

APPENDIX B

Answer Key for Ear Training Drills

CHAPTER 1 MUSIC FUNDAMENTALS

Track 13 Intervals ID

The image displays 35 numbered interval identification drills on a single treble clef staff. Each drill consists of two notes with an interval label above them. The intervals are: 1. M2 (C4 to D4), 2. m3 (B3 to D4), 3. P4 (C4 to F4), 4. P5 (C4 to G4), 5. m6 (B3 to F4), 6. m7 (B3 to A4), 7. M2 (C4 to D4), 8. M3 (C4 to E4), 9. A4 (C4 to C5), 10. P5 (C4 to G4), 11. M6 (C4 to A4), 12. M7 (C4 to B4), 13. m2 (D4 to E4), 14. P4 (C4 to F4), 15. A4 (C4 to C5), 16. D8 (C4 to C6), 17. m3 (B3 to D4), 18. D5 (C4 to D5), 19. M2 (C4 to D4), 20. m6 (B3 to F4), 21. M7 (C4 to B4), 22. m3 (B3 to D4), 23. M2 (C4 to D4), 24. M6 (C4 to A4), 25. D5 (C4 to D5), 26. m3 (B3 to D4), 27. M2 (C4 to D4), 28. M3 (C4 to E4), 29. M6 (C4 to A4), 30. M3 (C4 to E4), 31. M6 (C4 to A4), 32. m2 (D4 to E4), 33. m3 (B3 to D4), 34. M3 (C4 to E4), 35. P4 (C4 to F4).

Interval exercises 36-40:

- 36: m7
- 37: m3
- 38: P4
- 39: m6
- 40: M7

Track 14 Harmonic Intervals ID

Interval exercises 1-5:

- 1: M3
- 2: P5
- 3: M2
- 4: P4
- 5: m6

Interval exercises 6-10:

- 6: m7
- 7: M7
- 8: m2
- 9: M2
- 10: M7

Interval exercises 11-15:

- 11: m3
- 12: m6
- 13: m3
- 14: M2
- 15: P5

Interval exercises 16-20:

- 16: M7
- 17: M3
- 18: A4
- 19: M2
- 20: M7

Interval exercises 21-25:

- 21: m3
- 22: M6
- 23: m3
- 24: m7
- 25: M6

Interval exercises 26-30:

- 26: m6
- 27: P4
- 28: M2
- 29: m7
- 30: P4

Interval exercises 31-35:

- 31: A4
- 32: M3
- 33: P5
- 34: m7
- 35: m2

Interval exercises 36-40:

- 36: P5
- 37: m7
- 38: M2
- 39: M6
- 40: M7

Track 15 Triads ID

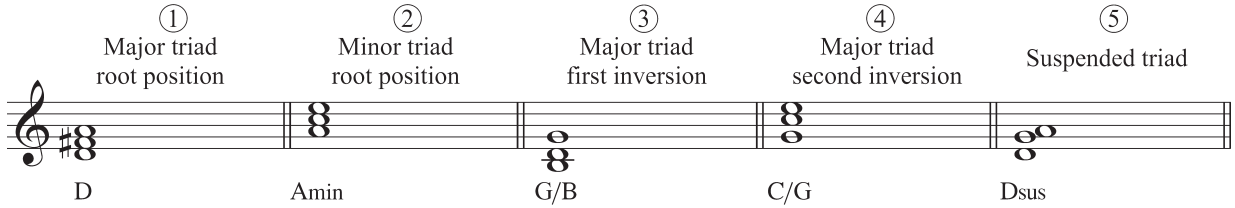
① Major triad root position
D

② Minor triad root position
Amin

③ Major triad first inversion
G/B

④ Major triad second inversion
C/G

⑤ Suspended triad
Dsus



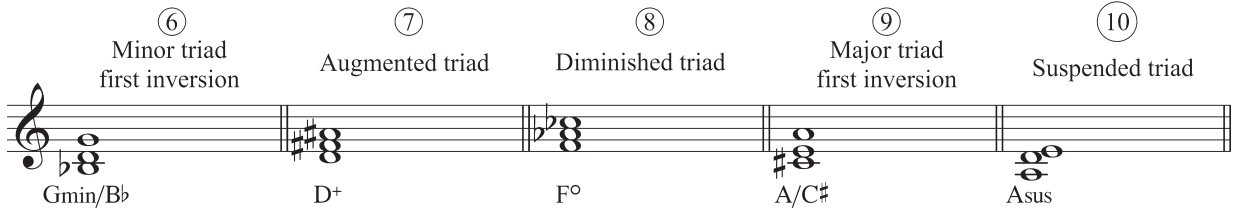
⑥ Minor triad first inversion
Gmin/Bb

⑦ Augmented triad
D+

⑧ Diminished triad
F°

⑨ Major triad first inversion
A/C#

⑩ Suspended triad
Asus



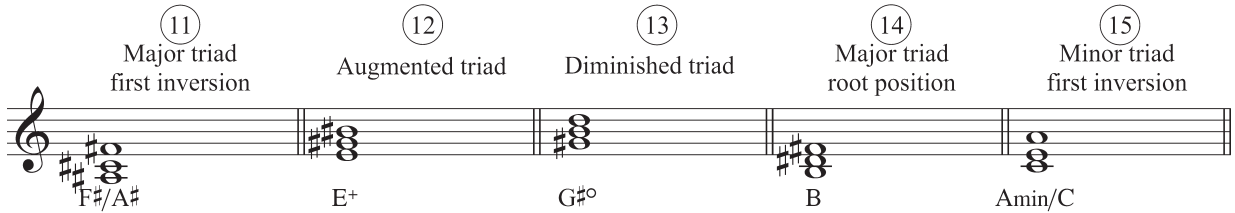
⑪ Major triad first inversion
F#/A#

⑫ Augmented triad
E+

⑬ Diminished triad
G°

⑭ Major triad root position
B

⑮ Minor triad first inversion
Amin/C



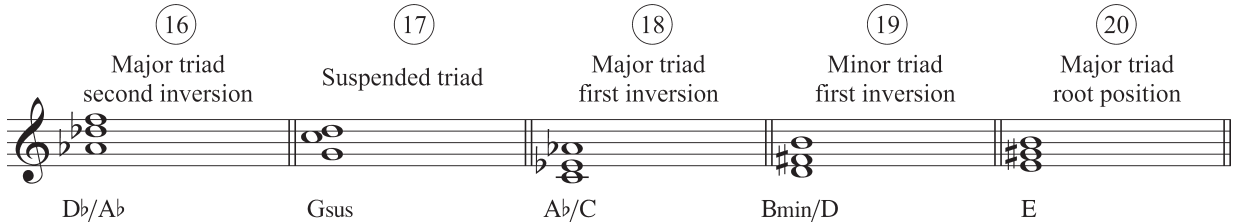
⑯ Major triad second inversion
Db/Ab

⑰ Suspended triad
Gsus

⑱ Major triad first inversion
Ab/C

⑲ Minor triad first inversion
Bmin/D

⑳ Major triad root position
E



㉑ Diminished triad second inversion
C°/G

㉒ Augmented triad
Eb+

㉓ Minor triad second inversion
Gmin/D

㉔ Major triad root position
Ab

㉕ Diminished triad
D°



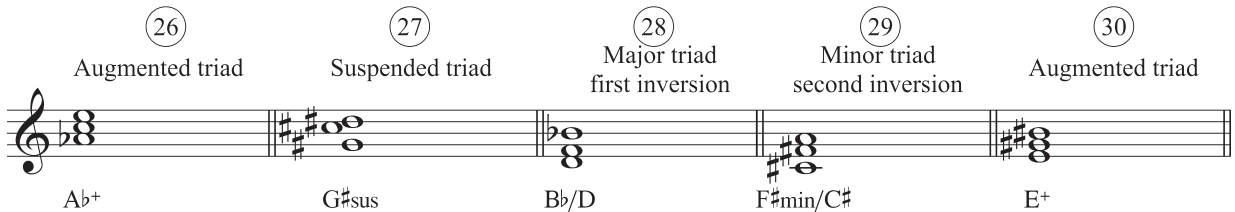
㉖ Augmented triad
Ab+

㉗ Suspended triad
G#sus

㉘ Major triad first inversion
Bb/D

㉙ Minor triad second inversion
F#min/C#

㉚ Augmented triad
E+



CHAPTER 2 JAZZ RHYTHM

Track 16 Rhythmic Dictation**Swing**

♩=76



1



2



3



4



5



6



7



8



CHAPTER 3 HARMONIC FUNCTION

Track 17 Harmonic Dictation and Analysis

B \flat F/A B \flat B \flat /D E \flat Cmin F Gmin
 I V⁶ I I⁶ IV ii V vi
 T D T T PD PD D T

5 E \flat B \flat /D Cmin F/A B \flat F B \flat

IV I⁶ ii V⁶ I V I
 PD T PD D T D T

Track 18 Harmonic Dictation and Analysis

Dmin C \sharp °/E Dmin/F Gmin C/E F B \flat /D E $^{\circ}$
 [dm:] i vii^{o6} i⁶ iv VII⁶ III VI⁶ [F:] ii^o
 T PD vii^o

5 Amin/C Dmin Gmin/B \flat Gmin F/C C F/A

iii⁶ vi ii⁶ ii Cad⁶₄ V I
 D T

CHAPTER 4 FOUR-PART CHORDS

Track 25 Four-Part Chords ID (major and minor)

CMaj7 ① Ebmin6 ② GbMaj7(b5) ③ Amin7 ④ B6 ⑤

Five musical staves showing the four-part chord voicings for chords 1 through 5. Each chord is represented by a treble clef staff with a key signature signature and a chord symbol above it. The chords are: 1. CMaj7 (C major 7th), 2. Ebmin6 (E-flat minor 6th), 3. GbMaj7(b5) (G-flat major 7th flat 5th), 4. Amin7 (A minor 7th), and 5. B6 (B dominant 6th).

G#min(#7) ⑥ FMaj7(#5) ⑦ Dmin(#7) ⑧ C#min6 ⑨ F6 ⑩

Five musical staves showing the four-part chord voicings for chords 6 through 10. Each chord is represented by a treble clef staff with a key signature signature and a chord symbol above it. The chords are: 6. G#min(#7) (G-sharp minor 7th sharp 7th), 7. FMaj7(#5) (F major 7th sharp 5th), 8. Dmin(#7) (D minor 7th sharp 7th), 9. C#min6 (C-sharp minor 6th), and 10. F6 (F dominant 6th).

GMaj7(#5) ⑪ BbMaj7 ⑫ Bmin7 ⑬ D6 ⑭ FMaj7(b5) ⑮

Five musical staves showing the four-part chord voicings for chords 11 through 15. Each chord is represented by a treble clef staff with a key signature signature and a chord symbol above it. The chords are: 11. GMaj7(#5) (G major 7th sharp 5th), 12. BbMaj7 (B-flat major 7th), 13. Bmin7 (B minor 7th), 14. D6 (D dominant 6th), and 15. FMaj7(b5) (F major 7th flat 5th).

Bbmin6 ⑯ Amin(#7) ⑰ DMaj7(#5) ⑱ GMaj7 ⑲ Dbmin7 ⑳

Five musical staves showing the four-part chord voicings for chords 16 through 20. Each chord is represented by a treble clef staff with a key signature signature and a chord symbol above it. The chords are: 16. Bbmin6 (B-flat minor 6th), 17. Amin(#7) (A minor 7th sharp 7th), 18. DMaj7(#5) (D major 7th sharp 5th), 19. GMaj7 (G major 7th), and 20. Dbmin7 (D-flat minor 7th).

DMaj7(b5) ㉑ Fmin6 ㉒ A6 ㉓ BbMaj7 ㉔ Amin(#7) ㉕

Five musical staves showing the four-part chord voicings for chords 21 through 25. Each chord is represented by a treble clef staff with a key signature signature and a chord symbol above it. The chords are: 21. DMaj7(b5) (D major 7th flat 5th), 22. Fmin6 (F minor 6th), 23. A6 (A dominant 6th), 24. BbMaj7 (B-flat major 7th), and 25. Amin(#7) (A minor 7th sharp 7th).

EMaj7(b5) ㉖ GMaj7 ㉗ DbMaj7(#5) ㉘ Gmin6 ㉙ Cmin7 ㉚

Five musical staves showing the four-part chord voicings for chords 26 through 30. Each chord is represented by a treble clef staff with a key signature signature and a chord symbol above it. The chords are: 26. EMaj7(b5) (E major 7th flat 5th), 27. GMaj7 (G major 7th), 28. DbMaj7(#5) (D-flat major 7th sharp 5th), 29. Gmin6 (G minor 6th), and 30. Cmin7 (C minor 7th).

Track 26 Four-Part Chords ID (dominant and intermediary)

D7(b5) ① Db7sus ② C7(#5) ③ A°7 ④ C°7 ⑤

D°(7) ⑥ E7sus ⑦ C7(b5) ⑧ B7(#5) ⑨ Bb7sus ⑩

A°7 ⑪ D7sus ⑫ F7(b5) ⑬ D#°(7) ⑭ Bb°7 ⑮

A7 ⑯ E7(b5) ⑰ Db7sus ⑱ Bb°(7) ⑲ Gmin7(b5) ⑳

B7(b5) ㉑ D7sus ㉒ F7sus ㉓ Bb7(b5) ㉔ C7(#5) ㉕

F7(#5) ㉖ C#°(7) ㉗ G#min7(b5) ㉘ Bb7(b5) ㉙ E7sus ㉚

Track 27 Four-Part Chords ID (“drop 2” voicings)

GMaj7(#5) ① Cmin(♯7) ② Bb7sus ③ D^o(♯7) ④ AbMaj7 ⑤

B7(b5) ⑥ C7(b5) ⑦ D^o7 ⑧ AbMaj7(b5) ⑨ Dmin(♯7) ⑩

Bb7sus ⑪ D^o7 ⑫ EMaj7(#5) ⑬ Dbmin6 ⑭ A7 ⑮

G^o7 ⑯ EbMaj7 ⑰ F^o7 ⑱ F#min(♯7) ⑲ C7(#5) ⑳

F#Maj7(b5) ㉑ D^o(♯7) ㉒ Bb6 ㉓ Dmin6 ㉔ Bb7 ㉕

Emin7(b5) ㉖ F#min(♯7) ㉗ CMaj7(#5) ㉘ D^o7 ㉙ Fmin7 ㉚

CHAPTER 5 FIVE-PART CHORDS

Track 35 Five-Part Chords ID (major, minor, and intermediary)

$E_{min}^9(b5)$
 $E\emptyset^9$ ① $D_{Maj}^9(\#5)$ ② $E_{min}^9(b6)$ ③ D_{Maj}^9 ④ $G^{\circ 9}$ ⑤

C_{min}^9 ⑥ F_{Maj}^9 ⑦ $C_{min}^9(\#7)$ ⑧ $F\#_{min}^9(b6)$ ⑨ $E_{Maj}^9(b5)$ ⑩

$B_{min}^9(\#7)$ ⑪ $E_{Maj}^9(b5)$ ⑫ $F^{\circ 9}$ ⑬ $Bb_{min}^9(b6)$ ⑭ $G^{\circ 9}(\#7)$ ⑮

$Bb^{\circ 9}$ ⑯ $Eb^{\flat 9}$ ⑰ $D_{min}^9(b6)$ ⑱ Eb_{Maj}^9 ⑲ $Bb_{Maj}^9(b5)$ ⑳

$F_{min}^{\flat 9}$ ㉑ E_{min}^9 ㉒ $A_{Maj}^9(\#5)$ ㉓ $C\#^{\flat 9}$ ㉔ $F_{Maj}^9(b5)$ ㉕

$Eb_{min}^9(b6)$ ㉖ $Eb_{min}^9(b6)$ ㉗ G_{Maj}^9 ㉘ $D^{\circ 9}(\#7)$ ㉙ Bb_{Maj}^9 ㉚ $A_{min}^9(b6)$ ㉛

Track 36 Five-Part Chords ID (dominant 7ths)

G⁹ ① E⁹(b₅) ② G⁹(#₅) ③ E¹³ ④ G⁷(#₉) ⑤

D⁷(#₉) ⑥ G⁷(b₉) ⑦ F⁷(b₉) ⑧ B^b7([#]₉) ⑨ E^b13(b₉) ⑩

D^b7(#₉) ⑪ B^b7(#₉) ⑫ G¹³(b₉) ⑬ E^b9 ⑭ B^b9(b₅) ⑮

G⁹(#₅) ⑯ D¹³ ⑰ G¹³(b₉) ⑱ B^b7([#]₉) ⑲ A¹³(#₉) ⑳

E^b7(b₉) ㉑ D⁷(^b₉) ㉒ F⁷(^b₉) ㉓ B¹³(b₉) ㉔ D⁷(#₉) ㉕

E^b9 ㉖ B^b9(b₅) ㉗ G^b9(#₅) ㉘ E¹³ ㉙ G⁷(b₉) ㉚

Track 37 Five-Part Chords ID (suspended dominant 7ths)

① G^9_{sus} ② $E\flat^9(b5)_{sus}$ ③ $F^9(\sharp 5)_{sus}$ ④ $C\sharp^{13}_{sus}$ ⑤ $D^{13}(b9)_{sus}$

⑥ $G^9(\sharp 5)_{sus}$ ⑦ D^{13}_{sus} ⑧ $F^9(b5)_{sus}$ ⑨ $B7(b9)_{sus}$ ⑩ $C7(b9)_{sus}$

⑪ $E\flat 7(\sharp 9)_{sus}$ ⑫ $D^{13}(b9)_{sus}$ ⑬ $A\flat 7(\sharp 9)_{sus}$ ⑭ $C7(\sharp 9)_{sus}$ ⑮ $B\flat^{13}(b9)_{sus}$

⑯ $E\flat 9(\sharp 5)_{sus}$ ⑰ $B\flat 7(\sharp 9)_{sus}$ ⑱ $E7(\sharp 9)_{sus}$ ⑲ $A7(\sharp 9)_{sus}$ ⑳ $G^{13}(\sharp 9)_{sus}$

㉑ $B7(b9)_{sus}$ ㉒ $F7(b9)_{sus}$ ㉓ $B\flat^{13}(b9)_{sus}$ ㉔ $C\sharp 7(\sharp 9)_{sus}$ ㉕ $F\sharp 9_{sus}$

㉖ $D\flat 9(b5)_{sus}$ ㉗ $B^9(\sharp 5)_{sus}$ ㉘ F^{13}_{sus} ㉙ $E\flat 7(\sharp 9)_{sus}$ ㉚ $B\flat^{13}(\sharp 9)_{sus}$

Track 38 Five-Part Chords ID (“drop 2” voicings)

① Cmin^{9(b5)} ② B♭Maj^{9(#5)} ③ Dmin^{9(b6)} ④ B♭Maj⁹ ⑤ E^{o9}

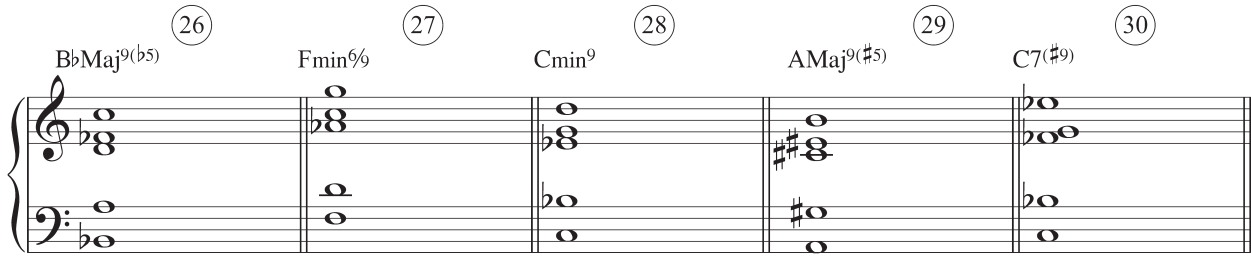
⑥ Amin⁹ ⑦ FMaj⁹ ⑧ Emin^{9(#7)} ⑨ G#min^{9(b6)} ⑩ A13(b9)

⑪ C7(#9) ⑫ B13(#9) ⑬ F7(b9) ⑭ C7(b9) ⑮ Eb7(b9)

⑯ B13(b9) ⑰ Bb7(#9)sus or B♭min¹¹ ⑱ C7(#9)sus or Cmin^{11(b5)} ⑲ F7(#9)sus ⑳ Eb13(#9)sus

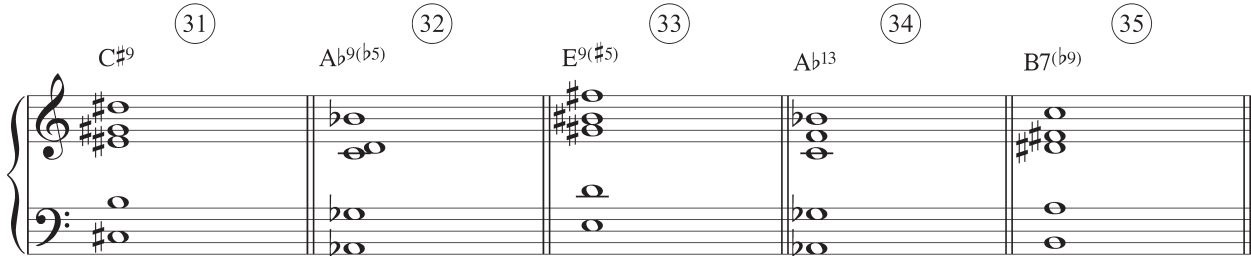
㉑ B7(b9)sus ㉒ B7(b9)2sus ㉓ D13(b9)sus ㉔ Dmin^{9(b6)} ㉕ GMaj⁹

26 $BbMaj^9(b5)$ 27 $Fmin^9$ 28 $Cmin^9$ 29 $AMaj^9(\#5)$ 30 $C7(\#9)$



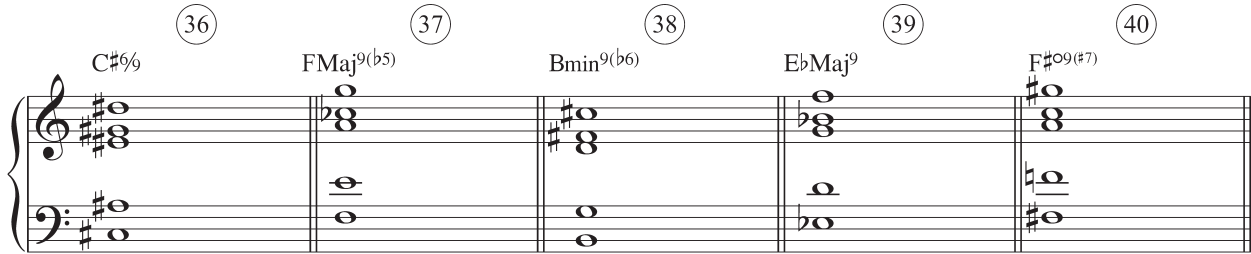
Drills 26-30: This row contains five piano triads. Drill 26 is $BbMaj^9(b5)$ in B-flat major with a flat fifth. Drill 27 is $Fmin^9$ in F minor. Drill 28 is $Cmin^9$ in C minor. Drill 29 is $AMaj^9(\#5)$ in A major with a sharp fifth. Drill 30 is $C7(\#9)$ in C7 with a sharp ninth.

31 $C\#9$ 32 $Ab^9(b5)$ 33 $E^9(\#5)$ 34 Ab^{13} 35 $B7(b9)$



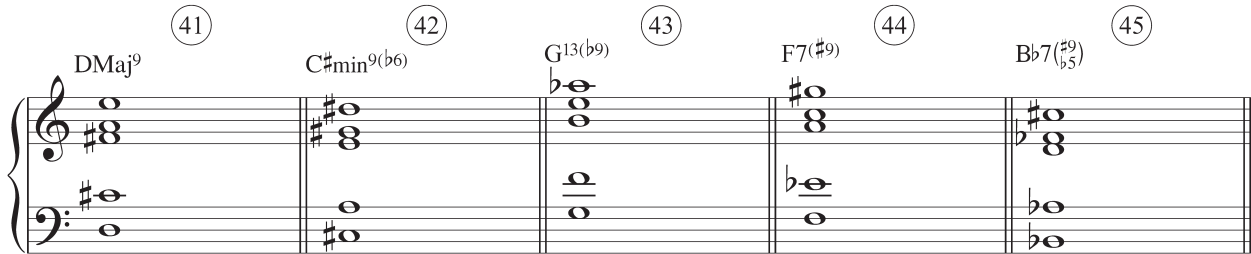
Drills 31-35: This row contains five piano triads. Drill 31 is $C\#9$ in C major with a sharp ninth. Drill 32 is $Ab^9(b5)$ in A-flat major with a flat fifth. Drill 33 is $E^9(\#5)$ in E major with a sharp fifth. Drill 34 is Ab^{13} in A-flat major with a tritone and a flat ninth. Drill 35 is $B7(b9)$ in B7 with a flat ninth.

36 $C\#6/6$ 37 $FMaj^9(b5)$ 38 $Bmin^9(b6)$ 39 $EbMaj^9$ 40 $F\#o9(\#7)$



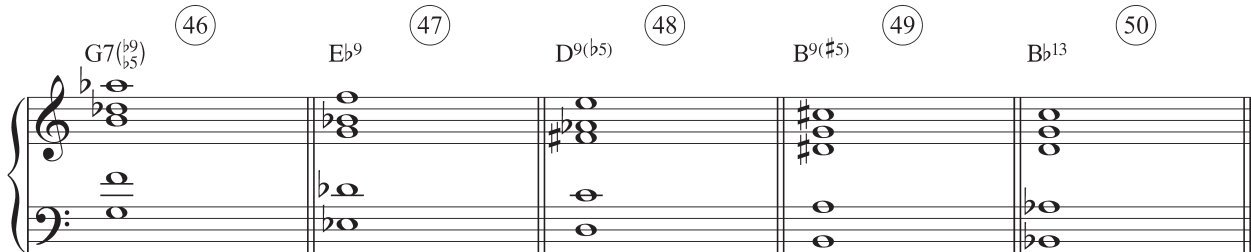
Drills 36-40: This row contains five piano triads. Drill 36 is $C\#6/6$ in C major with a sharp sixth and a first inversion. Drill 37 is $FMaj^9(b5)$ in F major with a flat fifth. Drill 38 is $Bmin^9(b6)$ in B minor with a flat sixth. Drill 39 is $EbMaj^9$ in E-flat major. Drill 40 is $F\#o9(\#7)$ in F major with a sharp seventh and an octave.

41 $DMaj^9$ 42 $C\#min^9(b6)$ 43 $G^{13}(b9)$ 44 $F7(\#9)$ 45 $Bb7(\#9)$



Drills 41-45: This row contains five piano triads. Drill 41 is $DMaj^9$ in D major. Drill 42 is $C\#min^9(b6)$ in C major with a sharp sixth and a flat sixth. Drill 43 is $G^{13}(b9)$ in G major with a tritone and a flat ninth. Drill 44 is $F7(\#9)$ in F7 with a sharp ninth. Drill 45 is $Bb7(\#9)$ in B-flat 7 with a sharp ninth.

46 $G7(b9)$ 47 Eb^9 48 $D^9(b5)$ 49 $B^9(\#5)$ 50 Bb^{13}



Drills 46-50: This row contains five piano triads. Drill 46 is $G7(b9)$ in G7 with a flat ninth. Drill 47 is Eb^9 in E-flat major. Drill 48 is $D^9(b5)$ in D major with a flat fifth. Drill 49 is $B^9(\#5)$ in B major with a sharp fifth. Drill 50 is Bb^{13} in B-flat major with a tritone and a flat ninth.

CHAPTER 7 MODES

Track 39 Diatonic Modes ID

① **C Ionian** ② **G Mixolydian** ③ **B \flat Locrian**

The first row of musical notation shows three modes on a treble clef staff. Mode 1 (C Ionian) is a natural scale starting on C. Mode 2 (G Mixolydian) is a natural scale starting on G. Mode 3 (B-flat Locrian) is a natural scale starting on B-flat.

④ **E \flat Phrygian** ⑤ **B Aeolian** ⑥ **C \sharp Lydian**

The second row of musical notation shows three modes on a treble clef staff. Mode 4 (E-flat Phrygian) is a natural scale starting on E-flat. Mode 5 (B Aeolian) is a natural scale starting on B. Mode 6 (C-sharp Lydian) is a natural scale starting on C-sharp.

⑦ **A \flat Dorian** ⑧ **D Phrygian** ⑨ **F \sharp Aeolian**

The third row of musical notation shows three modes on a treble clef staff. Mode 7 (A-flat Dorian) is a natural scale starting on A-flat. Mode 8 (D Phrygian) is a natural scale starting on D. Mode 9 (F-sharp Aeolian) is a natural scale starting on F-sharp.

⑩ **E Lydian** ⑪ **A Ionian**

The fourth row of musical notation shows two modes on a treble clef staff. Mode 10 (E Lydian) is a natural scale starting on E. Mode 11 (A Ionian) is a natural scale starting on A.

⑫ **B Locrian** ⑬ **F \sharp Dorian** ⑭ **E Mixolydian**

The fifth row of musical notation shows three modes on a treble clef staff. Mode 12 (B Locrian) is a natural scale starting on B. Mode 13 (F-sharp Dorian) is a natural scale starting on F-sharp. Mode 14 (E Mixolydian) is a natural scale starting on E.

Track 40 Chromatic Modes ID

① **B \flat Altered** ② **E Melodic Minor** ③ **D Locrian $\flat 2$**

④ **C Mixolydian $\flat 13$** ⑤ **F \sharp Lydian Augmented** ⑥ **A \flat Locrian $\flat 2$**

⑦ **F Mixolydian $\sharp 11$** ⑧ **A Dorian $\flat 2$**

⑨ **C \sharp Lydian Augmented** ⑩ **E \flat Melodic Minor** ⑪ **A \flat Mixolydian $\flat 13$**

⑫ **E \flat Dorian $\flat 2$** ⑬ **B \flat Mixolydian $\sharp 11$** ⑭ **G Altered**

Detailed description: The image displays 14 numbered musical drills for chromatic modes. Each drill is presented on a single treble clef staff with a key signature of one flat (Bb). The modes are: 1. Bb Altered (Bb, B, C, C#, D, Eb, E, F); 2. E Melodic Minor (E, F, G, A, B, C, D); 3. D Locrian b2 (D, Eb, E, F, G, A, B); 4. C Mixolydian b13 (C, D, E, F, G, Ab, B); 5. F# Lydian Augmented (F#, G, A, B, C, D, E, F#); 6. Ab Locrian b2 (Ab, Bb, B, C, D, E, F); 7. F Mixolydian #11 (F, G, A, B, C, D, Eb, F#); 8. A Dorian b2 (A, Bb, B, C, D, E, F); 9. C# Lydian Augmented (C#, D, E, F, G, A, B, C#); 10. Eb Melodic Minor (Eb, F, G, Ab, Bb, C, D); 11. Ab Mixolydian b13 (Ab, Bb, C, D, Eb, F, G); 12. Eb Dorian b2 (Eb, F, G, Ab, Bb, B, C); 13. Bb Mixolydian #11 (Bb, C, D, Eb, F, G, Ab, B#); 14. G Altered (G, Ab, A, Bb, B, C, D, Eb).

CHAPTER 13 IDIOMATIC JAZZ PROGRESSIONS

Track 41 Harmonic Dictation: four-bar progressions I

1 Dmin7 G7 Gmin7 C7 Dmin7 G7 CMaj7
 ii⁷ V⁷ [ii⁷ V⁷]/IV ii⁷ V⁷ Imaj⁷

2 F#min7 B7 Cmin7 F7 F#min7 B7 EMaj7
 ii⁷ V⁷ [ii⁷ V⁷]/bV ii⁷ V⁷ Imaj⁷

3 Bbmin7 Eb7 Dmin7 G7 Bbmin7 Eb7 AbMaj7
 ii⁷ V⁷ [ii⁷ V⁷]/III ii⁷ V⁷ Imaj⁷

4 Amin7 D7 Emin7 A7 Amin7 D7 GMaj7
 ii⁷ V⁷ [ii⁷ V⁷]/V ii⁷ V⁷ Imaj⁷

5 Gmin7 C7 Bbmin7 Eb7 Gmin7 C7 FMaj7
 ii⁷ V⁷ [ii⁷ V⁷]/bIII ii⁷ V⁷ Imaj⁷

6 Emin7 A7 Cmin7 F7 Emin7 A7 DMaj7
 ii⁷ V⁷ [ii⁷ V⁷]/bVI ii⁷ V⁷ Imaj⁷

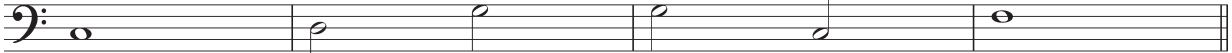


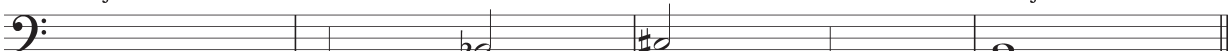
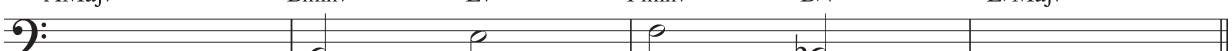
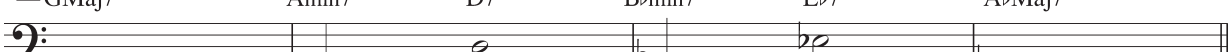
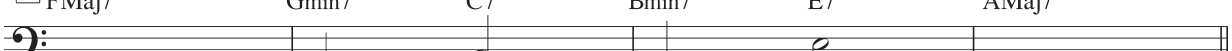
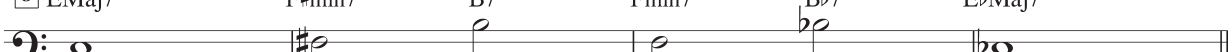
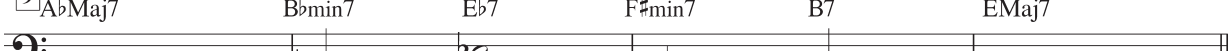
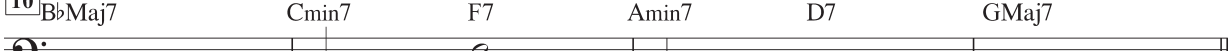
7 Cmin7 F7 Dmin7 G7 Cmin7 F7 BbMaj7
 ii⁷ V⁷ [ii⁷ V⁷]/II ii⁷ V⁷ Imaj⁷

8 Amin7 D7 Bbmin7 Eb7 Amin7 D7 GMaj7
 ii⁷ V⁷ [ii⁷ V⁷]/bII ii⁷ V⁷ Imaj⁷

9 Gmin7 C7 Emin7 A7 Gmin7 C7 FMaj7
 ii⁷ V⁷ [ii⁷ V⁷]/VI ii⁷ V⁷ Imaj⁷

10 Bmin7 E7 Amin7 D7 Bmin7 E7 AMaj7
 ii⁷ V⁷ [ii⁷ V⁷]/bVII ii⁷ V⁷ Imaj⁷

Track 42 Harmonic Dictation: four-bar progressions II

1	CMaj7	Dmin7	G7	Gmin7	C7	FMaj7
						
	Imaj ⁷	ii ⁷	V ⁷	(ii ⁷	V ⁷ /IV	IVmaj ⁷
2	BMaj7	C#min7	F#7	D#min7	G#7	C#Maj7
						
	Imaj ⁷	ii ⁷	V ⁷	(ii ⁷	V ⁷ /II	IImaj ⁷
3	D♭Maj7	E♭min7	A♭7	F#min7	B7	EMaj7
						
	Imaj ⁷	ii ⁷	V ⁷	(ii ⁷	V ⁷ /♭III	♭IIIImaj ⁷
4	E♭Maj7	Fmin7	B♭7	C#min7	F#7	BMaj7
						
	Imaj ⁷	ii ⁷	V ⁷	(ii ⁷	V ⁷ /♭VI	♭VIImaj ⁷
5	AMaj7	Bmin7	E7	Fmin7	B♭7	E♭Maj7
						
	Imaj ⁷	ii ⁷	V ⁷	(ii ⁷	V ⁷ /♭V	♭VImaj ⁷
6	GMaj7	Amin7	D7	B♭min7	E♭7	A♭Maj7
						
	Imaj ⁷	ii ⁷	V ⁷	(ii ⁷	V ⁷ /♭II	♭IIImaj ⁷
7	FMaj7	Gmin7	C7	Bmin7	E7	AMaj7
						
	Imaj ⁷	ii ⁷	V ⁷	(ii ⁷	V ⁷ /III	IIImaj ⁷
8	EMaj7	F#min7	B7	Fmin7	B♭7	E♭Maj7
						
	Imaj ⁷	ii ⁷	V ⁷	(ii ⁷	V ⁷ /VII	VIIImaj ⁷
9	A♭Maj7	B♭min7	E♭7	F#min7	B7	EMaj7
						
	Imaj ⁷	ii ⁷	V ⁷	(ii ⁷	V ⁷ /♭VI	♭VIImaj ⁷
10	B♭Maj7	Cmin7	F7	Amin7	D7	GMaj7
						
	Imaj ⁷	ii ⁷	V ⁷	(ii ⁷	V ⁷ /VI	VIImaj ⁷

Track 43 Harmonic Dictation: four-bar progressions III

1	CMaj7	Dmin7	G7	Emin7(b5)	A7	Dmin7
	Imaj ⁷	ii ⁷	V ⁷	(ii ⁷ _{b5})	V ⁷ /ii	ii ⁷
2	B♭Maj7	Cmin7	F7	Emin7(b5)	A7	Dmin7
	Imaj ⁷	ii ⁷	V ⁷	(ii ⁷ _{b5})	V ⁷ /iii	iii ⁷
3	Dmin7	Emin7(b5)	A7	Fmin7	B♭7	E♭Maj7
	i ⁷	ii ⁷ _{b5}	V ⁷	(ii ⁷)	V ⁷ /bII	bIIImaj ⁷
4	B♭min7	Cmin7(b5)	F7	Gmin7	C7	F♯Maj7
	i ⁷	ii ⁷ _{b5}	V ⁷	(ii ⁷)	V ⁷ /V	Vmaj ⁷
5	Emin7	F♯min7(b5)	B7	Emin7(b5)	A7	Dmin7
	i ⁷	ii ⁷ _{b5}	V ⁷	(ii ⁷ _{b5})	V ⁷ /vii	vii ⁷
6	A♭min7	B♭min7(b5)	E♭7	D♭min7(b5)	G♭7	C♭min7
	i ⁷	ii ⁷ _{b5}	V ⁷	(ii ⁷ _{b5})	V ⁷ /iii	iii ⁷
7	B♭Maj7	Cmin7	F7	Amin7(b5)	D7	Gmin7
	Imaj ⁷	ii ⁷	V ⁷	(ii ⁷ _{b5})	V ⁷ /vi	vi ⁷
8	Gmin7	Amin7(b5)	D7	Emin7(b5)	A7	Dmin7
	i ⁷	ii ⁷ _{b5}	V ⁷	(ii ⁷ _{b5})	V ⁷ /v	v ⁷
9	Fmin7	Gmin7(b5)	C7	Cmin7(b5)	F7	B♭min7
	i ⁷	ii ⁷ _{b5}	V ⁷	(ii ⁷ _{b5})	V ⁷ /iv	iv ⁷
10	B♭min7	Cmin7(b5)	F7	A♭min7	D♭7	G♭Maj7
	i ⁷	ii ⁷ _{b5}	V ⁷	(ii ⁷)	V ⁷ /VI	VIImaj ⁷

Track 44 Harmonic Dictation: four-bar progressions IV

1 Dmin7(b5) G7 Gmin7(b5) C7 Dmin7(b5) G7 Cmin7

ii_{b5}^7 V^7 $[ii_{b5}^7$ V^7/iv ii_{b5}^7 V^7 i^7

2 Cmin7(b5) F7 F#min7(b5) B7 Cmin7(b5) F7 Bbmin7

ii_{b5}^7 V^7 $[ii_{b5}^7$ $V^7/\#iv$ ii_{b5}^7 V^7 i^7

3 Bbmin7(b5) Eb7 Gbmin7(b5) Cb7 Bbmin7(b5) Eb7 Abmin7

ii_{b5}^7 V^7 $[ii_{b5}^7$ V^7/vi ii_{b5}^7 V^7 i^7

4 Amin7(b5) D7 F#min7(b5) B7 Amin7(b5) D7 Gmin7

ii_{b5}^7 V^7 $[ii_{b5}^7$ $V^7/\#vi$ ii_{b5}^7 V^7 i^7

5 Gmin7(b5) C7 Fmin7(b5) Bb7 Gmin7(b5) C7 Fmin7

ii_{b5}^7 V^7 $[ii_{b5}^7$ V^7/vii ii_{b5}^7 V^7 i^7

6 Fmin7(b5) Bb7 Emin7(b5) A7 Fmin7(b5) Bb7 Ebmin7

ii_{b5}^7 V^7 $[ii_{b5}^7$ $V^7/\#vii$ ii_{b5}^7 V^7 i^7

7 Ebmin7(b5) Ab7 Gmin7(b5) C7 Ebmin7(b5) Ab7 Dbmin7

ii_{b5}^7 V^7 $[ii_{b5}^7$ $V^7/\#iii$ ii_{b5}^7 V^7 i^7

8 Bbmin7(b5) Eb7 Cmin7(b5) F7 Bbmin7(b5) Eb7 Abmin7

ii_{b5}^7 V^7 $[ii_{b5}^7$ V^7/ii ii_{b5}^7 V^7 i^7

9 Amin7(b5) D7 Emin7(b5) A7 Amin7(b5) D7 Gmin7

ii_{b5}^7 V^7 $[ii_{b5}^7$ V^7/v ii_{b5}^7 V^7 i^7

10 Bmin7(b5) E7 Amin7(b5) D7 Bmin7(b5) E7 Amin7

ii_{b5}^7 V^7 $[ii_{b5}^7$ V^7/vii ii_{b5}^7 V^7 i^7

Track 45 Harmonic Dictation: four-bar progressions V

1	Dmin7	G7	Gmin7	C7	C#min7	F#7	BMaj7
	ii ⁷	V ⁷	[ii ⁷	V ⁷]/IV	(ii ⁷	V ⁷)/VII	VIIImaj ⁷
2	Emin7	A7	Bbmin7	Eb7	C#min7	F#7	BMaj7
	ii ⁷	V ⁷	[ii ⁷	V ⁷]/bV	(ii ⁷	V ⁷)/VI	VIImaj ⁷
3	Cmin7	F7	Bbmin7	Eb7	Gmin7	C7	FMaj7
	ii ⁷	V ⁷	[ii ⁷	V ⁷]/bVII	(ii ⁷	V ⁷)/V	Vmaj ⁷
4	Bbmin7	Eb7	Emin7	A7	Dmin7	G7	CMaj7
	ii ⁷	V ⁷	[ii ⁷	V ⁷]/bV	(ii ⁷	V ⁷)/III	IIIImaj ⁷
5	Amin7	D7	C#min7	F#7	Bmin7	E7	AMaj7
	ii ⁷	V ⁷	[ii ⁷	V ⁷]/III	(ii ⁷	V ⁷)/II	IIImaj ⁷
6	Gmin7	C7	Amin7	D7	Abmin7	Db7	GbMaj7
	ii ⁷	V ⁷	[ii ⁷	V ⁷]/II	(ii ⁷	V ⁷)/bII	bIIImaj ⁷
7	Fmin7	Bb7	Abmin7	Db7	Cmin7	F7	BbMaj7
	ii ⁷	V ⁷	[ii ⁷	V ⁷]/bIII	(ii ⁷	V ⁷)/V	Vmaj ⁷
8	Ebmin7	Ab7	Dmin7	G7	F#min7	B7	EMaj7
	ii ⁷	V ⁷	[ii ⁷	V ⁷]/VII	(ii ⁷	V ⁷)/bIII	bIIImaj ⁷
9	Amin7	D7	Emin7	A7	Bbmin7	Eb7	AbMaj7
	ii ⁷	V ⁷	[ii ⁷	V ⁷]/V	(ii ⁷	V ⁷)/bII	bIIImaj ⁷
10	Bmin7	E7	Gmin7	C7	G#min7	C#7	F#Maj7
	ii ⁷	V ⁷	[ii ⁷	V ⁷]/bVI	(ii ⁷	V ⁷)/VI	VIImaj ⁷

Track 46 Harmonic Dictation: four-bar progressions VI

1 CMaj7 C#°7 Dmin7 Eb°7 Dmin7 Ab7 Gmin7 C7
 Imaj⁷ #i^{o7} ii⁷ biii^{o7} ii⁷ bVI⁷ (ii⁷ V⁷)/IV

2 B♭Maj7 EbMaj7 Dmin7 Ab7 Gmin7 C7 Cmin7 B7(b5)
 Imaj⁷ IVmaj⁷ iii⁷ bVII⁷ [ii⁷ V⁷]/V ii⁷ TR/V⁷

3 B♭min7(b5) Eb7 AbMaj7 Dmin7 G7 B♭min7 Eb7
 iib⁵ V⁷ Imaj⁷ [ii⁷ V⁷]/III ii⁷ V⁷

4 GMaj7 B♭min7 Eb7 Amin7 D7 GMaj7
 Imaj⁷ [iii⁷ V⁷]/bII ii⁷ V⁷ Imaj⁷

5 FMaj7 Ebmin7 Ab7 D♭Maj7 Gmin7 C7
 Imaj⁷ (ii⁷ V⁷)/bVI bVIImaj⁷ ii⁷ V⁷

6 Fmin7 B♭7 EbMaj7 Cmin7 Abmin7 D♭7 Fmin7 E7(b5)
 ii⁷ V⁷ Imaj⁷ vi⁷ [ii⁷ V⁷]/bIII ii⁷ TR/V⁷

7 D♭Maj7 D♭min7 G♭7 AbMaj7 B♭min7 A7(b5)
 IVmaj⁷ [ii⁷ V⁷]/bIII Imaj⁷ ii⁷ TR/V⁷

8 AMaj7 A#min7(b5) D#7 G#min7 C#7 F#min7 F7(b5)
 IVmaj⁷ [iib⁵ V⁷]/iii iii⁷ VI⁷ ii⁷ TR/V⁷

9 Bmin7 E7 Emin7 Eb7(b5)
 vi⁷ II⁷ ii⁷ TR/V⁷

10 Gmin7 Amin7(b5) D7 Emin7(b5) A7 Dmin7
 vi⁷ iib⁵ V⁷ (iib⁵ V⁷)/v v⁷

CHAPTER 14 VOICINGS

Track 57 Upper-Structure Triads ID

① ② ③ ④ ⑤

II vi bIII v bV

⑥ ⑦ ⑧ ⑨ ⑩

bVI bii biii VI biii

⑪ ⑫ ⑬ ⑭ ⑮

II vi bIII v bV

⑯ ⑰ ⑱ ⑲ ⑳

bVI bii biii VI biii

㉑ ㉒ ㉓ ㉔ ㉕

II vi bIII v #iv

26 27 28 29 30

\flat VI
 \sharp i
 \flat iii
 VI
 \flat iii

31 32 33 34 35

II
 vi
 \flat III
 v
 \flat V

36 37 38 39 40

\flat VI
 \flat ii
 \flat iii
 VI
 \flat iii

41 42 43 44 45








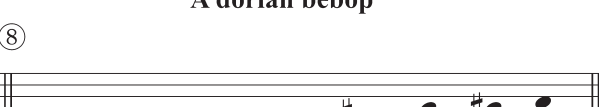




II
 vi
 \flat III
 v
 \flat V

46 47 48 49 50

\flat VI
 \flat ii
 \flat iii
 VI
 \flat iii

CHAPTER 15 BEBOP

Track 58 Bebop Scales ID

<p>①</p> <p>D dominant bebop</p> 	<p>②</p> <p>C minor $\flat 7$ bebop</p> 
<p>③</p> <p>F dominant #11 bebop</p> 	<p>④</p> <p>A intermediary</p> 
<p>⑤</p> <p>E dominant $\flat 9/\#9/\flat 13$ bebop</p> 	<p>⑥</p> <p>Bb minor $\flat 7$ bebop</p> 
<p>⑦</p> <p>Eb major bebop</p> 	<p>⑧</p> <p>A dorian bebop</p> 
<p>⑨</p> <p>C dominant bebop</p> 	<p>⑩</p> <p>Ab dorian bebop</p> 
<p>⑪</p> <p>F major bebop</p> 	<p>⑫</p> <p>D intermediary</p> 

CHAPTER 21 PHRASE MODELS

Track 59 Harmonic Dictation: diatonic phrase models

Phrase Model 1

Cmin⁹ Dmin7(b5) G7(b¹³₉) Cmin⁹ Fmin⁹ Bb¹³ Eb^{6/9} Ab¹³ D7alt. Db¹³

i⁷ ii⁷_{b5} V⁷ i⁷ (ii⁷ V⁷)/III IIIImaj⁷ TR/II⁷ II⁷ TR/V⁷

Phrase Model 2

Emin⁹ A¹³(b9) DMaj⁹ G#min⁹ C#¹³ F#Maj⁹ Gmin⁹ C¹³ F#min7 F^{o7} Emin⁹ A⁹

ii⁷ V⁷ Imaj⁷ (ii⁷ V⁷)/III IIIImaj⁷ [ii⁷ V⁷]/bIII iii⁷ biii^{o7} ii⁷ V⁷

Phrase Model 3

EbMaj⁹ Ab⁹ D7(b9) G7(b9) C⁹ Bmin⁹ E¹³ AMaj⁹ Fmin⁹ Bb¹³(b9)

IVmaj⁷ bVII⁷ V⁷/vi V⁷/ii V⁷/V [ii⁷ V⁷]/VII VIImaj⁷ [ii⁷ V⁷]/IV

Phrase Model 4

AMaj⁹ F#7(b9) F⁹ Bb⁹ AMaj⁹ Emin⁹ A⁹ Dmin⁹ G7(b⁹₅)C#min⁹ F#¹³D#min7(b5) C#min7C^{o7}Bmin⁹ E¹³ G#7(b9)

Imaj⁷ VI⁷ bVI⁷ TR/V⁷ Imaj⁷ [ii⁷ V⁷]/IV [ii⁷ V⁷]/bIII [ii⁷ V⁷]/II (ii⁷ V⁷)/iii iii⁷ biii^{o7} ii⁷ V⁷

Phrase Model 5

Cmin⁹ Dmin7(b5) G7(b9) Cmin⁹ Gmin7(b5) C7(b9) Fmin⁹ Ebmin⁹Dmin⁹(b5) G7(b¹³₉) Cmin⁹ F¹³ Fmin⁹ Bb7(b¹³₉)

vi⁷ (ii⁷_{b5} V⁷)/vi vi⁷ (ii⁷_{b5} V⁷)/ii ii⁷ i⁷ [ii⁷_{b5} V⁷]/vi [ii⁷ V⁷]/V ii⁷ V⁷

Track 60 Harmonic Dictation: chromatic phrase models**Phrase Model 6**

$E\flat$ Maj⁹ Gmin7(^b5) G^b9 Fmin⁹ Amin7(^b5) A^b9 Gmin7 A^bmin⁹ D^b13 Gmin7 C7(^b9) Fmin⁹ F^b9

Imaj⁷ (ii^b7 TR/V)/ii ii⁷ (ii^b7 TR/V)/iii iii⁷ [ii⁷ V⁷]/^bIII iii⁷ VI⁷ ii⁷ TR/V⁷

Phrase Model 7

AMaj⁹ G[#]min⁹ G⁹([#]5) F[#]min⁹ Fmin⁹ B^b13 E^b9/9 C[#]min⁹ F[#]13 Cmin⁹ F⁹ E⁹ B^b9

Imaj⁷ (ii⁷ TR/V)/vi vi⁷ (ii⁷ V⁷)/^bV ^bVmaj⁷ [ii⁷ V⁷]/II [ii⁷ V⁷]/^bII V⁷ TR/V⁷

Phrase Model 8

DMaj⁹ Amin⁹ D13 GMaj⁹ G[#]min7(^b5) C[#]7(^b9) F[#]min7 Gmin7 C⁹ FMaj⁹ Emin⁹ A⁹

Imaj⁷ (ii⁷ V⁷)/IV IVmaj⁷ (ii^b7 V⁷)/iii iii⁷ (ii⁷ V⁷)/^bIII ^bIIIImaj⁷ ii⁷ V⁷

Phrase Model 9

B^bMaj⁹ A^bmin⁹G7(^b13) G^bMaj⁹ G^bmin⁹ C^b13 Emin⁹ A13 E^bmin⁹ A^b13 D^bMaj⁹ Cmin⁹ F13

Imaj⁷ (ii⁷ TR/V)/^bVI ^bVIImaj⁷ [ii⁷ V⁷]/^bV [ii⁷ V⁷]/III (ii⁷ V⁷)/^bIII ^bIIIImaj⁷ ii⁷ V⁷

Phrase Model 11

EMaj⁹ Emin⁹ A13(^b9) DMaj⁹ D[#]min⁹ G[#]7(^b13) C[#]min⁹ Dmin⁹ G13 Gmin⁹ C13 F[#]min⁹ F⁹

Imaj⁷ (ii⁷ V⁷)/^bVII ^bVIIImaj⁷ (ii⁷ V⁷)/vi vi⁷ [ii⁷ V⁷]/^bVI [ii⁷ V⁷]/^bII ii⁷ TR/V⁷

Track 61 Harmonic Dictation: diatonic and chromatic phrase models**Phrase Model 13**

1

E7 Fmin7 Bb7 A7 Bbmin7 Eb7 D7 Ebmin7 Ab7 G7 Abmin7 Db7

V⁷/vi [ii⁷ V⁷]/bIII V⁷/ii [ii⁷ V⁷]/bVI II⁷ [ii⁷ V⁷]/bII V⁷ [ii⁷ V⁷]/bV

Phrase Model 12

2

AMaj7 D#min7(b5) D7 C#min7 G7 F#7 B7 Cmin7 F7 Fmin7 Bb7 Bmin7 E7

Imaj⁷ (ii⁷ TR/V)/iii iii⁷ TR/III⁷ V⁷/ii V⁷/V [ii⁷ V⁷]/bII [ii⁷ V⁷]/bV ii⁷ V⁷

Phrase Model 11

3

EbMaj7 Ebmin7 D7 DbMaj7 Dbmin7 C7 CbMaj7 Bb7 Ab7 Gb7 F7 Cb7 Bb7 Fb7

Imaj⁷ (ii⁷ TR/V)/bVII bVIImaj⁷ (ii⁷ TR/V)/bVI bVIImaj⁷ V⁷ IV⁷ bIII⁷ II⁷ TR/II⁷ V⁷ TR/V⁷

Phrase Model 10

4

DMaj7 Fmin7 Bb7 G#min7 C#7 Bmin7 E7 AMaj7 G#min7(b5) C#7 F#min7 F^o7 Emin7 A7

Imaj⁷ [ii⁷ V⁷]/bII [ii⁷ V⁷]/III (ii⁷ V⁷)/V Vmaj⁷ (ii⁷ V⁷)/iii iii⁷ biii^o7 ii⁷ V⁷

Phrase Model 9

5

CMaj7 Bbmin7 A7 AbMaj7 Fmin7 Bb7 Emin7 A7 Dmin7 Ab7 G7 Db7

Imaj⁷ (ii⁷ TR/V)/bVI bVIImaj⁷ [ii⁷ V⁷]/bIII iii⁷ V⁷/ii ii⁷ TR/II⁷ V⁷ TR/V⁷

Phrase Model 8

6

CMaj7 F7 CMaj7 Emin7 Eb^o7 Dmin7 Ab7 G7 F7 Emin7 Ebmin7 Ab7 Dmin7 Db7

Imaj⁷ IV⁷ Imaj⁷ iii⁷ biii^o7 ii⁷ TR/II⁷ V⁷ IV⁷ iii⁷ [ii⁷ V⁷]/bII ii⁷ TR/V⁷

Phrase Model 4

7

DbMaj7 D^o7 Ebmin7 Fb^o7 Fmin7 F7 GbMaj7 G^o7 DbMaj7/Ab Bb7 Fmin7 Fb7 Ebmin7 Ab7 Fmin7 Fb^o7 Ebmin7 Ab7

Imaj⁷ #i^o7 ii⁷ biii^o7 iii⁷ III⁷ IVmaj⁷ #iv^o7 I⁶ VI⁷ iii⁷ TR/VI⁷ ii⁷ V⁷ iii⁷ biii^o7 ii⁷ V⁷

Phrase Model 2

8

Dmin7(b5) G7 Cmin7 Gmin7(b5) C7 Fmin7 Dmin7(b5) G7 Cmin7 F7 Dmin7(b5) Db7 Cmin7

ii^b5⁷ V⁷ i⁷ (ii^b5⁷ V⁷)/iv iv⁷ ii^b5⁷ V⁷ i⁷ IV⁷ ii^b5⁷ TR/V⁷ i⁷

Phrase Model 1

9

Fmin7 Gmin7(b5) C7 Fmin7 Bbmin7 Eb7 AbMaj7 Db7 G7 Gb7

i⁷ ii^b5⁷ V⁷ i⁷ (ii⁷ V⁷)/bIII bIIImaj⁷ TR/II⁷ II⁷ TR/V⁷

Phrase Model 6

10

EbMaj7 Dmin7(b5) G7 Cmin7 Cb7 Bbmin7 A7 AbMaj7 Amin7(b5) D7 Gmin7 Fmin7 Bb7

Imaj⁷ [ii^b5⁷ V⁷]/vi [ii⁷ TR/V]/V (ii⁷ TR/V)/IV IVmaj⁷ (ii^b5⁷ V⁷)/iii iii⁷ ii⁷ V⁷

Phrase Model 9**11**

CMaj7 B \flat min7 Eb7 AbMaj7 Dmin7 G7 CMaj7 Amin7 Dmin7 G7 CMaj7 EbMaj7 AbMaj7 D \flat Maj7

Imaj⁷ (ii⁷ V⁷)/ \flat VI \flat VIImaj⁷ ii⁷ V⁷ Imaj⁷ vi⁷ ii⁷ V⁷ Imaj⁷ \flat IIIImaj⁷ \flat VIImaj⁷ \flat IIImaj⁷

Phrase Model 8**12**

BMaj7 F7 E7 A \sharp 7 BMaj7 G7 F \sharp min7 F7 EMaj7 A7 A \sharp o7 BMaj7 A7 G7 C7

Imaj⁷ \flat V⁷ IV⁷ VII⁷ Imaj⁷ \flat VI⁷ (ii⁷ TR/V)IV IVmaj⁷ \flat VII⁷ vii^{o7} Imaj⁷ \flat VII⁷ \flat VI⁷ \flat II⁷

Phrase Model 7**13**

A \flat Maj7 Gmin7(\flat s) G \flat 7 Fmin7 Emin7 A7 DMaj7 Cmin7 F7 C \flat min7 F \flat 7 Eb7 A7

Imaj⁷ (iii⁷ TR/V)/vi vi⁷ (ii⁷ V⁷)/ \flat V \flat Vmaj⁷ [ii⁷ V⁷]/V [ii⁷ V⁷]/ \flat II V⁷ TR/V⁷

Phrase Model 4**14**

CMaj7 EbMaj7 AbMaj7 D \flat Maj7 CMaj7 G \flat 7 Fmin7 B \flat 7 EbMaj7 Emin7 A7 G \sharp min7 C \sharp 7 Dmin7 G7

Imaj⁷ \flat IIIImaj⁷ \flat VIImaj⁷ \flat IIImaj⁷ Imaj⁷ \flat V⁷ (ii⁷ V⁷)/ \flat III \flat IIIImaj⁷ iii⁷ VI⁷ [ii⁷ V⁷]/ \sharp IV ii⁷ V⁷

Phrase Model 6**15**

EMaj7 G \sharp min7(\flat s) C \sharp 7 F \sharp min7 Amin7 D7 GMaj7 A \sharp min7 D \sharp 7 G \sharp Maj7 F \sharp min7 B7

Imaj⁷ (ii⁷ V⁷)/ii ii⁷ (ii⁷ V⁷)/ \flat III \flat IIIImaj⁷ (ii⁷ V⁷)/III IIIImaj⁷ ii⁷ V⁷

Phrase Model 12

16

CMaj7 F#min7(b5) B7 Fmin7 Bb7 EbMaj7 Emin7 A7 Amin7 D7 C#min7 F#7 Dmin7 G7

Imaj⁷ [ii^{b5} V⁷]/iii (ii⁷ V⁷)/bIII bIIImaj⁷ [ii⁷ V⁷]/II [ii⁷ V⁷]/V [ii⁷ V⁷]/VII ii⁷ V⁷

Phrase Model 5

17

F#min7 C7 Bmin7 E7 AMaj7 G7 F#7 Fmin7 Bb7 Emin7 A7 C#min7(b5) F#7 Bmin7 C#7

vi⁷ TR/VI⁷ ii⁷ V⁷ Imaj⁷ bVII⁷ VI⁷ [ii⁷ V⁷]/bV [ii⁷ V⁷]/IV [ii^{b5} V⁷]/ii [iv⁷ V⁷]/vi

Phrase Model 4

18

EMaj7 E#o7 F#min7 B7 G#min7 G°7 F#min7 D#min7 G#7 C#min7 Bmin7 A#o7 7Amin7 G#min7 Gmin7 C7 F#min7 F7

Imaj⁷ #i^{o7} ii⁷ V⁷ iii⁷ biii^{o7} ii⁷ (ii⁷ V⁷)/vi vi⁷ v⁷ #iv^{o7} iv⁷ iii⁷ [ii⁷ V⁷]/bII ii⁷ TR/V⁷

Phrase Model 13

19

Amin7 D7 Bbmin7 Eb7 Dmin7 G7 Dbmin7 Gb7 Gmin7 C7 Abmin7 Db7 Cmin7 F7 Bmin7 E7

[ii⁷ V⁷]/VI [ii⁷ V⁷]/bVII [ii⁷ V⁷]/II [ii⁷ V⁷]/bII [ii⁷ V⁷]/V [ii⁷ V⁷]/bVI ii⁷ V⁷ [ii⁷ V⁷]/VII

Phrase Model 7

20

GMaj7 F#min7 B7 Emin7 A7 DMaj7 C7 B7 Bb7 Amin7 D7 Gmin7 C7 Emin7 A7

IVmaj⁷ [ii⁷ V⁷]/II ii⁷ V⁷ Imaj⁷ bVII⁷ VI⁷ bVI⁷ [ii⁷ V⁷]/IV [ii⁷ V⁷]/bIII ii⁷ V⁷

Phrase Model 6

21

AMaj7 Cmin7 F7 D#min7 G#7 F#min7 B7 EMaj7 D#min7 G#7 C#min7 C°7 Bmin7 E7

Imaj7 [ii7 V7]/bII [ii7 V7]/III (ii7 V7)/V Vmaj7 (ii7 V7)/iii iii7 biii°7 ii7 V7

Phrase Model 11

22

GMaj7 Gmin7 C7 C#°7 DMaj7 F#min7 B7 Emin7 F°7 F#min7 B7 Emin7 A7 Amin7 D7

IVmaj7 [ii7 V7]/bIII vii°7 Imaj7 (ii7 V7)/ii ii7 biii°7 iii7 VI7 ii7 V7 [ii7 V7]/IV

Phrase Model 9

23

BbMaj7 A7 Abmin7 Db7 GbMaj7 Emin7 A7 DMaj7 Cmin7 F7 Emin7 A7 Cmin7 F7

Imaj7 VII7 (ii7 V7)/bVI bVIImaj7 (ii7 V7)/III IIIImaj7 ii7 V7 [ii7 V7]/III ii7 V7

Phrase Model 8

24

GMaj7 C7 F7 Bb7 Emin7 A7 Dmin7 G7 C#min7 F#7 Amin7 D7

Imaj7 IV7 bVII7 bIII7 [ii7 V7]/V [ii7 V7]/IV [ii7 V7]/III ii7 V7

Phrase Model 2


25

Bbmin7(b5) Eb7 Abmin7 Ebmin7(b5) Ab7 Dmin7 Bbmin7(b5) Eb7 Abmin7 Db7 Bbmin7(b5) A7 Abmin7

ii°7 V7 i7 (ii°7 V7)/iv iv7 ii°7 V7 i7 IV7 ii°7 TR/V7 i7

Phrase Model 11

26

$A\flat$ Maj7 $A\flat$ min7 D \flat 7 $G\flat$ Maj7 Gmin7 C7 Fmin7 $G\flat$ min7 C \flat 7 C \flat min7 F \flat 7 B \flat min7 A7

 Imaj⁷ (ii⁷ V⁷)/ \flat VII \flat VIIImaj⁷ (ii⁷ V⁷)/vi vi⁷ [ii⁷ V⁷]/ \flat VI [ii⁷ V⁷]/ \flat II ii⁷ TR/V⁷

Phrase Model 2


27

Cmin7 $G\flat$ min7 C \flat 7 B \flat Maj7 D7 E \flat Maj7 E \circ 7 B \flat Maj7/F F \sharp \circ 7 Gmin7 C7 $G\flat$ min7 C \flat 7 F \flat Maj7 Cmin7 F7

 ii⁷ [ii⁷ V⁷]/ \flat V Imaj⁷ III⁷ IVmaj⁷ \sharp iv \circ 7 I \flat 6 \sharp v \circ 7 [ii⁷ V⁷]/V (ii⁷ V⁷)/ \flat V \flat Vmaj⁷ ii⁷ V⁷


Phrase Model 12

28

DMaj7 $G\sharp$ min7(\flat 5) G7 F \sharp min7 C7 B7 E7 Fmin7 B \flat 7 B \flat min7 E \flat 7 Emin7 A7

 Imaj⁷ (iii \flat 7 TR/V)/iii ii⁷ TR/III⁷ V⁷/ii V⁷/V [ii⁷ V⁷]/ \flat II [ii⁷ V⁷]/ \flat V ii⁷ V⁷


Phrase Model 2

29

B \flat Maj7 C7 G \flat 7 F7 C \flat 7 B \flat Maj7 Cmin7 D \flat min7 G \flat 7 C \flat Maj7 Cmin7 F7 Bmin7 E7

 Imaj⁷ II⁷ TR/II⁷ V⁷ TR/V⁷ Imaj⁷ ii⁷ (ii⁷ V⁷)/ \flat II \flat IIImaj⁷ ii⁷ V⁷ [ii⁷ V⁷]/VII

Phrase Model 6

30

EMaj7 Gmin7 C7 C \sharp min7 F \sharp 7 Bmin7 B \flat 7 Amin7 D7 GMaj7 C7 F7 B7

 Imaj⁷ [ii⁷ V⁷]/ \flat II [ii⁷ V⁷]/V v⁷ \flat V⁷ (ii⁷ V⁷)/ \flat III \flat IIImaj⁷ \flat VI⁷ TR/V⁷ V⁷

CHAPTER 27 POST-TONAL JAZZ

Track 62 Ordered Intervals ID

① ② ③ ④ ⑤

3 5 11 5 8

⑥ ⑦ ⑧ ⑨ ⑩

2 1 11 7 6

⑪ ⑫ ⑬ ⑭ ⑮

5 1 9 3 10

⑯ ⑰ ⑱ ⑲ ⑳

2 11 8 4 5

Track 63 Unordered Intervals ID

① ② ③ ④ ⑤

4 2 3 4 4

⑥ ⑦ ⑧ ⑨ ⑩

6 1 4 3 6

⑪ ⑫ ⑬ ⑭ ⑮

5 5 2 1 2

⑬⑭⑮⑯⑰

4 6 3 2 1

Track 64 Melodic “Diatonic” Trichords ID

① (025) ② (027) ③ (025) ④ (027) ⑤ (027)

⑥ (025) ⑦ (027) ⑧ (025) ⑨ (027) ⑩ (025)

⑪ (027) ⑫ (025) ⑬ (025) ⑭ (027) ⑮ (025) #

⑯ (025) # ⑰ (027) ⑱ (027) ⑲ (025) ⑳ (027)

Track 65 Melodic “Triadic” Trichords ID

① (036) ② (037) ③ (037) ④ (036) ⑤ (037)

⑥ (037) ⑦ (036) ⑧ (037) ⑨ (037) ⑩ (036)

Drills 11-20 are presented on two staves. Each drill is a sequence of five notes on a treble clef staff, with a circled number above and a chord symbol below. Drill 11: (037) G4, A4, B4. Drill 12: (037) F#4, G4, A4. Drill 13: (036) G4, A4, B4. Drill 14: (037) G4, F#4, E4. Drill 15: (037) G4, A4, B4. Drill 16: (036) G4, A4, B4. Drill 17: (037) G4, F#4, E4. Drill 18: (036) G4, A4, B4. Drill 19: (037) G4, F#4, E4. Drill 20: (037) G4, A4, B4.

Track 66 Melodic Whole-Tone Trichords ID

Drills 1-20 are presented on four staves. Each drill is a sequence of three notes on a treble clef staff, with a circled number above and a chord symbol below. Drill 1: (024) G4, A4, B4. Drill 2: (026) G#4, A4, B4. Drill 3: (048) G4, A4, B#4. Drill 4: (026) G4, F#4, A4. Drill 5: (024) G4, A4, Bb4. Drill 6: (026) G4, A#4, B4. Drill 7: (048) Gb4, A4, B#4. Drill 8: (024) G4, A4, B4. Drill 9: (026) G4, A#4, Bb4. Drill 10: (026) G4, A4, B4. Drill 11: (024) G4, F#4, Ab4. Drill 12: (048) Gb4, A4, B4. Drill 13: (024) G#4, A4, Bb4. Drill 14: (026) G4, A4, Bb4. Drill 15: (026) G#4, A#4, B4. Drill 16: (024) G4, A4, B4. Drill 17: (048) G#4, A4, B4. Drill 18: (026) Gb4, A4, B4. Drill 19: (026) G4, A4, B4. Drill 20: (024) G#4, A#4, Bb4.

Track 67 Melodic Semitone Trichords ID

① (012) ② (013) ③ (013) ④ (016) ⑤ (016)

⑥ (015) ⑦ (014) ⑧ (014) ⑨ (015) ⑩ (015)

⑪ (016) ⑫ (016) ⑬ (012) ⑭ (013) ⑮ (013)

⑯ (014) ⑰ (015) ⑱ (016) ⑲ (016) ⑳ (012)

㉑ (014) ㉒ (015) ㉓ (016) ㉔ (014) ㉕ (013)

㉖ (014) ㉗ (014) ㉘ (016) ㉙ (013) ㉚ (014)

Track 68 Melodic Trichords ID

The image displays a musical score for 50 numbered trichords, arranged in ten rows of five. Each trichord is represented by a single note on a five-line staff, with its corresponding number in a circle above and its intervallic structure in parentheses below. The notes are placed on various lines and spaces, and some include accidentals (sharps, flats, and naturals). The intervals are listed as follows:

- 1 (048)
- 2 (037)
- 3 (012)
- 4 (037)
- 5 (014)
- 6 (025)
- 7 (048)
- 8 (016)
- 9 (014)
- 10 (026)
- 11 (016)
- 12 (024)
- 13 (013)
- 14 (012)
- 15 (016)
- 16 (026)
- 17 (027)
- 18 (015)
- 19 (024)
- 20 (014)
- 21 (012)
- 22 (014)
- 23 (027)
- 24 (016)
- 25 (027)
- 26 (026)
- 27 (014)
- 28 (048)
- 29 (024)
- 30 (013)
- 31 (027)
- 32 (013)
- 33 (027)
- 34 (012)
- 35 (048)
- 36 (016)
- 37 (016)
- 38 (026)
- 39 (024)
- 40 (026)
- 41 (024)
- 42 (024)
- 43 (014)
- 44 (026)
- 45 (014)
- 46 (036)
- 47 (026)
- 48 (014)
- 49 (037)
- 50 (012)

Track 69 Harmonic “Diatonic” Trichords ID

① (025) ② (027) ③ (025) ④ (027) ⑤ (027) ⑥ (027)

⑦ (025) ⑧ (027) ⑨ (025) ⑩ (027) ⑪ (025)

⑫ (027) ⑬ (025) ⑭ (025) ⑮ (027) ⑯ (025)

⑰ (025) ⑱ (027) ⑲ (027) ⑳ (025) ㉑ (027)

Track 70 Harmonic “Triadic” Trichords ID

① (036) ② (037) ③ (037) ④ (036) ⑤ (037)

⑥ (037) ⑦ (036) ⑧ (037) ⑨ (037) ⑩ (036)

⑪ (037) ⑫ (037) ⑬ (036) ⑭ (037) ⑮ (037)

⑰ (036) ⑱ (037) ⑲ (036) ⑳ (037) ㉑ (037)

Track 71 Harmonic Whole-Tone Trichords ID

① (024) ② (026) ③ (048) ④ (026) ⑤ (024)

⑥ (026) ⑦ (048) ⑧ (024) ⑨ (026) ⑩ (026)

⑪ (024) ⑫ (048) ⑬ (024) ⑭ (026) ⑮ (026)

⑯ (024) ⑰ (048) ⑱ (026) ⑲ (026) ⑳ (024)

Track 72 Harmonic Semitone Trichords ID

① (012) ② (013) ③ (013) ④ (016) ⑤ (016)

⑥ (015) ⑦ (014) ⑧ (014) ⑨ (015) ⑩ (015)

⑪ (016) ⑫ (016) ⑬ (012) ⑭ (013) ⑮ (013)

Trichords 16-20:

- 16: (014)
- 17: (015)
- 18: (016)
- 19: (016)
- 20: (012)

Trichords 21-25:

- 21: (014)
- 22: (015)
- 23: (016)
- 24: (014)
- 25: (013)

Trichords 26-30:

- 26: (014)
- 27: (014)
- 28: (016)
- 29: (013)
- 30: (014)

Track 73 Harmonic Trichords ID

Trichords 1-5:

- 1: (048)
- 2: (037)
- 3: (012)
- 4: (037)
- 5: (014)

Trichords 6-10:

- 6: (025)
- 7: (048)
- 8: (016)
- 9: (014)
- 10: (026)

Trichords 11-15:

- 11: (016)
- 12: (024)
- 13: (013)
- 14: (012)
- 15: (016)

Staff 16-20: Five musical phrases in treble clef. Each phrase is a pair of notes with a circled number above and a code in parentheses below. The codes are (026), (027), (015), (024), and (014). The notes and their positions are: 16 (F4, G4), 17 (G4, A4), 18 (B3, C4), 19 (D4, E4), 20 (F4, G4).

Staff 21-25: Five musical phrases in treble clef. Each phrase is a pair of notes with a circled number above and a code in parentheses below. The codes are (012), (014), (027), (016), and (027). The notes and their positions are: 21 (F4, G4), 22 (G4, A4), 23 (B3, C4), 24 (D4, E4), 25 (F4, G4).

Staff 26-30: Five musical phrases in treble clef. Each phrase is a pair of notes with a circled number above and a code in parentheses below. The codes are (026), (014), (048), (024), and (013). The notes and their positions are: 26 (F4, G4), 27 (G4, A4), 28 (B3, C4), 29 (D4, E4), 30 (F4, G4).

Staff 31-35: Five musical phrases in treble clef. Each phrase is a pair of notes with a circled number above and a code in parentheses below. The codes are (027), (013), (027), (012), and (048). The notes and their positions are: 31 (F4, G4), 32 (G4, A4), 33 (B3, C4), 34 (D4, E4), 35 (F4, G4).

Staff 36-40: Five musical phrases in treble clef. Each phrase is a pair of notes with a circled number above and a code in parentheses below. The codes are (016), (016), (026), (024), and (026). The notes and their positions are: 36 (F4, G4), 37 (G4, A4), 38 (B3, C4), 39 (D4, E4), 40 (F4, G4).

④1 ④2 ④3 ④4 ④5

(024) (024) (014) (026) (014)

Detailed description: This block contains five musical staves, each representing an item. Item 41 is a treble clef with a key signature of two sharps (F# and C#) and a single quarter note on G4. Item 42 is a bass clef with a key signature of two sharps and a single quarter note on G2. Item 43 is a treble clef with a key signature of one sharp (F#) and a single quarter note on G4. Item 44 is a treble clef with a key signature of three sharps (F#, C#, G#) and a single quarter note on G4. Item 45 is a bass clef with a key signature of one sharp (F#) and a single quarter note on G2. Each staff is followed by a circled number and a code in parentheses.

④6 ④7 ④8 ④9 ④50

(036) (026) (014) (037) (012)

Detailed description: This block contains five musical staves, each representing an item. Item 46 is a treble clef with a key signature of one flat (Bb) and a single quarter note on G4. Item 47 is a bass clef with a key signature of one flat and a single quarter note on G2. Item 48 is a treble clef with a key signature of one flat and a single quarter note on G4. Item 49 is a treble clef with a key signature of one flat and a single quarter note on G4. Item 50 is a bass clef with a key signature of two flats (Bb and Eb) and a single quarter note on G2. Each staff is followed by a circled number and a code in parentheses.