, $F\#9$, and $B9$ below the notes.

Reviewing the Dominant 7

169

Exercise 1 - C7:

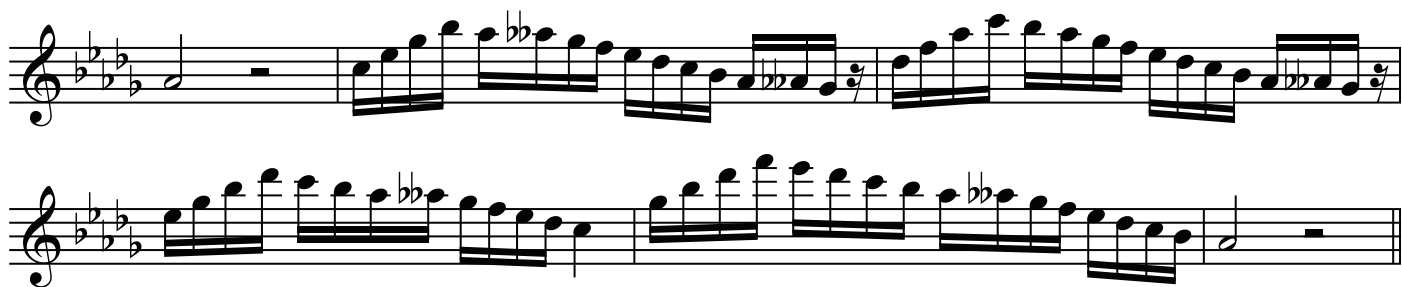
Exercise 1 - C7: This exercise consists of eight staves of music in the key of C major, featuring a C7 chord. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests, designed to practice the dominant 7th scale and its arpeggios. The first staff begins with a C4 quarter note, followed by ascending and descending eighth-note patterns. The subsequent staves continue with more complex rhythmic exercises, including triplets and sixteenth-note runs, all centered around the C7 scale.

Exercise 2 - F7:

Exercise 2 - F7: This exercise consists of four staves of music in the key of F major, featuring an F7 chord. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests, designed to practice the dominant 7th scale and its arpeggios. The first staff begins with an F4 quarter note, followed by ascending and descending eighth-note patterns. The subsequent staves continue with more complex rhythmic exercises, including triplets and sixteenth-note runs, all centered around the F7 scale.

Exercise 3 - B $\flat$ 7:Exercise 4 - E $\flat$ 7:

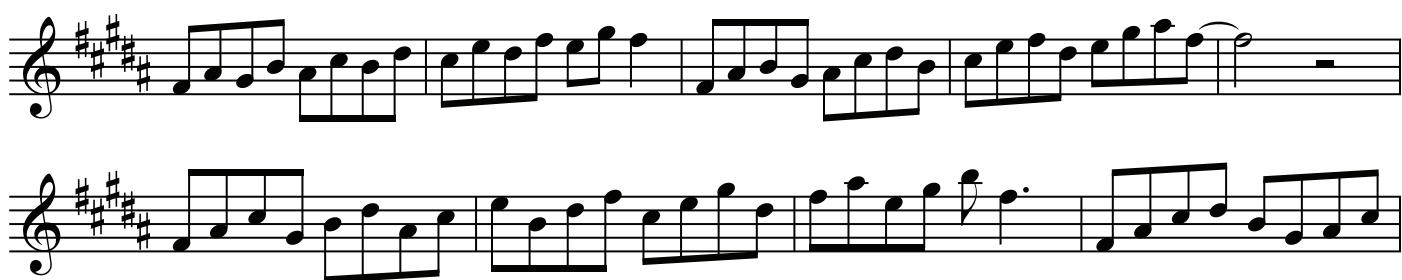
Exercise 5 - A $\flat$ 7:



Exercise 6 - C#7:



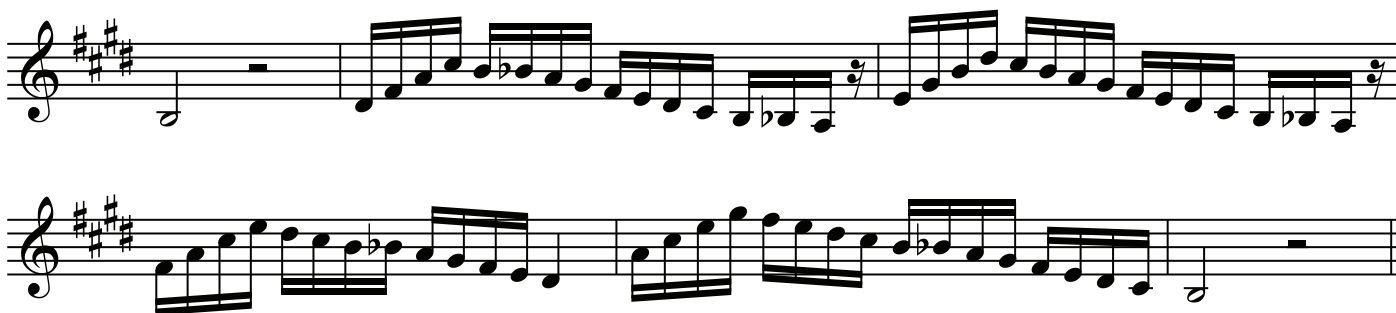
Exercise 7 - F#7:





Exercise 8 - B7:





Exercise 9 - E7:



Exercise 10 - A7:



A musical exercise in D major, 4/4 time, consisting of six staves. The first four staves contain eighth-note and quarter-note patterns. The fifth and sixth staves feature more complex patterns with accidentals (flats) and slurs, ending with a double bar line.

Exercise 11 - D7:

A musical exercise in D major, 4/4 time, consisting of four staves. The patterns are primarily eighth-note and quarter-note runs, with some slurs and a final half-note on the fourth staff.



Exercise 12 - G7:



Note: The 4th of the Dominant 7 is a MAJOR scale!!! And, the 5th is the Minor7th!!!!

F#7 (B Major) C#m:

G7 (C Major) Dm:



A#7 (D# Major) E#m:

A7 (D Major) Em:



Bb7 (Eb Major) Fm:

B7 (EMaj) F#m:



C7 (F Major) Gm:

C#7 (F# Major) G#m:



D7 (G Major) Am:

Eb7 (Ab Major) Bbm:



E7 (A Major) Bm:

F7 (Bb Major) Cm:



Dominant 7 Bebop Scales - C7

C7

The image displays eight staves of musical notation for the Dominant 7 Bebop Scale in C7. Each staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The notation includes various musical symbols such as eighth notes, quarter notes, and rests, with repeat signs and first/second endings indicated by double bar lines and dots. The scales are presented in a sequence, each starting on a different degree of the scale, providing a comprehensive view of the scale's structure and its application in a bebop context.

This page contains ten staves of musical notation for Dominant 7 Bebop Scales in C7. The notation is written in treble clef with a key signature of one flat (Bb). Each staff contains a sequence of eighth-note patterns, often with repeat signs and slurs, designed for solo fluency practice. The patterns are variations of the dominant 7 bebop scale, which typically includes the notes C, D, E, F, G, Ab, Bb, and C, with various chromatic alterations and phrasing.

The image displays a musical score for the Dominant 7 Bebop Scales in C7, written in B-flat major (one flat). The score consists of eight staves of music, each containing a different scale variation. The notation includes eighth and sixteenth notes, rests, and accidentals (sharps and flats) to indicate the specific notes of each scale. The scales are presented in a sequence, with some staves showing more complex rhythmic patterns and others showing simpler, more direct scale runs. The final staff concludes with a double bar line.

Dominant 7 Bebop Scales - F7

181

F7

The image displays eight staves of musical notation for the F7 Dominant 7 Bebop Scale. Each staff begins with a treble clef and a key signature of two flats (Bb and Eb). The notation is organized into four pairs of staves, each pair containing an ascending and a descending line. The ascending lines are marked with a double bar line and repeat dots at the beginning. The descending lines are marked with a double bar line and repeat dots at the end. The scale is written in a way that demonstrates its application in a solo, with various phrasing and articulation marks.

A musical score for a single melodic line in G-flat major, 3/4 time. The score consists of ten staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff continues the melody. The third staff has a repeat sign and a first ending bracket. The fourth staff continues the melody. The fifth staff has a repeat sign and a first ending bracket. The sixth staff continues the melody. The seventh staff has a repeat sign and a first ending bracket. The eighth staff continues the melody. The ninth staff has a repeat sign and a first ending bracket. The tenth staff continues the melody and ends with a double bar line.

The musical score is written for a single melodic line in F major, indicated by one flat (Bb) in the key signature. It consists of eight staves of music, each containing various bebop scale patterns and chromatic alterations. The scales are primarily based on the F7 dominant scale (F, G, A, Bb, C, D, E, F) and incorporate chromatic changes to create a bebop sound. The notation includes eighth and sixteenth notes, rests, and sharp and flat accidentals. The piece concludes with a double bar line on the eighth staff.

Dominant 7 Bebop Scales - B $\flat$ 7

B $\flat$ 7

The image displays eight staves of music, each representing a different voicing of the Dominant 7 Bebop Scale in B-flat major (B-flat 7). Each staff begins with a double bar line and a repeat sign. The scales are written in treble clef with a key signature of two flats (B-flat and E-flat). The scales are as follows:

- Staff 1: B-flat, C, D, E-flat, F, G, A, B-flat, A, G, F, E-flat, D, C, B-flat.
- Staff 2: B-flat, C, D, E-flat, F, G, A, B-flat, A, G, F, E-flat, D, C, B-flat.
- Staff 3: B-flat, C, D, E-flat, F, G, A, B-flat, A, G, F, E-flat, D, C, B-flat.
- Staff 4: B-flat, C, D, E-flat, F, G, A, B-flat, A, G, F, E-flat, D, C, B-flat.
- Staff 5: B-flat, C, D, E-flat, F, G, A, B-flat, A, G, F, E-flat, D, C, B-flat.
- Staff 6: B-flat, C, D, E-flat, F, G, A, B-flat, A, G, F, E-flat, D, C, B-flat.
- Staff 7: B-flat, C, D, E-flat, F, G, A, B-flat, A, G, F, E-flat, D, C, B-flat.
- Staff 8: B-flat, C, D, E-flat, F, G, A, B-flat, A, G, F, E-flat, D, C, B-flat.

The image displays ten staves of musical notation for Dominant 7 Bebop Scales in B-flat major (B-flat 7). Each staff contains a sequence of notes and rests, typically organized into measures. The notation includes various musical symbols such as treble clefs, key signatures (two flats), and note values (quarter, eighth, and sixteenth notes). The scales are presented in a way that demonstrates their application in a bebop context, often featuring chromatic alterations and specific phrasing patterns. The first staff begins with a double bar line and repeat signs, indicating a starting point for the scale. The subsequent staves continue the sequence, showing different variations and phrasings of the scale. The notation is clear and legible, with a focus on the melodic lines of the scales.

The image displays a musical score for the Dominant 7 Bebop Scales in B $\flat$ 7. The score is written on eight staves, each containing a single melodic line. The key signature is B $\flat$ 7, indicated by two flat symbols (B $\flat$ and E $\flat$) at the beginning of each staff. The time signature is 4/4, indicated by a '4' over a '4'. The notation includes various musical symbols such as eighth notes, quarter notes, half notes, and rests, along with accidentals (sharps, flats, and naturals) to indicate specific pitches. The score is organized into two systems of four staves each. The first system covers the first four staves, and the second system covers the last four staves. The notation is clear and legible, with a focus on the melodic progression of the scales.

Dominant 7 Bebop Scales - E $\flat$ 7

187

E $\flat$ 7

The image displays eight staves of musical notation for the Dominant 7 Bebop Scale in E-flat major (E-flat 7). Each staff begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The notation includes various musical symbols such as eighth notes, quarter notes, and rests, with repeat signs indicating the structure of the scale. The scales are presented in a sequence, showing different variations or exercises for the E-flat 7 dominant 7 bebop scale.

The image displays ten staves of musical notation for the Dominant 7 Bebop Scale in Eb major (Eb7). The notation is written in treble clef with a key signature of three flats (Bb, Eb, Ab). The scale is presented in two directions: ascending and descending. The first five staves show the ascending scale with various bebop modifications, including chromatic alterations and grace notes. The last five staves show the descending scale, also with bebop modifications. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests, indicating a specific rhythmic pattern for each staff. The final staff ends with a double bar line.

The image displays eight staves of musical notation for the Dominant 7 Bebop Scale in Eb7. Each staff contains a sequence of notes and rests, representing the scale and its various bebop variations. The notation is written in treble clef with a key signature of three flats (Bb, Eb, Ab). The scale is defined by the notes: Eb, F, G, Ab, Bb, C, D, Eb. The bebop variations include chromatic alterations and grace notes, such as the Eb7b9 variation (Eb, F, G, Ab, Bb, C, D, Eb, Ab) and the Eb7#9 variation (Eb, F, G, Ab, Bb, C, D, Eb, B). The eighth staff concludes with a double bar line.

Dominant 7 Bebop Scales - A $\flat$ 7

A $\flat$ 7

The image displays eight staves of musical notation for the Dominant 7 Bebop Scale in A-flat major (A-flat 7). Each staff begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The notation is organized into four pairs of staves, each pair containing a melodic line and a corresponding bass line. The scales are written in a 4/4 time signature, with a double bar line and repeat sign at the beginning of each line. The scales are characterized by their unique sequence of notes, which include chromatic alterations and accidentals (sharps and flats) to create the bebop sound. The notation is clear and legible, with notes and accidentals clearly marked.

The image displays a musical score for the Dominant 7 Bebop Scale in A $\flat$ 7. The score is organized into nine staves, each containing a different variation of the scale. The key signature is two flats (B $\flat$ and E $\flat$), and the time signature is 4/4. The variations include ascending and descending runs, chromatic alterations, and various rhythmic patterns. The notation includes eighth, quarter, and half notes, as well as rests and accidentals.

The image displays a musical score for the Dominant 7 Bebop Scales in A $\flat$ 7. The score is written on eight staves, each containing a single melodic line. The key signature is three flats (B $\flat$, E $\flat$, A $\flat$), and the time signature is 4/4. The notation includes various rhythmic values such as eighth, quarter, and half notes, as well as rests. The scales are presented in a sequence, with some staves showing multiple measures of a single scale and others showing different scales. The final staff concludes with a double bar line.

Dominant 7 Bebop Scales - D $\flat$ 7/C $\sharp$ 7

193

D $\flat$ 7/C $\sharp$ 7

The image displays eight staves of musical notation for the Dominant 7 Bebop Scale in D-flat 7 / C-sharp 7. Each staff begins with a treble clef and a key signature of four sharps (F#, C#, G#, D#). The notation includes various musical symbols such as double bar lines, repeat signs, and slurs, indicating specific phrasing and articulation for each staff. The scales are written in a way that demonstrates different bebop techniques, including chromatic alterations and grace notes.

The image displays ten staves of musical notation for the Dominant 7 Bebop Scale (D $\flat$ 7/C $\sharp$ 7) in treble clef, 4/4 time. The key signature has five sharps (F $\sharp$, C $\sharp$, G $\sharp$, D $\sharp$, A $\sharp$). Each staff contains a sequence of notes and rests, with repeat signs and slurs indicating specific scale patterns and phrasing.

The image displays eight staves of musical notation for the Dominant 7 Bebop Scale in Db7/C#7. The key signature consists of five sharps (F#, C#, G#, D#, A#), and the time signature is 4/4. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Some notes are marked with an 'x' to indicate specific alterations or bends. The scale is presented in a sequence of eight staves, each containing a different melodic line. The notation is written in a standard musical staff with a treble clef and a key signature of five sharps.

Dominant 7 Bebop Scales - F#7

F#7

The image displays eight staves of music, each representing a different fingering or phrasing variation for the Dominant 7 Bebop Scale in F#7. The key signature is F# major (three sharps: F#, C#, G#). The scale is written in treble clef. Each staff begins with a repeat sign and a double bar line, indicating a specific fingering or phrasing. The scales are written in a way that shows the sequence of notes and rests, with some staves including slurs and ties to indicate phrasing. The scales are: 1. F#7 (F#7) 2. F#7 (F#7) 3. F#7 (F#7) 4. F#7 (F#7) 5. F#7 (F#7) 6. F#7 (F#7) 7. F#7 (F#7) 8. F#7 (F#7)

The image displays ten staves of musical notation for the Dominant 7 Bebop Scale in F#7. Each staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and repeat signs. The scale is presented in both ascending and descending directions, with the descending line ending on a double bar line. The notation is designed for solo fluency practice.

The image displays a musical score for the Dominant 7 Bebop Scales in F#7. The score is written on eight staves, each containing a single line of music. The key signature is F# major (three sharps: F#, C#, G#). The time signature is not explicitly shown but is implied to be 4/4 based on the notation. The music consists of various bebop scale patterns, including ascending and descending lines with chromatic alterations. Some notes are marked with an 'x' to indicate specific alterations or accents. The score concludes with a double bar line on the eighth staff.

Dominant 7 Bebop Scales - B7

199

B7

The image displays eight staves of musical notation for the Dominant 7 Bebop Scale in B major (B7). Each staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests, with repeat signs indicating specific patterns. The scales are presented in a sequence, showing different phrasings and articulations of the B7 dominant 7 bebop scale.

The image displays a musical score for the Dominant 7 Bebop Scale in B major (B7). The score is written for a single melodic line and consists of nine staves. Each staff presents a different melodic variation of the scale, incorporating various bebop techniques such as chromatic alterations and specific rhythmic patterns. The key signature is B major, indicated by four sharps (F#, C#, G#, D#). The notation includes eighth and sixteenth notes, rests, and repeat signs. The first staff shows the scale in a standard ascending and descending format. The subsequent staves introduce various bebop scale variations, including lines with chromatic alterations and specific rhythmic patterns. The final staff concludes with a descending line and a final cadence.

The image displays a musical score for a single melodic line, likely for a guitar or violin, in the key of D major (indicated by two sharps: F# and C#) and 4/4 time. The score is written on eight staves. The melody is composed of eighth and sixteenth notes, with some rests and accidentals (sharps and naturals). The piece concludes with a double bar line on the eighth staff.

Dominant 7 Bebop Scales - E7

E7

The image displays eight staves of musical notation for the E7 Dominant 7 Bebop Scale. Each staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). The notation is organized into four pairs of staves, with each pair containing two different melodic lines. The first line of each pair typically features eighth-note patterns, while the second line often includes sixteenth-note runs. Each staff concludes with a double bar line and a repeat sign. The eighth staff ends with a final sharp sign (#) on the line.

The image displays ten staves of musical notation for the Dominant 7 Bebop Scale in E7. Each staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and repeat signs. The first nine staves conclude with a double bar line and a repeat sign, while the tenth staff ends with a final double bar line. The notation illustrates different phrasing and articulation techniques for this scale.

The image displays a musical score for the Dominant 7 Bebop Scale in E major (E7). The score is written on eight staves, each containing a single melodic line. The key signature is one sharp (F#), indicating E major. The scale is characterized by its unique sequence of notes: E, F#, G, A, B, C, D, and E, with various bebop-style chromatic alterations and grace notes throughout. The notation includes eighth and sixteenth notes, rests, and accidentals (sharps, naturals, and double naturals) to indicate the specific intervals and chromatic movement of the scale. The score is presented in a clean, black-and-white format, suitable for educational or practice purposes.

Dominant 7 Bebop Scales - A7

205

A7

The image displays eight staves of musical notation for the A7 Dominant 7 Bebop Scale. Each staff begins with a treble clef and a key signature of two sharps (F# and C#). The notation is organized into four pairs of staves, with each pair containing an ascending and a descending scale run. The scales are written in eighth and sixteenth notes, with some measures containing rests. The notation includes various musical symbols such as sharps, naturals, and double bar lines with repeat dots. The final measure of each staff typically ends with a double bar line and a repeat sign, indicating the end of the scale run.

The image displays a musical score for the Dominant 7 Bebop Scale in A major (A7). The score is written in treble clef and key of A major (two sharps). It consists of nine staves of music, arranged in two systems of five staves each, with the final staff of the second system being shorter. The music is written in 4/4 time and includes various bebop scale patterns, such as eighth-note runs, quarter-note patterns, and triplet figures. The notation includes many accidentals (sharps, flats, naturals) and rests, indicating a complex and fast-paced solo piece.

The musical score is written on eight staves in treble clef, key of A major (two sharps). The music is a bebop scale exercise for the A7 dominant chord. It features various rhythmic patterns including eighth and sixteenth notes, rests, and slurs. The scale is played in both ascending and descending directions, with chromatic alterations (flats and naturals) to create the bebop sound. The final staff ends with a double bar line.

Dominant 7 Bebop Scales - D7

D7

The image displays eight staves of musical notation for the D7 Dominant 7 Bebop Scale. Each staff begins with a treble clef and a key signature of one sharp (F#), indicating the key of D major. The notation is organized into four pairs of staves, each pair representing a different fingering or phrasing variation of the scale. The scale itself is D-E-F#-G-A-B-C#-D, with the bebop modification adding a chromatic passing tone (C natural) between the B and C# notes. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. Repeat signs (double bar lines with dots) are used to indicate sections of the scale that are repeated. The final staff concludes with a double bar line and a repeat sign, suggesting the end of the exercise or a return to the beginning.

The image displays ten staves of musical notation, each representing a different variation of the Dominant 7 Bebop Scale in D7. The notation is written in treble clef with a key signature of one sharp (F#). Each staff begins with a repeat sign and a double bar line, indicating a specific scale pattern. The scales are characterized by their unique sequence of notes, which typically include the notes of the D7 chord (D, F#, A, C) and the chromatic alterations (E-flat and G) that define the bebop sound. The notation uses various note values, including eighth and sixteenth notes, and rests, to represent the scale's structure. The staves are arranged vertically, providing a clear visual progression of the different scale variations.

The musical score is written on eight staves in treble clef, key of D major (one sharp). The music is a bebop scale exercise for the D7 chord. It features various rhythmic patterns including eighth and sixteenth notes, rests, and slurs. The scale is played in both ascending and descending directions, with chromatic alterations characteristic of the bebop style. The final staff ends with a double bar line.

Dominant 7 Bebop Scales - G7

211

G7

The image displays eight staves of musical notation for the G7 Dominant 7 Bebop Scale. Each staff begins with a treble clef and a key signature of one sharp (F#), indicating the key of D major. The scale is presented in both ascending and descending directions. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. The scale is divided into two main sections by a double bar line, with the first section typically covering the first six notes and the second section covering the remaining notes and the final resolution. The eighth staff concludes with a final cadence, marked by a double bar line and a repeat sign.

[illegible]

The musical score is written on eight staves in treble clef, 4/4 time. The key signature has one sharp (F#). The music features various bebop scale patterns, including ascending and descending lines with chromatic alterations, and a final descending line ending with a double bar line.

Playing the Dominant 7

from it's substitute Melodic Minor

Note: The Use of the natural, harmonic or melodic minor scale located a P5th above the Dominant is INTERCHANGEABLE!

Key of G:



Key of C:

G7 (D minor Melodic)

The musical score is written in a treble clef with a key signature of one flat (Bb). It consists of eight staves of music, each containing a sequence of notes and rests. The notes are written in a melodic style, with various intervals and accidentals. The first staff starts with a G7 chord symbol. The second staff has a D minor chord symbol. The third staff has a D minor chord symbol. The fourth staff has a D minor chord symbol. The fifth staff has a D minor chord symbol. The sixth staff has a D minor chord symbol. The seventh staff has a D minor chord symbol. The eighth staff has a D minor chord symbol.

Key of F:

C7 (G minor Melodic)

The musical score is written for a C7 (G minor Melodic) exercise in the key of F. It consists of eight staves of music, each containing a sequence of notes and rests. The key signature has one flat (Bb). The exercise is designed for solo fluency practice.

Key of B $\flat$:

F7 (C minor Melodic)

The musical score is written for a single melodic line in the key of B $\flat$ major. It consists of eight staves of music, each containing a series of eighth and sixteenth notes, some with slurs and ties, designed for technical practice. The key signature has two flats (B $\flat$ and E $\flat$). The first staff is labeled with 'F7 (C minor Melodic)' above the first few notes. The music is a continuous sequence of notes, with some measures containing slurs and ties, indicating a flowing, melodic exercise. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The exercise is designed to be played fluently, as indicated by the 'Solo Fluency' label at the bottom right.

Key of E $\flat$:

B $\flat$ 7 (F minor Melodic)

The musical score consists of eight staves of music, each containing a continuous melodic line. The key signature has two flats (B-flat and E-flat). The first staff begins with a B $\flat$ 7 chord symbol. The music is written in a single melodic line on a treble clef staff. The exercise is designed to improve fluency in playing the dominant 7th chord in the key of E-flat major.

Key of A $\flat$:E $\flat$ 7 (B $\flat$ minor Melodic)

The musical score consists of eight staves of music, each containing a single melodic line. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is not explicitly shown but appears to be 4/4. The music is written in a single system, with each staff representing a measure of the exercise. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The exercise is designed to improve fluency in playing the dominant 7th chord and its associated melodic lines.

Key of D $\flat$:A $\flat$ 7 (E $\flat$ minor Melodic)

The musical score consists of eight staves of music, each containing a sequence of eighth and sixteenth notes, often beamed together in groups of four or six. The key signature has two flats (B-flat and E-flat). The exercise is designed to improve technical fluency and familiarity with the dominant 7th chord in this key.

Key of F#:

C#7 (G# minor Melodic)

Key of B:

F#7 (C# minor Melodic)

The musical score is written for a single melodic line in the key of B major. It consists of eight staves, each containing a sequence of eighth and sixteenth notes. The notes are often beamed together in groups of four or eight, indicating a fast tempo. The key signature is B major, indicated by three sharps (F#, C#, G#). The exercise is designed to improve technical fluency and understanding of the dominant 7th chord's melodic possibilities. The notes include various accidentals (sharps, naturals, and flats) to practice chromatic movement and scale patterns.

Key of E:

B 7 (F# minor Melodic)

The musical score is written on eight staves in the key of E major (three sharps: F#, C#, G#). The title is "B 7 (F# minor Melodic)". The music consists of a continuous sequence of eighth and sixteenth notes, often beamed together in groups of four or six. The notes are primarily natural, with some accidentals (sharps, naturals, flats) used to create specific intervals and rhythms. The final staff ends with a double bar line.

Key of A:

E7 (B minor Melodic)

The musical score is written for a single melodic line on a grand staff (treble clef). It consists of eight staves of music. The key signature is three sharps (F#, C#, G#), indicating the key of A major. The exercise is titled "E7 (B minor Melodic)". The music is composed of eighth and sixteenth notes, often beamed together in groups of four. The first staff begins with a treble clef and a key signature of three sharps. The music flows through various intervals and patterns, including ascending and descending scales, and chromatic runs. The final staff ends with a double bar line.

Key of D:

A⁷ (E minor Melodic)

The musical score is a fluency exercise for the A⁷ (E minor Melodic) chord in the key of D major. It consists of eight staves of music, each containing a sequence of eighth and sixteenth notes with various accidentals (sharps, flats, naturals) to practice chromatic and diatonic movement. The key signature has two sharps (F# and C#).

2-Beat Quick Changes ii-V⁷-I

Making the minor to the Dominant 7 to the Tonic

Root Position:

Key of C: D^{min}7 G⁷ C D^{min}7 G⁷ C

The first system shows the root position for D^{min}7 (F, A, B, C), G⁷ (F, A, B, D), and C (C, E, G). The subsequent systems show various melodic lines and arpeggios for each chord, including ascending and descending scales, and specific intervals.

3rd Position:

D^{min}7 G⁷ C D^{min}7 G⁷ C

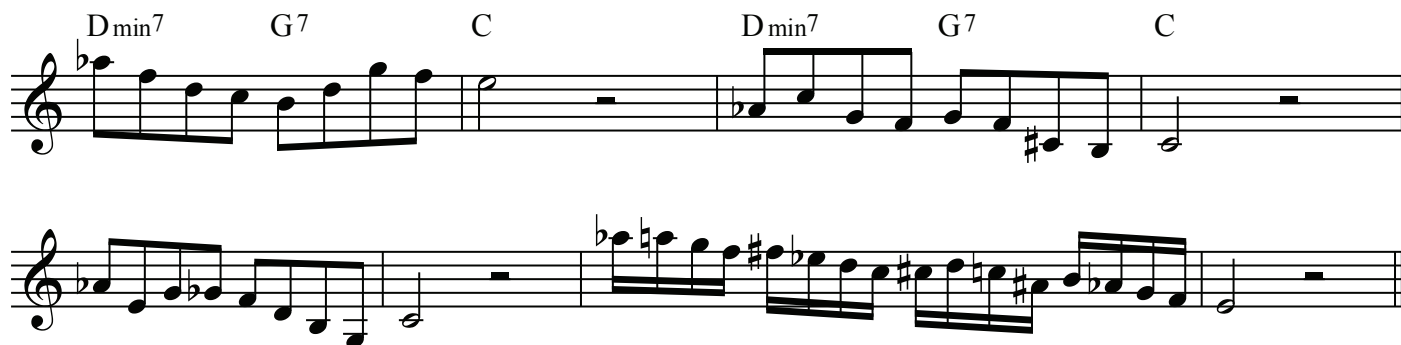
The second system shows the 3rd position for D^{min}7 (B, D, E, F), G⁷ (B, D, E, F#), and C (C, E, G). The exercises are designed to be played in 2-beat increments.



4th Position:



b5 Position:



5th Position:



7th Position:



Root Position:

Key of F: G min⁷ C⁷ F G min⁷ C⁷ F

3rd Position:

G min⁷ C⁷ F G min⁷ C⁷ F

4th Position:

b5 Position:

5th Position:

7th Position:

Root Position:

Key of B $\flat$: C $\min$ 7 F7 B $\flat$ C $\min$ 7 F7 B $\flat$

The first system shows the root position chords and their corresponding arpeggios. The second system shows the same chords with different voicings and arpeggios. The third system shows the same chords with different voicings and arpeggios. The fourth system shows the same chords with different voicings and arpeggios. The fifth system shows the same chords with different voicings and arpeggios. The sixth system shows the same chords with different voicings and arpeggios.

3rd Position:

C $\min$ 7 F7 B $\flat$ C $\min$ 7 F7 B $\flat$

The first system shows the 3rd position chords and their corresponding arpeggios. The second system shows the same chords with different voicings and arpeggios. The exercises are designed to be played in 2-beat increments.

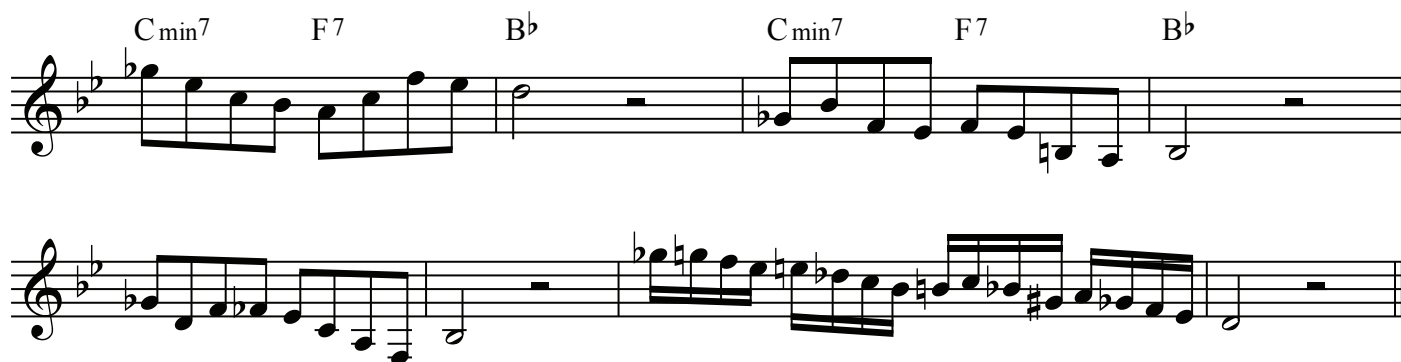
Solo Fluency



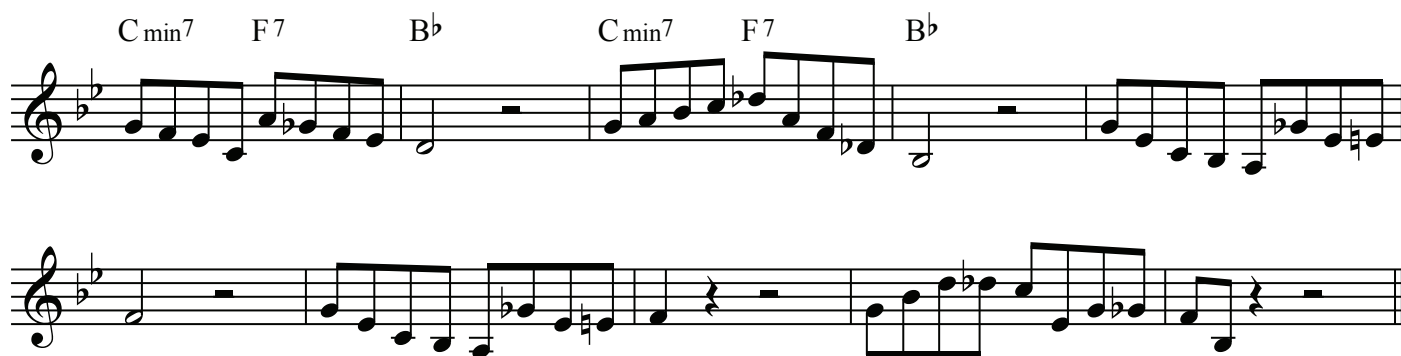
4th Position:



b5 Position:



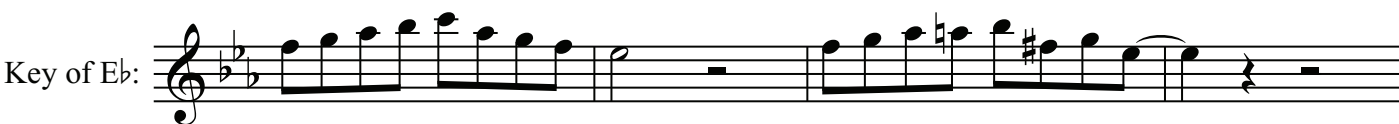
5th Position:



7th Position:

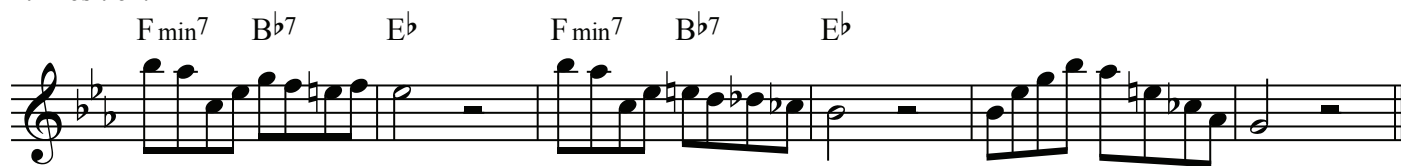


Root Position:

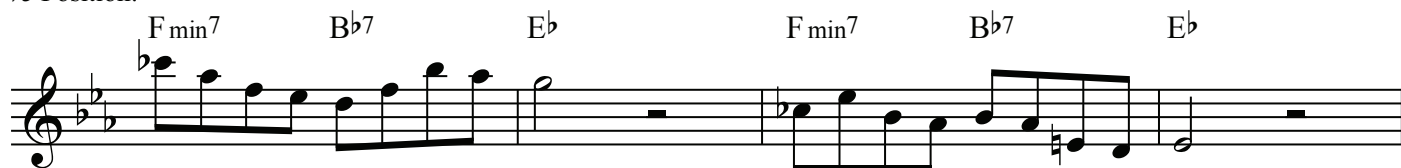
F min⁷B^b7E^bF min⁷B^b7E^bKey of E^b:



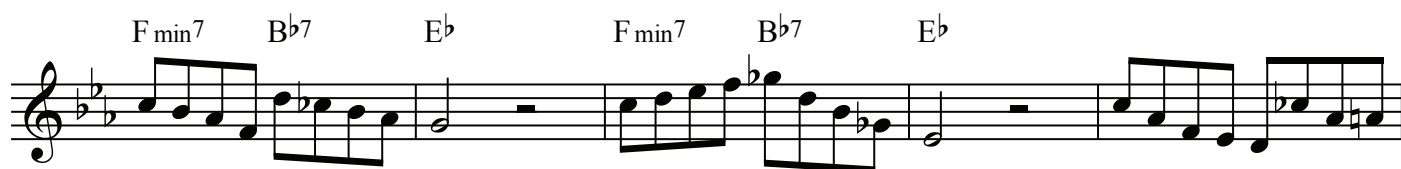
4th Position:



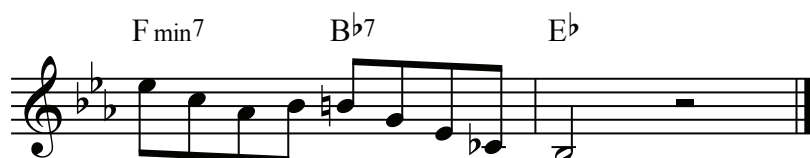
b5 Position:



5th Position:



7th Position:



Root Position:

Key of A^b:

B^bmin⁷ E^b7 A^b B^bmin⁷ E^b7 A^b

3rd Position:

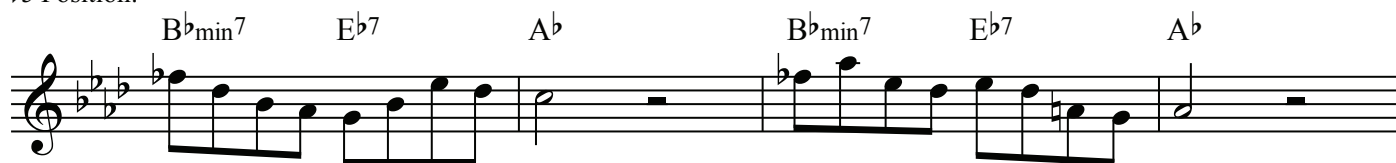
B^bmin⁷ E^b7 A^b B^bmin⁷ E^b7 A^b



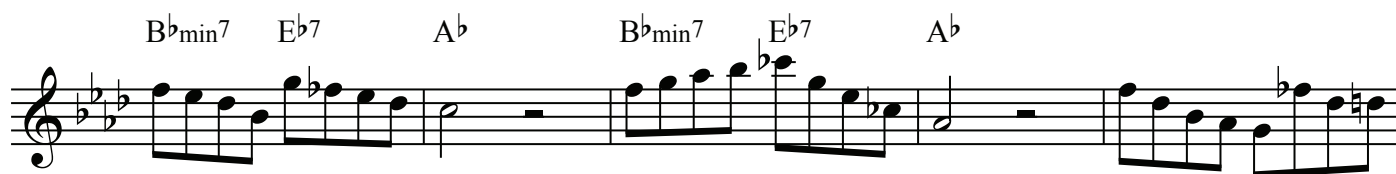
4th Position:



b5 Position:



5th Position:



7th Position:



Root Position:

Key of Db: $E^b_{\min 7}$ $A^b 7$ D^b $E^b_{\min 7}$ $A^b 7$ D^b

3rd Position:

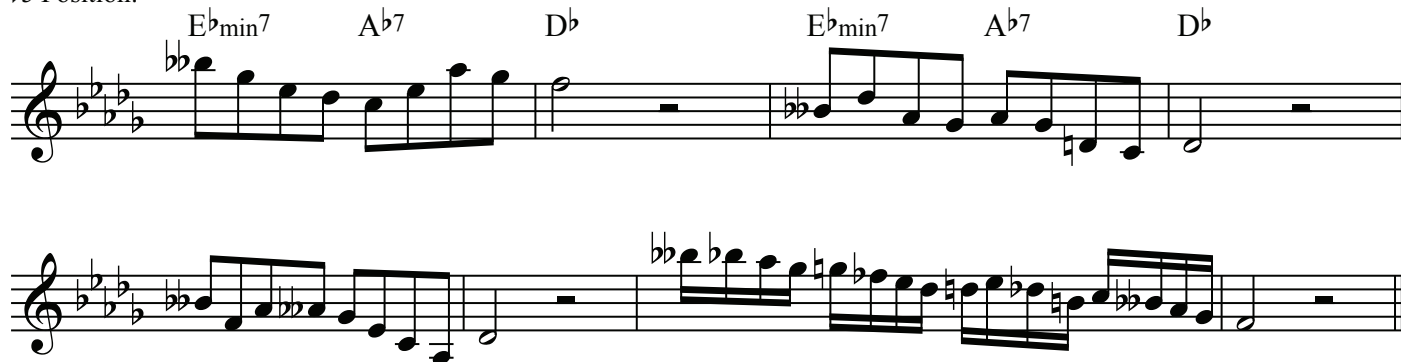
$E^b_{\min 7}$ $A^b 7$ D^b $E^b_{\min 7}$ $A^b 7$ D^b



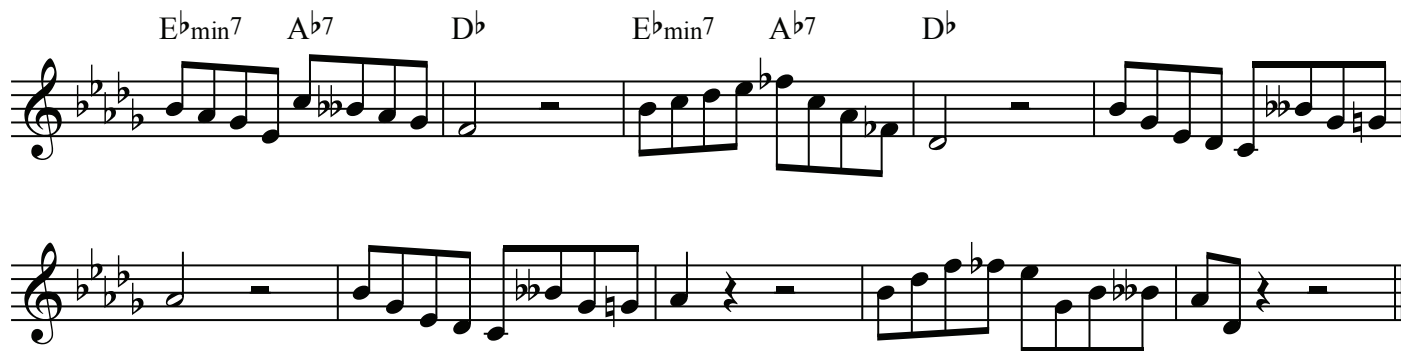
4th Position:



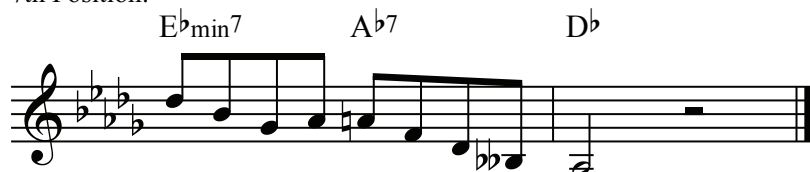
b5 Position:



5th Position:



7th Position:



Root Position:

G[#]min7 C[#]7 F[#] G[#]min7 C[#]7 F[#]Key of F[#]:

Key of F[#]:

The following musical notation shows eight staves of exercises for the Root Position ii-V⁷-I progression in the key of F[#] (F# major). The exercises are written in treble clef and 2/4 time. The key signature has four sharps (F#, C#, G#, D#). The exercises are designed to be played in 2-beat increments, corresponding to the G[#]min7, C[#]7, and F[#] chords indicated above the first staff. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests, to develop fluency in this progression.

3rd Position:

G[#]min7 C[#]7 F[#] G[#]min7 C[#]7 F[#]

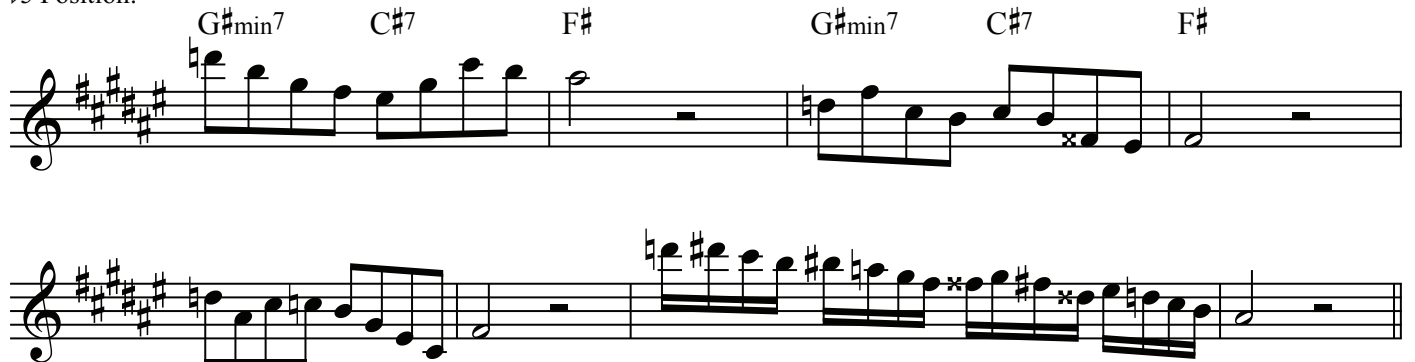
The following musical notation shows two staves of exercises for the 3rd Position ii-V⁷-I progression in the key of F[#]. The exercises are written in treble clef and 2/4 time. The key signature has four sharps (F#, C#, G#, D#). The exercises are designed to be played in 2-beat increments, corresponding to the G[#]min7, C[#]7, and F[#] chords indicated above the first staff. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests, to develop fluency in this progression.



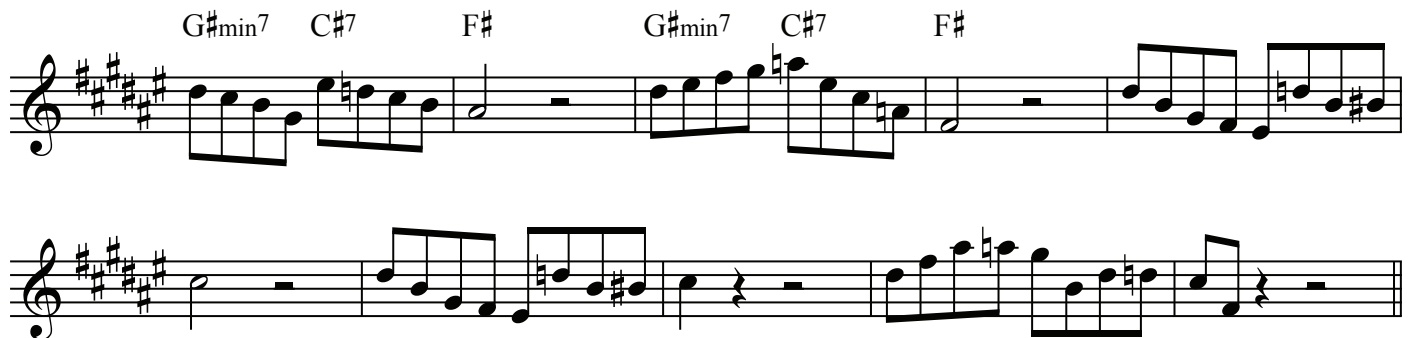
4th Position:



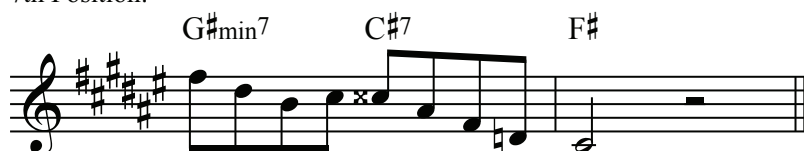
b5 Position:



5th Position:



7th Position:



Root Position:

Key of B: C[#]min7 F[#]7 B C[#]min7 F[#]7 B

3rd Position:

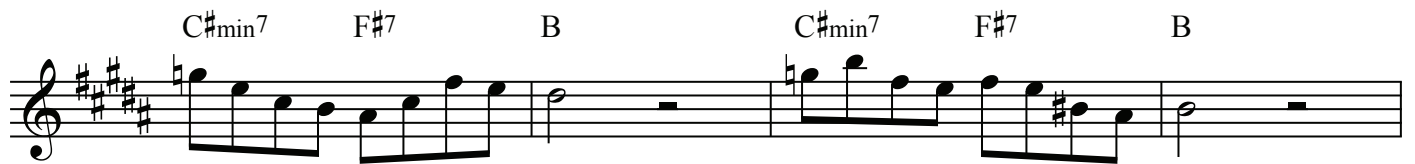
C[#]min7 F[#]7 B C[#]min7 F[#]7 B



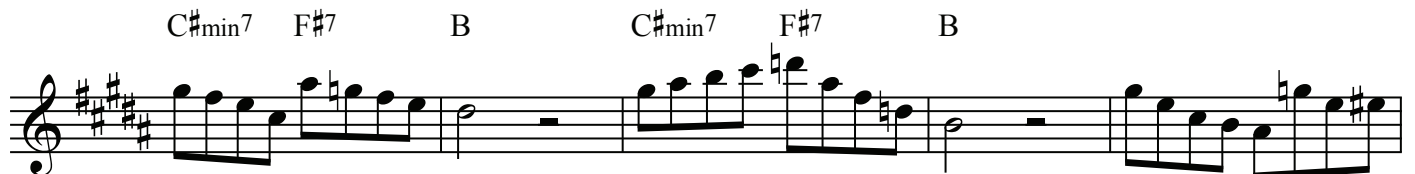
4th Position:



b5 Position:



5th Position:



7th Position:



Root Position:

Key of E: F[#]min⁷ B⁷ E F[#]min⁷ B⁷ E

3rd Position:

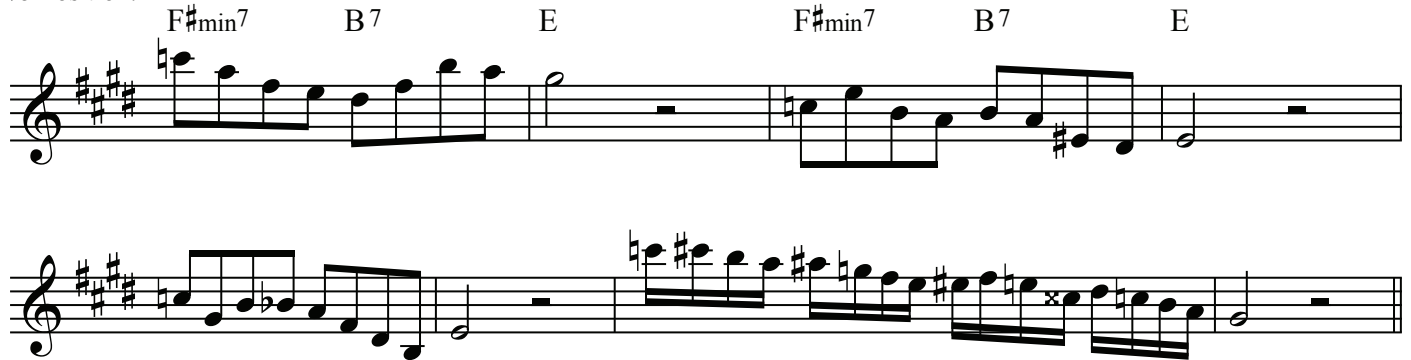
F[#]min⁷ B⁷ E F[#]min⁷ B⁷ E



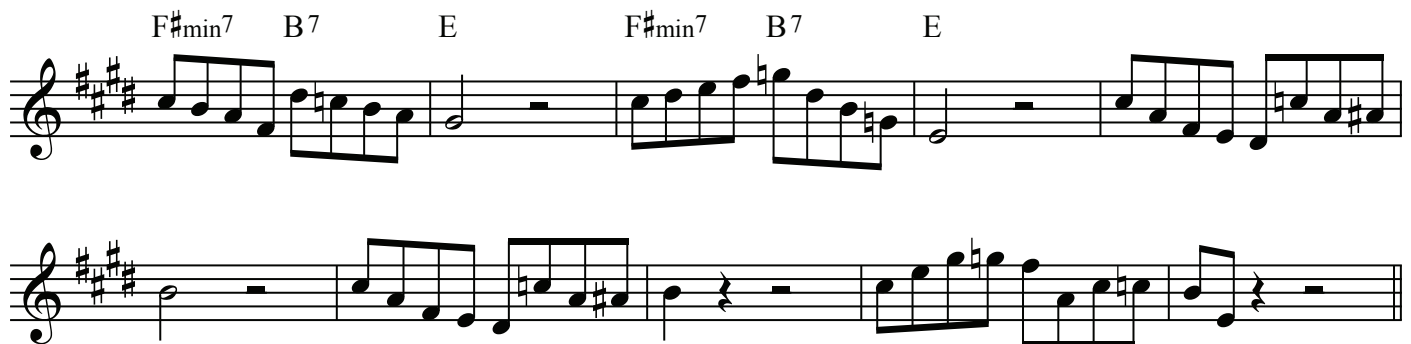
4th Position:



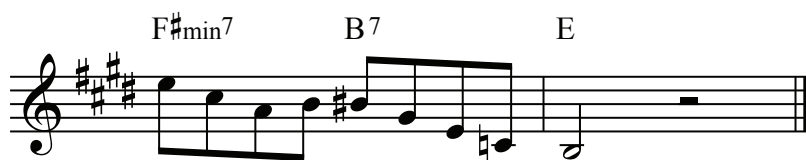
b5 Position:



5th Position:



7th Position:



Root Position:

Key of A: B min⁷ E⁷ A B min⁷ E⁷ A

3rd Position:

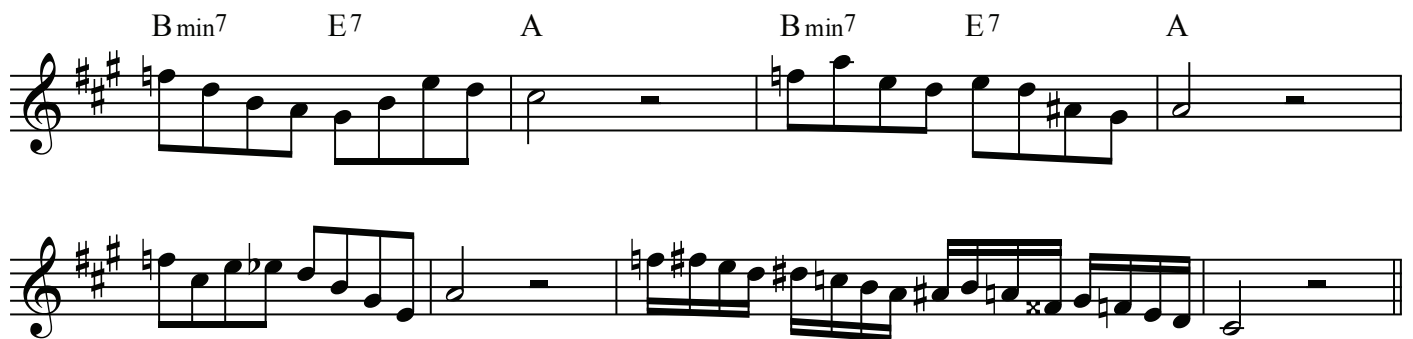
B min⁷ E⁷ A B min⁷ E⁷ A



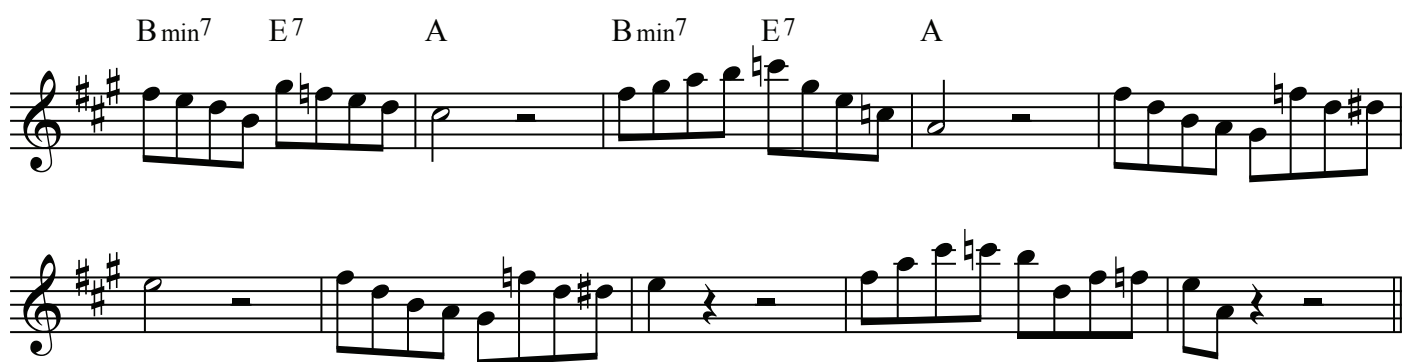
4th Position:



b5 Position:



5th Position:



7th Position:



Root Position:

Key of D: E min⁷ A⁷ D E min⁷ A⁷ D

The first staff shows the key signature (D major) and the sequence of chords: E min⁷, A⁷, D, E min⁷, A⁷, D. The following five staves contain various melodic lines and arpeggios for these chords, including eighth and sixteenth note patterns, and rests.

3rd Position:

E min⁷ A⁷ D E min⁷ A⁷ D

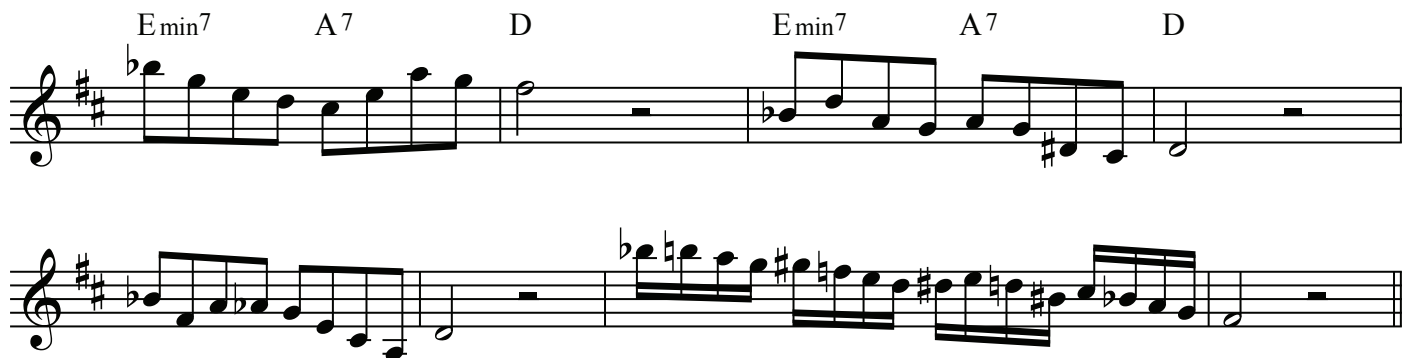
The first staff shows the sequence of chords: E min⁷, A⁷, D, E min⁷, A⁷, D. The following two staves contain various melodic lines and arpeggios for these chords, including eighth and sixteenth note patterns, and rests.



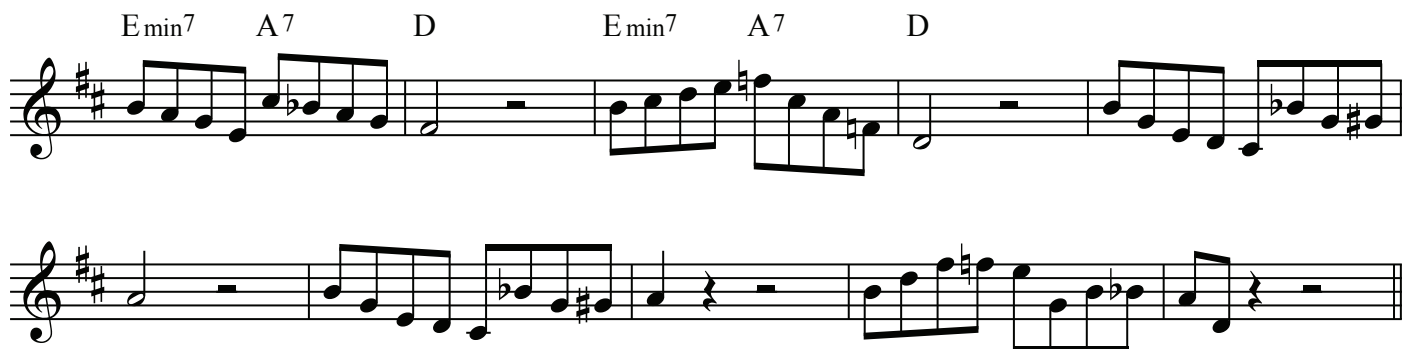
4th Position:



b5 Position:



5th Position:



7th Position:



Root Position:

Key of G: $A\ min^7$ D^7 G $A\ min^7$ D^7 G

3rd Position:

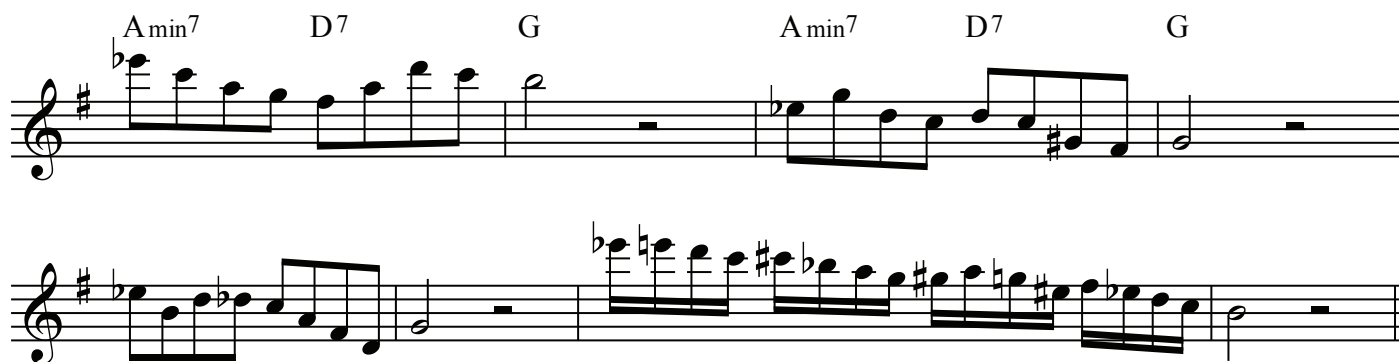
$A\ min^7$ D^7 G $A\ min^7$ D^7 G



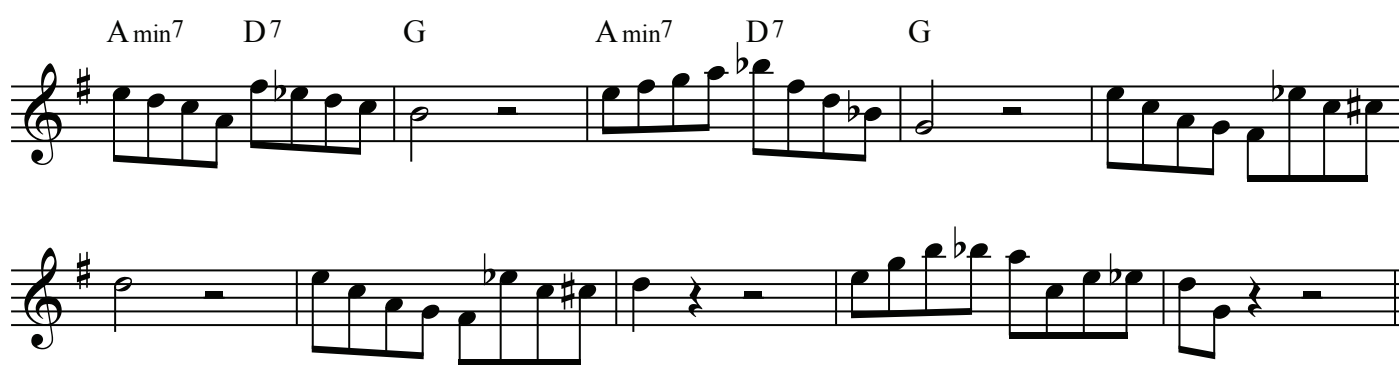
4th Position:



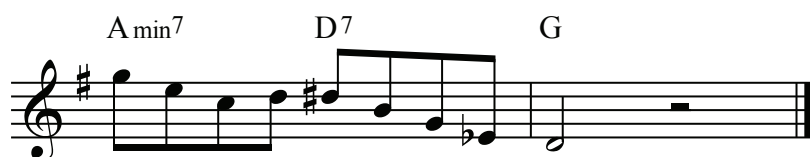
b5 Position:



5th Position:



7th Position:



1-Bar Bop Patterns ii-V⁷-I

Root Position:

Key of C: 







5th Position:

D min⁷G⁷, G⁷b⁹#⁹

C



Root Position:

A min⁷D⁷, D⁷b⁹#⁹

G

Key of G:



Ten staves of musical notation in treble clef, key of A major (one sharp). Each staff contains a 4-measure melodic pattern. The patterns are variations of the ii-V⁷-I progression, often including chromatic alterations and grace notes. The final measure of each staff typically contains a whole note chord or a half note followed by a whole rest.

3rd Position:

A min⁷D7, D7^{b9}#9

G

Two staves of musical notation in treble clef, key of A major. The first staff is labeled with 'A min⁷', 'D7, D7^{b9}#9', and 'G' above it, indicating the harmonic context. The patterns continue the melodic variations from the previous section.

Five staves of musical notation in G major (one sharp). Each staff contains a 4-measure phrase. The first four measures of each phrase are melodic lines, and the fifth measure is a whole rest. The patterns are as follows:

- Staff 1: G4-A4-B4 (quarter), A4-G4 (quarter), F#4-E4 (quarter), D4 (half).
- Staff 2: A4-B4 (quarter), A4-G4 (quarter), F#4-E4 (quarter), D4 (half).
- Staff 3: G4-A4-B4 (quarter), A4-G4 (quarter), F#4-E4 (quarter), D4 (half).
- Staff 4: G4-A4-B4 (quarter), A4-G4 (quarter), F#4-E4 (quarter), D4 (half).
- Staff 5: G4-A4-B4 (quarter), A4-G4 (quarter), F#4-E4 (quarter), D4 (half).

4th Position:

A min⁷D7, D 7^b9[#]9

G

Five staves of musical notation in G major (one sharp), 4th position. Each staff contains a 4-measure phrase. The first four measures of each phrase are melodic lines, and the fifth measure is a whole rest. The patterns are as follows:

- Staff 1: A4-B4 (quarter), A4-G4 (quarter), F#4-E4 (quarter), D4 (half).
- Staff 2: A4-B4 (quarter), A4-G4 (quarter), F#4-E4 (quarter), D4 (half).
- Staff 3: A4-B4 (quarter), A4-G4 (quarter), F#4-E4 (quarter), D4 (half).
- Staff 4: A4-B4 (quarter), A4-G4 (quarter), F#4-E4 (quarter), D4 (half).
- Staff 5: A4-B4 (quarter), A4-G4 (quarter), F#4-E4 (quarter), D4 (half).

5th Position:

A min⁷ D7, D7^b9[#]9 G

Root Position:

E min⁷ A7, A7^b9[#]9 D

Key of D:

Five staves of musical notation in E major (one sharp). Each staff contains a 16-measure melodic line. The first four staves end with a whole rest in the final measure, while the fifth staff ends with a quarter rest. The patterns are variations on the ii-V⁷-I progression, using eighth and quarter notes.

3rd Position:

Eight staves of musical notation in 3rd position. The first staff is labeled with chords: E min⁷, A7, A7^{b9}#9, and D. The notation is in E major. Each staff contains a 16-measure melodic line. The first four staves end with a whole rest, while the last two staves end with a quarter rest. The patterns are variations on the ii-V⁷-I progression, using eighth and quarter notes.



4th Position:



5th Position:



Root Position:

Key of A: B min⁷ E7, E7^{b9}#9 A

The musical notation consists of ten staves, each containing a 4-measure phrase. The first measure of each phrase is a half note, and the remaining three measures are eighth notes. The patterns are variations on the ii-V-I progression. The first staff is labeled with 'B min⁷', 'E7, E7^{b9}#9', and 'A' above the measures. The key signature is A major (three sharps).



3rd Position:



4th Position:





5th Position:



Root Position:



Solo Fluency

3rd Position:

Four staves of musical notation in treble clef, key of F# major (three sharps). Each staff contains a 4-measure phrase. The first measure of each phrase is in the 4th position. The patterns are variations of the ii-V⁷-I progression. The first staff has a natural sign on the 4th measure. The second staff has a natural sign on the 4th measure. The third staff has a natural sign on the 4th measure. The fourth staff has a natural sign on the 4th measure.

4th Position:

Eight staves of musical notation in treble clef, key of F# major (three sharps). The first staff is labeled with "F#min7" above the first measure, "B7, B7b9#9" above the second measure, and "E" above the third measure. The patterns are variations of the ii-V⁷-I progression. The first staff has a natural sign on the 4th measure. The second staff has a natural sign on the 4th measure. The third staff has a natural sign on the 4th measure. The fourth staff has a natural sign on the 4th measure. The fifth staff has a natural sign on the 4th measure. The sixth staff has a natural sign on the 4th measure. The seventh staff has a natural sign on the 4th measure. The eighth staff has a natural sign on the 4th measure.

5th Position:

One staff of musical notation in treble clef, key of F# major (three sharps). The staff is labeled with "F#min7" above the first measure, "B7, B7b9#9" above the second measure, and "E" above the third measure. The pattern is a variation of the ii-V⁷-I progression. The staff has a natural sign on the 4th measure.

Solo Fluency



Root Position:

C#min7

F#7, F#7b9#9

B

Key of B:





3rd Position:



4th Position:



Solo Fluency

Five staves of musical notation for 1-Bar Bop Patterns in the key of F#m (F# major). Each staff shows a different melodic line for a ii-V-I progression. The first staff starts on F#4, the second on G#4, the third on A4, the fourth on B4, and the fifth on C#5. All patterns end on a whole note F#4.

5th Position:

Four staves of musical notation for 1-Bar Bop Patterns in the 5th position, key of F#m. The first staff is labeled C#min7, F#7, F#7b9#9, and B. The patterns start on various notes and end on a whole note F#4.

Root Position:

Two staves of musical notation for 1-Bar Bop Patterns in the root position, key of F#m. The first staff is labeled G#min7, C#7, C#7b9#9, and F#. The patterns start on various notes and end on a whole note F#4.

10 staves of musical notation for 1-Bar Bop Patterns in 3rd position. Each staff shows a sequence of eighth and quarter notes with various accidentals (sharps, flats, naturals) and rests, illustrating different harmonic and melodic possibilities for the ii-V7-I progression in G major.

3rd Position:

Staff of musical notation for the 3rd position, showing a sequence of eighth and quarter notes with various accidentals (sharps, flats, naturals) and rests, illustrating different harmonic and melodic possibilities for the ii-V7-I progression in G major.

Solo Fluency

Six staves of musical notation in G major (one sharp). Each staff contains a 1-bar bop pattern for the ii-V⁷-I progression. The patterns are written in treble clef and end with a whole note chord. The first five staves show various melodic lines, and the sixth staff shows a more complex line with a double sharp (F^{##}) in the final measure.

4th Position:

G[#]min7C[#]7, C[#]7b9[#]9F[#]

Five staves of musical notation in G major, labeled "4th Position:". Each staff contains a 1-bar bop pattern for the ii-V⁷-I progression. The patterns are written in treble clef and end with a whole note chord. The first four staves show various melodic lines, and the fifth staff shows a more complex line with a double sharp (F^{##}) in the final measure.



5th Position:



Root Position:



Solo Fluency

Seven staves of musical notation for 1-Bar Bop Patterns ii-V⁷-I in E-flat major. Each staff contains a sequence of eighth and quarter notes, with some staves ending in a whole note or a half note. The patterns are designed for improvisation and fluency.

3rd Position:

Five staves of musical notation for 3rd Position 1-Bar Bop Patterns ii-V⁷-I in E-flat major. The first staff is labeled with chords: E^bmin⁷, A^b7, A^b7^b9[#]9, and D^b. The patterns are designed for improvisation and fluency.



4th Position:

E^bmin7A^b7, A^b7^b9[#]9D^b

5th Position:

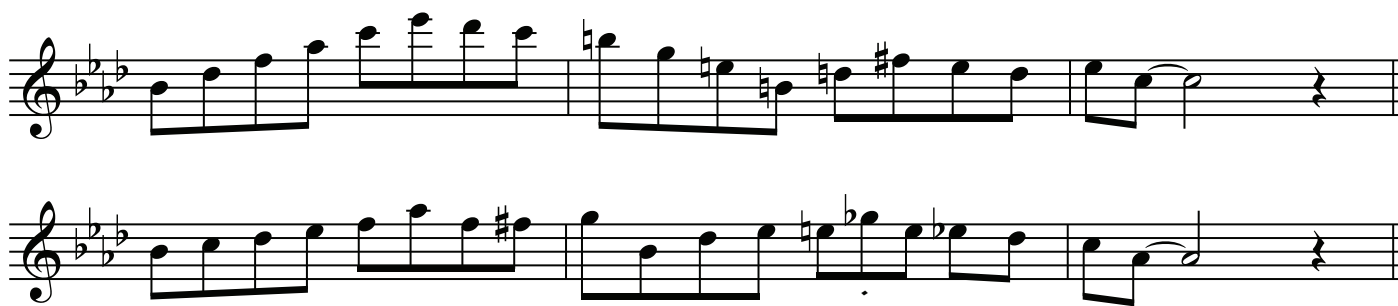
E^bmin7A^b7, A^b7^b9[#]9D^b

Solo Fluency



Root Position:





3rd Position:



4th Position:



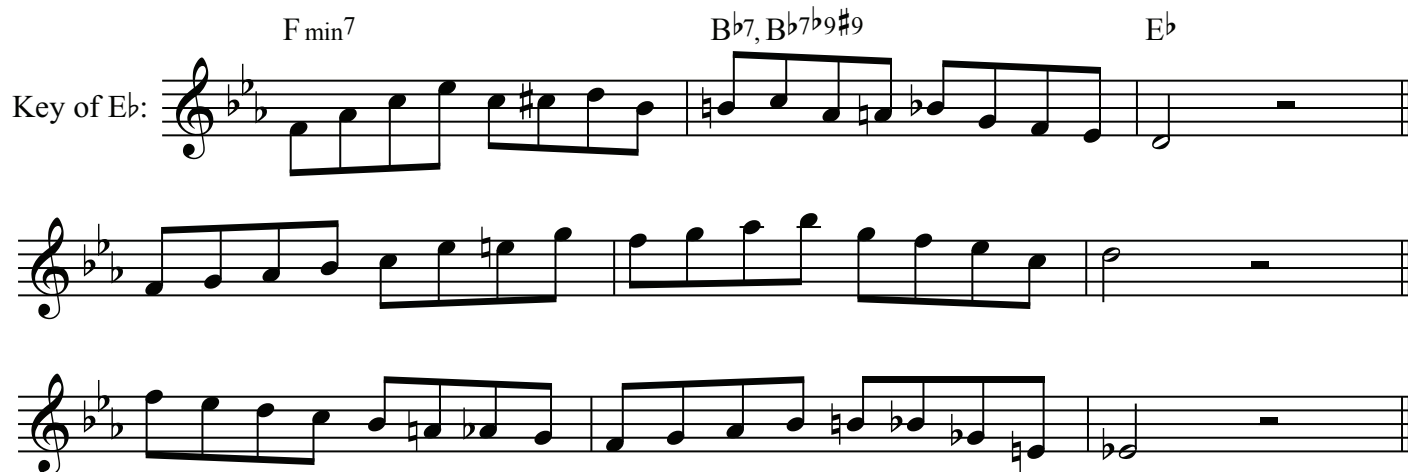
Solo Fluency



5th Position:



Root Position:



10 staves of musical notation, each containing a four-measure pattern. The first three measures of each staff are melodic lines, and the fourth measure is a whole note chord. The patterns are variations on the ii-V⁷-I progression.

3rd Position:

F min⁷Bb⁷, Bb⁷b⁹#⁹

Eb

2 staves of musical notation, each containing a four-measure pattern. The first staff is labeled F min⁷, Bb⁷, Bb⁷b⁹#⁹, and Eb. The second staff is a variation of the first pattern.

Solo Fluency

Five staves of musical notation in B-flat major (two flats). Each staff contains a 1-bar bop pattern in the key of B-flat major, consisting of a ii-V⁷-I progression. The patterns are variations of the standard bop scale, often including chromatic alterations and grace notes. The first staff shows a pattern with a grace note on the second beat. The second staff shows a pattern with a grace note on the third beat. The third staff shows a pattern with a grace note on the fourth beat. The fourth staff shows a pattern with a grace note on the fifth beat. The fifth staff shows a pattern with a grace note on the sixth beat.

4th Position:

F min7

B^b7, B^b7^b9[#]9E^b

Seven staves of musical notation in 4th position, B-flat major. Each staff contains a 1-bar bop pattern in the key of B-flat major, consisting of a ii-V⁷-I progression. The patterns are variations of the standard bop scale, often including chromatic alterations and grace notes. The first staff shows a pattern with a grace note on the second beat. The second staff shows a pattern with a grace note on the third beat. The third staff shows a pattern with a grace note on the fourth beat. The fourth staff shows a pattern with a grace note on the fifth beat. The fifth staff shows a pattern with a grace note on the sixth beat. The sixth staff shows a pattern with a grace note on the seventh beat. The seventh staff shows a pattern with a grace note on the eighth beat.

5th Position:

F min⁷ B^b7, B^b7^b9[#]9 E^b



Root Position:

Key of B^b: C min⁷ F7, F7^b9[#]9 B^b



Solo Fluency

Five staves of musical notation in C minor (three flats). Each staff contains a 1-bar bop pattern in the key of C minor, featuring various chromatic and diatonic lines. The patterns are designed for improvisation and fluency.

3rd Position:

Six staves of musical notation in C minor, labeled "3rd Position:". The first staff includes chord symbols: C min⁷, F7, F7b9#9, and Bb. The notation shows various melodic lines and patterns for improvisation in the 3rd position.



4th Position:



5th Position:



Solo Fluency

Root Position:

G min⁷C7, C7^{b9}#9

F

Key of F:

The image displays ten staves of musical notation, each representing a 4-measure pattern in the key of F major. The patterns are variations of the ii-V⁷-I progression (G min⁷ - C7, C7^{b9}#9 - F). The notation includes various chromatic alterations and articulations such as slurs, ties, and accents.



3rd Position:



4th Position:



Solo Fluency



5th Position:

Chord symbols: G min⁷, C7, C7b9#9, F

Four staves of musical notation for 1-Bar Bop Patterns ii-V⁷-I in 5th position. The first staff shows a descending eighth-note scale from F4 to B-flat3, followed by a half-note scale from B-flat3 to F3. The second staff shows a descending eighth-note scale from F4 to B-flat3, followed by a half-note scale from B-flat3 to F3. The third staff shows a descending eighth-note scale from F4 to B-flat3, followed by a half-note scale from B-flat3 to F3. The fourth staff shows a descending eighth-note scale from F4 to B-flat3, followed by a half-note scale from B-flat3 to F3.

2-Bar Changes ii-V⁷-I

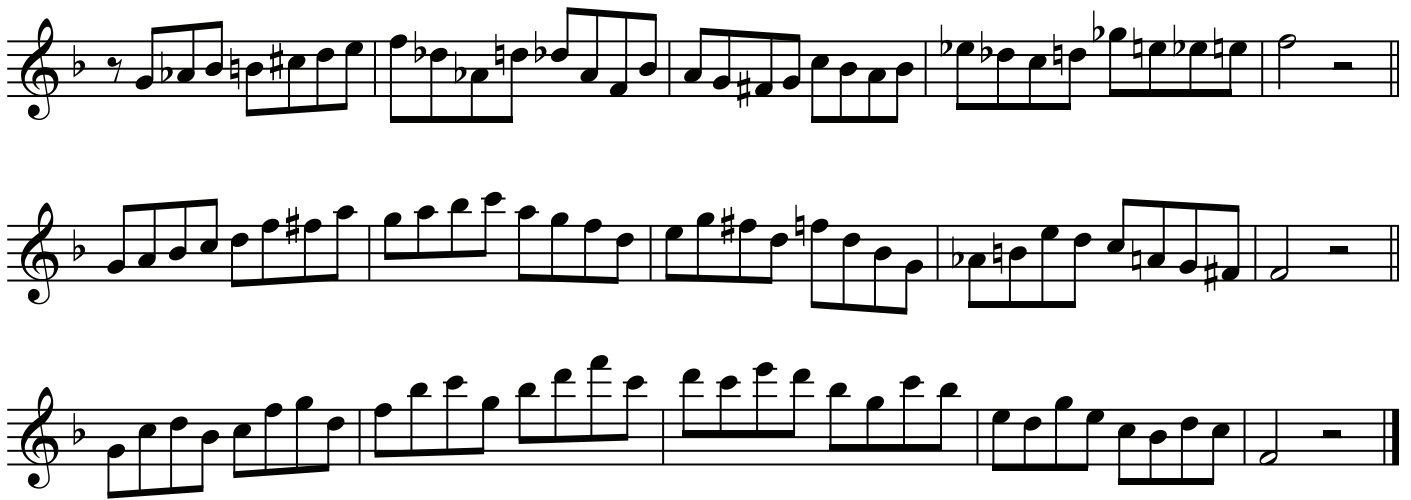
Key of C:

D^{min}7 G7^{b9}#9 C^{Maj}7



Key of F:



Key of B $\flat$:Cmin⁷F 7 $\flat$ 9#9B $\flat$ Maj⁷

Solo Fluency



Key of Eb:

F min⁷Bb⁷b9#9EbMaj⁷

Five staves of musical notation for a 2-Bar Changes ii-V⁷-I exercise in the key of Ab. The notation is written in treble clef with a key signature of two flats (Ab). The first staff begins with a whole rest followed by a half note Ab, then a series of eighth and sixteenth notes. The subsequent staves continue the melodic line with various rhythmic patterns, including eighth and sixteenth notes, and end with a whole note Ab.

Key of Ab:

Five staves of musical notation for a 2-Bar Changes ii-V⁷-I exercise in the key of Ab. The notation is written in treble clef with a key signature of two flats (Ab). The first staff is labeled with the chords B^bmin⁷, E^b7^b9[#]9, and A^bMaj⁷. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and ends with a whole note Ab. The second staff has a flat symbol (b) above the final note. The third staff has a flat symbol (b) above the final note. The fourth staff has a flat symbol (b) above the final note. The fifth staff has a flat symbol (b) above the final note.

Six staves of musical notation, each containing a 2-bar exercise. The exercises are written in the key of D-flat major (three flats: B-flat, E-flat, A-flat). Each staff begins with a treble clef and a key signature of three flats. The exercises are composed of eighth and quarter notes, with some staves featuring slurs and ties. Each exercise concludes with a whole note chord, which is a D-flat major chord (D-flat, F, A-flat).

Key of D $\flat$:E $\flat$ min7A $\flat$ 7 $\flat$ 9 $\sharp$ 9D $\flat$ Maj7

Four staves of musical notation, each containing a 2-bar exercise. The exercises are written in the key of D-flat major (three flats: B-flat, E-flat, A-flat). Each staff begins with a treble clef and a key signature of three flats. The exercises are composed of eighth and quarter notes, with some staves featuring slurs and ties. Each exercise concludes with a whole note chord, which is a D-flat major chord (D-flat, F, A-flat). The exercises are labeled with specific chord changes: E $\flat$ min7, A $\flat$ 7 $\flat$ 9 $\sharp$ 9, and D $\flat$ Maj7.

Solo Fluency

Key of F#:

Key of B:

C[#]min⁷F[#]7^b9[#]9B Maj⁷

Solo Fluency

Key of E: $F^{\#}min7$ $B7^{\flat 9}\#9$ $E Maj7$

Key of E:

 $F^{\#}min7$ $B7^{\flat 9}\#9$ $E Maj7$

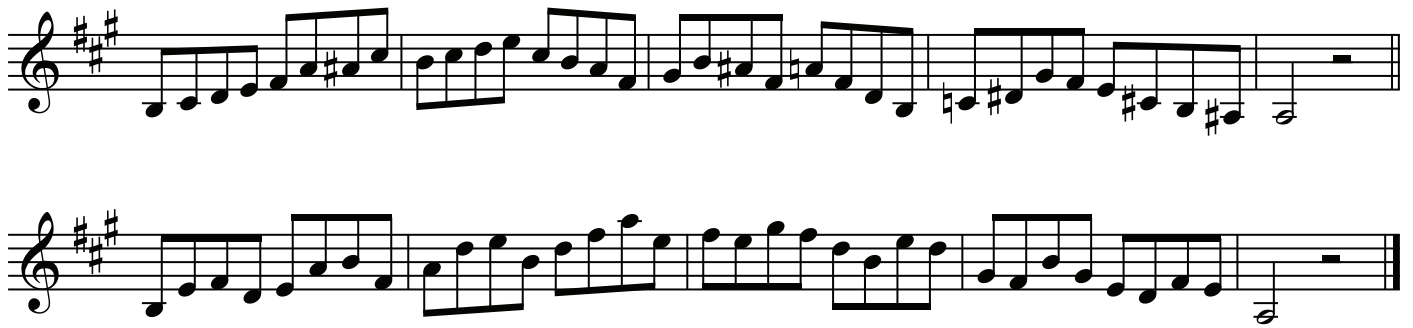
Solo Fluency

The image displays ten staves of musical notation, each representing a different melodic line for a 2-Bar Changes ii-V⁷-I exercise in A major. The key signature is one sharp (F#), and the time signature is 4/4. Each staff begins with a treble clef and a key signature of one sharp. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Some notes are marked with an 'x' to indicate specific fingerings or articulations. The exercise is designed to be played fluently, as indicated by the 'Solo Fluency' label at the bottom right.

Key of A:

B min⁷ E 7^{b9}#9 A Maj⁷

Solo Fluency



Key of D:

Chord progression: E^{min}7 A 7^{b9} #9 D Maj⁷



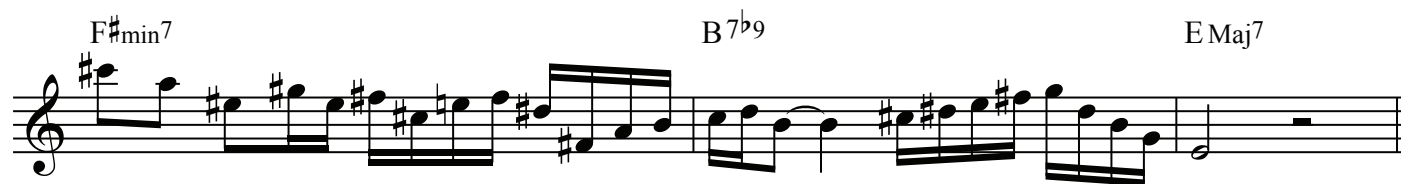
Key of G:



The image displays six staves of musical notation, each containing a 2-bar exercise for the ii-V⁷-I progression in G major. The exercises are as follows:

- Staff 1:** A continuous eighth-note line starting on G4, moving through the scale: G-A-B-A-G-F-E-D-C-B-A-G. The final bar contains a whole note G4.
- Staff 2:** A continuous eighth-note line starting on G4, moving through the scale: G-A-B-A-G-F-E-D-C-B-A-G. The final bar contains a whole note G4.
- Staff 3:** A continuous eighth-note line starting on G4, moving through the scale: G-A-B-A-G-F-E-D-C-B-A-G. The final bar contains a whole note G4.
- Staff 4:** A continuous eighth-note line starting on G4, moving through the scale: G-A-B-A-G-F-E-D-C-B-A-G. The final bar contains a whole note G4.
- Staff 5:** A continuous eighth-note line starting on G4, moving through the scale: G-A-B-A-G-F-E-D-C-B-A-G. The final bar contains a whole note G4.
- Staff 6:** A continuous eighth-note line starting on G4, moving through the scale: G-A-B-A-G-F-E-D-C-B-A-G. The final bar contains a whole note G4.

Clifford Licks ii-V⁷-I



Ascending and Descending Progressions in Bebop

ii-V⁷ Exercises

NOTE: TRY TO CREATE YOUR OWN PATTERNS!

Exercise 1:

Half steps ascending and descending:

Exercise 1: Half steps ascending and descending. The notation shows two staves of music. The first staff contains an ascending half-step progression: Dm7, G7, Ebm7, Ab7, Em7, A7, Fm7, Bb7. The second staff contains a descending half-step progression: Dm7, G7, Ebm7, Ab7, Em7, A7, Fm7, Bb7. The notes are written in treble clef with a common time signature.

Exercise 2:

Whole steps ascending and descending:

Exercise 2: Whole steps ascending and descending. The notation shows two staves of music. The first staff contains an ascending whole-step progression: Dm7, G7, Em7, A7, F#m7, B7, Em7, A7. The second staff contains a descending whole-step progression: Dm7, G7, Em7, A7, F#m7, B7, Em7, A7. The notes are written in treble clef with a common time signature.

Exercise 3:

Minor thirds ascending and descending:

Exercise 3: Minor thirds ascending and descending. The notation shows two staves of music. The first staff contains an ascending minor third progression: Dm7, G7, Fm7, Bb7, Abm7, Db7, Bm7, E7. The second staff contains a descending minor third progression: Abm7, Db7, Fm7, Bb7, Dm7, G7, Bm7, E7. The notes are written in treble clef with a common time signature.

Exercise 4:

Major thirds ascending and descending:

Exercise 4: Major thirds ascending and descending. The first staff shows an ascending sequence of major thirds: Dm7, G7, F#m7, B7, Bbm7, Eb7, F#m7, B7. The second staff shows a descending sequence: Dm7, G7, Bbm7, Eb7, F#m7, B7, E.

Exercise 5:

Perfect fourths ascending and descending:

Exercise 5: Perfect fourths ascending and descending. The first staff shows an ascending sequence of perfect fourths: Dm7, G7, Gm7, C7, Cm7, F7, Fm7, Bb7. The second staff shows a descending sequence: Cm7, F7, Gm7, C7, Dm7, G7, Cm7, F7. The third staff shows a descending sequence: Gm7, C7, Cm7, F7, Fm7, Bb7, Eb.

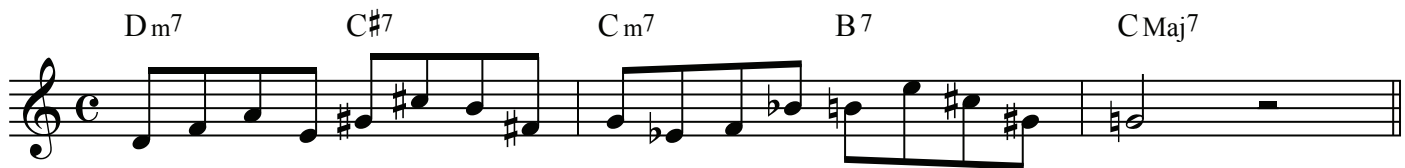
Exercise 6:

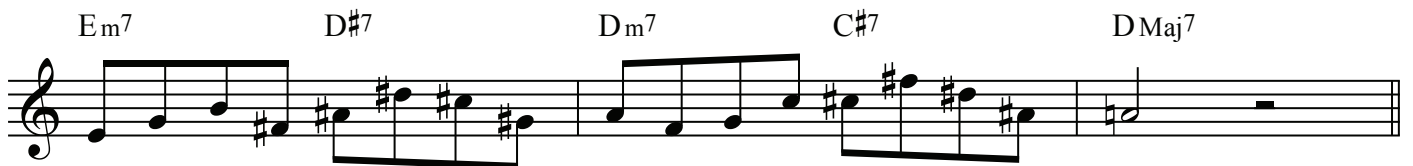
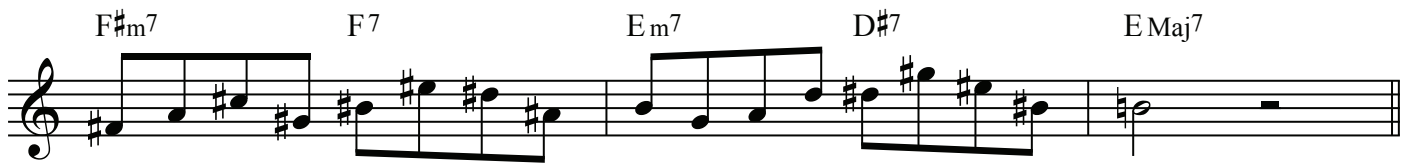
Half step ascending and descending:

Exercise 6: Half step ascending and descending. The first staff shows an ascending sequence of half steps: Dm7, G7, Ebm7, Ab7. The second staff shows a descending sequence: Em7, A7, Fm7, Bb7. The third staff shows a descending sequence: Em7, A7, Ebm7, Ab7. The fourth staff shows a descending sequence: Dm7, G7.

Descending Half Step Lick

Lick is Transposed to all keys





Chapter 4

Diminished Chords

Introduction to Diminished

Dominant 7th $\flat 9$

REVIEW: The Dominant 7 Mixolydian is the 5th degree of the Major Scale

F Major Scale:

C Dominant 7 (Mixolydian):



G7



C7



F7



Bb7



Eb7

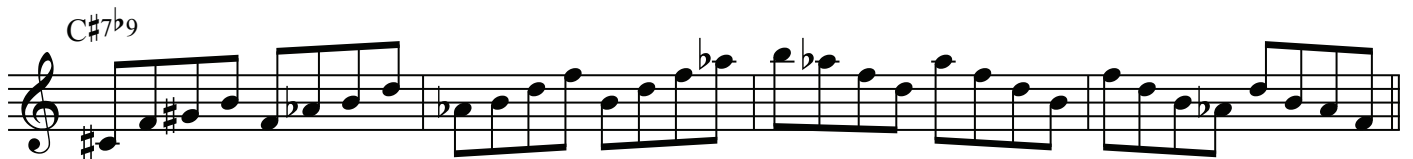


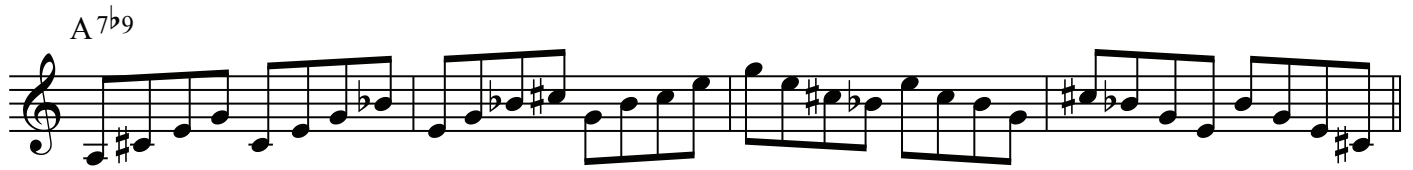
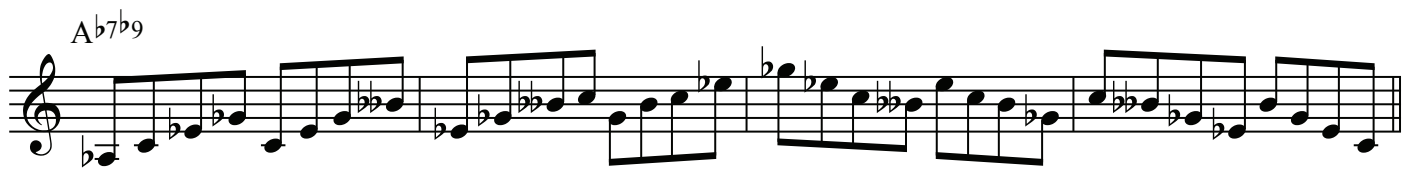
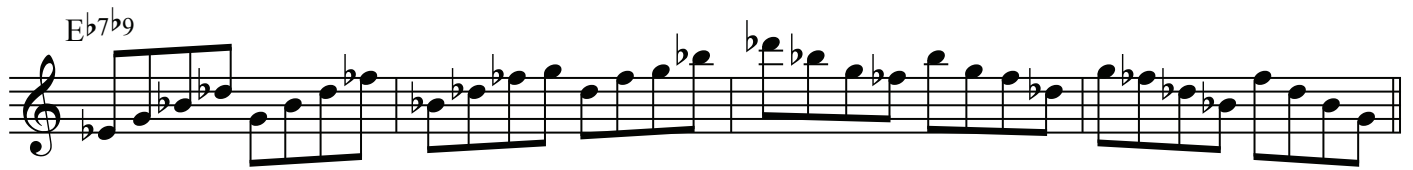
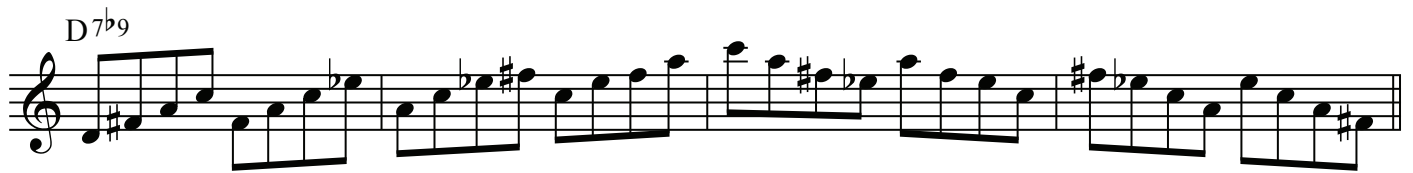
Ab7





Dominant 7^b9 Triads:







Dominant 7 $\flat$ 9 Half-Step Motion:



Minor7 to Dominant 7^b9:

C^{min}7 F^{7b}9 B^{bmin}7 E^{b7b}9 A^{bmin}7 D^{b7b}9 F^{#min}7 B^{7b}9
 E^{min}7 A^{7b}9 D^{min}7 G^{7b}9 C^{min}7 F^{7b}9 B^{bmin}7 E^{b7b}9
 A^{bmin}7 D^{b7b}9 E^{min}7 A^{7b}9 D^{min}7 G^{7b}9 C^{min}7 F^{7b}9
 C^{#min}7 F^{#7b}9 B^{min}7 E^{7b}9 A^{min}7 D^{7b}9 G^{min}7 C^{7b}9
 F^{min}7 B^{b7b}9 D^{#min}7 G^{#7b}9 C^{#min}7 F^{#7b}9 B^{min}7 E^{7b}9
 A^{min}7 D^{7b}9 G^{min}7 C^{7b}9 F^{min}7 B^{b7b}9 D^{#min}7 G^{#7b}9

The Diminished Seventh

Half-step Whole-step Diminished

Note: Use this scale with a V7 chord with an altered 9th

The image displays eight musical staves, each representing a different key for the Diminished Seventh scale. Each staff begins with a treble clef and a key signature. The scales are written in a half-step whole-step diminished pattern, starting from the root note and ending with a whole note. The keys and their corresponding scale notes are as follows:

- C^{7b9}**: C, C#, D, D#, E, F, F#, G, G#, A, A#, B, B#, C
- E^{b7b9}**: E, E#, F, F#, G, A, A#, B, B#, C, C#, D, D#, E
- F^{#7b9}**: F, F#, G, G#, A, B, B#, C, C#, D, D#, E, E#, F
- A^{7b9}**: A, A#, B, B#, C, D, D#, E, E#, F, F#, G, G#, A
- C^{#7b9}**: C, C#, D, D#, E, F, F#, G, G#, A, A#, B, B#, C
- E^{7b9}**: E, E#, F, F#, G, A, A#, B, B#, C, C#, D, D#, E
- G^{7b9}**: G, G#, A, A#, B, C, C#, D, D#, E, E#, F, F#, G
- B^{b7b9}**: B, B#, C, C#, D, E, E#, F, F#, G, G#, A, A#, B
- D^{7b9}**: D, D#, E, E#, F, G, G#, A, A#, B, B#, C, C#, D

Three musical staves showing the F^{7b9}, A^{b7b9}, and B^{7b9} chords. Each staff contains a sequence of notes and rests, illustrating the structure of these diminished seventh chords with a flattened ninth.

Creating a V^{7b9} from the Diminished Chord

Note: Add a tone a Major 3rd Below.

Two musical staves showing the process of creating V^{7b9} chords from diminished chords. The first staff shows D^{dim}, F^{dim}, A^{bdim}, B^{dim}, B^{b7b9}, and C^{#7b9}. The second staff shows E^{7b9}, G^{7b9}, B^{b7b9}, and B^{b7b9}.

V^{7b9} and their Four Possible Roots

Note: A V^{7b9} is made of a diminished triad built on a Root note a Major 3rd below.

Four musical staves showing the four possible roots for V^{7b9} chords. The first staff shows C^{#dim}, E^{dim}, G^{dim}, B^{bdim}, A^{7b9}, and C^{7b9}. The second staff shows E^{b7b9}, F^{#7b9}, A^{7b9}, and A^{7b9}. The third staff shows C^{dim}, E^{bdim}, F^{#dim}, A^{dim}, A^{b7b9}, and B^{7b9}. The fourth staff shows D^{7b9}, F^{7b9}, A^{b7b9}, and A^{b7b9}.

Chord of the Dominant 7

311

Substitute Diminished

(located minor 3rd below 3rd,5th,7th of V7)

Substitutes for a V7 NOTE: Play the Dim located a Minor 3rd below any note in the triad

B $\flat$ 7 G dim (sub for B $\flat$ 7) B dim (sub for D7) D dim (sub for F7) F dim (sub for A $\flat$ 7)

A7 B $\flat$ dim (C $\sharp$) C $\sharp$ dim (E) E dim (G)

A $\flat$ 7 A dim (C) C dim (E $\flat$) E $\flat$ dim (G $\flat$)

G7 A $\flat$ dim (B) B dim (D) D dim (F)

F $\sharp$ 7 G dim (B $\flat$) A $\sharp$ dim (C $\sharp$) C $\sharp$ dim (E)

F7 F $\sharp$ dim (A) A dim (C) C dim (E $\flat$)

E7 F dim (G $\sharp$) G $\sharp$ dim (B) B dim (D)

E $\flat$ 7 E dim (G) G dim (B $\flat$) B $\flat$ dim (D $\flat$)



Whole Step, Half-Step Diminished Scale - The Diminished 7th Chord





Ascending Whole-step Half-step to Descending Half-step Whole-step:

Ascending Whole-step Half-step can be used as: dim7, m7^b5, or min7-II chord.

Descending Whole-step Half-step can be used as: V7^b9, V7[#]9, or V7^b9[#]9

The musical exercise consists of 12 staves, each containing a sequence of notes that follow an ascending whole-step/half-step pattern followed by a descending half-step/whole-step pattern. The chords listed above each staff are:

- Staff 1: $Cm7^b5$, $C7^b9$, $Cdim7$, $Ebm7^b5$
- Staff 2: $Ebm7^b9$, $Ebdim7$, $F\#m7^b5$, $F\#7^b9$
- Staff 3: $F\#dim7$, $A m7^b5$, $A 7^b9$, $A dim7$
- Staff 4: $C\#m7^b5$, $C\#7^b9$, $C\#dim7$, $Em7^b5$
- Staff 5: $Gm7^b5$
- Staff 6: $Bbm7^b5$
- Staff 7: $Dm7^b5$, $D 7^b9$, $D dim7$, $F m7^b5$
- Staff 8: $Abm7^b5$
- Staff 9: $Bm7^b5$

Related Diminished Triad Study

315

NOTE: Each V7 triad has only one note different from the diminished7!

STUDY: Play the diminished chord (bar 1) then link
any V7 triad in bars 2,3,4 & 5 and resolve it!!
Note the relationship of the notes!!!

B $\flat$ dim⁷ F $\sharp$ ⁷ E $\flat$ ⁷ C⁷ A⁷

C $\sharp$ dim⁷ A⁷ F $\sharp$ ⁷ E $\flat$ ⁷ C⁷

E dim⁷ C⁷ A⁷ F $\sharp$ ⁷ E $\flat$ ⁷

G dim⁷ E $\flat$ ⁷ C⁷ A⁷ F $\sharp$ ⁷

B dim⁷ G⁷ E⁷ D $\flat$ ⁷ B $\flat$ ⁷

D dim⁷ B $\flat$ ⁷ G⁷ E⁷ D $\flat$ ⁷

F dim⁷ D $\flat$ ⁷ B $\flat$ ⁷ G⁷ E⁷



Patterns for Diminished Seventh

317

Pattern 1:

Pattern 1 consists of 12 measures of music in 3/4 time, featuring diminished seventh chords. The chords are labeled above the staff: C dim⁷, F dim⁷, B^b dim⁷, E^b dim⁷, A^b dim⁷, C[#] dim⁷, F[#] dim⁷, B dim⁷, E dim⁷, A dim⁷, D dim⁷, and G dim⁷. The melody is composed of eighth and quarter notes, with some measures containing beamed eighth notes. The key signature changes to one flat (B-flat) after the first measure.

Pattern 2:

Pattern 2 consists of 12 measures of music in C major, 4/4 time. The melody is composed of eighth and quarter notes, with some measures containing beamed eighth notes. The key signature is one flat (B-flat).



Pattern 3:

B $\flat$ 7 $\flat$ 9C $\sharp$ 7 $\flat$ 9E7 $\flat$ 9G7 $\flat$ 9B7 $\flat$ 9D7 $\flat$ 9F7 $\flat$ 9

A $\flat$ 7 $\flat$ 9C7 $\flat$ 9E $\flat$ 7 $\flat$ 9F $\sharp$ 7 $\flat$ 9A7 $\flat$ 9

Pattern 4:

B7 $\flat$ 9D7 $\flat$ 9F7 $\flat$ 9G $\sharp$ 7 $\flat$ 9C7 $\flat$ 9D $\sharp$ 7 $\flat$ 9F $\sharp$ 7 $\flat$ 9A7 $\flat$ 9C $\sharp$ 7 $\flat$ 9E7 $\flat$ 9G7 $\flat$ 9B $\flat$ 7 $\flat$ 9D7 $\flat$ 9F7 $\flat$ 9A $\flat$ 7 $\flat$ 9B7 $\flat$ 9E $\flat$ 7 $\flat$ 9F $\sharp$ 7 $\flat$ 9A7 $\flat$ 9C7 $\flat$ 9

E⁷b⁹ G⁷b⁹ B⁷b⁹ D⁷b⁹
 F⁷b⁹ A⁷b⁹ B⁷b⁹ D⁷b⁹
 F⁷#b⁹ A⁷b⁹ C⁷b⁹ E⁷b⁹
 G⁷b⁹ B⁷b⁹ D⁷b⁹ E⁷b⁹
 A⁷b⁹ B⁷b⁹ D⁷b⁹ F⁷b⁹
 A⁷b⁹ C⁷b⁹ E⁷b⁹ F⁷#b⁹
 B⁷b⁹ D⁷b⁹ E⁷b⁹ G⁷b⁹

Pattern 5:

D⁷b⁹ B⁷b⁹ G⁷#b⁹ F⁷b⁹
 C⁷#b⁹ B⁷b⁹ G⁷b⁹ E⁷b⁹

The exercise consists of ten staves, each containing four measures of music. Each measure is labeled with a specific diminished seventh chord. The chords are arranged in a sequence that covers all 24 possible diminished seventh chords, grouped by their root notes: C, D, E, F, G, and A.

Staff 1: C^{7b9}, A^{7b9}, F^{#7b9}, E^{b7b9}

Staff 2: B^{7b9}, G^{#7b9}, F^{7b9}, D^{7b9}

Staff 3: B^{b7b9}, G^{7b9}, E^{7b9}, C^{#7b9}

Staff 4: A^{7b9}, F^{#7b9}, E^{b7b9}, C^{7b9}

Staff 5: A^{b7b9}, F^{#7b9}, D^{7b9}, B^{7b9}

Staff 6: G^{7b9}, E^{7b9}, D^{b7b9}, B^{b7b9}

Staff 7: F^{#7b9}, E^{b7b9}, C^{7b9}, A^{7b9}

Staff 8: F^{7b9}, D^{7b9}, B^{7b9}, G^{#7b9}

Staff 9: E^{7b9}, C^{#7b9}, B^{b7b9}, G^{7b9}

Staff 10: E^{b7b9}, C^{7b9}, A^{7b9}, F^{#7b9}

Pattern 6:

B^{7b9} E^{7b9}
 A^{7b9} D^{7b9}
 G^{7b9} C^{7b9}
 F^{7b9} B^{b7b9}
 E^{b7b9} A^{b7b9}
 D^{b7b9} F^{#7b9}

Pattern 7:

C dim (C7) F dim (F7)
 B^bdim (B^b7) E^bdim (E^b7)
 A^bdim (A^b7) C[#]dim (C[#]7)

F#dim (F#7) B dim (B7)

E dim (E7) A dim (A7)

D dim (D7) G dim (G7)



Pattern 8:

C7

Bb7

Ab7

F#7

E7

D7

C#7



B⁷
A⁷
G⁷
F⁷
E^b7

Pattern 9:

C^{7b}9 **E^b7^b9** **F[#]7^b9** **A^{7b}9**
C[#]7^b9 **E^{7b}9** **G^{7b}9** **B^b7^b9**
D^{7b}9 **F^{7b}9** **A^b7^b9** **B^{7b}9**
E^b7^b9 **G^b7^b9** **A^{7b}9** **C^{7b}9**
E^{7b}9 **G^{7b}9** **B^b7^b9** **D^b7^b9**

F^{7b9} A^{b7b9} B^{7b9} D^{7b9}
 G^{b7b9} A^{7b9} C^{7b9} E^{b7b9}
 G^{7b9} B^{b7b9} D^{b7b9} E^{7b9}
 A^{b7b9} B^{7b9} D^{7b9} F^{7b9}
 A^{7b9} C^{7b9} E^{b7b9} F^{#7b9}
 B^{b7b9} D^{b7b9} E^{7b9} G^{7b9}
 B^{7b9} D^{7b9} F^{7b9} A^{b7b9}

Pattern 10:

NOTE: This Diminished pattern is made of MAJOR triads!

A⁷ F^{#7} E^{b7} C⁷
 A^{b7} F⁷ D⁷ B⁷

The musical score consists of ten staves, each containing a sequence of eighth-note patterns. The patterns are organized into four groups of four staves each, with each staff labeled by four diminished seventh chords. The chords are as follows:

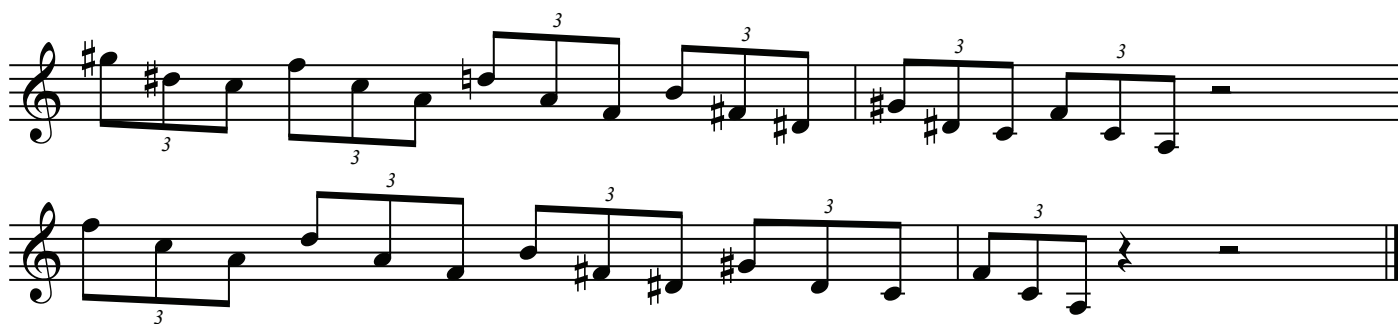
- Staff 1: G7, E7, C#7, Bb7
- Staff 2: F#7, Eb7, C7, A7
- Staff 3: F7, D7, B7, Ab7
- Staff 4: E7, C#7, Bb7, G7
- Staff 5: Eb7, C7, A7, F#7
- Staff 6: D7, B7, Ab7, F7
- Staff 7: Db7, Bb7, G7, E7
- Staff 8: C7, A7, F#7, Eb7
- Staff 9: B7, G#7, F7, D7
- Staff 10: Bb7, G7, E7, C#7

The patterns are designed to be played in a continuous sequence, with the final staff ending with a double bar line.

Pattern 11:

NOTE: This diminished pattern is made of the Half-step Whole-step! Dominant Family!

The image displays ten staves of musical notation for Pattern 11, a diminished scale exercise. Each staff contains a sequence of eighth notes, with groups of three notes beamed together and marked with a '3' above them, indicating triplets. The notes are half-steps and whole-steps, forming a diminished scale. The pattern is repeated across the staves, with some staves ending with a double bar line. The notation includes various accidentals (sharps, flats, naturals) and rests.



Pattern 12:





Pattern 13:



Pattern 14:



The image displays six rows of musical notation, each containing four measures. The notes are written on a single staff, and the chords are labeled above each measure. The patterns illustrate the chromatic movement of the diminished seventh interval.

Row 1: F#7, A7, C7, Eb7

Row 2: G7, Bb7, C#7, E7

Row 3: G#7, B7, D7, F7

Row 4: A7, C7, Eb7, F#7

Row 5: Bb7, C#7, E7, G7

Row 6: B7, D7, F7, Ab7

Chapter 5

Half Diminished (Minor 7b5)

The Minor 7 $\flat$ 5 Locrian Scale

Note: The half diminished scale or min7 $\flat$ 5 is found by starting on the 7th degree of the major scale 1/2 step above

Bmin7 $\flat$ 5 (The B locrian is the C scale starting on the 7th degree)



Emin7 $\flat$ 5



Amin7 $\flat$ 5



Dmin7 $\flat$ 5



Gmin7 $\flat$ 5



Cmin7 $\flat$ 5



Fmin7 $\flat$ 5



A $\sharp$ /B $\flat$ min7 $\flat$ 5



D $\sharp$ /E $\flat$ min7 $\flat$ 5



G[#]/A^bmin7^b5C[#]/D^bmin7^b5F[#]min7^b5

By Key:

Bm7^b5Em7^b5Am7^b5Dm7^b5Gm7^b5Cm7^b5Fm7^b5A[#]m7^b5D[#]m7^b5G[#]m7^b5C[#]m7^b5F[#]m7^b5

Minor 7^b5 Around the Horn

Study #1: Minor Sevenths - flat five

NOTE: The first note of every bar is the Root: Cm7^b5 etc.



Study #2 Minor Sevenths - flat five - flat 9

NOTE: The first note of every bar is the Root: Cm7^b5^b9 etc.

The musical score is composed of eight staves, each representing a different root for the Cm7^b5^b9 chord. The chords and their corresponding roots are:

- Staff 1: Cm7^b5^b9 (Root: C)
- Staff 2: Fm7^b5^b9 (Root: F)
- Staff 3: Bbm7^b5^b9 (Root: Bb)
- Staff 4: Ebm7^b5^b9 (Root: Eb)
- Staff 5: Abm7^b5^b9 (Root: Ab)
- Staff 6: C#m7^b5^b9 (Root: C#)
- Staff 7: F#m7^b5^b9 (Root: F#)
- Staff 8: Bm7^b5^b9 (Root: B)
- Staff 9: Em7^b5^b9 (Root: E)
- Staff 10: Am7^b5^b9 (Root: A)
- Staff 11: Dm7^b5^b9 (Root: D)
- Staff 12: Gm7^b5^b9 (Root: G)

The music is written in a single melodic line with various intervals and accidentals, including flats, naturals, and sharps, to represent the 'flat five' and 'flat nine' alterations. The key signature changes throughout the piece to accommodate the different roots and alterations.

Locrian's Relation to the Dominant 7

III of the V7



Note: The V⁹ chord is the same as the m⁷b5

Key of A^b:

Chord progression for Key of A^b:

Cm⁷ F⁹ (Am⁷b5) B^bm⁷ E^b⁹ A^bm⁷ Fm⁷b5

F[#]m⁷ B⁹ (E^bm⁷b5) Em⁷ C[#]m⁷b5 Dm⁷ G⁹ Cm⁷ Am⁷b5 (F⁹)

B^bm⁷ E^b⁹ (Gm⁷b5) A^b6

Key of A:

Chord progression for Key of A:

C[#]m⁷ F[#]⁹ (B^bm⁷b5) Bm⁷ E⁹ (A^bm⁷b5) Am⁷ D⁹ (F[#]m⁷b5)

Gm⁷ C⁹ (Em⁷b5) Fm⁷ B^b⁹ (Dm⁷b5) E^bm⁷ A^b⁹ (Cm⁷b5) D^bm⁷ B^bm⁷b5 (F[#]⁹)

Bm⁷ E⁹ (A^bm⁷b5) A⁶

Key of B^b:

Chord progression for Key of B-flat:

Dm⁷ G⁹ (Bm⁷b5) Cm⁷ F⁹ B^bm⁷ Gm⁷b5

G[#]m⁷ C⁹ (Fm⁷b5) F[#]m⁷ D[#]m⁷b5 Em⁷ A⁹ Dm⁷ Bm⁷b5 (G⁹)

Cm⁷ F⁹ (Am⁷b5) B^b6

Key of B:

D#m7 G#9 (Cm7b5) C#m7 F#9 (Bbm7b5) Bm7 E9 (Abm7b5)
 Am7 D9 (F#m7b5) Gm7 C9 (Em7b5) Fm7 Bb9 (Dm7b5) Ebm7 Cm7b5 (G#9)
 C#m7 F#9 (Bbm7b5) B6

Key of C:

Em7 A9 (C#m7b5) Dm7 G9 Cm7 Am7b5 (F9)
 Bbm7 Eb9 (Gm7b5) Abm7 Fm7b5 F#m7 B9 Em7 C#m7b5 (A9)
 Dm7 G9 (Bm7b5) C6

Key of Db:

Fm7 Bb9 (Dm7b5) Ebm7 G#9 (Cm7b5) C#m7 F#9 (Bbm7b5)
 Bm7 E9 (G#m7b5) Am7 D9 (F#m7b5) Gm7 C9 (Em7b5) Fm7 Dm7b5 (Bb9)
 Ebm7 Ab9 (Cm7b5) Db6

Key of D:

F#m7 B9 Em7 A9 Dm7 G9
 Cm7 F9 Bbm7 Eb9 Abm7 C#9 F#m7 B9
 Em7 A9 D6

Key of Eb:

Gm7 C9 Fm7 Bb9 Ebm7 Ab9
 Dbm7 F#9 Bm7 E9 Am7 D9 Gm7 C9
 Fm7 Bb9 Eb6

Key of E:

G#m7 C#9 F#m7 B9 Em7 A9
 Dm7 G9 Cm7 F9 Bbm7 Eb9 Abm7 Db9
 F#m7 B9 E6

Minor 7^b5 to V7

Study #1

Bm7^b5 G7 C

Em7^b5 C7 F

Am7^b5 F7 B^b

Dm7^b5 B^b7 E^b

Gm7^b5 E^b7 A^b

Cm7^b5 A^b7 D^b

Fm7^b5 D^b7 G^b

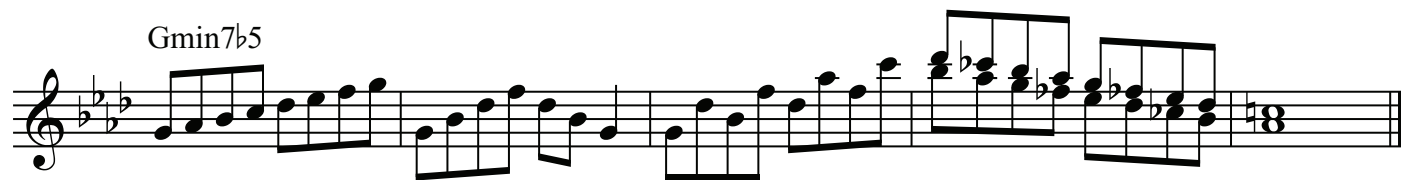
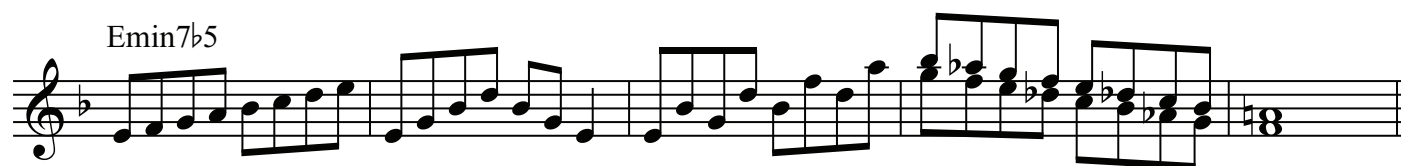
A[#]m7^b5 F[#]7 B

D[#]m7^b5 B7 E
 G[#]m7^b5 E7 A
 C[#]m7^b5 A7 D
 F[#]m7^b5 D7 G
 Gm7^b5 D[#]7 G[#]
 Cm7^b5 G[#]7 C[#]
 Fm7^b5 C[#]7 F[#]
 B^bm7^b5 G^b7 C^b

Minor 7 $\flat$ 5 to Harmonic Minor

Study #2





Minor 7^b5

Study #3

Chromatic Order

Chromatic Order exercise for Minor 7^b5 chords. The exercise consists of seven staves, each containing four measures of music. The chords are listed above each measure:

- Staff 1: A m7^b5, B^b m7^b5, B m7^b5, C m7^b5
- Staff 2: D^b m7^b5, D m7^b5, E^b m7^b5, E m7^b5
- Staff 3: F m7^b5, G^b m7^b5, G m7^b5, A^b m7^b5
- Staff 4: A m7^b5, A[#] m7^b5, B m7^b5, C m7^b5
- Staff 5: C[#] m7^b5, D m7^b5, D[#] m7^b5, E m7^b5
- Staff 6: F m7^b5, F[#] m7^b5, G m7^b5, G[#] m7^b5
- Staff 7: A m7^b5, B m7^b5, C m7^b5, D m7^b5

Whole Tone

Whole Tone exercise for Minor 7^b5 chords. The exercise consists of two staves, each containing four measures of music. The chords are listed above each measure:

- Staff 1: A m7^b5, B m7^b5, D^b m7^b5, E^b m7^b5
- Staff 2: F m7^b5, G m7^b5, A m7^b5, B m7^b5

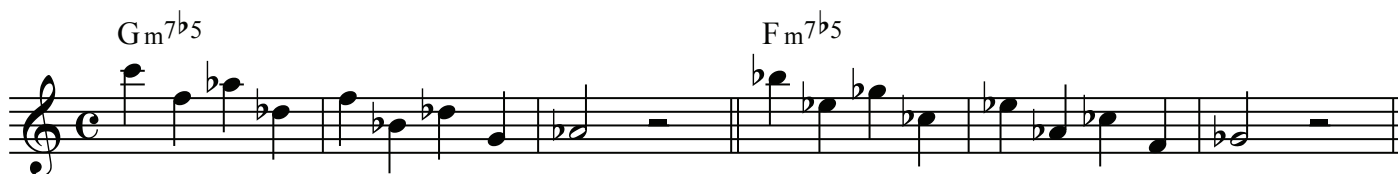
C[#]m7^b5 D[#]m7^b5 Fm7^b5 Gm7^b5
 B^bm7^b5 Cm7^b5 Dm7^b5 Em7^b5
 F[#]m7^b5 G[#]m7^b5 B^bm7^b5 Cm7^b5
 Dm7^b5 Em7^b5 F[#]m7^b5 G[#]m7^b5

Minor 3rd

A[#]m7^b5 C[#]m7^b5 Em7^b5 Gm7^b5
 B^bm7^b5 D^bm7^b5 Em7^b5 Gm7^b5
 Bm7^b5 Dm7^b5 Fm7^b5 A^bm7^b5
 Bm7^b5 Dm7^b5 E[#]m7^b5 G[#]m7^b5

Minor 7^b5 Descending to Major 7

Study #4



Descending the Minor 7^b5

349

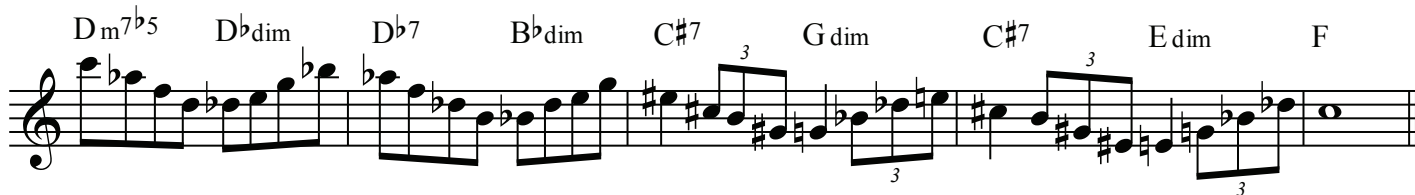
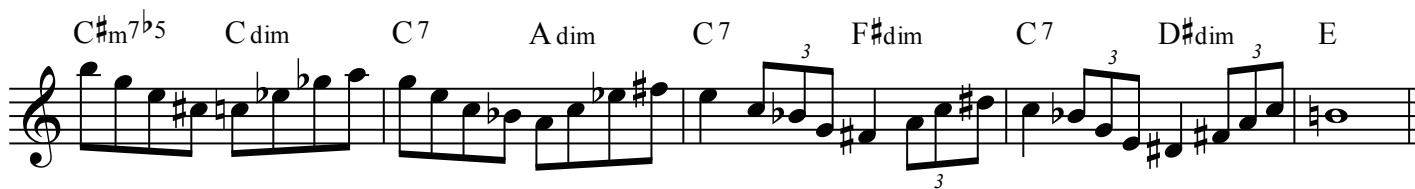
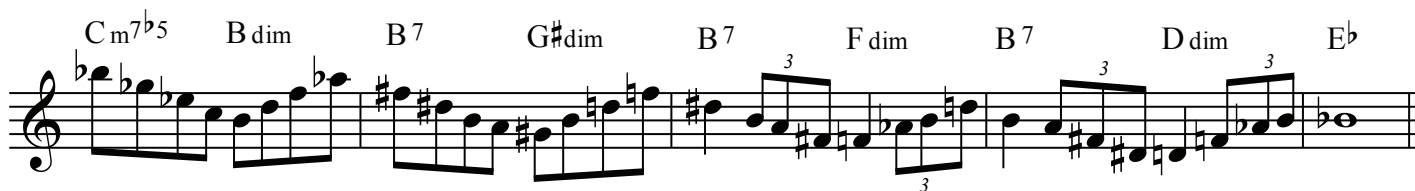
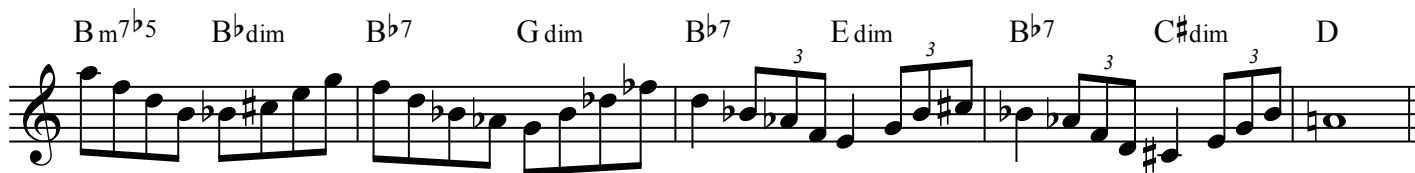
The musical score consists of six staves, each containing a sequence of descending eighth notes for a specific minor 7^b5 chord. The chords are labeled above each staff:

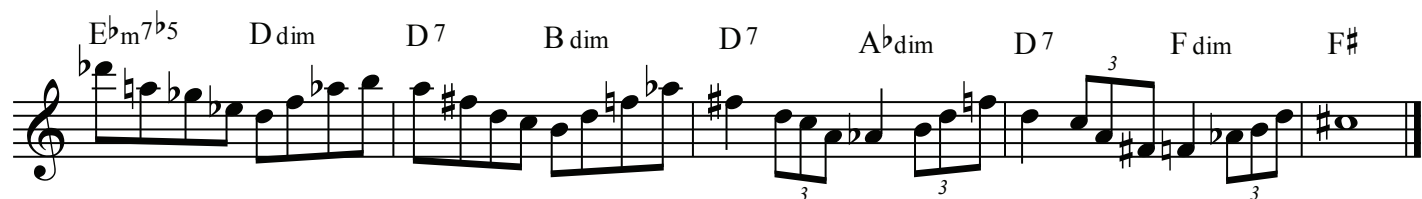
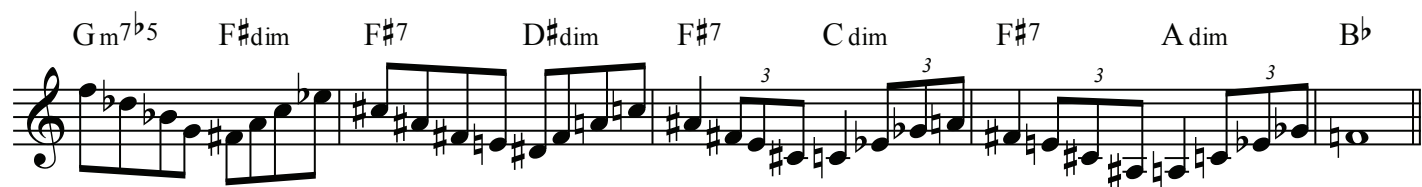
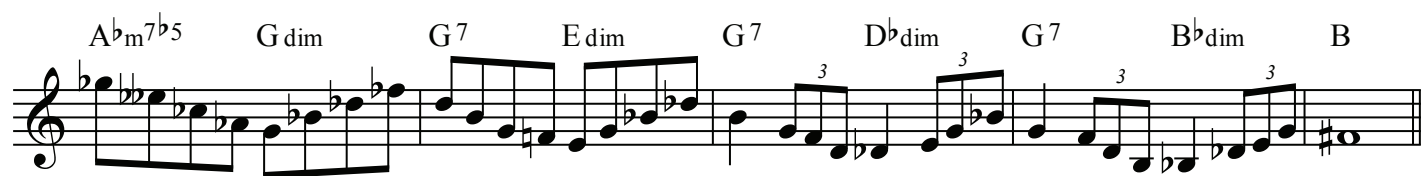
- Staff 1: C_m7^b5 and B^b_m7^b5
- Staff 2: A^b_m7^b5, G[#]_m7^b5, G^b_m7^b5, and F[#]_m7^b5
- Staff 3: E_m7^b5 and D_m7^b5
- Staff 4: D^b_m7^b5, C[#]_m7^b5, and B_m7^b5
- Staff 5: A_m7^b5 and G_m7^b5
- Staff 6: F_m7^b5, E^b_m7^b5, and D[#]_m7^b5

The notation uses a treble clef and common time (C). The notes are descending eighth notes, with some measures containing beamed eighth notes. The key signature for each chord is indicated by the chord symbol and the notes themselves.

Minor 7^b5 to Diminished

Study #5





Patterns on the Minor 7^b5

Deriving Patterns on the m7^b5 from the KEY Center



2nd Position



3rd Position



5th Position

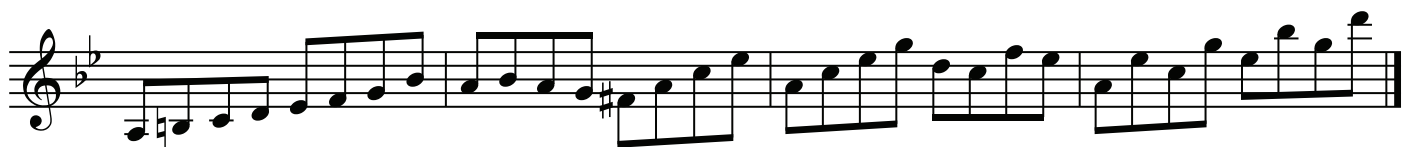


+7 Position

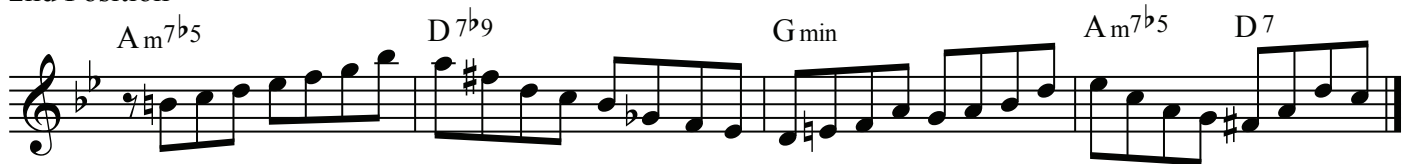


Solo Fluency





2nd Position



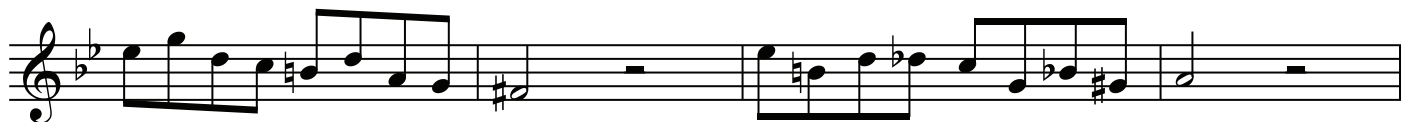
3rd Position



Consider the 2 of (C) minor

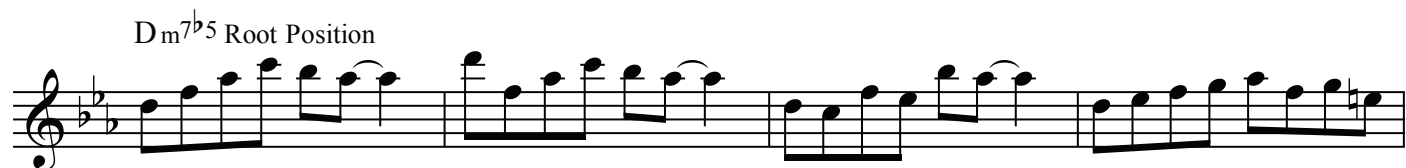


5th Position

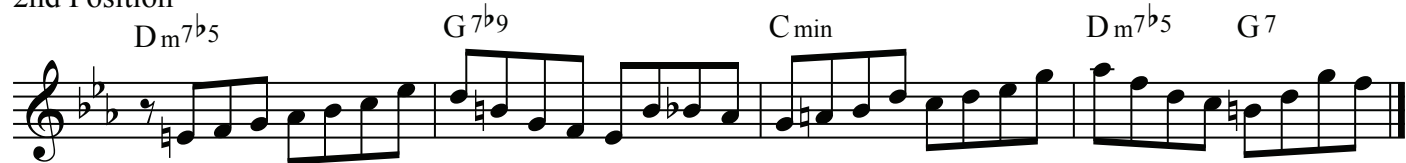


+7 Position





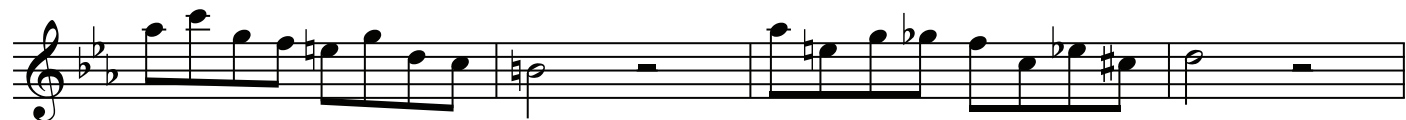
2nd Position



3rd Position



5th Position



+7 Position





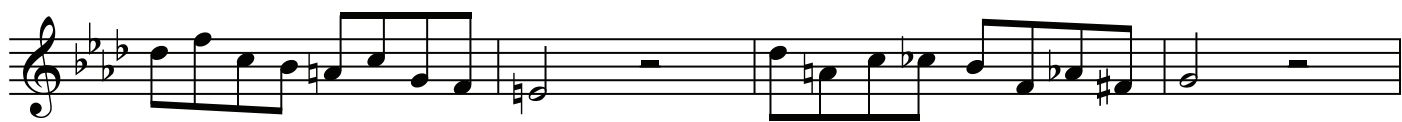
2nd Position



3rd Position



5th Position



+7 Position





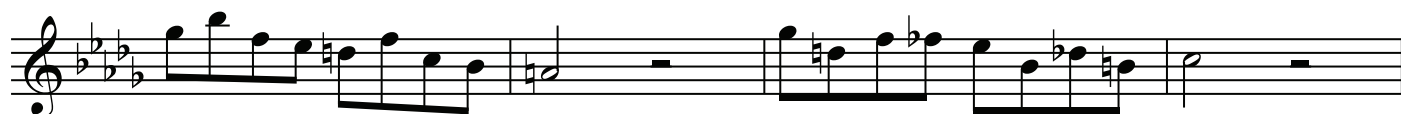
2nd Position



3rd Position



5th Position

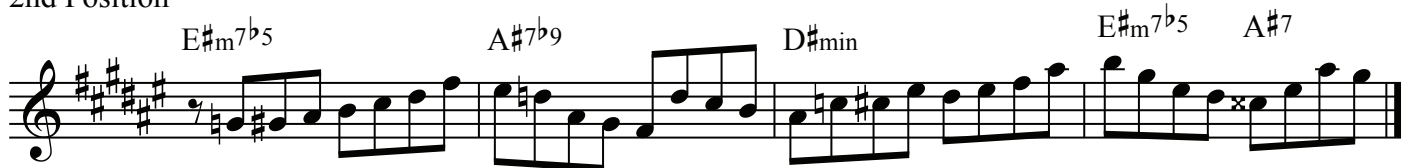


+7 Position

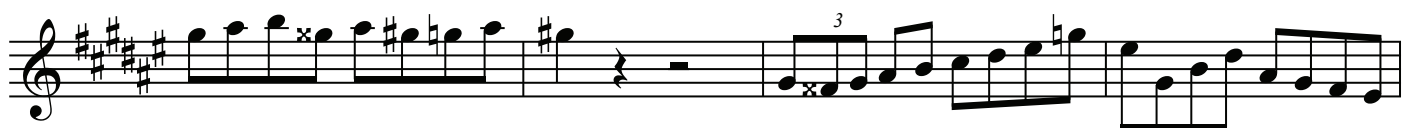




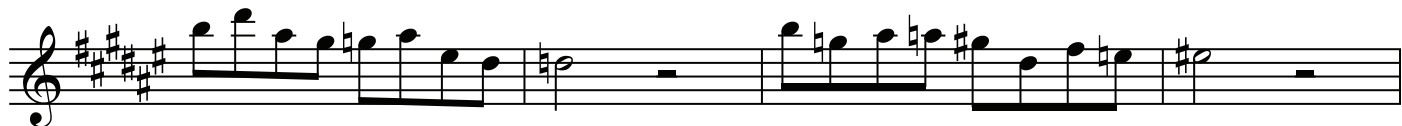
2nd Position



3rd Position



5th Position



+7 Position





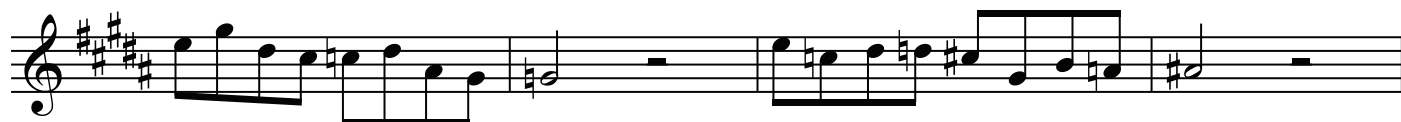
2nd Position



3rd Position

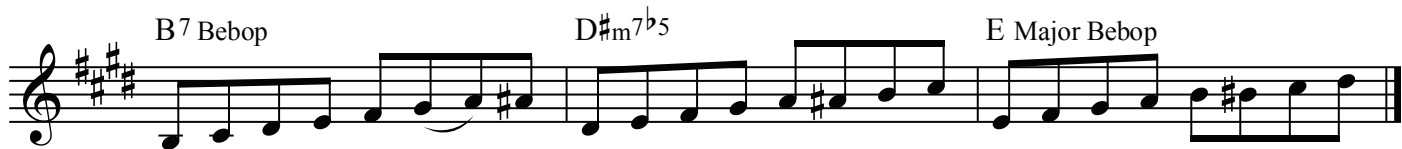


5th Position



+7 Position

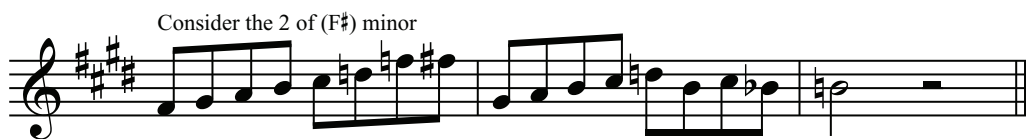




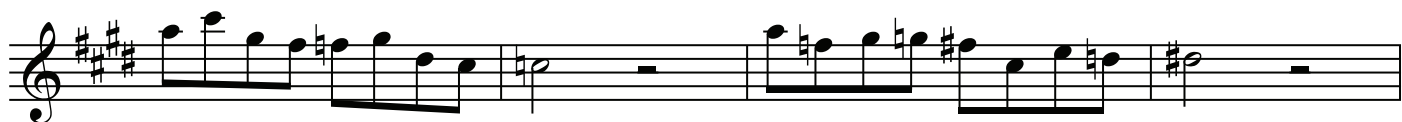
2nd Position



3rd Position



5th Position



+7 Position





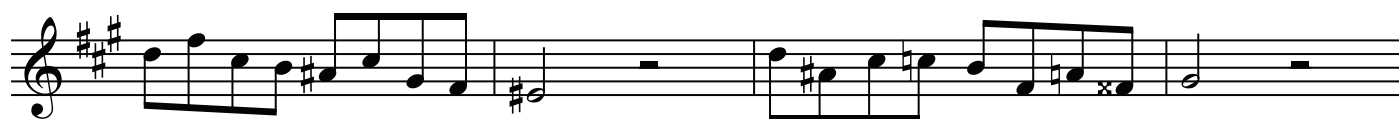
2nd Position



3rd Position



5th Position



+7 Position





2nd Position



3rd Position



5th Position



+7 Position





2nd Position



3rd Position



Consider the 2 of (A) minor



5th Position

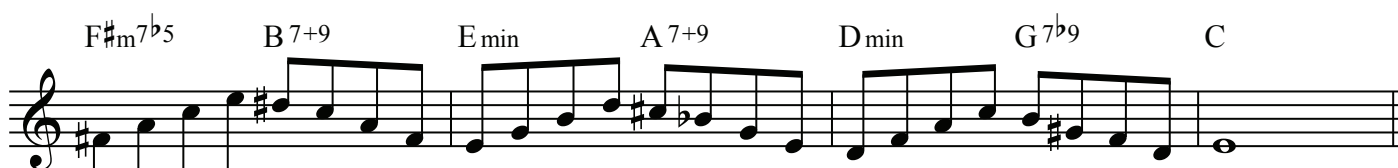
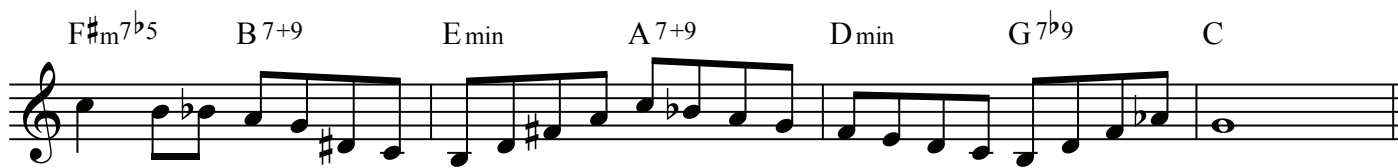


+7 Position



2 Beat Minor 7^b5 Turnaround

Key of C:



Chord progression: F[♯]m7^b5 B7+9 E min A 7+9 D min G 7^b9 C

Chord progression: F[♯]m7^b5 B7+9 E min A 7+9 D min G 7^b9 C

Chord progression: F[♯]m7^b5 B7+9 E min A 7+9 D min G 7^b9 C

Chord progression: F[♯]m7^b5 B7+9 E min A 7+9 D min G 7^b9 C

Chord progression: F[♯]m7^b5 B7+9 E min A 7+9 D min G 7^b9 C

Chord progression: F[♯]m7^b5 B7+9 E min A 7+9 D min G 7^b9 C

Chord progression: F[♯]m7^b5 B7+9 E min A 7+9 D min G 7^b9 C

Chord progression: F[♯]m7^b5 B7+9 E min A 7+9 D min G 7^b9 C

Chord progression: F[♯]m7^b5 B7+9 E min A 7+9 D min G 7^b9 C

The image displays ten musical staves, each representing a different melodic line for a specific chord progression. The chords are: C#m7b5, F#7+9, B min, E 7+9, A min, D 7b9, and G. The staves are arranged vertically, showing various melodic interpretations for the same harmonic sequence.

Chord progression: C[#]m7^b5 F[#]7+9 B min E 7+9 A min D 7^b9 G

Chord progression: C[#]m7^b5 F[#]7+9 B min E 7+9 A min D 7^b9 G

Chord progression: C[#]m7^b5 F[#]7+9 B min E 7+9 A min D 7^b9 G

Chord progression: C[#]m7^b5 F[#]7+9 B min E 7+9 A min D 7^b9 G

Chord progression: C[#]m7^b5 F[#]7+9 B min E 7+9 A min D 7^b9 G

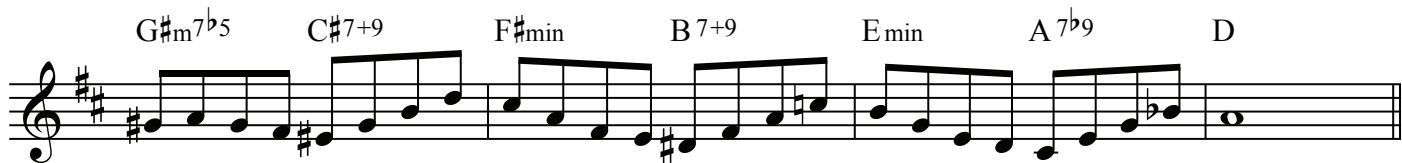
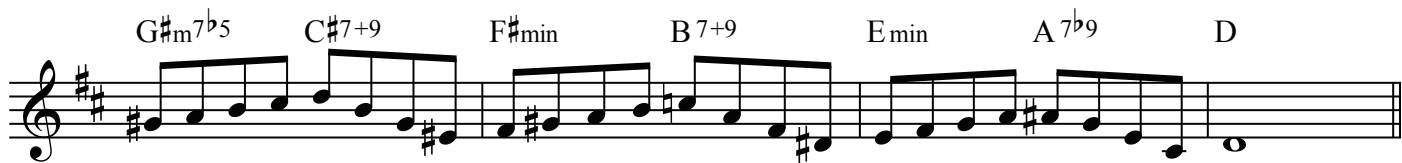
Chord progression: C[#]m7^b5 F[#]7+9 B min E 7+9 A min D 7^b9 G

Chord progression: C[#]m7^b5 F[#]7+9 B min E 7+9 A min D 7^b9 G

Chord progression: C[#]m7^b5 F[#]7+9 B min E 7+9 A min D 7^b9 G

Chord progression: C[#]m7^b5 F[#]7+9 B min E 7+9 A min D 7^b9 G

Key of D:



Chord progression: G[♯]m7^b5 C[♯]7+9 F[♯]min B7+9 E min A7^b9 D

Chord progression: G[♯]m7^b5 C[♯]7+9 F[♯]min B7+9 E min A7^b9 D

Chord progression: G[♯]m7^b5 C[♯]7+9 F[♯]min B7+9 E min A7^b9 D

Chord progression: G[♯]m7^b5 C[♯]7+9 F[♯]min B7+9 E min A7^b9 D

Chord progression: G[♯]m7^b5 C[♯]7+9 F[♯]min B7+9 E min A7^b9 D

Chord progression: G[♯]m7^b5 C[♯]7+9 F[♯]min B7+9 E min A7^b9 D

Chord progression: G[♯]m7^b5 C[♯]7+9 F[♯]min B7+9 E min A7^b9 D

Chord progression: G[♯]m7^b5 C[♯]7+9 F[♯]min B7+9 E min A7^b9 D

Chord progression: G[♯]m7^b5 C[♯]7+9 F[♯]min B7+9 E min A7^b9 D

Key of A:

Diagram illustrating the 2 Beat Minor 7^b5 Turnaround in the key of A, showing eight measures of music across eight staves. The key signature is three sharps (F#, C#, G#).

The sequence of chords for each measure is:

- Measure 1: D#m7^b5
- Measure 2: G#7+9
- Measure 3: C#min
- Measure 4: F#7+9
- Measure 5: B min
- Measure 6: E 7^b9
- Measure 7: A

The diagram shows various melodic lines and phrasing patterns for each measure, including triplets and slurs, demonstrating the turnaround technique.

The image displays eight musical staves, each representing a different melodic line for a 2-beat minor 7^b5 turnaround in D major. The key signature is D major (two sharps: F# and C#). The chord sequence for all staves is: D[#]m7^b5, G[#]7+9, C[#]min, F[#]7+9, Bmin, E7^b9, and A. The staves show various melodic patterns and phrasings, including eighth notes, quarter notes, and half notes, with some staves featuring accidentals (sharps and flats) to indicate specific notes within the chords.

Key of E:

Each staff represents a different melodic line for the 2-beat minor 7^b5 turnaround in the key of E. The chords are: A[#]m7^b5, D[#]7+9, G[#]min, C[#]7+9, F[#]min, B7^b9, and E.

Staff 1: A[#]m7^b5 D[#]7+9 G[#]min C[#]7+9 F[#]min B7^b9 E

Staff 2: A[#]m7^b5 D[#]7+9 G[#]min C[#]7+9 F[#]min B7^b9 E

Staff 3: A[#]m7^b5 D[#]7+9 G[#]min C[#]7+9 F[#]min B7^b9 E

Staff 4: A[#]m7^b5 D[#]7+9 G[#]min C[#]7+9 F[#]min B7^b9 E

Staff 5: A[#]m7^b5 D[#]7+9 G[#]min C[#]7+9 F[#]min B7^b9 E

Staff 6: A[#]m7^b5 D[#]7+9 G[#]min C[#]7+9 F[#]min B7^b9 E

Staff 7: A[#]m7^b5 D[#]7+9 G[#]min C[#]7+9 F[#]min B7^b9 E

Staff 8: A[#]m7^b5 D[#]7+9 G[#]min C[#]7+9 F[#]min B7^b9 E

Sheet music for a 2 Beat Minor 7^b5 Turnaround exercise, consisting of eight staves. Each staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). The exercises are organized into four pairs, each with a specific chord sequence indicated above the staff: A#m7^b5, D#7+9, G#min, C#7+9, F#min, B 7^b9, and E.

The exercises are as follows:

- Staff 1: A#m7^b5, D#7+9, G#min, C#7+9, F#min, B 7^b9, E
- Staff 2: A#m7^b5, D#7+9, G#min, C#7+9, F#min, B 7^b9, E
- Staff 3: A#m7^b5, D#7+9, G#min, C#7+9, F#min, B 7^b9, E
- Staff 4: A#m7^b5, D#7+9, G#min, C#7+9, F#min, B 7^b9, E
- Staff 5: A#m7^b5, D#7+9, G#min, C#7+9, F#min, B 7^b9, E
- Staff 6: A#m7^b5, D#7+9, G#min, C#7+9, F#min, B 7^b9, E
- Staff 7: A#m7^b5, D#7+9, G#min, C#7+9, F#min, B 7^b9, E
- Staff 8: A#m7^b5, D#7+9, G#min, C#7+9, F#min, B 7^b9, E

Key of B:

E[#]m^{7b}5 A[#]7+9 D[#]min G[#]7+9 C[#]min F[#]7^b9 B

E[#]m^{7b}5 A[#]7+9 D[#]min G[#]7+9 C[#]min F[#]7^b9 B

E[#]m^{7b}5 A[#]7+9 D[#]min G[#]7+9 C[#]min F[#]7^b9 B

E[#]m^{7b}5 A[#]7+9 D[#]min G[#]7+9 C[#]min F[#]7^b9 B

E[#]m^{7b}5 A[#]7+9 D[#]min G[#]7+9 C[#]min F[#]7^b9 B

E[#]m^{7b}5 A[#]7+9 D[#]min G[#]7+9 C[#]min F[#]7^b9 B

E[#]m^{7b}5 A[#]7+9 D[#]min G[#]7+9 C[#]min F[#]7^b9 B

E[#]m^{7b}5 A[#]7+9 D[#]min G[#]7+9 C[#]min F[#]7^b9 B

Eight musical staves are provided, each showing a different melodic line for a 2-beat minor 7^b5 turnaround in E major. The chord sequence for all staves is: E[#]m7^b5, A[#]7+9, D[#]min, G[#]7+9, C[#]min, F[#]7^b9, B. The staves are arranged vertically, each with its own treble clef and key signature of three sharps (F#, C#, G#).

Key of F#:

B[#]m7^b5 E[#]7+9 A[#]min D[#]7+9 G[#]min C[#]7^b9 F[#]

B[#]m7^b5 E[#]7+9 A[#]min D[#]7+9 G[#]min C[#]7^b9 F[#]

B[#]m7^b5 E[#]7+9 A[#]min D[#]7+9 G[#]min C[#]7^b9 F[#]

B[#]m7^b5 E[#]7+9 A[#]min D[#]7+9 G[#]min C[#]7^b9 F[#]

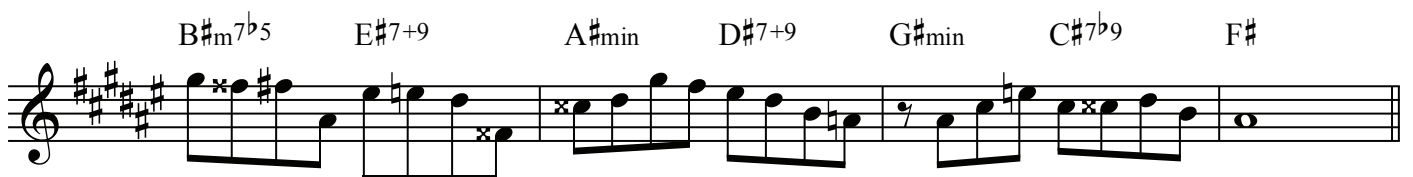
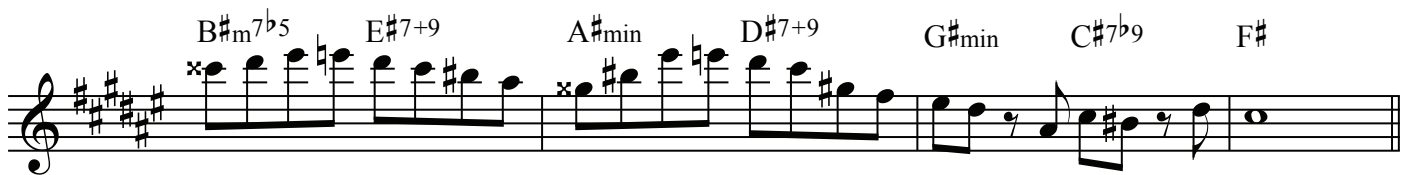
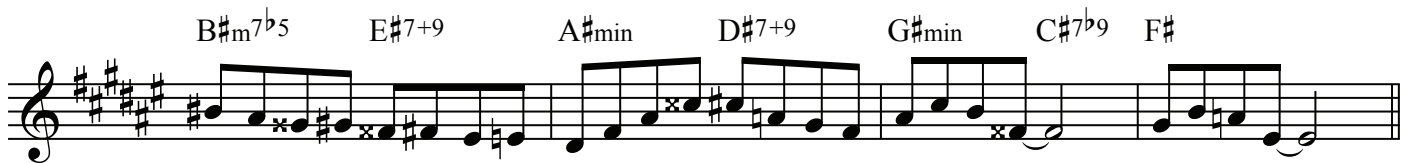
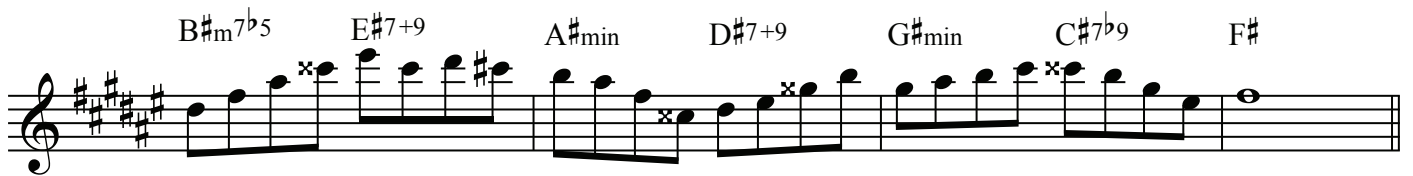
B[#]m7^b5 E[#]7+9 A[#]min D[#]7+9 G[#]min C[#]7^b9 F[#]

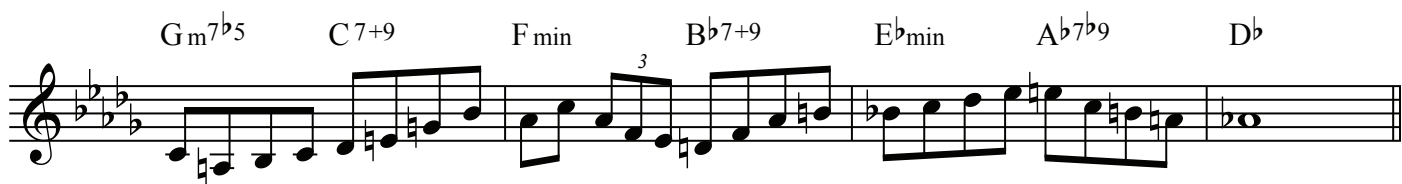
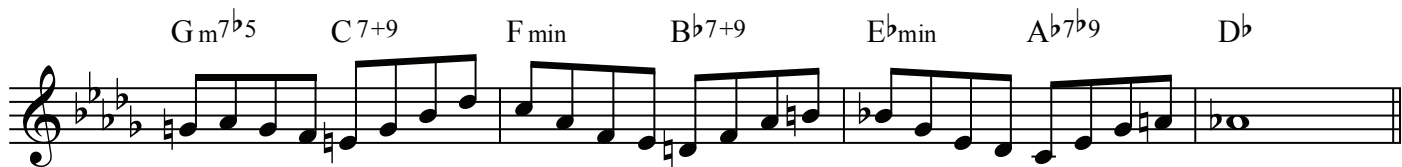
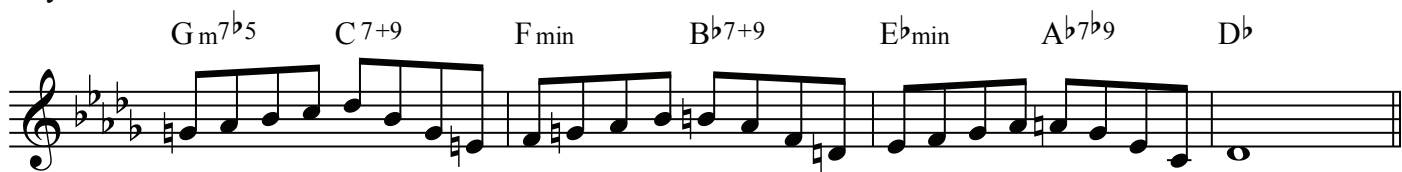
B[#]m7^b5 E[#]7+9 A[#]min D[#]7+9 G[#]min C[#]7^b9 F[#]

B[#]m7^b5 E[#]7+9 A[#]min D[#]7+9 G[#]min C[#]7^b9 F[#]

B[#]m7^b5 E[#]7+9 A[#]min D[#]7+9 G[#]min C[#]7^b9 F[#]

B[#]m7^b5 E[#]7+9 A[#]min D[#]7+9 G[#]min C[#]7^b9 F[#]



Key of D^b:

Chord progression: G m7^b5 C 7+9 F min B^b7+9 E^bmin A^b7^b9 D^b

Chord progression: G m7^b5 C 7+9 F min B^b7+9 E^bmin A^b7^b9 D^b

Chord progression: G m7^b5 C 7+9 F min B^b7+9 E^bmin A^b7^b9 D^b

Chord progression: G m7^b5 C 7+9 F min B^b7+9 E^bmin A^b7^b9 D^b

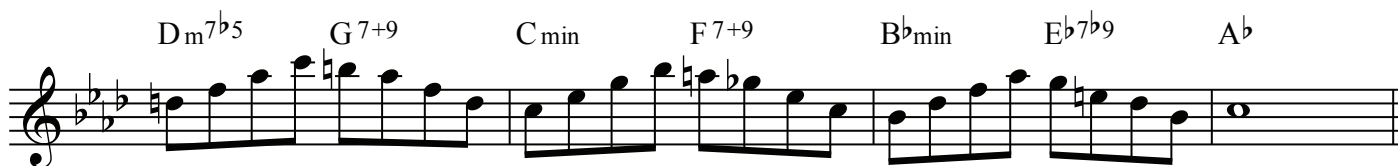
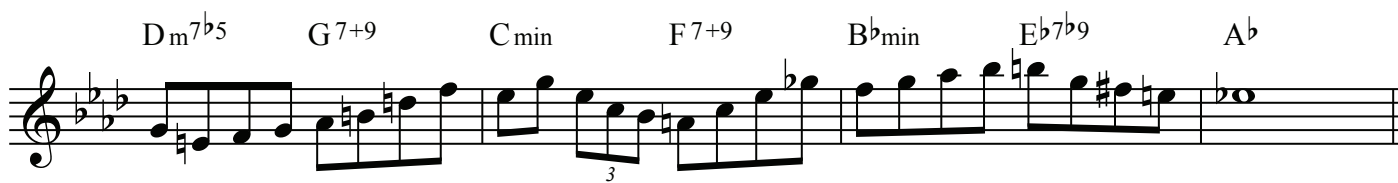
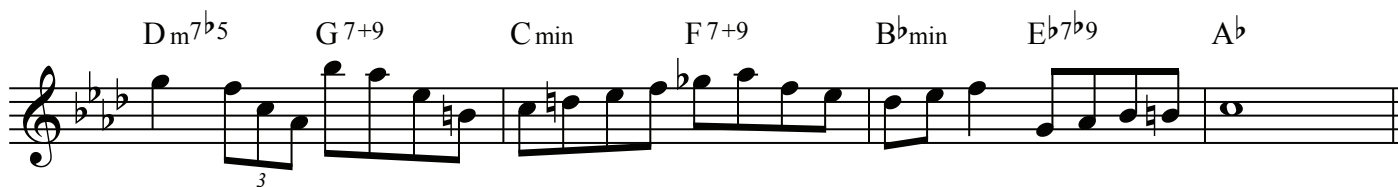
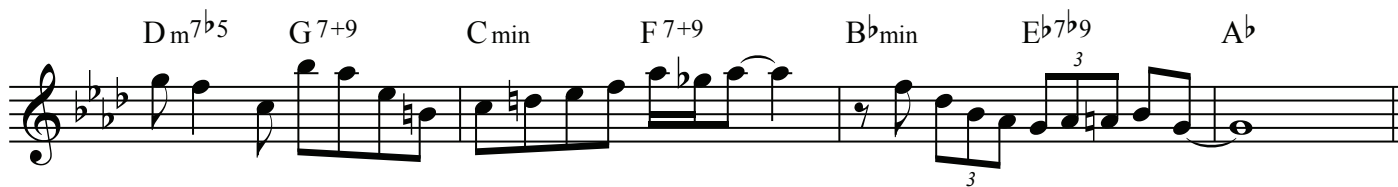
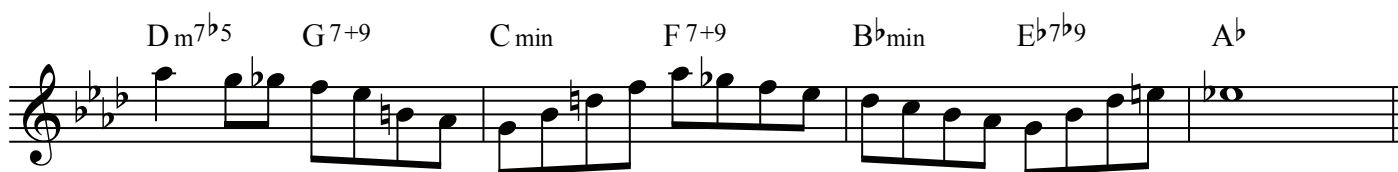
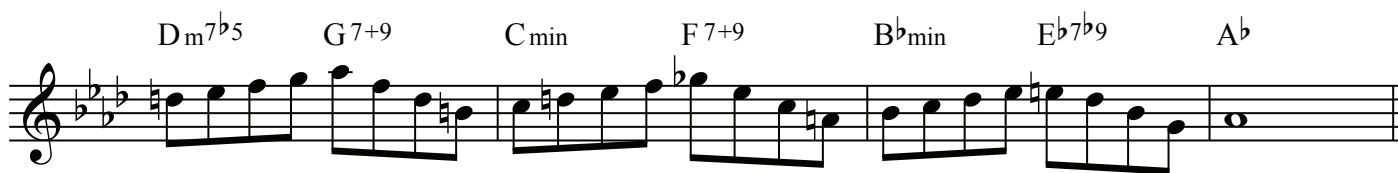
Chord progression: G m7^b5 C 7+9 F min B^b7+9 E^bmin A^b7^b9 D^b

Chord progression: G m7^b5 C 7+9 F min B^b7+9 E^bmin A^b7^b9 D^b

Chord progression: G m7^b5 C 7+9 F min B^b7+9 E^bmin A^b7^b9 D^b

Chord progression: G m7^b5 C 7+9 F min B^b7+9 E^bmin A^b7^b9 D^b

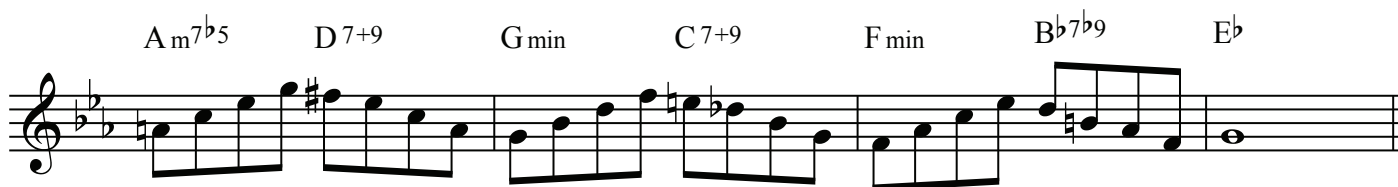
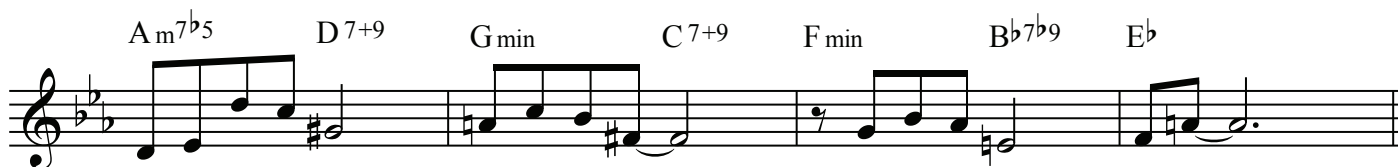
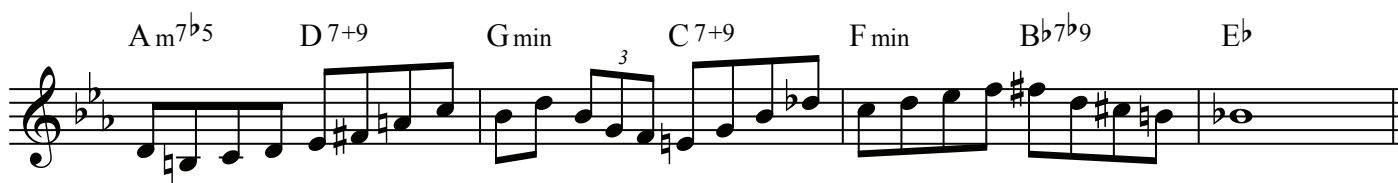
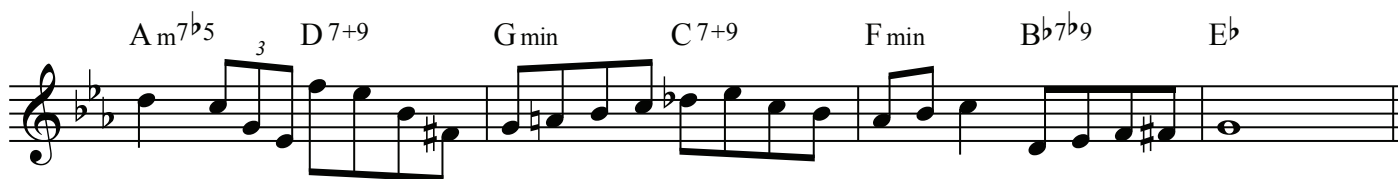
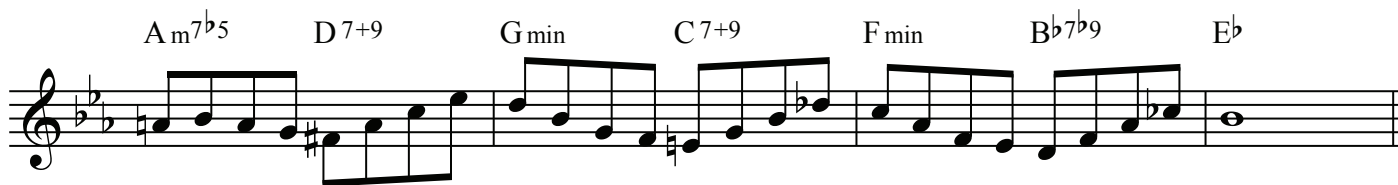
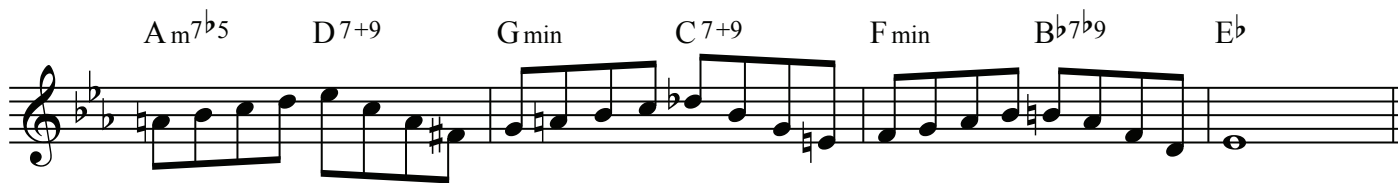
Chord progression: G m7^b5 C 7+9 F min B^b7+9 E^bmin A^b7^b9 D^b

Key of A $\flat$:

Sheet music for a 2 Beat Minor 7^b5 Turnaround exercise, consisting of eight staves. Each staff contains a sequence of notes and rests, with chord symbols written above the staff. The key signature is three flats (B-flat, E-flat, A-flat).

The chord symbols for each staff are:

- Staff 1: Dm7^b5, G7+9, Cmin, F7+9, B^bmin, E^b7^b9, A^b
- Staff 2: Dm7^b5, G7+9, Cmin, F7+9, B^bmin, E^b7^b9, A^b
- Staff 3: Dm7^b5, G7+9, Cmin, F7+9, B^bmin, E^b7^b9, A^b
- Staff 4: Dm7^b5, G7+9, Cmin, F7+9, B^bmin, E^b7^b9, A^b
- Staff 5: Dm7^b5, G7+9, Cmin, F7+9, B^bmin, E^b7^b9, A^b
- Staff 6: Dm7^b5, G7+9, Cmin, F7+9, B^bmin, E^b7^b9, A^b
- Staff 7: Dm7^b5, G7+9, Cmin, F7+9, B^bmin, E^b7^b9, A^b
- Staff 8: Dm7^b5, G7+9, Cmin, F7+9, B^bmin, E^b7^b9, A^b

Key of E^b:

Am7b5 D7+9 Gmin C7+9 Fmin Bb7b9 Eb

Am7b5 D7+9 Gmin C7+9 Fmin Bb7b9 Eb

Am7b5 D7+9 Gmin C7+9 Fmin Bb7b9 Eb

Am7b5 D7+9 Gmin C7+9 Fmin Bb7b9 Eb

Am7b5 D7+9 Gmin C7+9 Fmin Bb7b9 Eb

Am7b5 D7+9 Gmin C7+9 Fmin Bb7b9 Eb

Am7b5 D7+9 Gmin C7+9 Fmin Bb7b9 Eb

Am7b5 D7+9 Gmin C7+9 Fmin Bb7b9 Eb

Key of B $\flat$:

Em $7\flat 5$ A $7+9$ Dmin G $7+9$ Cmin F $7\flat 9$ B $\flat$

Em $7\flat 5$ A $7+9$ Dmin G $7+9$ Cmin F $7\flat 9$ B $\flat$

Em $7\flat 5$ A $7+9$ Dmin G $7+9$ Cmin F $7\flat 9$ B $\flat$

Em $7\flat 5$ A $7+9$ Dmin G $7+9$ Cmin F $7\flat 9$ B $\flat$

Em $7\flat 5$ A $7+9$ Dmin G $7+9$ Cmin F $7\flat 9$ B $\flat$

Em $7\flat 5$ A $7+9$ Dmin G $7+9$ Cmin F $7\flat 9$ B $\flat$

Em $7\flat 5$ A $7+9$ Dmin G $7+9$ Cmin F $7\flat 9$ B $\flat$

Em $7\flat 5$ A $7+9$ Dmin G $7+9$ Cmin F $7\flat 9$ B $\flat$

The image displays eight staves of musical notation, each representing a different rhythmic pattern for a 2 Beat Minor 7^b5 Turnaround exercise. The key signature is B-flat major (two flats). The chords and their corresponding notes are as follows:

- Em7^b5:** E^b, G^b, B^b, D^b
- A7+9:** A, C^b, E, G[#]
- Dmin:** D, F^b, A^b
- G7+9:** G, B, D[#], F^b
- Cmin:** C, E^b, G^b
- F7^b9:** F, A^b, C^b, E[#]
- B^b:** B^b

Each staff shows a unique sequence of these chords and notes, typically spanning 8 to 10 measures, designed to be played over a 2-beat turnaround.

Key of F:

Key of F: 2 Beat Minor 7^b5 Turnaround

Chord progression: B m7^b5 E 7+9 A min D 7+9 G min C 7^b9 F

The image displays eight staves of musical notation, each representing a 2-beat minor 7^b5 turnaround in the key of F. The chords are B m7^b5, E 7+9, A min, D 7+9, G min, C 7^b9, and F. The notation includes various rhythmic patterns, including triplets and slurs, to facilitate solo fluency.

Sheet music for a 2 Beat Minor 7^b5 Turnaround exercise, consisting of eight staves. Each staff contains a sequence of notes and rests, with chord symbols written above the staff. The chords are: B m7^b5, E 7+9, A min, D 7+9, G min, C 7^b9, and F. The key signature is one flat (B-flat).

Staff 1: B m7^b5 E 7+9 A min D 7+9 G min C 7^b9 F

Staff 2: B m7^b5 E 7+9 A min D 7+9 G min C 7^b9 F

Staff 3: B m7^b5 E 7+9 A min D 7+9 G min C 7^b9 F

Staff 4: B m7^b5 E 7+9 A min D 7+9 G min C 7^b9 F

Staff 5: B m7^b5 E 7+9 A min D 7+9 G min C 7^b9 F

Staff 6: B m7^b5 E 7+9 A min D 7+9 G min C 7^b9 F

Staff 7: B m7^b5 E 7+9 A min D 7+9 G min C 7^b9 F

Staff 8: B m7^b5 E 7+9 A min D 7+9 G min C 7^b9 F

1 Bar Minor 7^b5 Progression

1 Bar each

Key of C:

Dm7^b5 G7^b9 C minor-Major#7

Dm7^b5 G7^b9 C minor-Major#7

Dm7^b5 G7^b9 C minor-Major#7

Dm7^b5 G7^b9 C minor-Major#7

Dm7^b5 G7^b9 C minor-Major#7

Dm7^b5 G7^b9 C minor-Major#7

Dm7^b5 G7^b9 C minor-Major#7

Dm7^b5 G7^b9 C minor-Major#7

Dm7^b5 G7^b9 C minor-Major#7

Four staves of music, each showing a 1-bar progression. The first staff is in C major, the second in C minor, and the third and fourth in D minor. Each staff contains a single bar of music with a final whole note chord. The chords are labeled above the staff: D_m7^b5, G7^b9, and C minor-Major #7.



2-Bar Descending Step Exercise:

Five staves of music, each showing a 2-bar descending step exercise. The first staff is in C major, the second in C minor, and the third, fourth, and fifth in D minor. Each staff contains two bars of music, with a final whole note chord. The chords are labeled above the staff: D_m7^b5, G7^b9, C7^b9, F7^b9, and B^b.



Key of F:

Key of F: 1 Bar Minor 7^b5 Progression

Chord progression: Gm7^b5, C7^b9, F minor-Major#7

10 staves of musical notation, each showing a different melodic line for the 1 Bar Minor 7^b5 Progression in the key of F. The progression is Gm7^b5, C7^b9, F minor-Major#7.

Four staves of music, each showing a 1-bar progression. The first staff is labeled with $Gm7^b5$, $C7^b9$, and F minor-Major $\sharp7$. The second staff is labeled with $Gm7^b5$, $C7^b9$, and F minor-Major $\sharp7$. The third staff is labeled with $Gm7^b5$, $C7^b9$, and F minor-Major $\sharp7$. The fourth staff is labeled with $Gm7^b5$, $C7^b9$, and F minor-Major $\sharp7$.

2-Bar Descending Step Exercise:

Five staves of music, each showing a 2-bar descending step exercise. The first staff is labeled with $Gm7^b5$, $C7^b9$, $F7^b9$, B^b7^b9 , and E^b . The second staff is labeled with $Gm7^b5$, $C7^b9$, $F7^b9$, B^b7^b9 , and E^b . The third staff is labeled with $Gm7^b5$, $C7^b9$, $F7^b9$, B^b7^b9 , and E^b . The fourth staff is labeled with $Gm7^b5$, $C7^b9$, $F7^b9$, B^b7^b9 , and E^b . The fifth staff is labeled with $Gm7^b5$, $C7^b9$, $F7^b9$, B^b7^b9 , and E^b .

Key of B^b:

Key of B^b:

Chord progression: C_m7^b5, F 7^b9, B^bminor-Major #7

Staff 1: C_m7^b5, F 7^b9, B^bminor-Major #7

Staff 2: C_m7^b5, F 7^b9, B^bminor-Major #7

Staff 3: C_m7^b5, F 7^b9, B^bminor-Major #7

Staff 4: C_m7^b5, F 7^b9, B^bminor-Major #7

Staff 5: C_m7^b5, F 7^b9, B^bminor-Major #7

Staff 6: C_m7^b5, F 7^b9, B^bminor-Major #7

Staff 7: C_m7^b5, F 7^b9, B^bminor-Major #7

Staff 8: C_m7^b5, F 7^b9, B^bminor-Major #7

Staff 9: C_m7^b5, F 7^b9, B^bminor-Major #7

Staff 10: C_m7^b5, F 7^b9, B^bminor-Major #7

Four staves of music, each containing a single bar of a 1 Bar Minor 7^b5 Progression exercise. The key signature is B-flat major (two flats). The progression is C^m7^b5, F 7^b9, B^bminor-Major #7. The first staff shows a descending eighth-note line. The second staff shows a descending eighth-note line with a tie. The third staff shows a descending eighth-note line with a tie. The fourth staff shows a descending eighth-note line with a tie.

2-Bar Descending Step Exercise:

Five staves of music, each containing two bars of a 2-Bar Descending Step Exercise. The key signature is B-flat major (two flats). The progression is C^m7^b5, F 7^b9, B^b7^b9, E^b7^b9, A^b. The first staff shows a descending eighth-note line. The second staff shows a descending eighth-note line with a tie. The third staff shows a descending eighth-note line with a tie. The fourth staff shows a descending eighth-note line with a tie. The fifth staff shows a descending eighth-note line with a tie.

Key of E^b:

The image displays ten musical staves, each representing a different melodic line for a 1 Bar Minor 7^b5 Progression in the key of E^b. Each staff is divided into three sections, corresponding to the chords F m7^b5, B^b7^b9, and E^b minor-Major #7. The notation is in treble clef with a key signature of three flats (B^b, E^b, A^b). The progression is a single bar, and the melodic lines are designed to be played over this bar.

Staff 1: F m7^b5, B^b7^b9, E^b minor-Major #7

Staff 2: F m7^b5, B^b7^b9, E^b minor-Major #7

Staff 3: F m7^b5, B^b7^b9, E^b minor-Major #7

Staff 4: F m7^b5, B^b7^b9, E^b minor-Major #7

Staff 5: F m7^b5, B^b7^b9, E^b minor-Major #7

Staff 6: F m7^b5, B^b7^b9, E^b minor-Major #7

Staff 7: F m7^b5, B^b7^b9, E^b minor-Major #7

Staff 8: F m7^b5, B^b7^b9, E^b minor-Major #7

Staff 9: F m7^b5, B^b7^b9, E^b minor-Major #7

Staff 10: F m7^b5, B^b7^b9, E^b minor-Major #7

Four staves of music, each containing a single bar of a 1 Bar Minor 7b5 Progression exercise. The key signature is B-flat major (two flats). The progression is F m7b5, Bb7b9, Eb minor-Major #7. The notes are: F4, Ab4, Bb4, D5 (quarter); Eb4, F4, G4, Ab4 (quarter); Bb4, D5, Eb5, F5 (quarter); Eb4, F4, G4, Ab4 (quarter). The final note of the bar is a whole note Eb4.

2-Bar Descending Step Exercise:

Five staves of music, each containing two bars of a 2-Bar Descending Step Exercise. The key signature is B-flat major (two flats). The progression is F m7b5, Bb7b9, Eb7b9, Ab7b9, Db. The notes are: F4, Ab4, Bb4, D5 (quarter); Eb4, F4, G4, Ab4 (quarter); Bb4, D5, Eb5, F5 (quarter); Eb4, F4, G4, Ab4 (quarter). The final note of the bar is a whole note Db4.

[illegible]

Four staves of music, each containing a single bar of a 1-bar exercise. The key signature is B-flat major (two flats). The progression is Bbm7^b5, Eb7^b9, and Abminor-Major#7. The first staff shows a descending eighth-note line. The second staff shows a descending eighth-note line with a tie. The third staff shows a descending eighth-note line with a tie. The fourth staff shows a descending eighth-note line with a tie.

2-Bar Descending Step Exercise:

Five staves of music, each containing two bars of a 2-bar descending step exercise. The key signature is B-flat major (two flats). The progression is Bbm7^b5, Eb7^b9, Ab7^b9, Db7^b9, and G^b. The first staff shows a descending eighth-note line. The second staff shows a descending eighth-note line with a tie. The third staff shows a descending eighth-note line with a tie. The fourth staff shows a descending eighth-note line with a tie. The fifth staff shows a descending eighth-note line with a tie.

Key of D^b:

The image displays ten musical staves, each representing a different melodic variation for a 1-bar minor 7^b5 progression in the key of D^b. Each staff is divided into three sections, each labeled with a chord: E^bm7^b5, A^b7^b9, and D^bminor-Major[#]7. The notes are written in a treble clef with a key signature of three flats (B^b, E^b, A^b). The progression is a single bar, and the variations are created by changing the notes in the melody while maintaining the harmonic structure.

Four staves of musical notation for a 1-bar exercise. Each staff shows a sequence of notes in treble clef, with a key signature of three flats (B^b, E^b, A^b). The notes are grouped into measures corresponding to the chords E^bm7^b5, A^b7^b9, and D^bminor-Major[#]7. The first staff has a whole note E^bm7^b5, a half note A^b7^b9, and a whole note D^bminor-Major[#]7. The second staff has a half note E^bm7^b5, a quarter note A^b7^b9, and a half note D^bminor-Major[#]7. The third staff has a quarter note E^bm7^b5, an eighth note A^b7^b9, and a quarter note D^bminor-Major[#]7. The fourth staff has an eighth note E^bm7^b5, a sixteenth note A^b7^b9, and an eighth note D^bminor-Major[#]7.

2-Bar Descending Step Exercise:

Five staves of musical notation for a 2-bar descending step exercise. Each staff shows a sequence of notes in treble clef, with a key signature of three flats (B^b, E^b, A^b). The notes are grouped into measures corresponding to the chords E^bm7^b5, A^b7^b9, D^b7^b9, G^b7^b9, and C^b. The first staff has a whole note E^bm7^b5, a half note A^b7^b9, a whole note D^b7^b9, a half note G^b7^b9, and a whole note C^b. The second staff has a half note E^bm7^b5, a quarter note A^b7^b9, a quarter note D^b7^b9, a quarter note G^b7^b9, and a half note C^b. The third staff has a quarter note E^bm7^b5, an eighth note A^b7^b9, an eighth note D^b7^b9, an eighth note G^b7^b9, and a quarter note C^b. The fourth staff has an eighth note E^bm7^b5, a sixteenth note A^b7^b9, a sixteenth note D^b7^b9, a sixteenth note G^b7^b9, and an eighth note C^b. The fifth staff has a sixteenth note E^bm7^b5, a thirty-second note A^b7^b9, a thirty-second note D^b7^b9, a thirty-second note G^b7^b9, and a sixteenth note C^b.

Key of F[♯]:

Diagram illustrating 10 different melodic lines for a 1 Bar Minor 7^b5 Progression in the Key of F[♯]. The progression consists of three chords: G[♯]m7^b5, C[♯]7^b9, and F[♯]minor-Major[♯]7.

The diagram shows ten staves, each representing a different melodic line. Each staff is divided into three measures corresponding to the chords: G[♯]m7^b5, C[♯]7^b9, and F[♯]minor-Major[♯]7. The notes are written in treble clef with a key signature of three sharps (F[♯], C[♯], G[♯]). The progression is a 1 Bar Minor 7^b5 progression, meaning each chord is played for one bar. The notes are written in a way that suggests a specific melodic line for each chord, often using the 7^b5 interval for the minor 7^b5 chord and the 7[♯]9 interval for the dominant 7^b9 chord. The final chord, F[♯]minor-Major[♯]7, is often resolved to a whole note or a half note.

Four staves of musical notation for a 1 Bar Minor 7^b5 Progression exercise. The key signature is F# minor (three sharps: F#, C#, G#). The progression consists of three chords: G#m7^b5, C#7^b9, and F#minor-Major #7. The notation shows various melodic lines and rests for each chord, with some notes marked with an 'x' to indicate specific fingerings or articulation.

2-Bar Descending Step Exercise:

Five staves of musical notation for a 2-Bar Descending Step Exercise. The key signature is F# minor (three sharps: F#, C#, G#). The progression consists of five chords: G#m7^b5, C#7^b9, F#7^b9, B7^b9, and E. The notation shows various melodic lines and rests for each chord, with some notes marked with an 'x' to indicate specific fingerings or articulation.

Key of B:

Key of B: 1 Bar Minor 7^b5 Progression

Chord progression: C[♯]m7^b5, F[♯]7^b9, B minor-Major[♯]7

The image displays ten musical staves, each representing a different melodic line for a 1 Bar Minor 7^b5 progression in the key of B. Each staff is divided into three sections corresponding to the chords: C[♯]m7^b5, F[♯]7^b9, and B minor-Major[♯]7. The notation includes various eighth and quarter notes, some with accidentals, and rests, all within a treble clef and a key signature of three sharps (F#, C#, G#).

Four staves of music, each representing a 1-bar exercise. Each staff is in the key of C# minor (three sharps: F#, C#, G#) and contains a single bar of music. The exercises are labeled with the following chords: C#m7^b5, F#7^b9, and B minor-Major #7. The exercises show various melodic lines and fingerings (indicated by 'x' marks) for these chords.

2-Bar Descending Step Exercise:

Five staves of music, each representing a 2-bar exercise. Each staff is in the key of C# minor (three sharps: F#, C#, G#) and contains two bars of music. The exercises are labeled with the following chords: C#m7^b5, F#7^b9, B 7^b9, E 7^b9, and A. The exercises show various melodic lines and fingerings (indicated by 'x' marks) for these chords, demonstrating a descending step exercise.

Key of E:

The image displays ten musical staves, each representing a different melodic line for a 1 Bar Minor 7^b5 Progression in the key of E. Each staff is divided into three sections, corresponding to the chords F#m7^b5, B7^b9, and E minor-Major#7. The notation is in treble clef with a key signature of three sharps (F#, C#, G#). The progression is as follows:

- Staff 1: F#m7^b5 (F#4, A4, B4, C#5), B7^b9 (B4, D#5, F#5, G#5, A5), E minor-Major#7 (E4, G#4, B4, D#5).
- Staff 2: F#m7^b5 (F#4, A4, B4, C#5), B7^b9 (B4, D#5, F#5, G#5, A5), E minor-Major#7 (E4, G#4, B4, D#5).
- Staff 3: F#m7^b5 (F#4, A4, B4, C#5), B7^b9 (B4, D#5, F#5, G#5, A5), E minor-Major#7 (E4, G#4, B4, D#5).
- Staff 4: F#m7^b5 (F#4, A4, B4, C#5), B7^b9 (B4, D#5, F#5, G#5, A5), E minor-Major#7 (E4, G#4, B4, D#5).
- Staff 5: F#m7^b5 (F#4, A4, B4, C#5), B7^b9 (B4, D#5, F#5, G#5, A5), E minor-Major#7 (E4, G#4, B4, D#5).
- Staff 6: F#m7^b5 (F#4, A4, B4, C#5), B7^b9 (B4, D#5, F#5, G#5, A5), E minor-Major#7 (E4, G#4, B4, D#5).
- Staff 7: F#m7^b5 (F#4, A4, B4, C#5), B7^b9 (B4, D#5, F#5, G#5, A5), E minor-Major#7 (E4, G#4, B4, D#5).
- Staff 8: F#m7^b5 (F#4, A4, B4, C#5), B7^b9 (B4, D#5, F#5, G#5, A5), E minor-Major#7 (E4, G#4, B4, D#5).
- Staff 9: F#m7^b5 (F#4, A4, B4, C#5), B7^b9 (B4, D#5, F#5, G#5, A5), E minor-Major#7 (E4, G#4, B4, D#5).
- Staff 10: F#m7^b5 (F#4, A4, B4, C#5), B7^b9 (B4, D#5, F#5, G#5, A5), E minor-Major#7 (E4, G#4, B4, D#5).

Four staves of music, each representing a 1-bar exercise. Each staff is in the key of F# major (three sharps: F#, C#, G#) and contains a descending step exercise. The exercises are labeled with the following chords: F#m7^b5, B7^b9, and E minor-Major #7.



2-Bar Descending Step Exercise:

Five staves of music, each representing a 2-bar exercise. Each staff is in the key of F# major (three sharps: F#, C#, G#) and contains a descending step exercise. The exercises are labeled with the following chords: F#m7^b5, B7^b9, E7^b9, A7^b9, and D.



Key of A:

Key of A: 1 Bar Minor 7^b5 Progression

Chord Progression: B m7^b5, E 7^b9, A minor-Major #7

The image displays ten musical staves, each representing a different melodic line for the 1 Bar Minor 7^b5 Progression in the key of A. Each staff is divided into three measures, corresponding to the chords B m7^b5, E 7^b9, and A minor-Major #7. The notation includes various intervals and accidentals to create different melodic textures.

Four staves of music, each showing a 1-bar exercise for the Bm7^b5 - E7^b9 - A minor-Major#7 progression. The key signature is three sharps (F#, C#, G#).

Staff 1: Bm7^b5, E7^b9, A minor-Major#7

Staff 2: Bm7^b5, E7^b9, A minor-Major#7

Staff 3: Bm7^b5, E7^b9, A minor-Major#7

Staff 4: Bm7^b5, E7^b9, A minor-Major#7

2-Bar Descending Step Exercise:

Five staves of music, each showing a 2-bar descending step exercise for the Bm7^b5 - E7^b9 - A7^b9 - D7^b9 - G progression. The key signature is three sharps (F#, C#, G#).

Staff 1: Bm7^b5, E7^b9, A7^b9, D7^b9, G

Staff 2: Bm7^b5, E7^b9, A7^b9, D7^b9, G

Staff 3: Bm7^b5, E7^b9, A7^b9, D7^b9, G

Staff 4: Bm7^b5, E7^b9, A7^b9, D7^b9, G

Staff 5: Bm7^b5, E7^b9, A7^b9, D7^b9, G

Key of D:

Em7^b5 A7^b9 D minor-Major#7

Em7^b5 A7^b9 D minor-Major#7

Em7^b5 A7^b9 D minor-Major#7

Em7^b5 A7^b9 D minor-Major#7

Em7^b5 A7^b9 D minor-Major#7

Em7^b5 A7^b9 D minor-Major#7

Em7^b5 A7^b9 D minor-Major#7

Em7^b5 A7^b9 D minor-Major#7

Em7^b5 A7^b9 D minor-Major#7

Em7^b5 A7^b9 D minor-Major#7

Em^{7b}₅ A^{7b}₉ D minor-Major[#]₇

Em^{7b}₅ A^{7b}₉ D minor-Major[#]₇

Em^{7b}₅ A^{7b}₉ D minor-Major[#]₇

Em^{7b}₅ A^{7b}₉ D minor-Major[#]₇

2-Bar Descending Step Exercise:

Em^{7b}₅ A^{7b}₉ D^{7b}₉ G^{7b}₉ C

Em^{7b}₅ A^{7b}₉ D^{7b}₉ G^{7b}₉ C

Em^{7b}₅ A^{7b}₉ D^{7b}₉ G^{7b}₉ C

Em^{7b}₅ A^{7b}₉ D^{7b}₉ G^{7b}₉ C

Em^{7b}₅ A^{7b}₉ D^{7b}₉ G^{7b}₉ C

1 Bar Minor 7^b5 Progression

411

Am7^b5 D7^b9 G minor-Major[#]7

Am7^b5 D7^b9 G minor-Major[#]7

Am7^b5 D7^b9 G minor-Major[#]7

Am7^b5 D7^b9 G minor-Major[#]7

2-Bar Descending Step Exercise:

Am7^b5 D7^b9 G7^b9 C7^b9 F

Am7^b5 D7^b9 G7^b9 C7^b9 F

Am7^b5 D7^b9 G7^b9 C7^b9 F

Am7^b5 D7^b9 G7^b9 C7^b9 F

Am7^b5 D7^b9 G7^b9 C7^b9 F

Solo Fluency