

Workbook *to Accompany*

Jazz Theory

From Basic To Advanced Study

Jazz Theory From Basic To Advanced Study

WORKBOOK

Dariusz Terefenko
Eastman School of Music,
University of Rochester

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Preface

HOW TO USE THE COMPANION WEBSITE

www.routledge.com/textbooks/cw/terefenko

The companion website contains three large sections: *WORKBOOK*, *RECORDINGS*, and *APPENDICES/AUXILIARIES*.

Workbook

The workbook sections closely follow the structure of the textbook; they are divided into three parts (Basic, Intermediate, and Advanced) along with the individual chapters. Such a user-friendly design enables easy access to all exercises and recordings. The *WORKBOOK* contains different types of written assignments, practice routines, play along sessions, keyboard realizations, play and sing tasks, and ear training drills; they are carefully designed to master the content of *Jazz Theory: From Basic To Advanced Study*. All the exercises and scores are downloadable as PDFs.

The choice of specific tasks in each chapter depends on the content of the individual chapters. For example, Chapter 13 includes various keyboard tasks and ear training drills, but contains no play along sessions; Chapter 10 features more play along tracks than any other types of exercises. The main objective of Chapter 10 of the book, for instance, is to put the content of Part I to practical use. You will quickly realize that to be successful at playing with the rhythm section (tracks 5–18), you will need a solid command of the modes in all 12 keys (Chapter 7). Since the primary goal of these play along sessions is to acquaint your ear with the sound of the fourteen modes and to find that sound on your instrument, start by playing the most important notes from the mode (guide tones and beauty marks) and negotiate them in some kind of rhythmic fashion. Having established the connection between theoretical concepts (guide tones and beauty marks in this particular instance) and practice (the ability to effortlessly play them on your instrument), you will begin to listen to your own playing and to interact with the rhythm section. Next, start using the motifs from the book (figure 10.10) and transpose them to 12 keys. With these motifs, focus on the techniques of motivic development (Chapter 10), select a single technique, and explore it in your playing. As you get more comfortable with handling one technique at a time, explore improvising with two (or more) techniques.

Finally, you are ready to compose your own motifs and use them in improvisation. As you see, tracks 5–18 (as well as other play along tracks) work just as well for advanced players as for beginners. The process described above illustrates how to use play along tracks; this process can be summarized as follows: 1) establish a connection between theory and practice, 2) practice on your instrument, 3) begin with the material that you can handle, 4) challenge yourself, and 5) be creative.

A measured approach to completing assignments, works for the majority of exercises included in the *WORKBOOK*. Take, for instance, Exercise 3.3. The exercise includes seven 4-bar progressions to be

realized at the keyboard in C major and/or A minor. The basic objective for all playing exercises is to be able to perform a given task at a steady tempo and without breaks. Start at a comfortable tempo ($\text{♩} = 50$) and play the progressions from Exercise 3.3 from beginning to end without interruption. Using a metronome is highly recommended. Gradually increase the speed of your performance to $\text{♩} = 96$. The instructions for this and other keyboard exercises include the dreaded phrase: “transpose to all 12 keys.” Playing in all 12 keys is an essential skill for the contemporary musician, yet learning to play in all keys is a long and arduous process. (In the book—especially in Chapters 6, 12, 13, and 15—the “12 key” icon is used as a reminder to perform the specific musical figures in all 12 keys.) To facilitate this process, learn a progression in the original key. Once you master the progression in a single key and explore different positions/inversions of chords, start transposing it to two or three different keys. Practice the progressions in two or three keys and then start adding more keys to your practice routines. You will notice that once you work diligently through six different transpositions, the remaining ones will be quite easy to realize. To master the skill of playing in 12 keys, you need to be consistent, succumb to daily practice routines, and allow the passing of time to see the results.

In studying jazz, it is imperative to develop an impeccable ear capable of identifying complex chord formations and harmonic progressions. The WORKBOOK also features different types of ear training activities: rhythmic dictations, harmonic dictations, chord recognition, singing, set-class identification, etc. To access them, click on the corresponding icon. I recommend that you complete each ear training drill *before* proceeding to the next one, no matter how trivial that drill might seem. Without internalizing the sound of individual intervals/triads in Chapter 1 or four-part chords in Chapter 4, for instance, the ability to hear more complex five-part chords in Chapter 5 or upper-structure triads in Chapter 14 may prove challenging. Furthermore, when individual chords or the II–V–I progressions from Part I begin to form four-bar progressions in Chapter 13 or eight-bar phrase models in Chapter 21, the ability to identify individual formations is of utmost importance to make tonal sense out of complete harmonic progressions. Since certain tracks for ear training drills contain multiple intervals, harmonic formations, chord progressions, or set classes, I recommend starting each track at a different location to avoid memorizing the sequence of events.

Recordings

In addition to various written and ear training exercises in the WORKBOOK, the companion website also contains the recordings of musical figures from the book. The Recordings section is also organized exactly as the textbook (three parts and individual chapters) and gives you immediate access to all audio files. By clicking on the figure, you will see the specific musical example and hear the recording. These recordings are quite useful when you are away from the keyboard (or have insufficient keyboard skills) and want to hear a particular musical illustration. By listening to these audio recordings you are mapping individual theoretical entities (chords, modes, progressions, scales, phrase modes, sets, etc.) with their sound and, thus, training and improving your ears.

Appendices/Auxiliaries

This section contains some useful material that complements the book. *Selected Discography* (Appendix F), for instance, contains the list of recordings for standard tunes discussed in the book. For each tune, there are representative recordings that show how the different jazz artists from different eras appropriated these tunes into their repertoire and how different these interpretations are; this

extraordinary interpretive diversity demonstrates the limitless potential of standard tunes. Listening to jazz goes hand in hand with learning how to improvise and how to find one's musical voice. Without exploring the rich canon of recorded jazz, one's quest for learning how to improvise might be deterred indefinitely. *Selected Discography* and *List of Solos to Transcribe* in Appendix E (as well as additional footnotes in the book) provide many valuable listening resources. In keeping with the study of repertory, *999 Standard Tunes-Composers and Lyricists* in Appendix G provides an alphabetical list of songs mentioned in chapters 21–24 of the book, while *200 Standard Tunes You Should Know* in Appendix H contains a list of essential tunes (out of the 999) that jazz musicians should be familiar with.

Finally, the WORKBOOK contains downloadable scores for ear training drills, extra scores for *Play Along DVD* in Appendix C (convenient to use with your iPad on the music stand), an *Answer Key for Written Exercises* (Appendix A), and *Answer Key for Ear Training Drills* in Appendix B (with a few exercises realized in full score so you can see what I played on the recording).

PART ONE

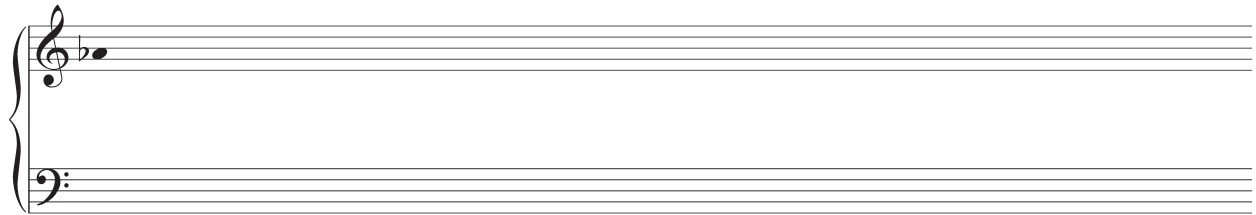
Basics

CHAPTER ONE

Music Fundamentals

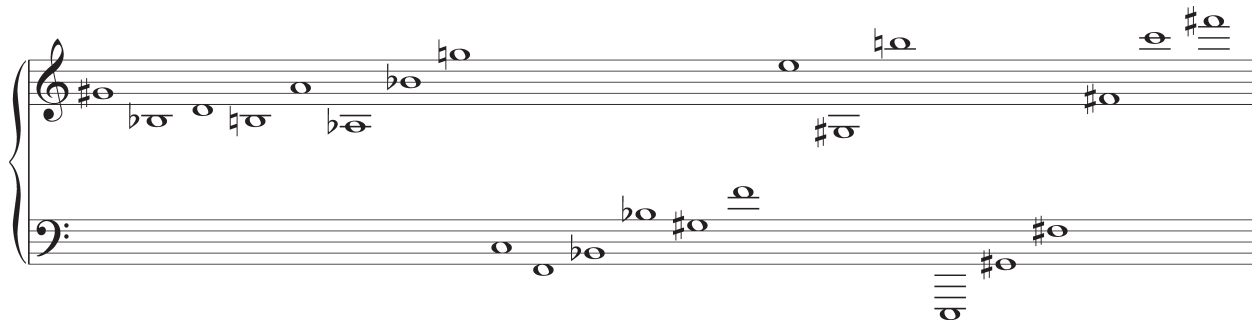
WRITTEN ASSIGNMENTS

1. On the staff below, notate the following pitches.



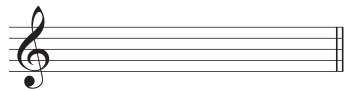
A \flat 4 F6 D4 C \sharp 4 B \flat 3 A \sharp 0 E \flat 1 A2 F \sharp 6 D \sharp 4 C \sharp 5 A \flat 7 C4 D3 B5 F \flat 5 G6 F \sharp 4 G \flat 4 B \sharp 6

2. Using letters names and octave registers, identify the following notes.

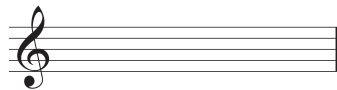


3. Using accidentals, notate the following scales.

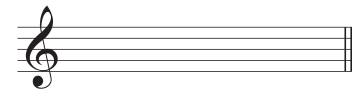
B \flat major



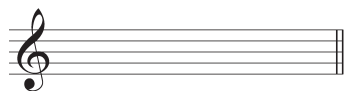
G major



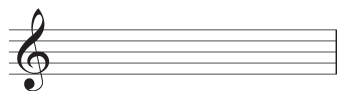
A \flat major



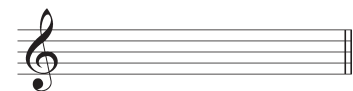
C natural minor



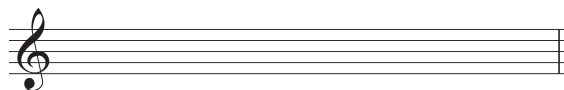
G harmonic minor



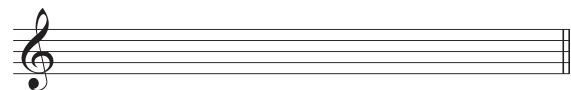
F harmonic minor



F \sharp melodic minor (ascending–descending)



B \flat melodic minor (ascending–descending)



6. Using generic and complete interval names, identify the following intervals.

fourth

perfect fourth
P4

7. Notate the following root position triads.

D Eb Ab Emin F° G+ Bbmin Db

EAR TRAINING DRILLS

Instructions for Tracks 1–12

Each track contains **TWELVE** randomly chosen pitches. Sing and/or play on your instrument the assigned interval above the pitch you hear on the recording. After a brief pause, the answer is given.

Track 1: Sing/play a **minor 2nd**

TRACK 1

① ② ③ ④ ⑤ ⑥

⑦ ⑧ ⑨ ⑩ ⑪ ⑫

Track 2: Sing/play a **major 2nd**

TRACK 2

① ② ③ ④ ⑤ ⑥

⑦ ⑧ ⑨ ⑩ ⑪ ⑫

Track 3: Sing/play a **minor 3rd**

TRACK 3

① ② ③ ④ ⑤ ⑥

⑦ ⑧ ⑨ ⑩ ⑪ ⑫

Track 4: Sing/play a major 3rd

TRACK 4

① ② ③ ④ ⑤ ⑥

⑦ ⑧ ⑨ ⑩ ⑪ ⑫

Track 5: Sing/play a perfect 4th

TRACK 5

① ② ③ ④ ⑤ ⑥

⑦ ⑧ ⑨ ⑩ ⑪ ⑫

Track 6: Sing/play an augmented 4th

TRACK 6

① ② ③ ④ ⑤ ⑥

⑦ ⑧ ⑨ ⑩ ⑪ ⑫

Track 7: Sing/play a perfect 5th

TRACK 7

① ② ③ ④ ⑤ ⑥

⑦ ⑧ ⑨ ⑩ ⑪ ⑫

Track 8: Sing/play a minor 6th

TRACK 8

① ② ③ ④ ⑤ ⑥

⑦ ⑧ ⑨ ⑩ ⑪ ⑫

Track 9: Sing/play a major 6th

TRACK 9

① ② ③ ④ ⑤ ⑥

⑦ ⑧ ⑨ ⑩ ⑪ ⑫

Track 10: Sing/play a minor 7th

TRACK 10

① ② ③ ④ ⑤ ⑥

⑦ ⑧ ⑨ ⑩ ⑪ ⑫

Track 11: Sing/play a major 7th

TRACK 11

① ② ③ ④ ⑤ ⑥

⑦ ⑧ ⑨ ⑩ ⑪ ⑫

Track 12: Sing/play a perfect 8ve

TRACK 12

① ② ③ ④ ⑤ ⑥

⑦ ⑧ ⑨ ⑩ ⑪ ⑫

Track 13 contains **FORTY** ascending and descending intervals. Identify the quality of each interval.
(Answer Key)

TRACK 13

Track 13 consists of 40 numbered intervals on a treble clef staff. The intervals are as follows:

Interval Number	Interval
1	C4 to D4
2	B3 to C4
3	C4 to D4
4	D4 to E4
5	E4 to F4
6	F4 to G4
7	G4 to A4
8	A4 to B4
9	B4 to C5
10	C5 to B4
11	B4 to A4
12	A4 to G4
13	G4 to F4
14	F4 to E4
15	E4 to D4
16	D4 to C4
17	C4 to B3
18	B3 to A3
19	A3 to G3
20	G3 to F3
21	F3 to E3
22	E3 to D3
23	D3 to C3
24	C3 to B2
25	B2 to A2
26	A2 to G2
27	G2 to F2
28	F2 to E2
29	E2 to D2
30	D2 to C2
31	C2 to B1
32	B1 to A1
33	A1 to G1
34	G1 to F1
35	F1 to E1
36	E1 to D1
37	D1 to C1
38	C1 to B0
39	B0 to A0
40	A0 to G0

Track 14 contains **FORTY** harmonic intervals. Identify. (Answer Key)

TRACK 14

Track 14 consists of 40 numbered harmonic intervals, each presented on a five-line treble clef staff. The intervals are as follows:

- 1: C4 (middle C)
- 2: B3 (one half step below C4)
- 3: C#4 (one half step above C4)
- 4: D4 (one whole step above C4)
- 5: D#4 (one and a half steps above C4)
- 6: E4 (two whole steps above C4)
- 7: Eb4 (one and a half steps above C4)
- 8: E#4 (two and a half steps above C4)
- 9: F4 (two and a half steps above C4)
- 10: F#4 (three whole steps above C4)
- 11: G4 (three whole steps above C4)
- 12: G#4 (three and a half steps above C4)
- 13: A4 (four whole steps above C4)
- 14: A#4 (four and a half steps above C4)
- 15: B4 (five whole steps above C4)
- 16: Bb4 (five and a half steps above C4)
- 17: B#4 (six whole steps above C4)
- 18: C5 (six whole steps above C4)
- 19: C#5 (six and a half steps above C4)
- 20: D5 (seven whole steps above C4)
- 21: D#5 (seven and a half steps above C4)
- 22: E5 (eight whole steps above C4)
- 23: Eb5 (seven and a half steps above C4)
- 24: E#5 (eight and a half steps above C4)
- 25: F5 (nine whole steps above C4)
- 26: F#5 (nine and a half steps above C4)
- 27: G5 (ten whole steps above C4)
- 28: G#5 (ten and a half steps above C4)
- 29: A5 (eleven whole steps above C4)
- 30: Ab5 (ten and a half steps above C4)
- 31: A#5 (eleven and a half steps above C4)
- 32: B5 (twelve whole steps above C4)
- 33: Bb5 (eleven and a half steps above C4)
- 34: B#5 (twelve and a half steps above C4)
- 35: C6 (twelve whole steps above C4)
- 36: C#6 (twelve and a half steps above C4)
- 37: D6 (thirteen whole steps above C4)
- 38: Db6 (twelve and a half steps above C4)
- 39: D#6 (thirteen and a half steps above C4)
- 40: E6 (fourteen whole steps above C4)

Track 15 contains **THIRTY** triads in root position, first inversion or second inversion. Identify.
(Answer Key)

TRACK 15

Track 15 consists of 30 numbered triads arranged in six rows of five. Each triad is represented by a single note on a five-line staff with a treble clef. The notes are as follows:

- Row 1: ① C4, ② D4, ③ E4, ④ F4, ⑤ G4
- Row 2: ⑥ A4, ⑦ B4, ⑧ C5, ⑨ D5, ⑩ E5
- Row 3: ⑪ F5, ⑫ G5, ⑬ A5, ⑭ B5, ⑮ C6
- Row 4: ⑯ D6, ⑰ E6, ⑱ F6, ⑲ G6, ⑳ A6
- Row 5: ㉑ B6, ㉒ C7, ㉓ D7, ㉔ E7, ㉕ F7
- Row 6: ㉖ G7, ㉗ A7, ㉘ B7, ㉙ C8, ㉚ D8

CHAPTER TWO

Jazz Rhythm

PRACTICING RHYTHM

1. Practice the rhythmic figures from figure 2.3 (TEXTBOOK) on a single pitch with a metronome on “2 and 4.”
2. Practice constant swing 8th notes “behind,” “in the middle,” and “in front” of the beat, with a metronome on “2 and 4,” using all major and minor scales. Use the following melodic patterns:

Swing

♩=66

a beats: 2 4

b pattern continues

c pattern continues

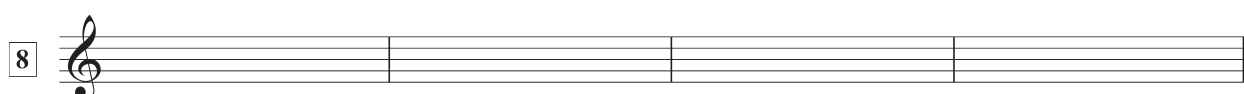
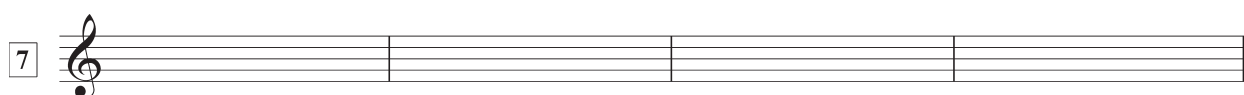
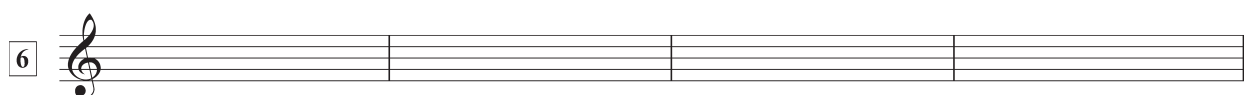
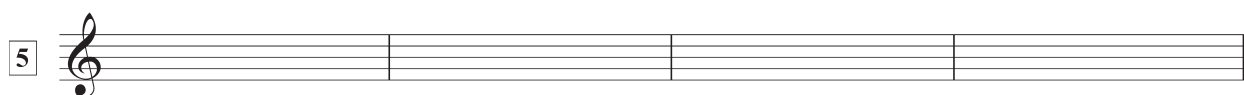
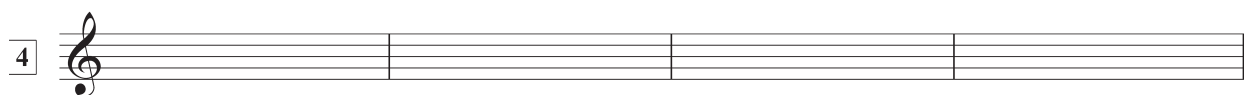
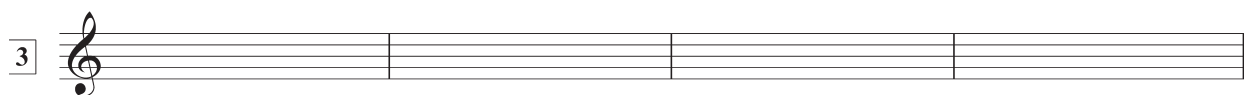
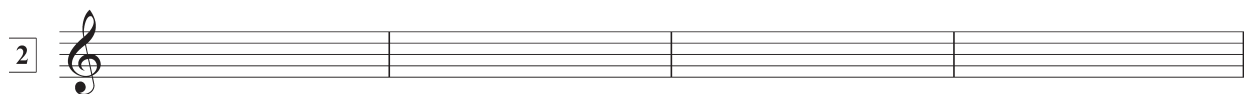
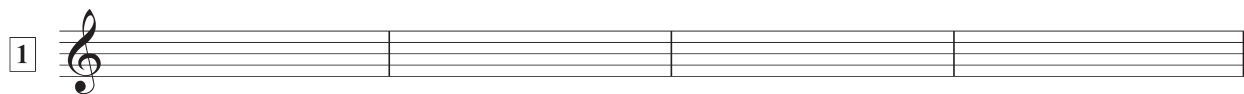
EAR TRAINING DRILLS

Track 16 contains **NINE** four-bar phrases performed at a medium swing tempo. Transcribe the rhythm and notate it on the score provided below. The first phrase is transcribed and notated. (Answer Key)

TRACK 16

Swing

♩=76



CHAPTER THREE

Harmonic Function

WRITTEN ASSIGNMENTS

1. On the staff below, notate the following triads.

A major

IV V vi

The staff shows three triads in A major: IV (F#4, A4, C#5), V (A4, C#5, E5), and vi (A4, C#5, F#6).

G minor

iv V i VI

The staff shows three triads in G minor: iv (Bb4, D4, F4), V (G4, Bb4, D5), i (G4, Bb4, D5), and VI (G4, Bb4, D5).

G major

ii V I vi

The staff shows three triads in G major: ii (B4, D5, F#5), V (G4, B4, D5), I (G4, B4, D5), and vi (B4, D5, F#5).

E^b major

vi IV ii vii^o

The staff shows three triads in E^b major: vi (D4, F4, Ab4), IV (Eb4, G4, Bb4), ii (D4, F4, Ab4), and vii^o (D4, F4, Ab4).

B minor

#vi^o ii V i

The staff shows three triads in B minor: #vi^o (D#4, F#4, Ab4), ii (D4, F4, Ab4), V (B4, D5, F#5), and i (B4, D5, F#5).

D minor

ii^o V #vii^o i

The staff shows three triads in D minor: ii^o (E4, G4, Bb4), V (D4, F4, Ab4), #vii^o (E4, G4, Bb4), and i (D4, F4, Ab4).

2. Analyze the following triads with lead-sheet symbols.

Emin _____

The staff contains eight triads: Emin, Ebmin, E7, E7b9, E7b9, E7b9, E7b9, and Emin.

3. Realize the following harmonic progressions on the keyboard in the manner shown below. Begin each progression with 1, 3, or 5 in the soprano voice. Transpose these progressions to all 12 keys.

The first example, labeled '1', shows a 4/4 time signature. The treble clef staff contains chords for C, G, Amin, Emin, F, C, G, and C. The bass clef staff contains a single note in each measure: C, G, F, C, G, C, G, C.

The second example, labeled '3', shows a 4/4 time signature. The treble clef staff contains chords for C, G, Amin, Emin, F, C, G, and C. The bass clef staff contains a single note in each measure: C, G, F, C, G, C, G, C.

The third example, labeled '5', shows a 4/4 time signature. The treble clef staff contains chords for C, G, Amin, Emin, F, C, G, and C. The bass clef staff contains a single note in each measure: C, G, F, C, G, C, G, C.

1

C G Amin Emin F = B^o Emir Amin Dmin : G = C

2

Amin E/G# Amin G C G Amin E Amin

3

Amin G[#]°/B Amin/C Dmin E F Dmin B° E Amin

4

I ..⁶ IV ii V ..⁶ I

5

I vi ii V iii vi ii V I

6

i V VI III iv ii° V i

7

i iv⁶ VII III⁶ VI ii^{°6} V i

4. Analyze the following progression with lead-sheet symbols, Roman numerals, and function symbols in a manner similar to figure 3.12 (TEXTBOOK).

⁸F C

I V

EAR TRAINING DRILLS

Instructions for Tracks 17–18

Each track contains an 8-bar harmonic progression realized using keyboard style texture. On the staff below, notate the outer-voice counterpoint and analyze the progression with lead-sheet notation, Roman numerals, and function symbols. (Answer Key)

Track 17**TRACK 17**

A musical staff for Track 17, consisting of two staves (treble and bass clefs) with a grand staff bracket on the left. The key signature is one flat (B-flat major or D minor). The first bar contains a half note G4 in the treble clef and a half note G3 in the bass clef. The remaining seven bars are empty.

Track 18**TRACK 18**

A musical staff for Track 18, consisting of two staves (treble and bass clefs) with a grand staff bracket on the left. The key signature is one flat (B-flat major or D minor). The first bar contains a half note G4 in the treble clef and a half note G3 in the bass clef. The remaining seven bars are empty.

CHAPTER FOUR

Four-Part Chords

WRITTEN ASSIGNMENTS

1. On the staff below, notate the following root position four-part chords.

Dmin6 F#Maj7 F7sus Gmin(#7) Eø7 Bb7(b5) AMaj7(#5) D#ø7

2. Analyze the following four-part chords with lead-sheet symbols.

Emin7 _____

3. Create three “drop 2” voicings for the following close position four-part chords.

DMaj7 GMaj7(b5) D♭min7 A7(#5)

Emin6 A♭7sus B♭min(#7) D#ø7

A♭Maj7(#5) Bø(#7) E♭min7 B♭6

EAR TRAINING DRILLS

Instructions for Tracks 19–24

Each track contains **TWELVE** randomly chosen triads or incomplete 7th chords (without the fifth). Sing/play the assigned essential chord tone or pitch alteration. After a brief pause, the answer is given.

Track 19: Sing/play a major 6th

TRACK 19

Track 20: Sing/play a minor 7th

TRACK 20

Track 21: Sing/play a major 7th

TRACK 21

Track 22: Sing/play a diminished 7th

TRACK 22

① ② ③ ④ ⑤ ⑥
⑦ ⑧ ⑨ ⑩ ⑪ ⑫

Track 23: Sing/play a $\flat 5$ th

TRACK 23

① ② ③ ④ ⑤ ⑥
⑦ ⑧ ⑨ ⑩ ⑪ ⑫

Track 24: Sing/play a $\sharp 5$ th

TRACK 24

① ② ③ ④ ⑤ ⑥
⑦ ⑧ ⑨ ⑩ ⑪ ⑫

Track 25 contains **THIRTY** randomly chosen major or minor four-part chords in root position. Identify the type of each chord. (Answer Key)

TRACK 25

Track 25 consists of 30 numbered chords in root position, presented on a treble clef staff. The chords are as follows:

- 1: C major
- 2: F major
- 3: Bb major
- 4: C major
- 5: G major
- 6: D major
- 7: C major
- 8: F major
- 9: Bb major
- 10: C major
- 11: C major
- 12: F major
- 13: C major
- 14: C major
- 15: C major
- 16: Bb major
- 17: F major
- 18: C major
- 19: C major
- 20: Bb major
- 21: C major
- 22: C major
- 23: C major
- 24: Bb major
- 25: F major
- 26: C major
- 27: C major
- 28: Bb major
- 29: F major
- 30: C major

Track 26 contains **THIRTY** randomly chosen dominant 7th or intermediary four-part chords in root position. Identify. (Answer Key)

TRACK 26

Track 26 consists of 30 numbered chords in root position, presented on a treble clef staff. The chords are as follows:

- 1: C4
- 2: Bb3
- 3: E4
- 4: Eb4
- 5: E4
- 6: C4
- 7: E4
- 8: E4
- 9: F4
- 10: Bb3
- 11: E4
- 12: C4
- 13: C4
- 14: F#4
- 15: Bb3
- 16: E4
- 17: C4
- 18: Bb3
- 19: Bb3
- 20: F4
- 21: C4
- 22: C4
- 23: C4
- 24: Bb3
- 25: E4
- 26: C4
- 27: F#4
- 28: F#4
- 29: Bb3
- 30: C4

Track 27 contains **THIRTY** randomly chosen four-part chords orchestrated with various “drop 2” voicings. Identify. (Answer Key)

TRACK 27

① ② ③ ④ ⑤

Five musical staves, each with a treble and bass clef. Each staff contains a single chord in a drop 2 voicing. Chord 1: C major (C4, E4, G4, C5). Chord 2: D major (D4, F4, A4, D5). Chord 3: E major (E4, G4, B4, E5). Chord 4: F major (F4, A4, C5, F5). Chord 5: G major (G4, B4, D5, G5).

⑥ ⑦ ⑧ ⑨ ⑩

Five musical staves, each with a treble and bass clef. Each staff contains a single chord in a drop 2 voicing. Chord 6: A major (A4, C5, E5, A5). Chord 7: B major (B4, D5, F5, B5). Chord 8: C minor (C4, E4, G4, C5). Chord 9: D minor (D4, F4, A4, D5). Chord 10: E minor (E4, G4, B4, E5).

⑪ ⑫ ⑬ ⑭ ⑮

Five musical staves, each with a treble and bass clef. Each staff contains a single chord in a drop 2 voicing. Chord 11: F minor (F4, A4, C5, F5). Chord 12: G minor (G4, B4, D5, G5). Chord 13: A minor (A4, C5, E5, A5). Chord 14: B minor (B4, D5, F5, B5). Chord 15: C major (C4, E4, G4, C5).

⑯ ⑰ ⑱ ⑲ ⑳

Five musical staves, each with a treble and bass clef. Each staff contains a single chord in a drop 2 voicing. Chord 16: D minor (D4, F4, A4, D5). Chord 17: E minor (E4, G4, B4, E5). Chord 18: F major (F4, A4, C5, F5). Chord 19: G major (G4, B4, D5, G5). Chord 20: A major (A4, C5, E5, A5).

㉑ ㉒ ㉓ ㉔ ㉕

Five musical staves, each with a treble and bass clef. Each staff contains a single chord in a drop 2 voicing. Chord 21: B minor (B4, D5, F5, B5). Chord 22: C major (C4, E4, G4, C5). Chord 23: D minor (D4, F4, A4, D5). Chord 24: E minor (E4, G4, B4, E5). Chord 25: F major (F4, A4, C5, F5).

㉖ ㉗ ㉘ ㉙ ㉚

Five musical staves, each with a treble and bass clef. Each staff contains a single chord in a drop 2 voicing. Chord 26: G major (G4, B4, D5, G5). Chord 27: A major (A4, C5, E5, A5). Chord 28: B minor (B4, D5, F5, B5). Chord 29: C major (C4, E4, G4, C5). Chord 30: D minor (D4, F4, A4, D5).

CHAPTER FIVE

Five-Part Chords

WRITTEN ASSIGNMENTS

1. On the staff below, notate the following root position five-part chords.

D7^(b9) Fmin^{9(b6)} A⁹ E13^(#9)sus Bb7^(#9) Gmin^{9(b5)}

2. Analyze the following five-part chords with lead-sheet symbols.

Fmin⁹

3. Create four “drop 2” voicings for the following close position five-part chords.

F^{#9}sus

B7^(b9)sus Bmin⁹ A⁹(#5) Ab⁹

F[#]min⁹(#7) GMaj⁹(#5) D^{#o9} DbMaj⁹(b5)

B⁹_{sus} E^bmin⁹(^b5) B^b⁹ D^b7(^b9)_(^b5)

D7(^b9)_([#]5) C7([#]9) E^{Maj}⁹ E^b7([#]9)_([#]5)_{sus}

EAR TRAINING DRILLS

Instructions for Tracks 28–34

Each track contains **TWELVE** randomly chosen four-part chords or incomplete five-part chords (without the fifth or the major third). Sing/play the assigned extension. After a brief pause, the answer is given.

Track 28: Sing/play a major 9th

TRACK 28

① ② ③ ④ ⑤ ⑥

⑦ ⑧ ⑨ ⑩ ⑪ ⑫

Track 29: Sing/play a $\flat 9^{\text{th}}$

TRACK 29

① ② ③ ④ ⑤ ⑥

⑦ ⑧ ⑨ ⑩ ⑪ ⑫

Track 30: Sing/play a $\sharp 9^{\text{th}}$

TRACK 30

① ② ③ ④ ⑤ ⑥

⑦ ⑧ ⑨ ⑩ ⑪ ⑫

Track 31: Sing/play a perfect 11th

TRACK 31

① ② ③ ④ ⑤ ⑥

⑦ ⑧ ⑨ ⑩ ⑪ ⑫

Track 32: Sing/play a major 13th

TRACK 32

Track 33: Sing/play a $\flat 5$ th/ $\sharp 11$ th

TRACK 33

Track 34: Sing/play a $\sharp 5$ th/ $\flat 13$ th

TRACK 34

Track 35 contains **THIRTY-ONE** randomly chosen major, minor, or intermediary five-part chords in root position. Each chord is first played melodically and then harmonically. Identify the type of each chord. (Answer Key)

TRACK 35

The image displays 31 numbered chords in root position on a treble clef staff. Each chord is represented by a single note on a five-line staff, with a circled number above it. The chords are arranged in six rows of five. The notes and their corresponding numbers are as follows:

- Row 1: ① (C4), ② (D4), ③ (E4), ④ (F4), ⑤ (G4)
- Row 2: ⑥ (A4), ⑦ (B4), ⑧ (C5), ⑨ (D5), ⑩ (E5)
- Row 3: ⑪ (F5), ⑫ (G5), ⑬ (A5), ⑭ (B5), ⑮ (C6)
- Row 4: ⑯ (D6), ⑰ (E6), ⑱ (F6), ⑲ (G6), ⑳ (A6)
- Row 5: ㉑ (B6), ㉒ (C7), ㉓ (D7), ㉔ (E7), ㉕ (F7)
- Row 6: ㉖ (G7), ㉗ (A7), ㉘ (B7), ㉙ (C8), ㉚ (D8)

Track 36 contains **THIRTY** randomly chosen dominant 7th five-part chords in root position. Identify. (Answer Key)

TRACK 36

Track 36 consists of 30 numbered dominant 7th chords in root position, arranged in six rows of five. The chords are as follows:

- 1: C major 7 (C4, E4, G4, Bb4)
- 2: D major 7 (D4, F#4, A4, C5)
- 3: E major 7 (E4, G#4, B4, D5)
- 4: F major 7 (F4, A4, C5, Eb5)
- 5: G major 7 (G4, B4, D5, F#5)
- 6: A major 7 (A4, C#5, E5, G5)
- 7: B major 7 (B4, D#5, F#5, A5)
- 8: C minor 7 (C4, Eb4, G4, Bb4)
- 9: D minor 7 (D4, F4, Ab4, C5)
- 10: E minor 7 (E4, G4, Bb4, D5)
- 11: F minor 7 (F4, Ab4, C5, Eb5)
- 12: G minor 7 (G4, Bb4, D5, F#5)
- 13: A minor 7 (A4, C5, Eb5, G5)
- 14: B minor 7 (B4, D5, F#5, A5)
- 15: C major 7 (C4, E4, G4, Bb4)
- 16: D major 7 (D4, F#4, A4, C5)
- 17: E major 7 (E4, G#4, B4, D5)
- 18: F major 7 (F4, A4, C5, Eb5)
- 19: G major 7 (G4, B4, D5, F#5)
- 20: A major 7 (A4, C#5, E5, G5)
- 21: B major 7 (B4, D#5, F#5, A5)
- 22: C minor 7 (C4, Eb4, G4, Bb4)
- 23: D minor 7 (D4, F4, Ab4, C5)
- 24: E minor 7 (E4, G4, Bb4, D5)
- 25: F minor 7 (F4, Ab4, C5, Eb5)
- 26: G minor 7 (G4, Bb4, D5, F#5)
- 27: A minor 7 (A4, C5, Eb5, G5)
- 28: B minor 7 (B4, D5, F#5, A5)
- 29: C major 7 (C4, E4, G4, Bb4)
- 30: D major 7 (D4, F#4, A4, C5)

Track 37 contains **THIRTY** randomly chosen suspended dominant five-part chords in root position. Identify. (Answer Key)

TRACK 37

The image displays 30 musical staves, each containing a single suspended dominant five-part chord in root position. The chords are numbered 1 through 30. Each chord is written on a five-line staff with a treble clef. The notes are arranged in a five-part voicing, and the suspension is indicated by a vertical line through the note. The key signature and the specific notes of each chord vary across the staves.

- Staff 1: Chords 1-5
- Staff 2: Chords 6-10
- Staff 3: Chords 11-15
- Staff 4: Chords 16-20
- Staff 5: Chords 21-25
- Staff 6: Chords 26-30

Track 38 contains **FIFTY** randomly chosen five-part chords orchestrated with various “drop 2” voicings. Identity. (Answer Key)

TRACK 38

① ② ③ ④ ⑤

Five musical staves, each with a treble and bass clef. The bass clef staves contain single notes: 1 (C2), 2 (B1), 3 (A1), 4 (G1), 5 (F1).

⑥ ⑦ ⑧ ⑨ ⑩

Five musical staves, each with a treble and bass clef. The bass clef staves contain single notes: 6 (E1), 7 (D1), 8 (C1), 9 (B0), 10 (A0).

⑪ ⑫ ⑬ ⑭ ⑮

Five musical staves, each with a treble and bass clef. The bass clef staves contain single notes: 11 (G0), 12 (F0), 13 (E0), 14 (D0), 15 (C0).

⑯ ⑰ ⑱ ⑲ ⑳

Five musical staves, each with a treble and bass clef. The bass clef staves contain single notes: 16 (B0), 17 (A0), 18 (G0), 19 (F0), 20 (E0).

㉑ ㉒ ㉓ ㉔ ㉕

Five musical staves, each with a treble and bass clef. The bass clef staves contain single notes: 21 (D0), 22 (C0), 23 (B0), 24 (A0), 25 (G0).

26 27 28 29 30

31 32 33 34 35

36 37 38 39 40

41 42 43 44 45

46 47 48 49 50

CHAPTER SIX

The II–V–I Progression

WRITTEN ASSIGNMENTS

1. On the staff below, notate the following progressions using guide tones only.

Cmin7 F7 BbMaj7

ii⁷ V⁷ Imaj⁷

a Gmin7 C7 FMaj7

ii⁷ V⁷ Imaj⁷

b F#min7(b5) B7 Emin7

ii⁷_{b5} V⁷ i⁷

c C#min7(b5) F#7 Bmin7

ii⁷_{b5} V⁷ i⁷

2. Notate the following progressions using “drop 2” four-part voicings.

Amin7(b5) D7 Gmin7

ii⁷_{b5} V⁷ i⁷

a Dmin7(b5) G7 Cmin7

ii⁷_{b5} V⁷ i⁷

b Fmin7 Bb7 EbMaj7(b5)

ii⁷ V⁷ Imaj⁷

c Bmin7 E7(b5) AMaj7

ii⁷ V⁷ Imaj⁷

3. Notate the following progressions using “drop 2” five-part voicings.

Emin⁹ A⁹sus DMaj⁹

ii⁷ V⁷ Imaj⁷

a Cmin⁹ F7(b⁹) B♭Maj⁹

ii⁷ V⁷ Imaj⁷

b Emin^{9(b5)} A7(b¹³₉) Dmin^{9(#7)}

ii^{7b5} V⁷ i⁷

c Amin⁹ D7(b⁹₂₅) GMaj⁹

ii⁷ V⁷ Imaj⁷

4. Each of the following progressions contains various types of the diminished 7th chord. Identify their function within the progression and analyze with lead-sheet notation and Roman numerals.

Dmin7 F#°7 G7 C#°7 Dmin7 B°7 CMaj7 D°7 Eb°7 C6/E D°7 C6

ii⁷ CN CN DN DP CP DP

ii⁷ #iv^{°7} V⁷ #i^{°7} ii⁷ vii^{°7} Imaj⁷ ii^{°7} biii^{°7} Imaj⁶ ii^{°7} Imaj⁶

a

b

5. The following progression contains different diminished 7th chords. Transform the diminished 7ths into [ii⁷-V⁷]/X harmonic elisions and realize it with “drop 2” five-part voicings.

C¹³ F[#]min⁹ B⁹sus Gmin⁹ B^bmin⁹ Eb⁹ A7(^b₉) D7([#]₉) G7(^b₉) C¹³([#]₉)

V⁷ [ii⁷ V⁷]/VII ii⁷ [ii⁷ V⁷]/^bIII III⁷ VI⁷ II⁷ V⁷

V⁷ [#]i⁰⁷ ii⁷ iv⁰⁷ III⁷ VI⁷ II⁷ V⁷

a

ii⁷ [#]iv⁰⁷ V⁷ vii⁰⁷ Imaj⁷ ^biii⁰⁷ ii⁷ [#]i⁰⁷

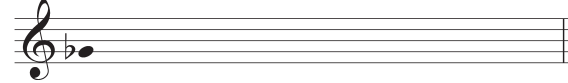
CHAPTER SEVEN

Modes

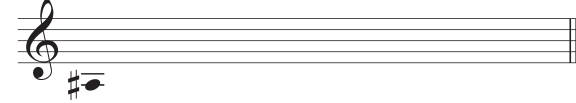
WRITTEN ASSIGNMENTS

1. On the staff below, notate the following diatonic modes.

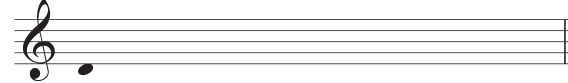
Lydian



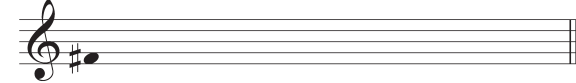
Locrian



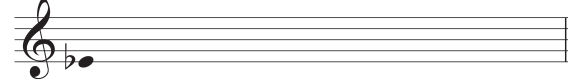
Mixolydian



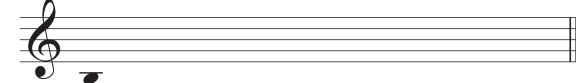
Dorian



Aeolian

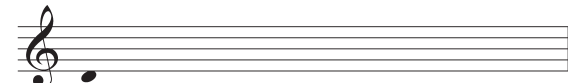


Phrygian

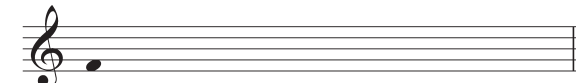


2. On the staff below, notate the following chromatic modes.

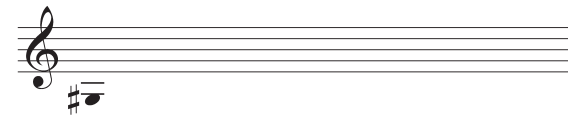
Lydian Augmented



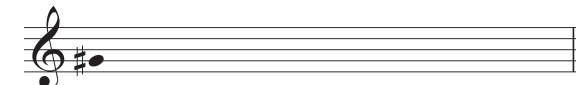
Locrian b2



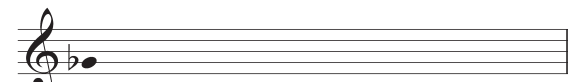
Mixolydian #11



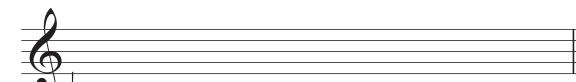
Dorian b2



Altered



Mixolydian b13



3. Identify the following diatonic modes. Analyze their pitch content in terms of chord tones, beauty marks, and extensions.



4. Identify the following chromatic modes. Analyze their pitch content in terms of chord tones, beauty marks, and extensions.



5. Compose an 8-bar modal phrase for each of the following modes: C Phrygian, G Lydian, D Melodic Minor, A Lydian Augmented, E Locrian, B Ionian, F# Dorian, D^b Altered, A^b Mixolydian, E^b Mixolydian #11, B^b Dorian ^b2, F Aeolian, G Locrian ¹2, and E^b Mixolydian ^b13. (Answer not provided)

EAR TRAINING DRILLS

Track 39 contains **FOURTEEN** diatonic modes. Identify their names. (Answer Key)

TRACK 39

The image displays 14 musical staves, each representing a diatonic mode. Each staff begins with a treble clef and a single note, which is the tonic of the mode. The modes are numbered 1 through 14:

- ①: C (C major)
- ②: F (F major)
- ③: Bb (Bb major)
- ④: Bb (Bb minor)
- ⑤: C (C minor)
- ⑥: D# (D# minor)
- ⑦: Bb (Bb minor)
- ⑧: C (C minor)
- ⑨: D# (D# minor)
- ⑩: C (C minor)
- ⑪: Bb (Bb minor)
- ⑫: C (C minor)
- ⑬: D# (D# minor)
- ⑭: C (C minor)

Track 40 contains **FOURTEEN** chromatic modes. Identify. (Answer Key)

TRACK 40

Track 40 displays 14 chromatic modes, numbered 1 through 14, arranged in five staves. Each mode is represented by a single note on a five-line staff with a treble clef. The modes are:

- ①: B-flat
- ②: B
- ③: C
- ④: C
- ⑤: C-sharp
- ⑥: C-flat
- ⑦: D
- ⑧: D-flat
- ⑨: D-sharp
- ⑩: D-flat
- ⑪: D
- ⑫: E-flat
- ⑬: E
- ⑭: E

CHAPTER EIGHT

Chord–Scale Theory

WRITTEN ASSIGNMENTS

1. Notate a scale that establishes a convincing chord–scale relationship with the given chords.

	Lydian	DMaj7(b5)
Bb7sus		A7(b5)
C7alt.		G7(b9)sus

2. Provide chords that establish a convincing chord–scale relationship with the given scales.

BbMaj7(#5)	BbMaj9(#5)
Lydian Augmented	

3. Using modes, establish a chord-scale relationship for the following harmonic progressions.

$Fmin^9$ $Bb7(b9)sus$ $Ebmaj7(\#11)$
 ii^7 Dorian V^7 Dorian $\flat 2$ $I maj^7$ Lydian

a $Cmin(\#7)$ $F7(b5)$ $Bbmaj7(\#5)$
 ii^7 V^7 $I maj^7$

b $Gmin^9(b5)$ $C7(b13)$ $Fmin(\#7)$
 ii_b^7 V^7 i^7

c $Bmin7(b5)$ $E7(\#9)sus$ $Am^9(b6)$
 ii_b^7 V^7 i^7

4. Using modes, establish a chord-scale relationship for the following harmonic progressions.

$G7(b13)$ $C7alt.$ $F^9(b5)$ Bb^9sus
 V^7/vi Mixolydian $\flat 13$ V^7/ii Altered V^7/ii Mixolydian $\#11$ V^7 Mixolydian

a $C7(b9)$ $F7(\#5)$ $Bb^9(b5)$ $Eb7alt.$
 V^7/vi V^7/ii V^7/ii V^7

b $F^9(\#5)$ Bb^9 $A7alt.$ Ab^9
 V^7/vi V^7/ii V^7/ii V^7

5. Write a modal composition for your instrument based on the following form: **A** (C Ionian: 8 mm.)—**B** (A^b Mixolydian: 8 mm.)—**C** (B^b Ionian: 8 mm.)—**D** (D Dorian ^b2: 8 mm.)—**E** (G Altered: 8 mm.). (Answer not provided)
6. Write a modal composition for your instrument based on a 32-bar AABA form using modes from different categories. (Answer not provided)

CHAPTER NINE

The Blues

WRITTEN ASSIGNMENTS

1. Provide guide tones and bass notes for the minor blues progression given below.

Cmin7 Fmin7 Cmin7 C7(b5)

Musical staff showing the first four measures of the progression. The key signature is two flats (Bb, Eb). The first measure contains the chord Cmin7 (F, C, Gb, Bb). The second measure contains the chord Fmin7 (C, F, Ab, Bb). The third measure contains the chord Cmin7 (F, C, Gb, Bb). The fourth measure contains the chord C7(b5) (F, C, Gb, Bb).

5 Fmin7 Fmin7 Cmin7 Cmin7

Musical staff showing the next four measures of the progression. The key signature is two flats (Bb, Eb). The fifth measure contains the chord Fmin7 (C, F, Ab, Bb). The sixth measure contains the chord Fmin7 (C, F, Ab, Bb). The seventh measure contains the chord Cmin7 (F, C, Gb, Bb). The eighth measure contains the chord Cmin7 (F, C, Gb, Bb).

9 Dmin7(b5) G7(b5) Cmin6 Ab7(b5) G7(b5)

Musical staff showing the final four measures of the progression. The key signature is two flats (Bb, Eb). The ninth measure contains the chord Dmin7(b5) (F, C, Gb, Bb). The tenth measure contains the chord G7(b5) (C, F, Ab, Bb). The eleventh measure contains the chord Cmin6 (F, C, Gb, Bb). The twelfth measure contains the chords Ab7(b5) (C, F, Ab, Bb) and G7(b5) (C, F, Ab, Bb).

2. Analyze the chord structure and voice leading of the progression below. Realize the progression using “drop 2” five-part voicings.

Chord progression: B \flat ⁹ Eb⁹ B \flat ⁹ Fmin⁹ B \flat ¹³

Chord progression: Eb⁹ B \flat ¹³ G7(\flat ¹³)

Chord progression: Cmin⁹ F¹³ B \flat ¹³ G7alt. C7alt. F7(\flat ⁹/₅)

Chord progression: Eb⁹ A \flat ¹³ Eb⁹ B \flat min⁹ Eb¹³

Chord progression: A \flat ¹³ Eb¹³ C7(\flat ¹³/₉)

Chord progression: Fmin⁹ B \flat ¹³ Eb⁹ C7alt. F7alt. B \flat 7(\flat ⁹/₅)

3. Using different blues scales and modes provide chord-scale relationships for the following blues progressions.

1 F7 B \flat 9 F \supset Cmin7 F \supset

F major blues

5 B \flat 9 B \flat 9 F \supset D7alt.

9 G \supset (b5) C \supset F \supset G7(b5) C \supset

1 Fmin \supset B \flat min7 Fmin7 F7(b9)

F Dorian

5 B \flat min7 B \flat min7 Fmin7 Fmin7

9 Gmin7(b5) C7alt. Fmin \supset C7alt.

CHAPTER TEN


Improvisation

WRITTEN ASSIGNMENTS

1. Compose a blues solo using blues riffs *other* than those in figure 10.2 (TEXTBOOK). (Answer not provided)

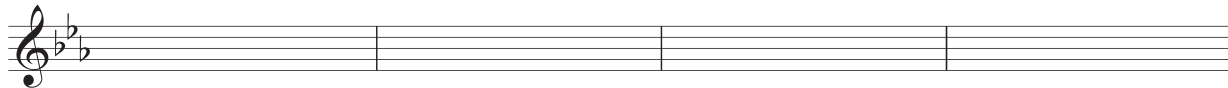
Swing
CHORUS 1

E \flat 7



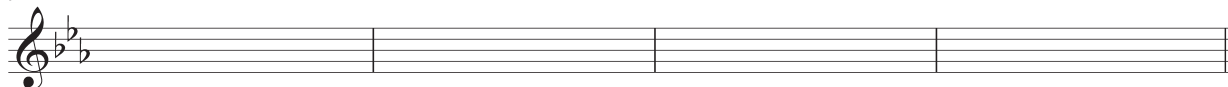
A musical staff in treble clef with a key signature of two flats (B \flat and E \flat). The staff is divided into four measures by vertical bar lines. The first measure contains a treble clef and a key signature of two flats. The remaining three measures are empty.

5 A \flat 7 E \flat 7



A musical staff in treble clef with a key signature of two flats. The staff is divided into four measures by vertical bar lines. The first measure contains a treble clef and a key signature of two flats. The remaining three measures are empty.

9 B \flat 7 E \flat 7



A musical staff in treble clef with a key signature of two flats. The staff is divided into four measures by vertical bar lines. The first measure contains a treble clef and a key signature of two flats. The remaining three measures are empty.

CHORUS 2

13 Eb7

17 Ab7 Eb7

21 Bb7 Eb7

2. Notate the guide-tone line for the blues progressions given below. Use your guide-tone line to practice improvisation with the recording.

E♭ Blues

1 Eb7 Ab7 Eb7 B♭min7 Eb7

5 Ab7 Eb7 C7

9 Fmin7 Bb7 Eb7 Bb7

C Minor Blues

1 Cmin7 Fmin7 Cmin7 C7(b9)

5 Fmin7 Fmin7 Cmin7 Cmin7

9 D7(b5) G7(b5) Cmin7 G7(#5)

F Minor Blues

1 Fmin7 B♭min7 Fmin7 F7(b9)

5 B♭min7 B♭min7 Fmin7 Fmin7

9 D7(b5) C7(b5) Fmin7 C7alt.

3. Write out a 3rd line for the blues progressions given below. Use your line to practice improvisation with the recording.

E♭ Blues

E♭7 A♭7 E♭7 B♭min7 E♭7

5 A♭7 E♭7 C7

9 Fmin7 B♭7 E♭7 B♭7

C Minor Blues


1 Cmin7 Fmin7 Cmin7 C7(b9)

5 Fmin7 Fmin7 Cmin7 Cmin7

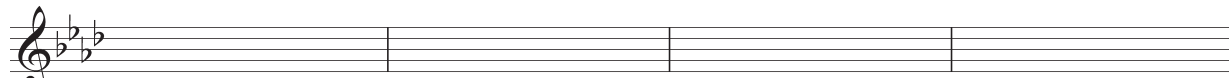
9 D7(b5) G7(b5) Cmin7 G7(#5)

F Minor Blues

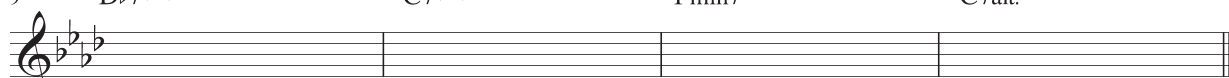
1 Fmin7 B♭min7 Fmin7 F7(b9)



5 B♭min7 B♭min7 Fmin7 Fmin7



9 D♭7(b5) C7(b5) Fmin7 C7alt.



4. Write out a 7th line for the blues progressions given below. Use your line to practice improvisation with the recording.

E♭ Blues

E♭7 A♭7 E♭7 B♭min7 E♭7




5 A♭7 E♭7 Cmin7



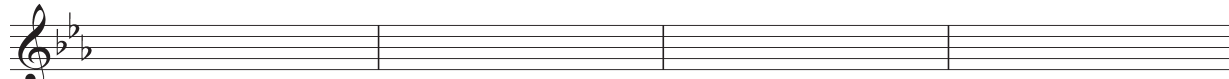
9 Fmin7 B♭7 E♭7 Fmin7 B♭7


C Minor Blues

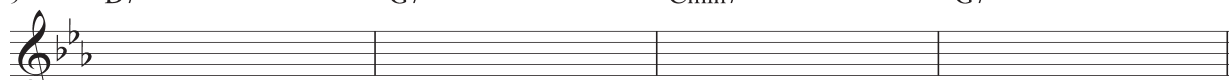
1 Cmin7 Fmin7 Cmin7 C7(b9)



5 Fmin7 Fmin7 Cmin7 Cmin7



9 D7(b5) G7(b5) Cmin7 G7(#5)



F Minor Blues

1 Fmin7 Bbmin7 Fmin7 F7(b9)

5 Bbmin7 Bbmin7 Fmin7 Fmin7

9 Db7(b5) C7(b5) Fmin7 C7alt.

PLAY ALONG SESSIONS

Additional lead sheets in Appendix C.

Track 1: B^b BLUES. Practice improvisation using the following concepts:

- a. Blues riffs.
- b. Guide-tone improvisation.

Play 10x

Medium

Bb7 Eb7 Bb7 Fmin7 Bb7

5 Eb7 Bb7 G7

9 Cmin7 F7 Bb7 Cmin7 F7

Track 2: E^b BLUES. Play along with the rhythm section using (transposed) chord-scale relationships from figure 9.8 (TEXTBOOK).

Play 6x

Medium

Eb7 Ab7 Eb7 Bbmin7 Eb7

5 Ab7 Eb7 C7

9 Fmin7 Bb7 Eb7 Fmin7 Bb7

Track 3: C MINOR BLUES. Play along with the rhythm section using chord–scale relationship from figure 9.10.a (TEXTBOOK).

Play 10x

Medium

Chord progression for Track 3:

- Measures 1-4: Cmin6
- Measures 5-8: Fmin7
- Measures 9-12: D7(b5), G7(b5), Cmin6, G7(#5)

Track 4: F MINOR BLUES. Play along with the rhythm section using (transposed) chord–scale relationship from figure 9.10.b (TEXTBOOK).

Play 10x

Medium

Chord progression for Track 4:

- Measures 1-4: Fmin6
- Measures 5-8: Bbmin7
- Measures 9-12: Db7(b5), C7(b5), Fmin6, C7alt.

Instructions for Tracks 5–18

Each track below covers all diatonic modes in twelve keys. Before playing with the rhythm section, familiarize yourself with fourteen diatonic and chromatic modes in twelve keys. Although each track covers twelve keys, the distribution of keys differs from track to track. Follow the lead sheet provided with each track. Play along with the rhythm section using specific melodic patterns. Experiment with different rhythmic ideas from figure 2.3 (TEXTBOOK).

Track 5: IONIAN

Medium

C Ionian 16 G Ionian 16 D Ionian 16 A Ionian 16

E Ionian 16 B Ionian 16 F# Ionian 16 C# Ionian 16

A \flat Ionian 16 E \flat Ionian 16 B \flat Ionian 16 F Ionian 16

Melodic Pattern 1

1 3 2 5 2 4 3 6

transposition through the scale etc.

Melodic Pattern 2

1 5 2 3 2 6 3 4

transposition through the scale etc.

Track 6: LYDIAN

Medium

C Lydian 16 F Lydian 16 B \flat Lydian 16 E \flat Lydian 16

A \flat Lydian 16 D \flat Lydian 16 G \flat Lydian 16 B Lydian 16

E Lydian 16 A Lydian 16 D Lydian 16 G Lydian 16

Melodic Pattern 1

1 #4 5 3 2 5 6 #4

transposition through the scale etc.

Melodic Pattern 2

1 #4 7 3 2 5 1 #4

transposition through the scale etc.

Track 7: MIXOLYDIAN

Funk

C Mixolydian 8	F Mixolydian 8	B\flat Mixolydian 8	E\flat Mixolydian 8
A\flat Mixolydian 8	D\flat Mixolydian 8	G\flat Mixolydian 8	B Mixolydian 8
E Mixolydian 8	A Mixolydian 8	D Mixolydian 8	G Mixolydian 8

Melodic Pattern 1

1 $\flat 7$ 1 3 2 1 2 4

transposition through the scale etc.

Melodic Pattern 2

1 $\flat 7$ 2 5 2 1 3 6

transposition through the scale etc.

Track 8: DORIAN

Medium

C Dorian 16	D Dorian 16	E Dorian 16	G\flat Dorian 16
A\flat Dorian 16	B\flat Dorian 16	B Dorian 16	D\flat Dorian 16
E\flat Dorian 16	F Dorian 16	G Dorian 16	A Dorian 16

Melodic Pattern 1

1 6 $\flat 7$ $\flat 3$ 2 $\flat 7$ 1 4

transposition through the scale etc.

Melodic Pattern 2

1 4 $\flat 7$ 6 2 5 1 $\flat 7$

transposition through the scale etc.

Track 9: AEOLIAN

Straight

C Aeolian 16	E\flat Aeolian 16	G\flat Aeolian 16	A Aeolian 16
D\flat Aeolian 16	E Aeolian 16	G Aeolian 16	B\flat Aeolian 16
D Aeolian 16	F Aeolian 16	A\flat Aeolian 16	B Aeolian 16

Melodic Pattern 1

1 $\flat 6$ 5 $\flat 3$ 2 $\flat 7$ $\flat 6$ 4 etc.

transposition through the scale

Melodic Pattern 2

1 $\flat 3$ $\flat 6$ 5 2 4 $\flat 7$ $\flat 6$ etc.

transposition through the scale

Track 10: PHRYGIAN

Straight

C Phrygian 16	D\flat Phrygian 16	D Phrygian 16	E\flat Phrygian 16
E Phrygian 16	F Phrygian 16	G\flat Phrygian 16	G Phrygian 16
A\flat Phrygian 16	A Phrygian 16	B\flat Phrygian 16	B Phrygian 16

Melodic Pattern 1

1 $\flat 2$ 5 $\flat 6$ $\flat 2$ $\flat 3$ $\flat 6$ $\flat 7$ etc.

transposition through the scale

Melodic Pattern 2

1 $\flat 2$ $\flat 6$ 5 $\flat 2$ $\flat 3$ $\flat 7$ $\flat 6$ etc.

transposition through the scale

Track 11: LOCRIAN

Straight

C Locrian 16	B Locrian 16	B\flat Locrian 16	A Locrian 16
A\flat Locrian 16	G Locrian 16	G\flat Locrian 16	F Locrian 16
E Locrian 16	E\flat Locrian 16	D Locrian 16	D\flat Locrian 16

Melodic Pattern 1

1 $\flat 2$ $\flat 5$ 4 $\flat 2$ $\flat 3$ $\flat 6$ $\flat 5$

transposition through the scale etc.

Melodic Pattern 2

1 $\flat 5$ 4 $\flat 7$ $\flat 2$ $\flat 6$ $\flat 5$ 1

transposition through the scale etc.

Track 12: MELODIC MINOR

Medium

C Melodic Minor 16	E\flat Melodic Minor 16	G Melodic Minor 16	B Melodic Minor 16
D Melodic Minor 16	F Melodic Minor 16	A Melodic Minor 16	C\sharp Melodic Minor 16
E Melodic Minor 16	F\sharp Melodic Minor 16	G\sharp Melodic Minor 16	B\flat Melodic Minor 16

Melodic Pattern 1

$\flat 3$ 1 5 7 4 2 6 1

transposition through the scale etc.

Melodic Pattern 2

2 7 1 $\flat 3$ 4 2 $\flat 3$ 5

every other note etc.

Track 13: DORIAN $\flat 2$

Straight

C Dorian $\flat 2$ 16	E\flat Dorian $\flat 2$ 16	G\flat Dorian $\flat 2$ 16	A Dorian $\flat 2$ 16
D\flat Dorian $\flat 2$ 16	E Dorian $\flat 2$ 16	G Dorian $\flat 2$ 16	B\flat Dorian $\flat 2$ 16
D Dorian $\flat 2$ 16	F Dorian $\flat 2$ 16	A\flat Dorian $\flat 2$ 16	B Dorian $\flat 2$ 16

Melodic Pattern 1

1 4 $\flat 3$ 5 **2** 5 4 6

transposition through the scale etc.

Melodic Pattern 2

$\flat 2$ 1 4 6 $\flat 3$ $\flat 2$ 5 $\flat 7$

transposition through the scale etc.

Track 14: LOCRIAN $\natural 2$

Medium

C Locrian $\natural 2$ 16	D Locrian $\natural 2$ 16	E Locrian $\natural 2$ 16	G\flat Locrian $\natural 2$ 16
A\flat Locrian $\natural 2$ 16	B\flat Locrian $\natural 2$ 16	B Locrian $\natural 2$ 16	D\flat Locrian $\natural 2$ 16
E\flat Locrian $\natural 2$ 16	F Locrian $\natural 2$ 16	G Locrian $\natural 2$ 16	A Locrian $\natural 2$ 16

Melodic Pattern 1

1 4 $\flat 5$ $\flat 3$ **2** $\flat 5$ $\flat 6$ 4

transposition through the scale etc.

Melodic Pattern 2

2 1 4 $\flat 7$ $\flat 3$ 2 $\flat 5$ 1

transposition through the scale etc.

Track 15: LYDIAN AUGMENTED

Straight

C Lydian Aug. 16	E Lydian Aug. 16	A^b Lydian Aug. 16	C# Lydian Aug. 16
F Lydian Aug. 16	A Lydian Aug. 16	D Lydian Aug. 16	F# Lydian Aug. 16
B^b Lydian Aug. 16	E^b Lydian Aug. 16	G Lydian Aug. 16	B Lydian Aug. 16

Melodic Pattern 1

3 1 #5 6 #4 2 6 7

transposition through the scale etc.

Melodic Pattern 2

1 7 3 #5 2 1 #4 6

transposition through the scale etc.

Track 16: MIXOLYDIAN #11

Medium

C Mixolydian #11 16	C# Mixolydian #11 16	B Mixolydian #11 16	D Mixolydian #11 16
B^b Mixolydian #11 16	E^b Mixolydian #11 16	A Mixolydian #11 16	E Mixolydian #11 16
A^b Mixolydian #11 16	F Mixolydian #11 16	G Mixolydian #11 16	F# Mixolydian #11 16

Melodic Pattern 1

1 #4 3 b7 2 5 #4 1

transposition through the scale etc.

Melodic Pattern 2

1 b7 3 #4 2 1 #4 5

transposition through the scale etc.

Track 17: MIXOLYDIAN $\flat 13$

Fast

C Mixolydian $\flat 13$ 16	G Mixolydian $\flat 13$ 16	F Mixolydian $\flat 13$ 16	D Mixolydian $\flat 13$ 16
B\flat Mixolydian $\flat 13$ 16	A Mixolydian $\flat 13$ 16	E\flat Mixolydian $\flat 13$ 16	E Mixolydian $\flat 13$ 16
A\flat Mixolydian $\flat 13$ 16	B Mixolydian $\flat 13$ 16	D\flat Mixolydian $\flat 13$ 16	F\sharp Mixolydian $\flat 13$ 16

Melodic Pattern 1

1 $\flat 6$ $\flat 7$ 3 2 $\flat 7$ 1 4

transposition through the scale etc.

Melodic Pattern 2

1 $\flat 7$ $\flat 6$ 3 2 1 $\flat 7$ 4

transposition through the scale etc.

Track 18: ALTERED

Medium

C Altered 16	D Altered 16	E\flat Altered 16	E Altered 16
F\sharp Altered 16	G Altered 16	A\flat Altered 16	B\flat Altered 16
B Altered 16	D\flat Altered 16	E\flat Altered 16	F Altered 16

Melodic Pattern 1

1 $\flat 7$ $\sharp 2$ 3 $\flat 2$ 1 3 $\sharp 4$

transposition through the scale etc.

Melodic Pattern 2

1 3 $\flat 7$ $\sharp 4$ $\flat 2$ $\sharp 4$ 1 $\flat 6$

transposition through the scale etc.


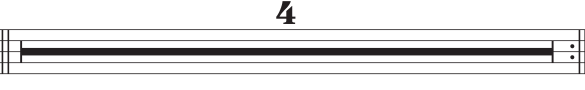
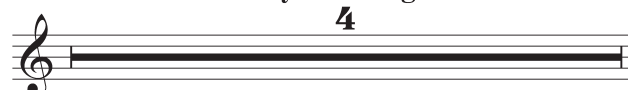

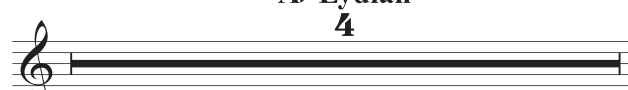
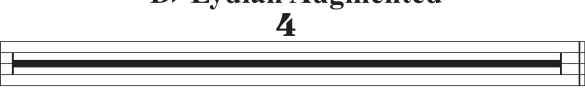
Instructions for Tracks 19–22

In your solo, try to convey the sound of each modal area.

Track 19: MAJOR MODAL CATEGORY

Play 5x



Medium up

<p>C Ionian 4</p> 	<p>E♭ Lydian 4</p> 
<p>G Lydian Augmented 4</p> 	<p>A Lydian 4</p> 
<p>A♭ Lydian 4</p> 	<p>D♭ Lydian Augmented 4</p> 

Track 20: MINOR MODAL CATEGORY

Play 3x


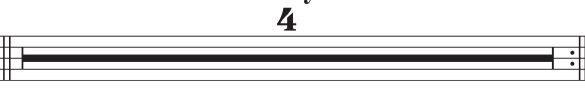
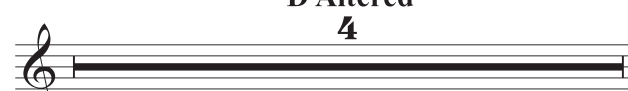


Straight

<p>A Melodic Minor 4</p> 	<p>F Dorian 4</p> 
<p>F# Aeolian 4</p> 	<p>B Aeolian 4</p> 
<p>C Dorian 4</p> 	<p>B♭ Melodic Minor 4</p> 

Track 21: DOMINANT MODAL CATEGORY




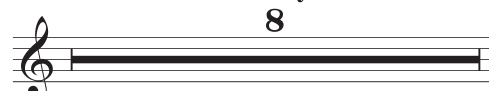
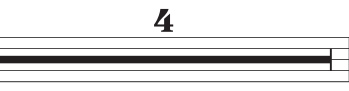
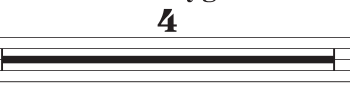
Play 4x

Medium

<p>C Mixolydian 4</p> 	<p>D♭ Mixolydian #11 4</p> 
<p>D Altered 4</p> 	<p>G Altered 4</p> 
<p>A♭ Mixolydian 8</p> 	

Track 22: SUSPENDED MODAL CATEGORY

Medium
Play 3x

<p>C Mixolydian 8</p> 	<p>C Dorian $\flat 2$ 4</p> 	<p>B Phrygian 4</p> 
<p>E Mixolydian 8</p> 	<p>E Dorian $\flat 2$ 4</p> 	<p>G Phrygian 4</p> 

With motifs from figure 10.10 (TEXTBOOK) and **Tracks 5–18**, practice improvisation using different techniques of motivic development: repetition, transposition, expansion, interpolation, contraction, fragmentation, and inversion. Concentrate on a single technique at the time. Make sure to use the correct play-along tracks (i.e. Dorian motifs with Dorian track, Phrygian motifs with Phrygian track, etc.).

PART TWO

Intermediate

CHAPTER ELEVEN

Jazz Lead Sheets

WRITTEN ASSIGNMENTS

1. Rodgers and Hart, "My Romance." Analyze the second half of the tune (mm. 17–32) using a two-level analysis. How do you interpret mm. 27–28?

A

CMaj7 FMaj7 Emin7 Amin7 Dmin7 G7 CMaj7 E7(#5)

My ro - mance does - n't have to have a moon in the sky. My ro -

5 Amin7 E7(#5) Amin7 A7(b5) Dmin7 G7 CMaj7 C7

mance does - n't need a blue la - goon stand - ing by, no

B

9 FMaj7 Bb7 CMaj7 C7 FMaj7 Bb7 CMaj7

month of May, no twin - kling stars, no

13 F#min7(b5) B7 Emin7 Bb7 Amin7 D7 Dmin7 G7

hide a - way, no soft gui - tars. My ro -

A

17 CMaj7 FMaj7 Emin7 Amin7 Dmin7 G7 CMaj7 E7(#5)

mance does - n't need a cas - tle ris - ing in Spain, nor a

21 Amin7 E7(#5) Amin7 A7(b5) Dmin7 G7 CMaj7 C7

dance to a con - stant - ly sur - pris - ing re - frain. Wide a -

C

25 FMaj7 A7(#5) Dmin7 Dmin7/C Bmin7(b5) E7 Amin7 Ab7

wake I can make my most fan - tas - tic dreams come true. My ro -

29 CMaj7/G Amin7 Dmin7 G7 C6 Amin7 Dmin7 G7

mance does - n't need a thing but you.

2. **Cole Porter, "I Love You."** Analyze the tune (lead sheet provided below) using a two-level analysis. How do you interpret mm. 13–16? (Answer not provided)

A

1 Gmin7(b5) C7(b9) FMaj7 D7

"I love you" _____ hums the A - pril breeze, _____ "I

5 Gmin7 C7 3 FMaj7 D7

love you" _____ ech - o the hills. _____ "I

A'

9 Gmin7(b5) C7(b9) FMaj7 Bmin7(b5) E7

love you" _____ the gold - en dawn a - grees, _____ as once

13 AMaj7 Bmin7 E7 AMaj7

more she sees daf - fo - dils. _____ It's

B

17 Gmin7 C7 3 FMaj7

spring a - gain _____ and birds on the wing a - gain _____ start to

21 Amin7(b5) D7(b9) Gmin7 C7

sing a - gain _____ The old mel - o - dy _____ "I

A

25 Gmin7(b5) C7(b9) FMaj7 D7



love you," _____ that's the song of songs _____ and it

29 G7 Gmin7 C7 FMaj7



all be - longs to you and me.

CHAPTER TWELVE

Keyboard Textures

WRITTEN ASSIGNMENTS

1. Complete the following progression using **Model I**.

Gmin7(b5) C7 Cmin7 F7

[ii⁷_{b5}] V⁷/vi [ii⁷] V⁷/ii

Fmin7 Bb7 Bbmin7 Eb7

[ii⁷] V⁷/V ii⁷ V⁷

2. Complete the following progression using **Model II**.

A7 D7

V⁷/vi V⁷/ii

G7 C7

V⁷/V V⁷

3. Complete the following progression using **Model III**.

Dmin7(b⁵) G7 Gmin7 C7

[ii]⁷_{b5} V⁷/vi [ii]⁷ V⁷/ii

Cmin7 F7 Fmin7 B^b7

[ii]⁷ V⁷/V ii⁷ V⁷

4. Complete the following progression using **Model IV**.

F#min7(b5) B7 Bmin7 E7

[ii]⁷_{b5} V⁷/vi [ii]⁷ V⁷/ii

Emin7 A7 Amin7 D7

[ii]⁷ V⁷/V ii⁷ V⁷

5. Complete the following progression using **Model V**.

Amin⁹(b5) D7(b9) Dmin⁹ G7(b9)

[ii]⁷_{b5} V⁷/vi [ii]⁷ V⁷/ii

Gmin⁹ C7(b9) Cmin⁹ F7(b9)

[ii]⁷ V⁷/V ii⁷ V⁷

6. Complete the following progression using **Model VI**. Analyze your realization with lead-sheet symbols.

$C\#min^9(b5)$
 $F\#7(\flat_{13}^9)$
 $C\#min^7(b5)$
 $F\#7$
 $C\#min^7$
 $B7$

$[ii]_{b5}^7$
 V^7/vi
 $[ii]^7$
 V^7/ii

$Bmin^7$
 $E7$
 $Emin^7$
 $A7$

$[ii]^7$
 V^7/V
 $[ii]^7$
 V^7

7. Complete the following progression using **Model VII**. Analyze your realization with lead-sheet symbols.

$C\#min^{11}$
 $F\#7(\flat_{13}^9)$
 $C\#min^7(b5)$
 $F\#7$
 $F\#min^7$
 $B7$

$[ii]_{b5}^7$
 V^7/vi
 $[ii]^7$
 V^7/ii

$Bmin^7$
 $E7$
 $Emin^7$
 $A7$

$[ii]^7$
 V^7/V
 $[ii]^7$
 V^7

CHAPTER THIRTEEN

Idiomatic Jazz Progressions

WRITTEN ASSIGNMENTS

1. On the staff below, notate the following chord progressions. Make sure to implement good voice leading.

"Drop 2" Five-Part Voicings

E major

Imaj⁷ vi⁷ ii⁷ V⁷ TR/V⁷ Imaj⁷

"Drop 2" Five-Part Voicings

F major

Imaj⁷ bIII⁷ bVIImaj⁷ V⁷ Imaj⁷

MODEL IV

F minor

i⁷ ii⁷_{b9} V⁷ (ii⁷_{b9} V⁷)/iv iv⁷

MODEL VI

A major

Imaj⁷ V⁷/bVI bVIImaj⁷ V⁷/III IIIImaj⁷ V⁷ Imaj⁷

2. Analyze the following chord progression with lead-sheet symbols and Roman numerals.

G major

Gmaj⁹ Em⁹

Imaj⁷ vi⁷

E^b major

A major

B^b minor

KEYBOARD REALIZATION

Instructions for Exercises 1–5

Realize the harmonic progressions from the assigned figures (TEXTBOOK) using specific models of keyboard style playing. Play in all keys. (Answer not provided)

1. Figure 13.13: **Models I and II**
2. Figure 13.16: **Models IV**
3. Figure 13.19: **Models IV**
4. Figure 13.23: **Models VI**
5. Figure 13.24: **Models VI**

EAR TRAINING DRILLS

Instructions for Tracks 41–46

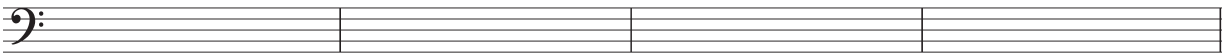
On the staff below, notate the bass line and analyze the progression with lead-sheet symbols and Roman numerals. (Answer Key)

Track 41: **TEN** four-bar progressions with a single $[ii^7-V^7]/X$ interpolation (TEXTBOOK: figure 13.13)

TRACK 41

The tonic chord is: CMaj7

1



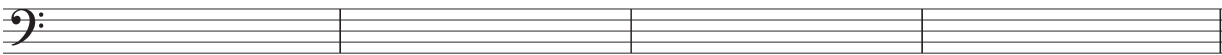
The tonic chord is: EMaj7

2



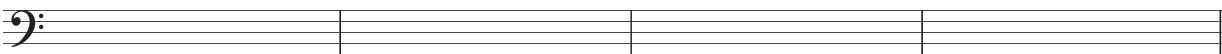
The tonic chord is: A \flat Maj7

3



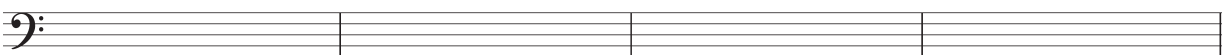
The tonic chord is: GMaj7

4



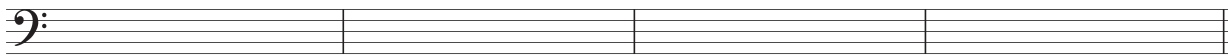
The tonic chord is: FMaj7

5



The tonic chord is: DMaj7

6



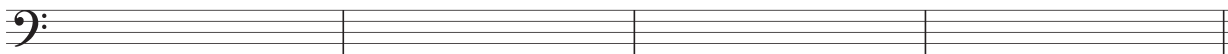
The tonic chord is: B♭Maj7

7



The tonic chord is: GMaj7

8



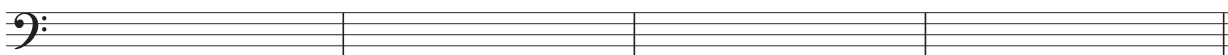
The tonic chord is: FMaj7

9



The tonic chord is: AMaj7

10

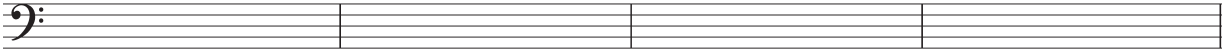


Track 42: **TEN** four-bar modulations (TEXTBOOK: figure 13.16)

TRACK 42

The tonic chord is: CMaj7

1



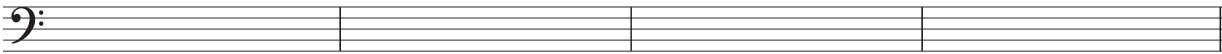
The tonic chord is: BMaj7

2



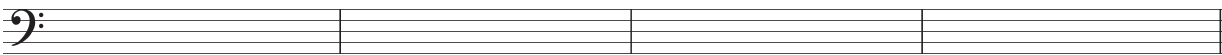
The tonic chord is: D \flat Maj7

3



The tonic chord is: E \flat Maj7

4



The tonic chord is: AMaj7

5



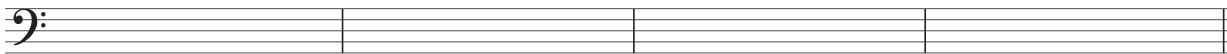
The tonic chord is: GMaj7

6



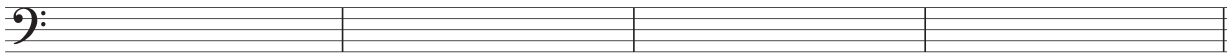
The tonic chord is: FMaj7

7



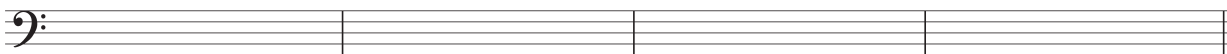
The tonic chord is: EMaj7

8



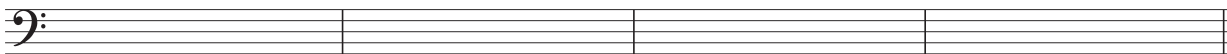
The tonic chord is: A♭Maj7

9



The tonic chord is: B♭Maj7

10

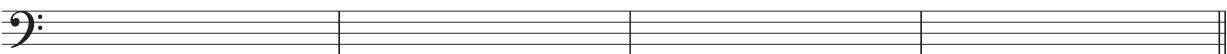


Track 43: TEN four-bar modulatory paths (TEXTBOOK: figure 13.19)

TRACK 43

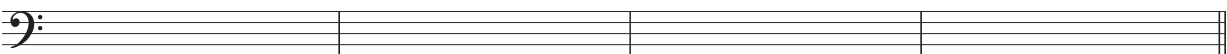
The tonic chord is: CMaj7

1



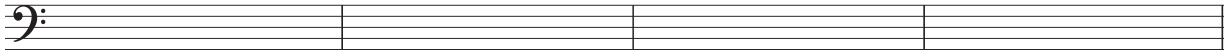
The tonic chord is: B♭Maj7

2



The tonic chord is: Dmin7

3



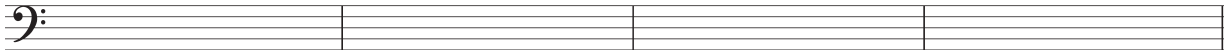
The tonic chord is: B♭min7

4



The tonic chord is: Emin7

5



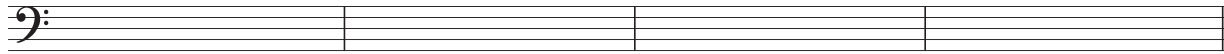
The tonic chord is: A♭min7

6



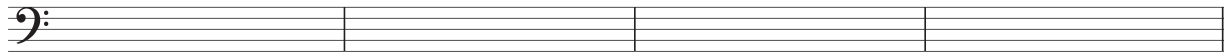
The tonic chord is: B♭Maj7

7



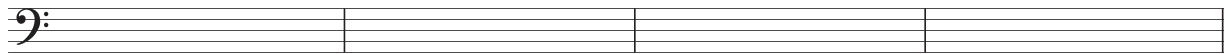
The tonic chord is: Gmin7

8



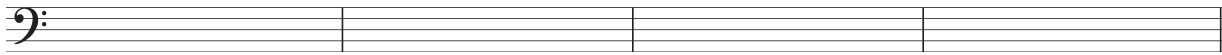
The tonic chord is: Fmin7

9



The tonic chord is: B♭min7

10

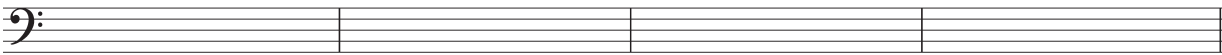


Track 44: **TEN** four-bar progressions with a single [ii^{7(♭5)}-V⁷]/X interpolation (TEXTBOOK: figure 13.21)

TRACK 44

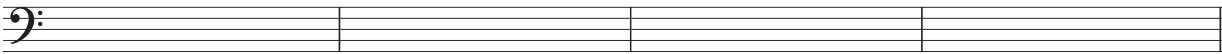
The tonic chord is: Cmin7

1



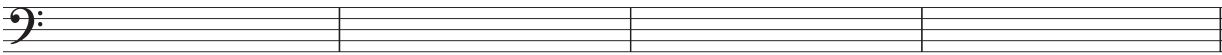
The tonic chord is: B♭min7

2



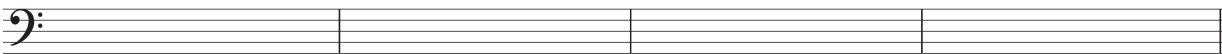
The tonic chord is: A♭min7

3



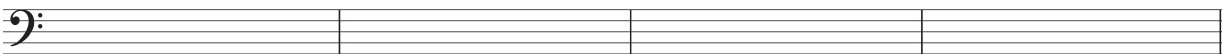
The tonic chord is: Gmin7

4



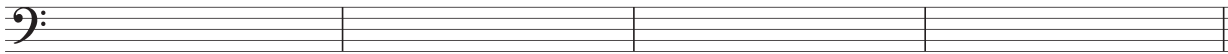
The tonic chord is: Fmin7

5



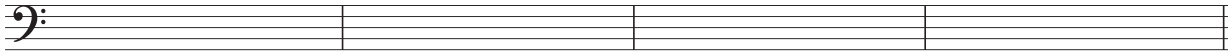
The tonic chord is: E \flat min7

6



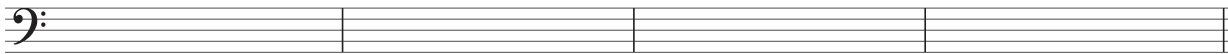
The tonic chord is: D \flat min7

7



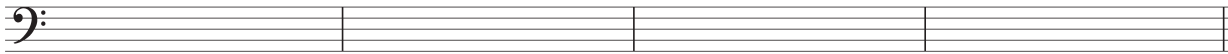
The tonic chord is: A \flat min7

8



The tonic chord is: Gmin7

9



The tonic chord is: Amin7

10



Track 45: **TEN** four-bar progressions with two [ii 7 -V 7]/X interpolations (TEXTBOOK: figure 13.23)

TRACK 45

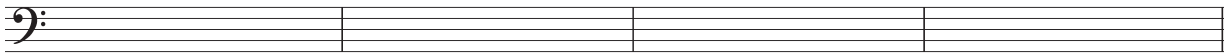
The tonic chord is: CMaj7

1



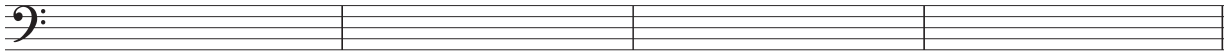
The tonic chord is: DMaj7

2



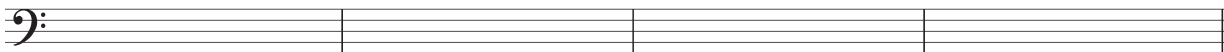
The tonic chord is: B♭Maj7

3



The tonic chord is: A♭Maj7

4



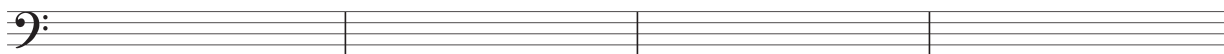
The tonic chord is: GMaj7

5



The tonic chord is: FMaj7

6



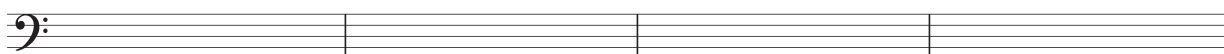
The tonic chord is: E♭Maj7

7



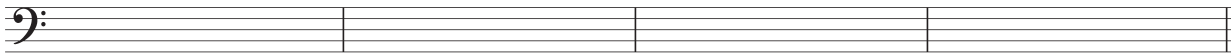
The tonic chord is: D♭Maj7

8



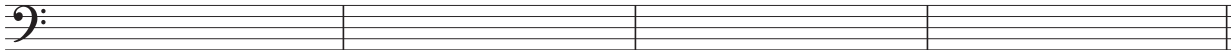
The tonic chord is: GMaj7

9



The tonic chord is: AMaj7

10



Track 46: TEN miscellaneous four-bar progressions (TEXTBOOK: figure 13.24)

TRACK 46

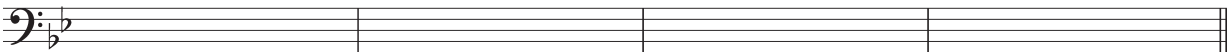
The tonic chord is: CMaj7

1



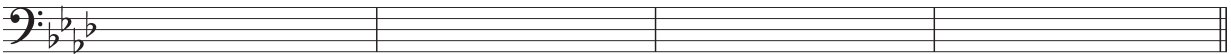
The tonic chord is: Bbmaj7

2



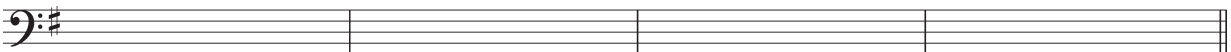
The tonic chord is: AbMaj7

3



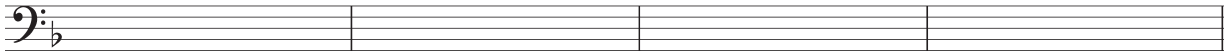
The tonic chord is: GMaj7

4



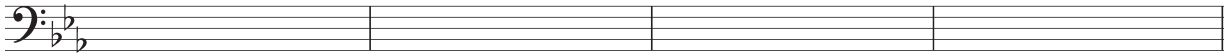
The tonic chord is: FMaj7

5



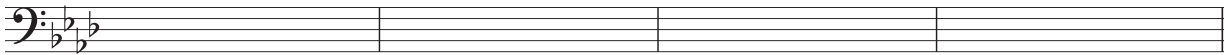
The tonic chord is: EbMaj7

6



The tonic chord is: AbMaj7

7



The tonic chord is: EMaj7

8



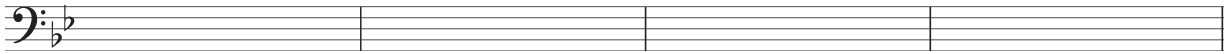
The tonic chord is: DMaj7

9



The tonic chord is: BbMaj7

10



CHAPTER FOURTEEN

Voicings

WRITTEN ASSIGNMENTS

1. On the staff below, notate the following upper-structure formations.

$\frac{F\#}{E7}$ $\frac{Dmin}{Ab7}$ $\frac{B}{D7}$ $\frac{A\flat min}{F7}$ $\frac{G\flat}{B\flat7}$ $\frac{F\#min}{A7}$ $\frac{G}{D\flat7}$ $\frac{G\#min}{B7}$

2. Analyze the following upper-structure chords with lead-sheet symbols and slash notation.

$\frac{B\flat}{E7}$

3. Using upper-structure triads on the dominant 7th chord, provide a six-voice harmonization for the following two-note segments. Make sure that your harmonization follows the rules of good voice leading.

$\frac{G\flat min}{F7}$ $\frac{B\flat 6/9}{Imaj^6}$ V^7 V^7 $Imaj^6$ $Imaj^6$

V⁷ Imaj⁷ V⁷ Imaj⁷

V⁷ Imaj⁷ V⁷ Imaj⁶

V⁷ Imaj⁷ V⁷ Imaj⁷

4. Analyze the following four-note rootless formations in the context of complete four-, five-part, and larger chord structures.

GMaj7(b⁵) A¹³ Emin^{6/9}
 C#min¹¹(b⁵)
 F#7(b⁹)sus Bmin⁹(b⁶) Eb7alt.

5. Analyze the following three-note rootless formations in the context of complete four-, five-part, and larger chord structures.

CMaj7(b5) A¹³ Amin¹³ C#min¹¹
 Ab7alt. Bb7(^{b9})

GMaj¹³ DMaj¹³ F#7sus

EAR TRAINING DRILLS

Instructions for Tracks 47–56

Each of the following exercises contains **TWELVE** L.H. dominant structures containing the root and the guide tones. After hearing each chord, sing/play the assigned upper structure. After a brief pause, the answer is given.

Track 47: A major upper-structure triad on II

TRACK 47

C7 ① A7 ② F#7 ③ Eb7 ④
 D7 ⑤ F7 ⑥ Ab7 ⑦ B7 ⑧
 Bb7 ⑨ G7 ⑩ E7 ⑪ Db7 ⑫

Track 48: A major upper-structure triad on VI

TRACK 48

Track 48 displays 12 chord voicings in bass clef, each with a circled number. The chords and their upper-structure triads are:

- 1. B \flat 7 (triad: B \flat , D \flat , F)
- 2. E7 (triad: E, G, B)
- 3. G7 (triad: G, B, D)
- 4. D \flat 7 (triad: D \flat , F, A \flat)
- 5. C7 (triad: C, E, G)
- 6. A7 (triad: A, C, E)
- 7. G \flat 7 (triad: G \flat , B \flat , D \flat)
- 8. E \flat 7 (triad: E \flat , G \flat , B \flat)
- 9. A \flat 7 (triad: A \flat , C \flat , E \flat)
- 10. B7 (triad: B, D, F)
- 11. D7 (triad: D, F, A)
- 12. F7 (triad: F, A, C)

Track 49: A major upper-structure triad on \flat V

TRACK 49

Track 49 displays 12 chord voicings in bass clef, each with a circled number. The chords and their upper-structure triads are:

- 1. F7 (triad: F, A, C)
- 2. B7 (triad: B, D, F)
- 3. C7 (triad: C, E, G)
- 4. D7 (triad: D, F, A)
- 5. E7 (triad: E, G, B)
- 6. G7 (triad: G, B, D)
- 7. B \flat 7 (triad: B \flat , D \flat , F)
- 8. G \flat 7 (triad: G \flat , B \flat , D \flat)
- 9. E \flat 7 (triad: E \flat , G \flat , B \flat)
- 10. A \flat 7 (triad: A \flat , C \flat , E \flat)
- 11. A7 (triad: A, C, E)
- 12. D \flat 7 (triad: D \flat , F, A \flat)

Track 50: A major upper-structure triad on \flat III**TRACK 50**

Track 50 displays 12 chords in bass clef, each with a circled number indicating the upper-structure triad. The chords are arranged in three rows of four:

- Row 1: F7 (1), B7 (2), C7 (3), D7 (4)
- Row 2: E7 (5), G7 (6), B \flat 7 (7), G \flat 7 (8)
- Row 3: E \flat 7 (9), A \flat 7 (10), A7 (11), D \flat 7 (12)

Track 51: A major upper-structure triad on \flat VI**TRACK 51**

Track 51 displays 12 chords in bass clef, each with a circled number indicating the upper-structure triad. The chords are arranged in three rows of four:

- Row 1: B \flat 7 (1), C7 (2), B7 (3), E \flat 7 (4)
- Row 2: E7 (5), A \flat 7 (6), D \flat 7 (7), G7 (8)
- Row 3: F7 (9), A7 (10), G \flat 7 (11), D7 (12)

Track 52: A minor upper-structure triad on v

TRACK 52

Track 52 displays 12 chord voicings in bass clef, each with an upper-structure triad. The chords are numbered 1 through 12:

- 1: C7 (basso)
- 2: E7 (basso)
- 3: Db7 (basso)
- 4: B7 (basso)
- 5: Eb7 (basso)
- 6: Bb7 (basso)
- 7: F#7 (basso)
- 8: A7 (basso)
- 9: G7 (basso)
- 10: F7 (basso)
- 11: Ab7 (basso)
- 12: D7 (basso)

Track 53: A minor upper-structure triad on vi

TRACK 53

Track 53 displays 12 chord voicings in bass clef, each with an upper-structure triad. The chords are numbered 1 through 12:

- 1: D7 (basso)
- 2: Eb7 (basso)
- 3: F#7 (basso)
- 4: B7 (basso)
- 5: C7 (basso)
- 6: F7 (basso)
- 7: E7 (basso)
- 8: Db7 (basso)
- 9: A7 (basso)
- 10: G7 (basso)
- 11: Bb7 (basso)
- 12: Ab7 (basso)

Track 54: A minor upper-structure triad on #iv

TRACK 54

Track 54 displays 12 chords in bass clef, each with its upper-structure triad indicated by a circled number. The chords are arranged in three rows of four:

- Row 1: F7 (1), B7 (2), F#7 (3), Eb7 (4)
- Row 2: C7 (5), D7 (6), G7 (7), Bb7 (8)
- Row 3: A7 (9), E7 (10), Db7 (11), Ab7 (12)

Track 55: A minor upper-structure triad on bii

TRACK 55

Track 55 displays 12 chords in bass clef, each with its upper-structure triad indicated by a circled number. The chords are arranged in three rows of four:

- Row 1: G7 (1), C7 (2), Ab7 (3), Bb7 (4)
- Row 2: D7 (5), F#7 (6), A7 (7), Db7 (8)
- Row 3: B7 (9), E7 (10), Eb7 (11), F7 (12)

Track 56: A minor upper-structure triad on $\flat iii$

TRACK 56

Track 56 displays 12 dominant 7th chords in the bass clef, each with a minor upper-structure triad. The chords are numbered 1 through 12:

- 1. E7
- 2. D7
- 3. E \flat 7
- 4. C7
- 5. A7
- 6. B7
- 7. A \flat 7
- 8. B \flat 7
- 9. D \flat 7
- 10. F \sharp 7
- 11. F7
- 12. G7

Track 57 contains **FIFTY** dominant 7th formations with major and minor upper-structure triads. Identify the quality of each triad and its scale-degree position in relation to the root of the dominant 7th chord. (Answer Key)

TRACK 57

Track 57 displays 15 dominant 7th chords in the bass clef, each with an upper-structure triad. The chords are numbered 1 through 15:

- 1. E7
- 2. D7
- 3. E \flat 7
- 4. C7
- 5. A7
- 6. B7
- 7. A \flat 7
- 8. B \flat 7
- 9. D \flat 7
- 10. F \sharp 7
- 11. F7
- 12. G7
- 13. E7
- 14. D7
- 15. E \flat 7

16 17 18 19 20

Musical notation for measures 16-20. The treble clef is empty. The bass clef contains chords: 16 (F#4, C5), 17 (Bb4, F5), 18 (F#4, C5), 19 (F#4, Bb5), 20 (F#4, C5).

21 22 23 24 25

Musical notation for measures 21-25. The treble clef is empty. The bass clef contains chords: 21 (Bb4, F5), 22 (Bb4, F5), 23 (C5, F5), 24 (Bb4, F5), 25 (Bb4, F5).

26 27 28 29 30

Musical notation for measures 26-30. The treble clef is empty. The bass clef contains chords: 26 (Bb4, F5), 27 (F#4, C5), 28 (Bb4, F5), 29 (F#4, C5), 30 (Bb4, F5).

31 32 33 34 35

Musical notation for measures 31-35. The treble clef is empty. The bass clef contains chords: 31 (Bb4, F5), 32 (Bb4, F5), 33 (Bb4, F5), 34 (Bb4, F5), 35 (Bb4, F5).

36 37 38 39 40

Musical notation for measures 36-40. The treble clef is empty. The bass clef contains chords: 36 (F#4, C5), 37 (Bb4, F5), 38 (Bb4, F5), 39 (Bb4, F5), 40 (F#4, C5).

41 42 43 44 45

Diagram showing five piano voicings (41-45) in the bass clef. Each voicing consists of a bass clef, a key signature (one flat), and a chord symbol with a circled number above it. The voicings are: 41 (F major), 42 (F# major), 43 (F major), 44 (F# major), and 45 (F major). The treble clef is empty in all cases.

46 47 48 49 50

Diagram showing five piano voicings (46-50) in the bass clef. Each voicing consists of a bass clef, a key signature (one flat), and a chord symbol with a circled number above it. The voicings are: 46 (F major), 47 (F major), 48 (F# major), 49 (F# major), and 50 (F# major). The treble clef is empty in all cases.

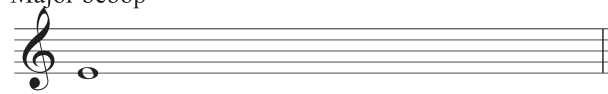
CHAPTER FIFTEEN

Bebop

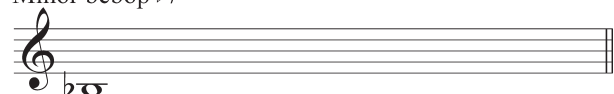
WRITTEN ASSIGNMENTS

1. On the staff below, notate the following bebop scales.

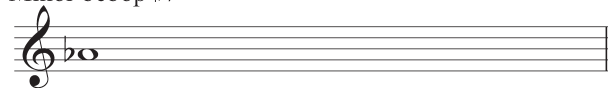
Major bebop



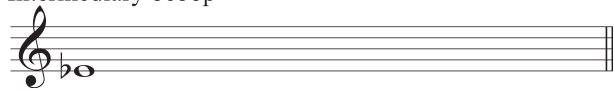
Minor bebop $\flat 7$



Minor bebop $\sharp 7$



Intermediary bebop



2. Identify the following bebop scales.



3. Notate bebop scales that establish a convincing chord–scale relationship for the following harmonic progressions.

a FMaj⁹ G⁹(b5) C⁹ FMaj⁹

b GMaj⁹ Fmin⁹ B⁹ E♭Maj⁹ Amin⁹ D⁹

c B♭Maj⁹ Bmin7(b5) E7 Amin⁹ D⁹ G⁹(b5)

d DMaj⁹ Fmin⁹ B⁹ Emin⁹ A⁹ DMaj⁹

e Dmin⁹ Bmin7(b5) E7(b9) Amin⁹ Emin7(b5) A7(#9)

f Gmin(#7) Amin7(b5) A♭7(b5) Gmin7 E♭7 D7(#5)

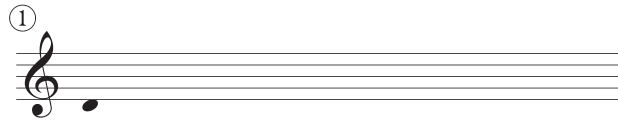
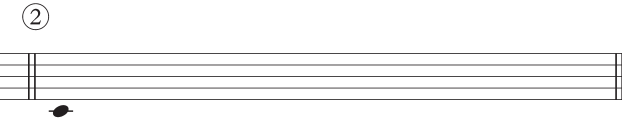
4. Compose an 8-bar bebop line for each of the following chords: C7, E \flat 7(\sharp 11), B \flat 7alt., and F7(\flat 13).
(Answer not provided)

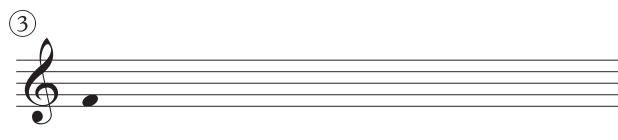
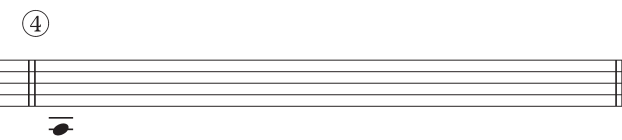


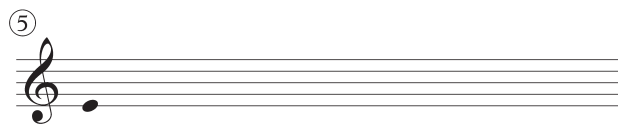
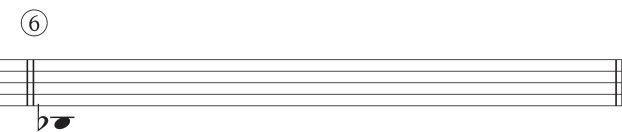
EAR TRAINING DRILLS

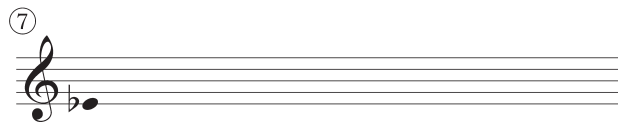
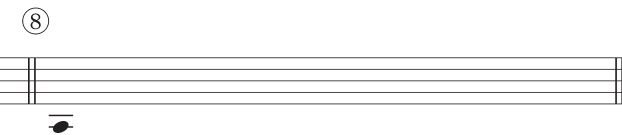
Track 58 contains TWELVE randomly chosen bebop scales. Identify their names. (Answer Key)

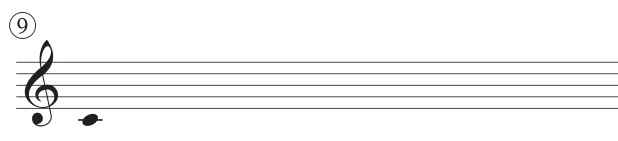
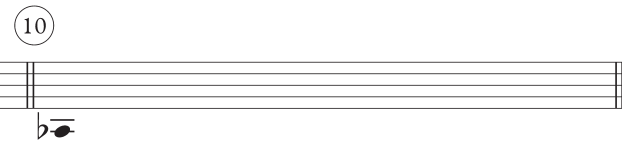
TRACK 58

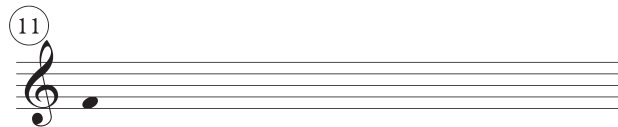
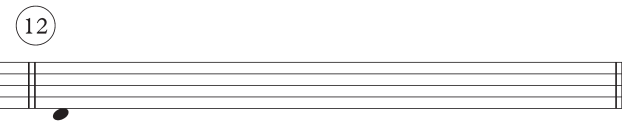
①  ② 

③  ④ 

⑤  ⑥ 

⑦  ⑧ 

⑨  ⑩ 

⑪  ⑫ 

PLAY ALONG SESSIONS

Track 23: I_{maj}⁷-V⁷-I_{maj}⁷ in twelve keys. Play along with the recording using routines from figures 15.13.c and 15.13.e in the TEXTBOOK.

Medium

C Maj7 G7(b₉) C Maj7 G Maj7 D7(b₉) G Maj7
 D Maj7 A7(b₉) D Maj7 A Maj7 E7(b₉) A Maj7
 E Maj7 B7(b₉) E Maj7 B Maj7 F#7(b₉) B Maj7
 F# Maj7 C#7(b₉) F# Maj7 C# Maj7 G#7(b₉) C# Maj7
 G# Maj7 D#7(b₉) G# Maj7 D# Maj7 A#7(b₉) D# Maj7
 A# Maj7 E#7(b₉) A# Maj7 E# Maj7 B#7(b₉) E# Maj7
 B# Maj7 F#7(b₉) B# Maj7 F# Maj7 C#7(b₉) F# Maj7

Track 24: i⁷-V⁷-i⁷ in twelve keys. Play along with the recording using routines from figures 15.13.d and 15.13.f in the TEXTBOOK.

Medium

C min7 G7(b₉) C min7 F min7 C7(b₉) F min7
 B_b min7 F7(b₉) B_b min7 E_b min7 B_b7(b₉) E_b min7
 A_b min7 E_b7(b₉) A_b min7 D_b min7 A_b7(b₉) D_b min7
 F# min7 C#7(b₉) F# min7 B min7 F#7(b₉) B min7
 E min7 B7(b₉) E min7 A min7 E7(b₉) A min7
 D min7 A7(b₉) D min7 G min7 D7(b₉) G min7

Track 25: ii⁷-V⁷-Imaj⁷ in twelve keys. Play along with the recording using the correct scales (TEXTBOOK: figure 15.15) and the different practice routines covered in Chapter 15 (TEXTBOOK).

Medium

Track 26: ii^{7(b5)}-V⁷-i⁷ in twelve keys. Play along with the recording using the correct scales (TEXTBOOK: figure 15.17) and the different practice routines covered in Chapter 15 (TEXTBOOK).

Medium

CHAPTER SIXTEEN

Octatonic Scales

WRITTEN ASSIGNMENTS

1. On the staff below, notate the following octatonic scales.

1/2 Octatonic



2/1 Octatonic



1/2 Octatonic



2/1 Octatonic



2. Using octatonic scales only, establish a chord–scale relationship for the following chord progressions. Notate the scales on the staff.

a

G7(b ⁵)	C7(b ⁹)	F7(b ⁹)	B ^b 7(b ⁵)
V ⁷ /vi	V ⁷ /ii	V ⁷ /V	V ⁷

A musical staff in treble clef with a key signature of two flats (Bb, Eb). The staff is divided into four measures, each corresponding to a chord and its relationship.

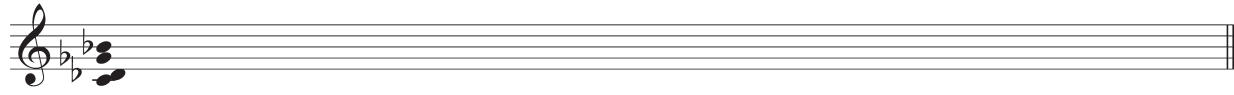
b

C7(b ⁹)	F7(b ⁹)	B ^b 7(b ⁹)	E ^b 7(b ⁹)
V ⁷ /vi	V ⁷ /ii	V ⁷ /V	V ⁷

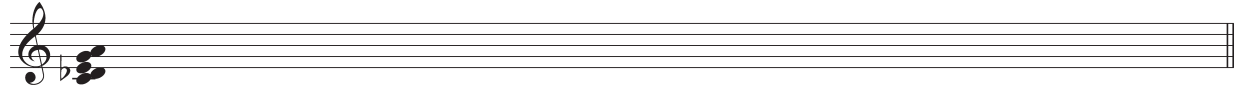
A musical staff in treble clef with a key signature of three flats (Bb, Eb, Ab). The staff is divided into four measures, each corresponding to a chord and its relationship.

3. Transpose the following harmonic formations through the 1/2 or 2/1 octatonic scales.

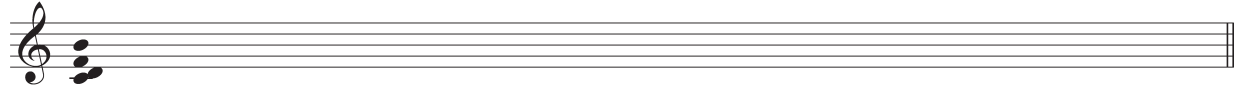
1/2 Octatonic



1/2 Octatonic



2/1 Octatonic

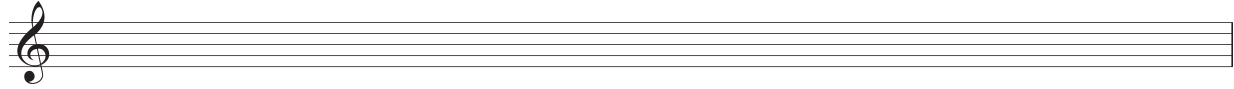
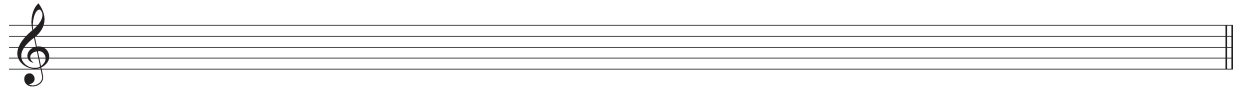


2/1 Octatonic



4. Transpose the following melodic cells through the 1/2 or 2/1 octatonic scales.

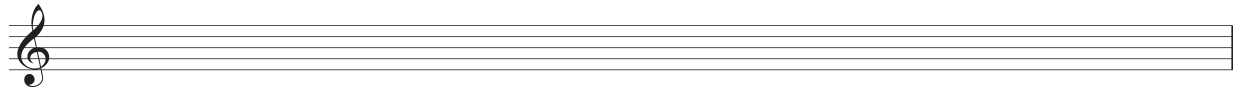
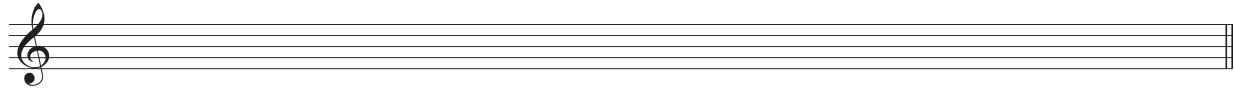
1/2 Octatonic I 

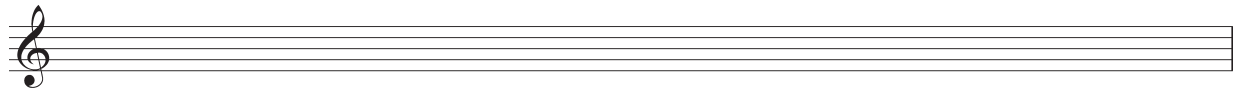
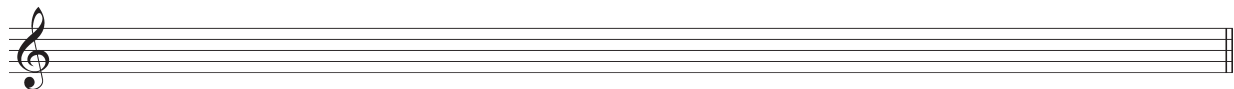
1/2 Octatonic I 




2/1 Octatonic I 

2/1 Octatonic I 

5. Compose a 16-bar octatonic line for each of the following chords: D^b7, E^o7, F[#]7, and A^o7.
(Answer not provided)

CHAPTER SEVENTEEN

Bebop Blues

WRITTEN ASSIGNMENTS

1. On the staff below, complete the following background lines (top line) and embellish them with five-part rootless arpeggiations (bottom line). Make sure that the realization follows the rules of good voice leading. Analyze the resulting chords with lead-sheet symbols.

Ab7 Db7 D°7 Ab7/Eb Ebmin7 Ab7

5 Db7 D°7 Ab7 Cmin7(b5) F7

9 Bbmin7 Bbmin(#7) Eb7sus Eb7 Ab7 F7 Bb7 Eb7

1 Ab7 Db7 D°7 Ab7/Eb Ebmin7 Ab7

5 Db7 D°7 Ab7 Cmin7(b5) F7

9 Bbmin7 Bbmin^(#7) Eb7sus Eb7 Ab7 F7 Bb7 Eb7

2. Based on the progression given below, notate the available entry windows between chords (top line) and provide a melodic realization (bottom line). (Answer not provided)

Eb7 Ab7 A°7 Eb7/Bb Bbmin7 Eb7

5 Ab7 A°7 Eb7 Gmin7^(b5) C7

9 Fmin7 Fmin^(#7) Bb7sus Bb7 Eb7 C7 F7 Bb7

1 Eb7 Ab7 A°7 Eb7/Bb Bbmin7 Eb7

5 Ab7 A°7 Eb7 Gmin7^(b5) C7

9 Fmin7 Fmin(#7) Bb7sus Bb7 Eb7 C7 F7 Bb7

PLAY ALONG SESSIONS

Track 27: BILLIE'S DANCE

Play 10x
Medium up

Track 28: BIRDIE SONG. Play along with the recording using arpeggiation of rootless five-part chords over the structural line.

Play 10x
Medium up

Track 29: INFIDELS BOUNCE. Play along with the recording and use different entry windows to connect chords.

Play 10x

Medium up

CMaj7 Cmin7 F7 Emin7 Dmin7 C#min7 F#7

3

5 Cmin7 F7 Emin7 Ebmin7 Ab7

9 Dmin7 G#min7 C#7 Emin7 Amin7 Dmin7 G7

3

CHAPTER EIGHTEEN

“Confirmation”

WRITTEN ASSIGNMENTS

1. Provide a chord-scale relationship for “Confirmation” in C using modes only.

A

CMaj7 Bmin7(b5) E7 Amin7 D7 Gmin7 C7



5 F7 Emin7(b5) A7 D7 Dmin7 G7



A

9 CMaj7 Bmin7(b5) E7 Amin7 D7 Gmin7 C7



13 F7 Emin7(b5) A7 Dmin7 G7 CMaj7



B

17 Gmin7 C7 FMaj7



21 Bbmin7 Eb7 AbMaj7 Dmin7 G7



A

25 CMaj7 Bmin7(b5) E7 Amin7 D7 Gmin7 C7

29 F7 Emin7(b5) A7 Dmin7 G7 CMaj7

2. Provide a chord-scale relationship for “Confirmation” in A \flat using bebop scales only.

A

A \flat Maj7 Gmin7(b5) C7 Fmin7 B \flat 7 E \flat min7 A \flat 7

5 D \flat 7 Cmin7(b5) F7 B \flat 7 B \flat min7 E \flat 7

A

9 A \flat Maj7 Gmin7(b5) C7 Fmin7 B \flat 7 E \flat min7 A \flat 7

13 D \flat 7 Cmin7(b5) F7 B \flat min7 E \flat 7 A \flat Maj7

B

17 E \flat min7 A \flat 7 D \flat Maj7

21 F \sharp min7 B7 EMaj7 B \flat min7 E \flat 7

A

25 $A\flat$ Maj7 Gmin7($b5$) C7 Fmin7 B \flat 7 E \flat min7 A \flat 7

29 D \flat 7 Cmin7($b5$) F7 B \flat min7 E \flat 7 A \flat Maj7

PLAY ALONG SESSIONS

Track 30: CONFIRMATION IN F (slow)

Play 3x
Slow

FMaj7 Emin7($b5$) A7 Dmin7 G7 Cmin7 F7

5 B \flat 7 Amin7($b5$) D7 G7 Gmin7 C7

9 FMaj7 Emin7($b5$) A7 Dmin7 G7 Cmin7 F7

13 B \flat 7 Amin7($b5$) D7 Gmin7 C7 FMaj7

17 Cmin7 F7 B \flat Maj7

21 E \flat min7 A \flat 7 D \flat Maj7 Gmin7 C7

25 FMaj7 Emin7(b5) A7 Dmin7 G7 Cmin7 F7

29 Bb7 Amin7(b5) D7 Gmin7 C7 FMaj7 (C7)

Track 31: CONFIRMATION IN C (medium)

Play 5x
Medium

CMaj7 Bmin7(b5) E7 Amin7 D7 Gmin7 C7

5 F7 Emin7(b5) A7 D7 Dmin7 G7

9 CMaj7 Bmin7(b5) E7 Amin7 D7 Gmin7 C7

13 F7 Emin7(b5) A7 Dmin7 G7 CMaj7

17 Gmin7 C7 FMaj7

21 Bbmin7 Eb7 AbMaj7 Dmin7 G7

25 CMaj7 Bmin7(b5) E7 Amin7 D7 Gmin7 C7

29 F7 Emin7(b5) A7 Dmin7 G7 CMaj7 (G7)

Track 32: CONFIRMATION IN A^b (fast)

Play 6x

Fast

AbMaj7 Gmin7(b5) C7 Fmin7 Bb7 Ebmin7 Ab7

5 Db7 Cmin7(b5) F7 Bb7 Bbmin7 Eb7

9 AbMaj7 Gmin7(b5) C7 Fmin7 Bb7 Ebmin7 Ab7

13 Db7 Cmin7(b5) F7 Bbmin7 Eb7 AbMaj7

17 Ebmin7 Ab7 DbMaj7

21 F#min7 B7 EMaj7 Bbmin7 Eb7

25 AbMaj7 Gmin7(b5) C7 Fmin7 Bb7 Ebmin7 Ab7

29 Db7 Cmin7(b5) F7 Bbmin7 Eb7 AbMaj7 (Eb7)

CHAPTER NINETEEN

“Moose the Mooche”

WRITTEN ASSIGNMENTS

1. For each of the following chord progressions compose an 8-bar phrase using a single-scale approach to rhythm changes improvisation. (Answer not provided)

1

B♭Maj7 G7 Cmin⁹ F⁹ Dmin7 G7(b⁹) C⁹ F7(b⁹)

5 Fmin⁹ B♭7(b⁹) E♭Maj⁹ E^o7 B♭Maj7 G7(b⁹/_{b5}) C⁹ F⁹

2

17 D7 G7

21 C7 F7

3

1 B♭Maj7 Gmin7 Cmin7 F7 B♭Maj7 Gmin7 Cmin7 F7

5 B♭7 E♭Maj7 E♭min7 Dmin7 Gmin7 Cmin7 F7

2. For each of the following chord progressions compose an 8-bar phrase using a two-scale approach to rhythm changes improvisation. (Answer not provided)

1

B♭Maj7 G7 Cmin⁹ F⁹ Dmin7 G7(b⁹) C⁹ F7(b⁹)

5 Fmin⁹ B♭7(b⁹) E♭Maj⁹ E^o7 B♭Maj7 G7(b⁹/_{b5}) C⁹ F⁹

2

1 B♭Maj⁹ G7(b⁹/_{#5}) C¹³ F7(b⁹/_{#5}) D7(b⁹) G7(b⁹) C7(b⁹) F7(b⁹)

5 Fmin⁹ B♭7(#⁵) E♭Maj⁹ A♭¹³ D⁹ G7alt. C⁹(#⁵) F7(b⁹/_{#5})

3

1 B♭Maj7 Gmin7 Cmin7 F7 B♭Maj7 Gmin7 Cmin7 F7

5 B♭7 EbMaj7 Ebmin7 Dmin7 Gmin7 Cmin7 F7

3. Compose a one-chorus solo on F rhythm changes using **TWO** (melodic, harmonic or rhythmic) ideas of your choice. (Answer not provided)
4. Compose a two-chorus solo on E♭ rhythm changes using **TWO** (melodic, harmonic or rhythmic) ideas of your choice. (Answer not provided)

PLAY ALONG SESSIONS

Track 33: MOOSE THE MOOCHE (slow)

Play 3x
Slow

B♭Maj7 Gmin7 Cmin7 F7 Dmin7 G7 Cmin7 F7

5 B♭7 EbMaj7 E°7 B♭Maj7 Cmin7 F7

9 B♭Maj7 Gmin7 Cmin7 F7 Dmin7 G7 Cmin7 F7

13 B♭7 EbMaj7 B♭Maj7 F7 B♭Maj7

17 Amin7 D7 Dmin7 G7

21 Gmin7 C7 Cmin7 F7

25 BbMaj7 Gmin7 Cmin7 F7 Dmin7 G7 Cmin7 F7

29 Bb7 EbMaj7 E°7 BbMaj7 (Cmin7 F7)

Track 34: MOOSE THE MOOCHE (medium)

Play 4x
Medium

BbMaj7 Gmin7 Cmin7 F7 Dmin7 G7 Cmin7 F7

5 Bb7 EbMaj7 E°7 BbMaj7 Cmin7 F7

9 BbMaj7 Gmin7 Cmin7 F7 Dmin7 G7 Cmin7 F7

13 Bb7 EbMaj7 E°7 BbMaj7 F7 BbMaj7

17 Amin7 D7 Dmin7 G7

21 Gmin7 C7 Cmin7 F7

25 B♭Maj7 Gmin7 Cmin7 F7 Dmin7 G7 Cmin7 F7

29 B♭7 EbMaj7 E°7 B♭Maj7 (Cmin7 F7)

Track 35: MOOSE THE MOOCHE (fast)

Play 6x

Fast

B♭Maj7 Gmin7 Cmin7 F7 Dmin7 G7 Cmin7 F7

5 B♭7 EbMaj7 E°7 B♭Maj7 Cmin7 F7

9 B♭Maj7 Gmin7 Cmin7 F7 Dmin7 G7 Cmin7 F7

13 B♭7 EbMaj7 B♭Maj7 F7 B♭Maj7

17 Amin7 D7 Dmin7 G7

21 Gmin7 C7 Cmin7 F7

25 B♭Maj7 Gmin7 Cmin7 F7 Dmin7 G7 Cmin7 F7



A musical staff in G major (one flat) containing four measures of music. Each measure contains a single eighth note, represented by a diagonal slash. The notes are: B♭ (measure 25), G (measure 26), C (measure 27), and F (measure 28).

29 B♭7 EbMaj7 E°7 B♭Maj7 (Cmin7 F7)



A musical staff in G major (one flat) containing four measures of music. Each measure contains a single eighth note, represented by a diagonal slash. The notes are: B♭ (measure 29), Eb (measure 30), E (measure 31), and B♭ (measure 32). The final measure ends with a double bar line and repeat dots.

PART THREE

Advanced

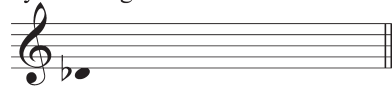
CHAPTER TWENTY

Pentatonics and Hexatonics

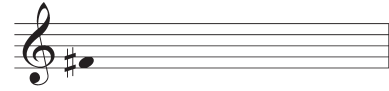
WRITTEN ASSIGNMENTS

1. On the staff below, notate the following pentatonic collections.

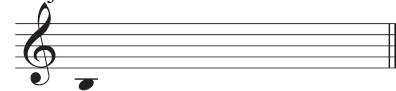
Lydian Augmented



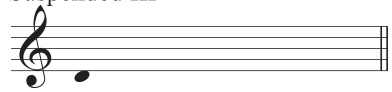
Dorian



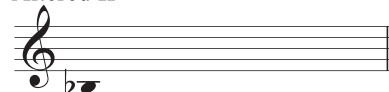
Major



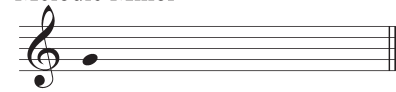
Suspended III



Altered II



Melodic Minor

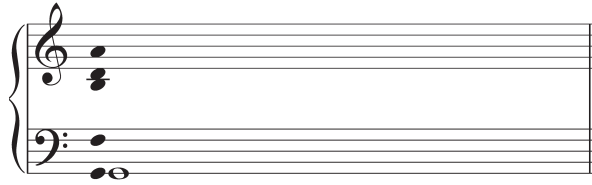


2. Identify the following pentatonic collections.

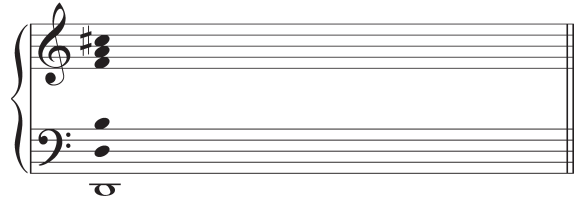


3. Transpose the given voicings to all the notes from the corresponding pentatonic collection (as in figure 20.16 in the TEXTBOOK).

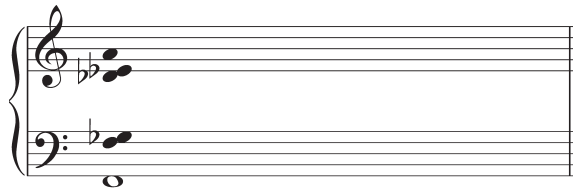
G Dominant Pentatonic



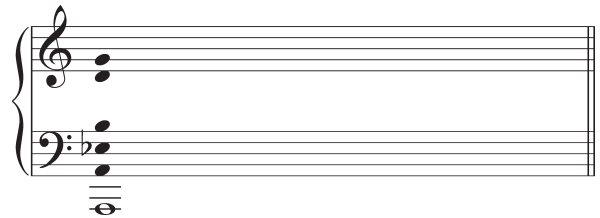
D Melodic Minor Pentatonic



F Altered Pentatonic

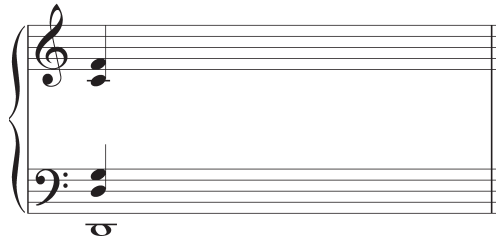


A Locrian ♭2 I

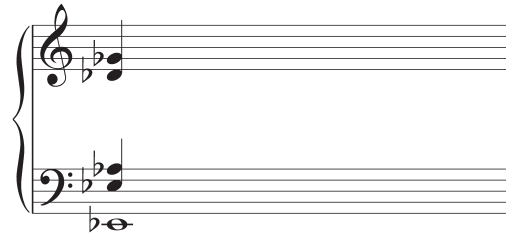


4. Using the procedures for generating pentatonic voicings, create four-part voicings for the following pentatonics: D Dorian, E♭ Phrygian, F Mixolydian #11, and A Dorian ♭2.

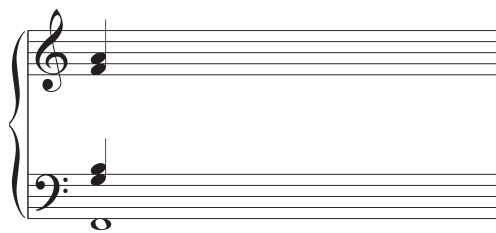
D Dorian Pentatonic



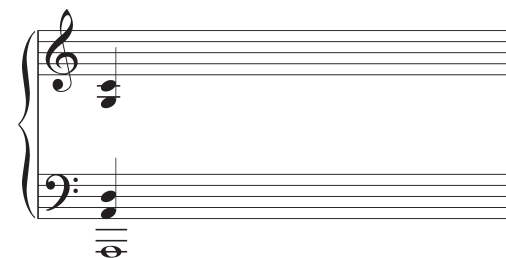
E♭ Phrygian Pentatonic



F Mixolydian #11 Pentatonic

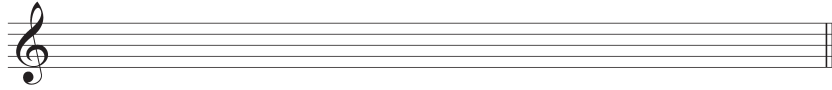


A Dorian ♭2 Pentatonic



5. Transpose the following melodic cells to all the notes from the corresponding pentatonics.

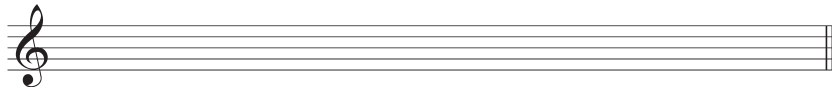
C Minor Pentatonic



C Suspended Pentatonic

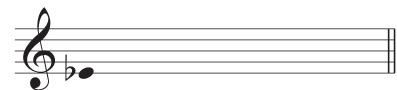


C Lydian Aug. Pentatonic

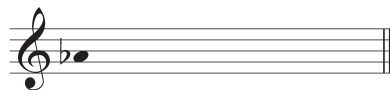


6. On the staff below, notate the following hexatonic collections.

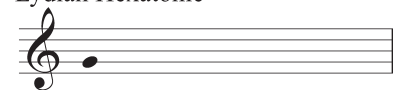
Dorian Hexatonic



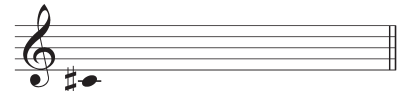
Aeolian Hexatonic



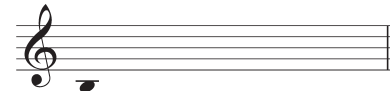
Lydian Hexatonic



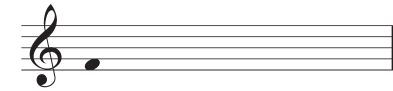
Lydian Augmented Hexatonic



Mixolydian b9 Hexatonic



Locrian #2 Hexatonic



7. Identify the following hexatonic collections.



8. Transpose the given voicings to all the notes from the corresponding hexatonics.

B \flat Phrygian Hexatonic

E \flat Mixolydian \flat 13 Hexatonic

E \flat Dorian Hexatonic

G Lydian Augmented Pentatonic

9. Using the procedures for generating hexatonic voicings, create four-part voicings for the following hexatonics: F Major Altered I, A Aeolian, and A \flat Mixolydian \flat 9. (Answer not provided)
10. Using the procedures for generating hexatonic voicings, create five-part voicings for the following hexatonics: A Altered, E Dorian \flat 2, and B \flat Locrian. (Answer not provided)
11. Compose an 8-bar modal line using D Dorian pentatonic, G Phrygian pentatonic, E \flat Lydian pentatonic, B \flat Mixolydian pentatonic, and A \flat Suspended pentatonic. (Answer not provided)
12. Compose an 8-bar modal line using E Major Altered II hexatonic, D \flat Mixolydian \flat 9 hexatonic, E \flat Altered pentatonic, B Melodic Minor hexatonic, and A \flat Dominant Altered IV hexatonic. (Answer not provided)
13. Write a 32-bar AABA modal composition for your instrument using three pentatonics of your choice that establish a convincing chord–scale relationship with the following modal areas: A (mm. 1–16: C Mixolydian)—B (mm. 17–24: A Aeolian)—A (C Mixolydian). (Answer not provided)
14. Write a 32-bar AABA modal composition for your instrument using three different hexatonics of your choice that establish a convincing chord–scale relationship with the following modal areas: A (mm. 1–16: G Lydian)—B (mm. 17–24: B \flat Dorian)—A (D Altered). (Answer not provided)

CHAPTER TWENTY-ONE

Phrase Models

WRITTEN ASSIGNMENTS

1. Identify the phrase model of the following 8-bar phrases. Analyze with Roman numerals.

"Autumn Leaves" mm. 9–16

Musical notation for "Autumn Leaves" mm. 9–16. The notation is in G minor (one flat) and 4/4 time. The melody consists of quarter notes in the first four bars and eighth notes in the last four bars. Chord symbols above the staff are: Cmin7, F7, BbMaj7, EbMaj7, Amin7(b5), D7, and Gmin7.

"I Love You" mm. 1–8

Musical notation for "I Love You" mm. 1–8. The notation is in G minor (one flat) and 4/4 time. The melody consists of quarter notes in the first four bars and eighth notes in the last four bars. Chord symbols above the staff are: Gmin7(b5), C7, FMaj7, Gmin7, C7, and F6. A triplet of eighth notes is indicated in the sixth bar.

"All the Things You Are" mm. 1–8

Musical notation for "All the Things You Are" mm. 1–8. The notation is in Bb major (two flats) and 4/4 time. The melody consists of quarter notes in the first four bars and eighth notes in the last four bars. Chord symbols above the staff are: Fmin7, Bbmin7, Eb7, AbMaj7, DbMaj7, G7, and CMaj7.

"My Romance" mm. 9–16

Musical notation for "My Romance" mm. 9–16. The notation is in G minor (one flat) and 4/4 time. The melody consists of quarter notes in the first four bars and eighth notes in the last four bars. Chord symbols above the staff are: FMaj7, Bb7, CMaj7, C7, FMaj7, Bb7, CMaj7, F#min7 B7, Emin7 Bb7, Amin7 D7, and Dmin7 G7.

2. Complete the following progressions. Add applicable extensions and pitch alterations. Analyze your realizations with lead-sheet symbols and identify each phrase model.

MODEL VI

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

MODEL VII

I maj⁷ [ii⁷ V⁷]/bII [ii⁷ V⁷]/bV (ii⁷ V⁷)/IV IV maj⁷ bVII⁷ bIII⁷ bVI⁷ V⁷

"Drop 2" Five-Part Voicings

I maj⁷ [ii⁷_{b5} V⁷]/iii iii⁷ biii^{o7} ii⁷ V⁷ #iv^{o7} iv⁷ iii⁷ biii^{o7} II⁷ TR/II⁷ V⁷ TR/V⁷

MODEL I

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

MODEL IV

Imaj⁷ (ii⁷_s TR/V)/vi vi⁷ (ii⁷ V⁷)/bV bVmaj⁷ [ii⁷ V⁷]/V [ii⁷ V⁷]/bII V⁷ TR/V⁷

"Drop 2" Four-Part Voicings

IVmaj⁷ Imaj⁷ IVmaj⁷ #iv^{o7} (ii⁷ V⁷)/IV IVmaj⁷ Imaj⁷ ii⁷ V⁷ [ii⁷ V⁷]/bV

MODEL VII

Imaj⁷ (ii⁷ V⁷)/bVII bVIIImaj⁷ (ii⁷_s V⁷)/vi vi⁷ [ii⁷ V⁷]/bVI [ii⁷ V⁷]/bII ii⁷ TR/V⁷

"Drop 2" Five-Part Voicings

Imaj⁷ (ii⁷_s TR/V)/ii ii⁷ TR/V⁷ (ii⁷ V⁷)/bVII bVIIImaj⁷ bVI⁷ v⁷ bV⁷ [ii⁷ V⁷]/bIII ii⁷ V⁷

MODEL VI

Imaj⁷ bV⁷ IV⁷ VII⁷ Imaj⁷ bVI⁷ (ii⁷ TR/V)IV IVmaj⁷ bVII⁷ vii^{o7} Imaj⁷ bVII⁷ bVI⁷ bII⁷

MODEL IV

i⁷ ii^{b7} V⁷ i⁷ (ii⁷ V⁷)/III IIIImaj⁷ TR/II⁷ II⁷ TR/V⁷

MODEL VII

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

MODEL I

ii⁷ [ii⁷ V⁷]/bV Imaj⁷ III⁷ IVmaj⁷ #iv^{o7} I⁴ #v^{o7} [ii⁷ V⁷]/V (ii⁷ V⁷)/bV bVmaj⁷ ii⁷ V⁷

"Drop 2" Five-Part Voicings

Imaj⁷ (ii⁷ TR/V)/bVI bVImaj⁷ [ii⁷ V⁷]/bIII iii⁷ V⁷/ii ii⁷ TR/II⁷ V⁷ TR/V⁷

PLAY AND SING

1. Sing the roots of the diatonic phrase models (TEXTBOOK: figures 21.6, 21.7.c, 21.8.c, 21.9.c, 21.10.c) while playing the guide tones of the underlying chord progression.
2. Sing the roots of the chromatic phrase models (TEXTBOOK: figures 21.11.c, 21.12.c, 21.13.c, 21.14.c, 21.15.c, 21.16.c, 21.17.c, and 21.18.c) while playing the guide tones of the underlying chord progression.

EAR TRAINING DRILLS

Instructions for Tracks 59–61

On the staff below, notate the bass line, identify the individual chords using lead-sheet notation, analyze the progression with Roman numerals, and determine the type of phrase model. (Answer Key)

Track 59: FIVE diatonic phrase models

TRACK 59

The tonic chord is: Cmin7

1

The tonic chord is: DMaj7

2

The tonic chord is: BbMaj7

3

The tonic chord is: AMaj7

4

A musical staff for piano, consisting of a grand staff with a treble clef and a bass clef. The key signature is A major (three sharps: F#, C#, G#). The bass clef contains a single note, A4, in the first measure. The rest of the staff is empty.

The tonic chord is: E♭Maj7

5

A musical staff for piano, consisting of a grand staff with a treble clef and a bass clef. The key signature is E-flat major (two flats: Bb, Eb). The bass clef contains a single note, E3, in the first measure. The rest of the staff is empty.

Track 60: FIVE chromatic phrase models

TRACK 60

The tonic chord is: E♭Maj7

1

A musical staff for piano, consisting of a grand staff with a treble clef and a bass clef. The key signature is E-flat major (two flats: Bb, Eb). The bass clef contains a single note, E3, in the first measure. The rest of the staff is empty.

The tonic chord is: AMaj7

2

A musical staff for piano, consisting of a grand staff with a treble clef and a bass clef. The key signature is A major (three sharps: F#, C#, G#). The bass clef contains a single note, A4, in the first measure. The rest of the staff is empty.

The tonic chord is: DMaj7

3

A musical staff for piano, consisting of a grand staff with a treble clef and a bass clef. The key signature is D major (two sharps: F#, C#). The bass clef contains a single note, D4, in the first measure. The rest of the staff is empty.

The tonic chord is: B♭Maj7

4

The tonic chord is: EMaj7

5

Track 61: THIRTY diatonic and chromatic phrase models

TRACK 61

1

E7

V⁷/vi

2

AMaj7

Imaj⁷

3

E♭Maj7

Imaj⁷

4

DMaj7

Imaj⁷

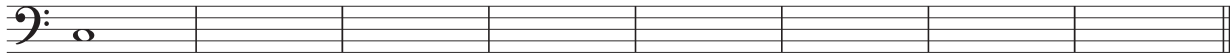
5

CMaj7

Imaj⁷

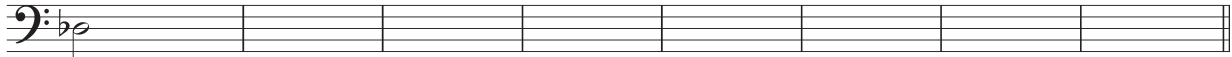
6

CMaj7

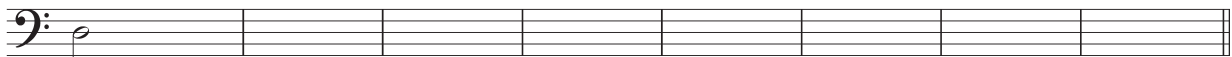
Imaj⁷

7

D♭Maj7

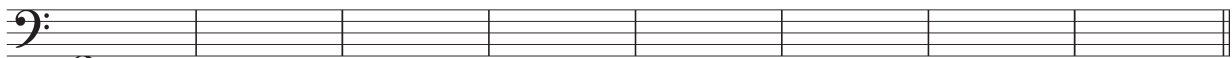
Imaj⁷

8

Dmin7^(b5)ii^{b5}⁷

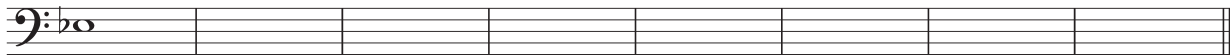
9

Fmin7

i⁷

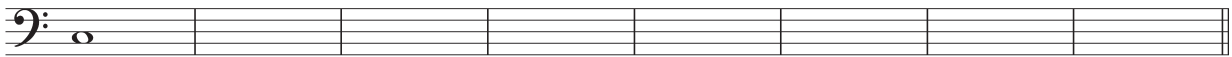
10

E♭Maj7

Imaj⁷

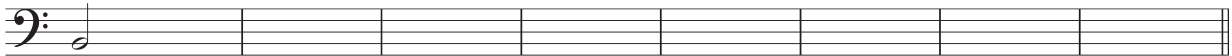
11

CMaj7

Imaj⁷

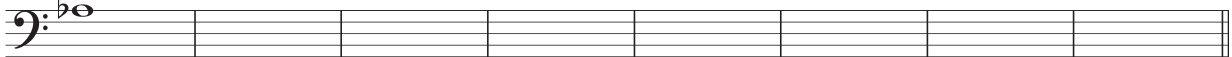
12

BMaj7

Imaj⁷

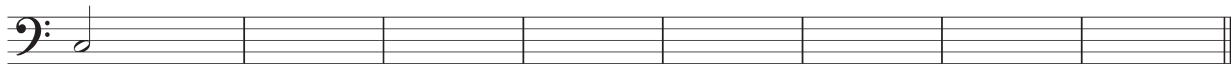
13

A♭Maj7

Imaj⁷

14

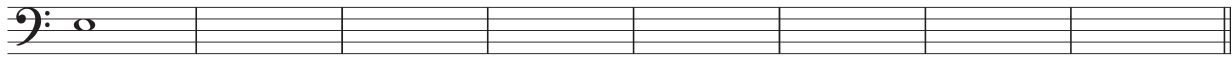
CMaj7



I_{maj}⁷

15

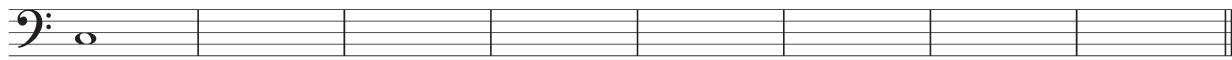
EMaj7



I_{maj}⁷

16

CMaj7



I_{maj}⁷

17

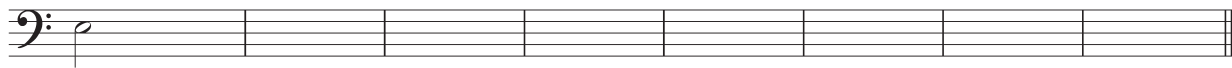
F#min7



vi⁷

18

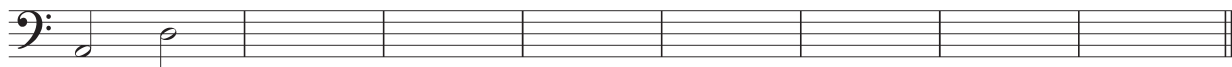
EMaj7



I_{maj}⁷

19

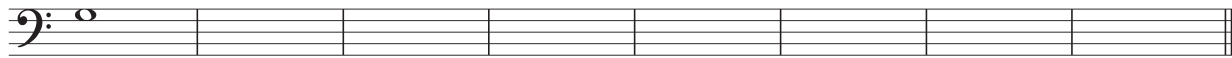
Amin7 D7



[ii⁷ V⁷]/VI

20

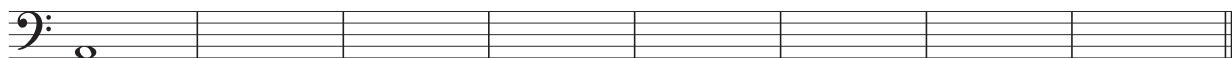
GMaj7



IV_{maj}⁷

21

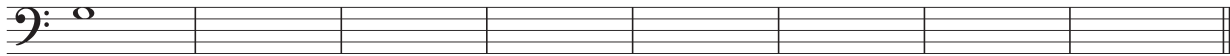
AMaj7



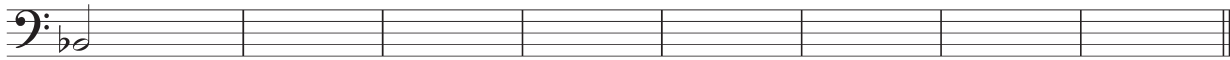
I_{maj}⁷

22

GMaj7

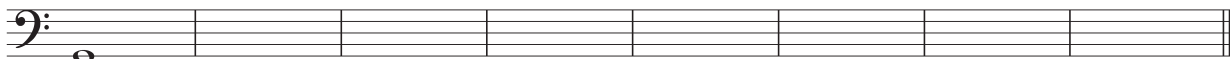
IVmaj⁷

23

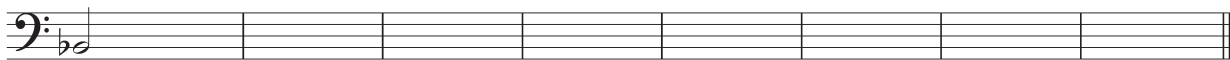
B^bMaj7Imaj⁷

24

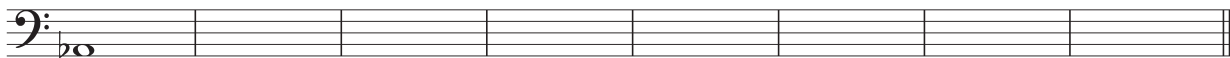
GMaj7

Imaj⁷

25

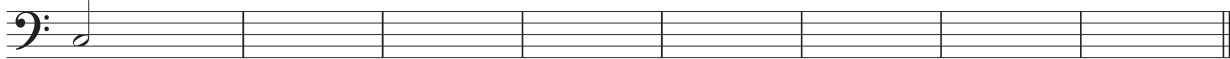
Bbmin7(b⁵)ii^{b5}⁷

26

A^bMaj7Imaj⁷

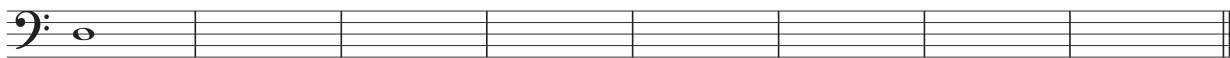
27

Cmin7

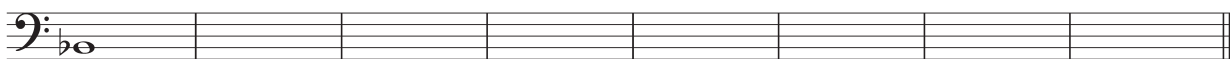
ii⁷

28

DMaj7

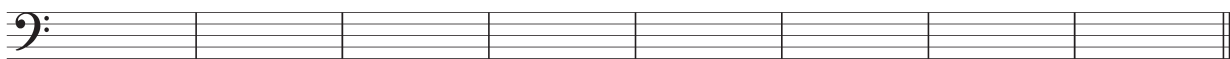
Imaj⁷

29

B^bMaj7Imaj⁷

30

EMaj7

Imaj⁷

KEYBOARD REALIZATION

Realize the harmonic progressions using the following models of keyboard playing: **Model I, Model II, Model IV, Model VI, and Model VII.** Transpose to all keys. (Answer not provided)

PHRASE MODEL I

MODEL I of Keyboard Playing

CMaj7 Dmin7 G7 CMaj7Amin7 Gmin7 C7 FMaj7 F#o7 C/G A7 D7 Abmin7 Db7

Imaj⁷ ii⁷ V⁷ Imaj⁷ vi⁷ (ii⁷ V⁷)/IV IVmaj⁷ #iv^{o7} I⁴ VI⁷ II⁷ [ii⁷ V⁷]/bV

Imaj⁷ biii^{o7} ii⁷ V⁷ Imaj⁷ (ii^{b5} V⁷)/iii iii⁷ (ii⁷ V⁷)/bIII bIIIImaj⁷ ii⁷ V⁷

i⁷ iib⁵ V⁷ i⁷ (ii⁷ V⁷)/bIII bIIIImaj⁷ TR/II⁷ II⁷ TR/V⁷

Imaj⁷ II⁷ TR/II⁷ V⁷ TR/V⁷ Imaj⁷ ii⁷ (ii⁷ V⁷)/bII bIIImaj⁷ ii⁷ V⁷ [ii⁷ V⁷]/VII

Imaj⁷ [ii⁷ V⁷]/bV I⁷ VII⁷ [ii⁷ V⁷]/bVI (ii⁷ V⁷)/V Vmaj⁷ [ii⁷ V⁷]/bIII ii⁷ V⁷

PHRASE MODEL 2

"Drop 2" Five-Part Voicings

Dmin⁹ G7(^b13) CMaj⁹ B^b13 A¹³ A^b13 Gmin⁹ C7alt. Fmin⁹ B^b9 Emin⁹ A7(^b13) Dmin⁹ D^b13

ii⁷ V⁷ Imaj⁷ bVII⁷ VI⁷ bVI⁷ [ii⁷ V⁷]/IV [ii⁷ V⁷]/bIII iii⁷ VI⁷ ii⁷ TR/V⁷

ii⁷ V⁷ Imaj⁷ bV⁷ (ii⁷ V⁷)/bIII bIIImaj⁷ [ii⁷ V⁷]/II [ii⁷ V⁷]/bII ii⁷ TR/II⁷ V⁷ TR/V⁷

ii⁷ [ii⁷ V⁷]/bV Imaj⁷ III⁷ IVmaj⁷ #iv⁰7 I⁶ #v⁰7 [ii⁷ V⁷]/V (ii⁷ V⁷)/bV bVmaj⁷ ii⁷ V⁷

ii⁷ V⁷ Imaj⁷ (ii⁷ V⁷)/III IIIImaj⁷ [ii⁷ V⁷]/bIII iii⁷ biii⁰7 ii⁷ V⁷

iib⁷ V⁷ i⁷ (iib⁷ V⁷)/iv iv⁷ iib⁷ V⁷ i⁷ IV⁷ iib⁷ TR/V⁷ i⁷

PHRASE MODEL 3

MODEL I of Keyboard Playing

FMaj7 Fmin7 Bb7 B°7 CMaj7 Emin7 A7 Dmin7 Eb°7 Emin7 A7 Dmin7 G7 Gmin7 C7

IVmaj⁷ [ii⁷ V⁷]/bIIIvii^{o7} Imaj⁷ (ii⁷ V⁷)/ii ii⁷ biii^{o7} iii⁷ VI⁷ ii⁷ V⁷ [ii⁷ V⁷]/IV

IVmaj⁷ [ii⁷ V⁷]/VI [ii⁷ V⁷]/bVI [ii⁷ V⁷]/V ii⁷ TR/V⁷ [ii⁷ V⁷]/bVII [ii⁷ V⁷]/bII ii⁷ V⁷

IVmaj⁷ Imaj⁷ IVmaj⁷ #iv^{o7} (ii⁷ V⁷)/IV IVmaj⁷ Imaj⁷ ii⁷ V⁷ [ii⁷ V⁷]/bV

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

IVmaj⁷ bVII⁷ V⁷/vi V⁷/ii V⁷/V (ii⁷ V⁷)/VII VIIImaj⁷ [ii⁷ V⁷]/IV

PHRASE MODEL 4

"Drop 2" Five-Part Voicings

CMaj⁹ Amin⁹ Dmin⁹ G⁹(#5) Emin⁹ A7(^b₉¹³) D⁹ Db7alt. C% E7alt. FMaj⁹ F#^{o13} CMaj7/G A7(^b₉⁵) D⁹ G7(^b₉⁵)

Imaj⁷ vi⁷ ii⁷ V⁷ iii⁷ VI⁷ II⁷ bII⁷ Imaj⁷ III⁷ IVmaj⁷ #iv^{o7} I⁴ VI⁷ II⁷ V⁷

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

Imaj⁷ #i^{o7} ii⁷ biii^{o7} iii⁷ III⁷ IVmaj⁷ #iv^{o7} I⁴ VI⁷ iii⁷ TR/VI⁷ ii⁷ V⁷ iii⁷ biii^{o7} ii⁷ V⁷

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

Imaj⁷ bIIIImaj⁷ bVIImaj⁷ bIIImaj⁷ Imaj⁷ bV⁷ (ii⁷ V⁷)/bIII bIIIImaj⁷ iii⁷ VI⁷ [ii⁷ V⁷]/#IV ii⁷ V⁷

PHRASE MODEL 5

MODELS IV and VI of Keyboard Playing

Amin⁹ G[#]7 Amin⁹ F[#]7 Fmin7 Emin7 Eb¹³ Dmin⁹ G7([#]₅) C⁶/₉ Bmin7(^b₅) E7([#]₅)

vi⁷ #vii^{o7}/vi vi⁷ #iv⁷ iv⁷ iii⁷ bIII⁷ ii⁷ V⁷ Imaj⁷ [ii⁷ V⁷]/vi

vi⁷ (ii⁷ TR/V)/vi vi⁷ bVI⁷ (ii⁷ V⁷)/IV IVmaj⁷ iii⁷ VI⁷ [ii⁷ V⁷]/bII ii⁷ V⁷ [ii⁷ V⁷]/vi

vi⁷ TR/VI⁷ ii⁷ V⁷ Imaj⁷ bVII⁷ VI⁷ [ii⁷ V⁷]/bV [ii⁷ V⁷]/IV [ii⁷ V⁷]/ii [iv⁷ V⁷]/vi

vi⁷ TR/VI⁷ ii⁷ TR/II⁷ V⁷ TR/V⁷ I⁷ bV⁷ IVmaj⁷ #iv^{o7} I⁶ VI⁷ TR/VI⁷ II⁷ TR/II⁷ V⁷ TR/V⁷

vi⁷ (ii⁷ V⁷)/vi vi⁷ [ii⁷ V⁷]/ii ii⁷ i⁷ [ii⁷ V⁷]/vi [ii⁷ V⁷]/V ii⁷ V⁷

PHRASE MODEL 6

MODELS VI of Keyboard Playing

CMaj⁹ Emin^{9(b5)} A7^(b13) Dmin⁹ Cmin¹¹ Bmin^{9(b5)} E7^(b13) Amin⁹⁽⁴⁷⁾ Gmin⁹ F#min^{9(b5)} B7^(b13) Emin⁹ A7^(b13) Dmin⁹ G7^(b13)

Imaj⁷ (ii⁷_{b5} V⁷)/ii ii⁷ i⁷ (ii⁷_{b5} V⁷)/vi vi⁷ v⁷ (ii⁷_{b5} V⁷)/iii iii⁷ V⁷/ii ii⁷ V⁷

Imaj⁷ (ii⁷_{b5} TR/V)/ii ii⁷ (ii⁷_{b5} TR/V)/iii iii⁷ [ii⁷ V⁷]/bIII iii⁷ V⁷/ii ii⁷ TR/V⁷

Imaj⁷ (ii⁷_{b5} TR/V)/ii ii⁷ TR/V⁷ (ii⁷ V⁷)/bVII bVIIImaj⁷ bVI⁷ v⁷ bV⁷ [ii⁷ V⁷]/bIII ii⁷ V⁷

Imaj⁷ (ii⁷_{b5} V⁷)/ii ii⁷ (ii⁷ V⁷)/bIII bIIIImaj⁷ (ii⁷ V⁷)/III IIIImaj⁷ ii⁷ V⁷

Imaj⁷ IV⁷ (ii⁷_{b5} V⁷)/ii ii⁷ (ii⁷ V⁷)/IV IVmaj⁷ III⁷ [ii⁷ V⁷]/bII [ii⁷ V⁷]/bV ii⁷ V⁷

PHRASE MODEL 7

MODELS IV and VI of Keyboard Playing

CMaj⁹ Bmin7(b⁵) E7(b⁹) Amin7 D7(b⁹) Gmin7 C7([#]₅) F[#] 7 Fmin7 Cadd2/E Ab7/Eb Dmin¹¹ G7(^b₅)

Imaj⁷ [ii^b₅⁷ V⁷]/vi [ii⁷ V⁷]/V [ii⁷ V⁷]/IV [#]iv⁷ iv⁷ E^b [V⁷]/bII ii⁷ V⁷

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

Imaj⁷ (ii^b₅⁷ TR/V)/vi vi⁷ (ii⁷ V⁷)/bV bVmaj⁷ [ii⁷ V⁷]/II [ii⁷ V⁷]/bII V⁷ TR/V⁷

Imaj⁷ IV⁷ [ii^b₅⁷ V⁷]/vi [ii⁷ V⁷]/V (ii⁷ V⁷)/bII bIIImaj⁷ [ii⁷ V⁷]/II [ii⁷ V⁷]/VII ii⁷ TR/V⁷

Imaj⁷ [ii⁷ V⁷]/vi [ii⁷ V⁷]/IV (ii^b₅⁷ TR/V)/ii ii⁷ [ii^b₅⁷ V⁷]/vi [ii⁷ V⁷]/bIII ii⁷ TR/V⁷

PHRASE MODEL 8

MODEL VI (modified with 3-note voicings) of Keyboard Playing

CMaj⁹ F¹³ CMaj⁹ Dmin⁹ Emin⁹ A7(#5) Dmin⁹ Fmin⁹ B^{b13} Emin⁹ A7(#5) Dmin⁹ G7(#5)

Imaj⁷ IV⁷ Imaj⁷ ii⁷ (ii⁷ V⁷)/ii ii⁷ [ii⁷ V⁷]/III (ii⁷ V⁷)/ii ii⁷ V⁷

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

Imaj⁷ bV⁷ IV⁷ VII⁷ Imaj⁷ bVI⁷ (ii⁷ TR/V)IV IVmaj⁷ bVII⁷ vii^{o7} Imaj⁷ bVII⁷ bVI⁷ bII⁷

Imaj⁷ (ii⁷ V⁷)/IV IVmaj⁷ (ii^{b7} V⁷)/iii iii⁷ (ii⁷ V⁷)/bIII bIIImaj⁷ ii⁷ V⁷

Imaj⁷ III⁷ IVmaj⁷ #iv^{o7} I⁴ VI⁷ II⁷ V⁷ Imaj⁷ III⁷ IVmaj⁷ #iv^{o7} I⁴ V⁷/ii ii⁷ V⁷ Imaj⁷

PHRASE MODEL 9

"Drop 2" Five-Part Voicings

CMaj⁹ B^bmin⁹ E^b13 A^bMaj⁹ Amin⁹ D⁹ Gmin⁹ Fmin⁹ Emin⁹ A7alt. E^bmin⁹ A^b13 Dmin⁹ G7(^b9)

Imaj⁷ (ii⁷ V⁷)/^bVI ^bVIImaj⁷ [ii⁷ V⁷]/V v⁷ iv⁷ [ii⁷ V⁷]/II [ii⁷ V⁷]/^bII ii⁷ V⁷

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

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

Imaj⁷ (ii⁷ V⁷)/^bVI ^bVIImaj⁷ ii⁷ V⁷ Imaj⁷ vi⁷ ii⁷ V⁷ Imaj⁷ ^bIIIImaj⁷ ^bVIImaj⁷ ^bIIImaj⁷

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

PHRASE MODEL 10

MODEL VII of Keyboard Playing – "Chorale Style"

CMaj⁹ Ebmin⁹ Ab⁹ Dmin⁷ Amin⁹ Ab⁹ Gmin⁹ C7(#5) FMaj⁹ Emin⁹ A7(b5) Dmin⁹ G7(b5)

Imaj⁷ [ii⁷ V⁷]/bII ii⁷ [ii⁷ TR/V]/V (ii⁷ V⁷)/IV IVmaj⁷ iii⁷ VI⁷ ii⁷ V⁷

Imaj⁷ (ii⁷ V⁷)/bII bIIImaj⁷ ii⁷ V⁷ Imaj⁷ [ii⁷ V⁷]/VII [ii⁷ V⁷]/VI ii⁷ V⁷

Imaj⁷ [ii⁷ V⁷]/bII [ii⁷ V⁷]/bV [ii⁷ V⁷]/IV IVmaj⁷ bVII⁷ bIII⁷ bVI⁷ V⁷

Imaj⁷ [ii⁷ V⁷]/bII [ii⁷ V⁷]/III (ii⁷ V⁷)/V Vmaj⁷ (ii⁷ V⁷)/iii iii⁷ biii⁰⁷ ii⁷ V⁷

Imaj⁷ [ii⁷ V⁷]/bII [ii⁷ V⁷]/V v⁷ bV⁷ (ii⁷ V⁷)/bIII bIIImaj⁷ bVI⁷ TR/V⁷ V⁷

PHRASE MODEL 11

MODEL VII of Keyboard Playing – "Chorale Style"

CMaj7 Cmin7 F⁹ BbMaj7 Bbmin7 Eb⁹ Abmin⁹ Db7sus Gmin⁹ C7(b5) Fmin⁹ Bb7sus Dmin⁹ G7(b5)

Imaj⁷ (ii⁷ V⁷)/bVII bVIIImaj⁷ (ii⁷ V⁷)/bVI [ii⁷ V⁷]/bVI [ii⁷ V⁷]/IV [ii⁷ V⁷]/bIII ii⁷ V⁷

Imaj⁷ (ii⁷ TR/V)/bVII bVIIImaj⁷ (ii⁷ TR/V)/bVI bVIImaj⁷ V⁷ IV⁷ bIII⁷ II⁷ TR/II⁷ V⁷ TR/V⁷

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

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

Imaj⁷ (ii⁷ V⁷)/bVII [ii⁷ V⁷]/VI bVIIImaj⁷ [ii⁷ V⁷]/V (ii⁷ V⁷)/IV IVmaj⁷ ii⁷ V⁷

PHRASE MODEL 12

MODEL VII of Keyboard Playing – "Chorale Style"

CMaj⁹ F#min7(b⁵) B7 Dmin⁹ G7(^{#9}/₅) Gmin¹¹ C7 FMaj⁹(#⁵) F⁹ Emin¹¹ A7(b⁵) Ebmin⁹ Ab7(b⁵) Dmin⁹ G7(^{b9}/₅)

Imaj⁷ [ii⁷ V⁷]/iii ii⁷ V⁷ (ii⁷ V⁷)/IV IVmaj⁷ IVmaj⁶ [ii⁷ V⁷]/II [ii⁷ V⁷]/bII ii⁷ V⁷

Imaj⁷ [ii^{b5} V⁷]/iii Imaj⁷ vi⁷ (ii⁷ V⁷)/bV bV⁷ [ii⁷ V⁷]/IV [ii⁷ V⁷]/bIII ii⁷ TR/V⁷

Imaj⁷ (ii^{b5} TR/V)/iii iii⁷ TR/III⁷ V⁷/ii V⁷/V [ii⁷ V⁷]/bII [ii⁷ V⁷]/bV ii⁷ V⁷

Imaj⁷ [ii^{b5} V⁷]/iii (ii⁷ V⁷)/bIII bIIIImaj⁷ [ii⁷ V⁷]/II [ii⁷ V⁷]/V [ii⁷ V⁷]/VII ii⁷ V⁷

Imaj⁷ (ii^{b5} V⁷)/iii iii⁷ biii^{o7} ii⁷ V⁷ #iv^{o7} iv⁷ iii⁷ biii^{o7} II⁷ TR/II⁷ V⁷ TR/V⁷

PHRASE MODEL 13

MODEL VII of Keyboard Playing – "Chorale Style"

E⁹ A⁹ D⁹ G⁹ C⁹ F⁹ D⁹ F^{#o13} C/G A7alt. Dmin⁹ Emin^{9(b5)} A7(b13) D¹³ Db¹³ CMaj⁹

V⁷/vi V⁷/ii V⁷/V V⁷ I⁷ IV⁷ II⁷ #iv^{o7} I⁴ V⁷/ii ii⁷ [ii⁷_{b5}] V⁷/ii II⁷ TR/V⁷ Imaj⁷

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

TR/III⁷ [ii⁷ V⁷]/VI TR/VI⁷ [ii⁷ V⁷]/II TR/II⁷ [ii⁷ V⁷]/V TR/V⁷ ii⁷ V⁷

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

[ii⁷ V⁷]/VI [ii⁷ V⁷]/bVI [ii⁷ V⁷]/II [ii⁷ V⁷]/bIII [ii⁷ V⁷]/V [ii⁷ V⁷]/bV ii⁷ V⁷ [ii⁷ V⁷]/bII

CHAPTER TWENTY-TWO

The AABA Song Form

WRITTEN ASSIGNMENTS

Cole Porter, "I Love You." This song features an AABA off-tonic design. Compare the chord changes from a published lead-sheet (written above the melody) with the composer's piano accompaniment. In what ways are the chord changes similar to, as well as different from, the composer's accompaniment? Summarize your analytical observations in point form using formal, tonal, melodic, and harmonic considerations that you can later explore during improvisation. (Answer not provided)

INTRO **VERSE**

C7(#5) 1 Fmin Db⁹

If a love song I could on - ly

3 Gmin7 C7(#5) DbMaj7 Bbmin7 Gmin7(b5) C7(b9) Gmin7(b5)

write, A song with words and mu-sic di - vine I would ser - e -

10 C7(b9) Fmin Dmin7(b5) G7 C7sus

nade you ev - 'ry night Till you'd re - lent and con - sent to be mine

16 C7(b9) FMaj7 F+ F6 F9 BbMaj7

But a - las, just an am - a - teur am I And so I'll not be sur-

22 D7(b9) Gmin7 Bmin7(b5) Bb9(#11) A13 A7(#5)

prised, my dear If you smile and po - lite - ly pass it by

28 D⁹ G⁹ C7sus C7(b9) F6

— When this, my first love song, you hear _____ "I

CHORUS
1 Gmin7(b5) C7(b9) FMaj7 D7

love you" _____ hums the A - pril breeze, _____ "I

5 Gmin7 C7 FMaj7 D7

love you" _____ ech-o the hills. _____ "I

9 Gmin7(b5) C7(b9) FMaj7 Bmin7(b5) E7

love you" _____ the gold - en dawn a - grees, _____ as once

13 AMaj7 Bmin7 E7 AMaj7

more she sees daf - - fo - dils. _____ It's

17 Gmin7 C7 FMaj7

spring a - gain _____ and birds on the wing a - gain _____ start to

21 Amin7(b5) D7(b9) Gmin7 C7

sing a - gain _____ The old mel - o - dy _____ "I

24 Gmin7(b5) C7(b9) FMaj7 D7

love you," _____ that's the song of songs _____ and it

27 G7 Gmin7 C7 1. FMaj7

all be-longs to you and me. I

CODA

29 2. F6

me. And it all be-longs to you and

31

me.

PLAY ALONG SESSIONS

Track 36: HAVE YOU MET MISS JONES?

Play 3x

"Vernell Fournier beat"

FMaj7 D7(b9) Gmin7 C7

5 Amin7 Dmin7 A♭min7 D♭7 Gmin7 C7

9 FMaj7 D7(b9) Gmin7 C7

13 Amin7 Dmin7 Cmin7 F7(b9)

17 B♭Maj7 A♭min7 D♭7 G♭Maj7 Emin7 A7

21 DMaj7 A♭min7 D♭7 G♭Maj7 Gmin7 C7

25 FMaj7 D7(b9) Gmin7 C7(b9)

29 Amin7 D7 Gmin7 C7 FMaj7 (Gmin7 C7(b9))

Track 37: I LOVE YOU

Play 4x

Medium

Gmin7(b5) C7(b9) FMaj7 Amin7 D7

5 Gmin7 C7 FMaj7 D7

9 Gmin7(b5) C7(b9) FMaj7 Bmin7(b5) E7

13 AMaj7 Bmin7 E7 AMaj7

17 Gmin7 C7 FMaj7

21 Amin7(b5) D7(b9) Gmin7 C7

25 Gmin7(b5) C7(b9) FMaj7 Amin7 D7

29 G7 Gmin7 C7 FMaj7 (D7(b9))

CHAPTER TWENTY-THREE

The ABAC Song Form

WRITTEN ASSIGNMENTS

Rodgers and Hart, “My Romance.” This song features a 32-bar ABAC on-tonic design. Analyze the verse and chorus with Roman numerals and phrase models. Compare the chord changes from a published lead-sheet (written above the melody) with the composer’s piano accompaniment. In what ways are the chord changes similar to, as well as different from, the composer’s accompaniment? Summarize your analytical observations in point form using formal, tonal, melodic, and harmonic considerations that can be explored during improvisation. (Answer not provided)

INTRO Moderately

The musical score for the Intro is written for piano. It consists of four measures. The first measure has a treble clef with a G4 quarter note, an A4 quarter note, and a B4 quarter note. The bass clef has a G3 half note. The second measure has a treble clef with a G4 quarter note, an A4 quarter note, and a B4 quarter note. The bass clef has a G3 half note. The third measure has a treble clef with a G4 quarter note, an A4 quarter note, and a B4 quarter note. The bass clef has a G3 half note. The fourth measure has a treble clef with a G4 quarter note, an A4 quarter note, and a B4 quarter note. The bass clef has a G3 half note.

VERSE 1

The musical score for the first line of the Verse is written for voice and piano. It consists of four measures. The first measure has a treble clef with a G4 quarter note, an A4 quarter note, and a B4 quarter note. The bass clef has a G3 half note. The second measure has a treble clef with a G4 quarter note, an A4 quarter note, and a B4 quarter note. The bass clef has a G3 half note. The third measure has a treble clef with a G4 quarter note, an A4 quarter note, and a B4 quarter note. The bass clef has a G3 half note. The fourth measure has a treble clef with a G4 quarter note, an A4 quarter note, and a B4 quarter note. The bass clef has a G3 half note.

I won't kiss your hand, Ma - dam, Cra - zy for you though I am.

5

The musical score for the second line of the Verse is written for voice and piano. It consists of four measures. The first measure has a treble clef with a G4 quarter note, an A4 quarter note, and a B4 quarter note. The bass clef has a G3 half note. The second measure has a treble clef with a G4 quarter note, an A4 quarter note, and a B4 quarter note. The bass clef has a G3 half note. The third measure has a treble clef with a G4 quarter note, an A4 quarter note, and a B4 quarter note. The bass clef has a G3 half note. The fourth measure has a treble clef with a G4 quarter note, an A4 quarter note, and a B4 quarter note. The bass clef has a G3 half note.

I'll nev-er woo you on bend - ed knee, No Ma-dam, not me.

9

We don't need that flow - 'ry fuss, No sir, Ma-dam, not for us.

Detailed description: This system contains the first musical staff. The vocal line is in treble clef, starting with a quarter rest followed by a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment consists of two staves. The right hand plays chords in the treble clef, and the left hand plays a bass line in the bass clef. The key signature has one sharp (F#) and the time signature is 4/4.

CHORUS

A

My ro - mance does-n't have to have a moon in the sky. My ro -

Detailed description: This system contains the beginning of the chorus. It starts with a double bar line and a first ending bracket labeled 'A'. The vocal line is in treble clef with notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment is in two staves. Chord symbols are placed above the vocal line: CMaj7, FMaj7, Emin7, Amin7, Dmin7, G7, CMaj7, and E7(b5). The key signature has one sharp (F#) and the time signature is 4/4.

5

mance does-n't need a blue la - goon stand-ing by, no

Detailed description: This system continues the chorus. The vocal line is in treble clef with notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment is in two staves. Chord symbols are placed above the vocal line: Amin7, E7(b5), Amin7, A7(b5), Dmin7, G7, CMaj7, and C7. The key signature has one sharp (F#) and the time signature is 4/4.

B

9 FMaj7 Bb7 CMaj7 C7 FMaj7 Bb7 CMaj7

month of May, no twin - kling stars, no

13 F#min7(b5) B7 Emin7 Bb7 Amin7 D7 Dmin7 G7

hide a - way, no soft gui - tars. My ro -

A

17 CMaj7 FMaj7 Emin7 Amin7 Dmin7 G7 CMaj7 E7

mance does-n't need a cas - tle ris - ing in Spain, nor a

21 Amin7 E7(b5) Amin7 A7(b5) Dmin7 G7 CMaj7 C7

dance to a con - stant - ly sur - pris - ing re - frain. Wide a -

25 C FMaj7 A7(b5) Dmin7 Dmin7/C Bmin7(b5) E7 Amin7 Ab7

wake I can make my most fan - tas - tic dreams come true. My ro -

29 CMaj7/G Amin7 Dmin7 G7 1. C6 Amin7 Dmin7 G7

mance does-n't need a thing but you.

33 ^{2.} C6

you.....

Ped. *

PLAY ALONG SESSIONS

Track 38: ALL OF YOU

Play 4x

Medium

Abmin6 Eb6 Fmin7(b5) Bb7(b9)

5 Abmin6 Eb6 Fmin7(b5) Bb7(b9)

9 Eb6/G Gb°7 Fmin7 Bb7

13 EbMaj7 D7(#9) Db9 C7(b9) Fmin7 Bb7

17 Abmin6 Eb6 Fmin7(b5) Bb7(b9)

21 $A\flat\text{min}6$ $E\flat6$ $G\text{min}7$ $C7(\flat9)$

25 $A\flat\text{Maj}7(\sharp11)$ $A\text{min}7(\flat5)$ $D7(\flat9)$ $G\text{min}7$ $C7$

29 $F\text{min}7$ $B\flat7$ $E\flat6$

Track 39: MY ROMANCE

Play 4x

Medium

$C\text{Maj}7$ $F\text{Maj}7$ $E\text{min}7$ $A\text{min}7$ $D\text{min}7$ $G7$ $C\text{Maj}7$ $E7(\sharp9)$

5 $A\text{min}7$ $E7(\sharp9)$ $A\text{min}7$ $A7(\flat9)$ $D\text{min}7$ $G7$ $C\text{Maj}7$ $C7$

9 $F\text{Maj}7$ $B\flat7$ $C\text{Maj}7$ $C7$ $F\text{Maj}7$ $B\flat7$ $C\text{Maj}7$

13 $F\sharp\text{min}7(\flat5)$ $B7$ $E\text{min}7$ $B\flat7$ $A\text{min}7$ $D7$ $D\text{min}7$ $G7$

17 $C\text{Maj}7$ $F\text{Maj}7$ $E\text{min}7$ $A\text{min}7$ $D\text{min}7$ $G7$ $C\text{Maj}7$ $E7(\sharp9)$

21 $A\text{min}7$ $E7(\sharp9)$ $A\text{min}7$ $A7(\flat9)$ $D\text{min}7$ $G7$ $C\text{Maj}7$ $C7$

25 FMaj7 A7(#5) Dmin7 Dmin/C Bmin7(b5) E7 Amin7 Ab7



A musical staff with a treble clef. The staff contains four measures of music, each represented by a single diagonal slash. Above the staff, the following chords are written: FMaj7, A7(#5), Dmin7, Dmin/C, Bmin7(b5), E7, Amin7, and Ab7.

29 CMaj7/G Amin7 Dmin7 G7 C6 (Amin7 Dmin7 G7)



A musical staff with a treble clef. The staff contains four measures of music, each represented by a single diagonal slash. Above the staff, the following chords are written: CMaj7/G, Amin7, Dmin7, G7, C6, (Amin7 Dmin7 G7). The staff ends with a double bar line and repeat dots.

CHAPTER TWENTY-FOUR

Extended and Unusual Song Forms

WRITTEN ASSIGNMENTS

Kern and Hammerstein II, “All the Things You Are.” This song features an extended 36-bar AABA formal design. Analyze the verse and chorus with Roman numerals and phrase models. Compare the chord changes from a published lead-sheet (written above the melody) with the composer’s piano accompaniment. In what ways are the chord changes similar to, as well as different from, the composer’s accompaniment? Summarize your analytical observations in point form using formal, tonal, melodic, and harmonic considerations that you can explore during improvisation. (Answer not provided)

INTRO

Moderately

Musical notation for the Intro of "All the Things You Are". The key signature is one sharp (F#). The tempo is "Moderately". The notation shows a piano accompaniment with chords G/D, C/D, Dmin7(b5), and D7. The melody is written in the treble clef, and the piano accompaniment is in the bass clef.

VERSE

Musical notation for the first part of the Verse of "All the Things You Are". The key signature is one sharp (F#). The tempo is "Moderately". The notation shows a piano accompaniment with chords G and D7. The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Time and a - gain I've longed for ad-ven - ture, some-thing to make my heart beat the fast - er."

Musical notation for the second part of the Verse of "All the Things You Are". The key signature is one sharp (F#). The tempo is "Moderately". The notation shows a piano accompaniment with chords G, D7, E7(#5), Eb7(#5), and D7(#5). The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "What did I long for? I nev - er real - ly knew."

9 G B7sus B7

Find-ing your love, I've found my ad-ven-ture; touch-ing your hand, my heart beats the fast-er.

13 G D7sus D7 G C7 Bb/C C7

All that I want in all of this world is you.

CHORUS

1 A

Fmin7 Bbmin7 Eb7 AbMaj7

You are the prom-ised kiss of spring-time that

5 DbMaj7 Dmin7 G7 CMaj7

makes the lone-ly win-ter seem long.

A

9 Cmin7 Fmin7 Bb7 EbMaj7

You are the breath-less hush of eve - ning that

13 AbMaj7 Amin7 D7 GMaj7

trem - bles on the brink of a love - ly song. You are the

B

17 Amin7 D7 GMaj7

an - gel glow that lights a star the dear - est

21 F#min7 B7 EMaj7 C7(#5)

things I know are what you are.

A'

25 Fmin7 Bbmin7 Eb7 AbMaj7

Some day my hap - py arms will hold you and

29 DbMaj7 Dbmin7 Gb7 Cmin7 B°7

some day I'll know that mo - ment di - vine when

33 Bbmin7 Eb7 1. AbMaj7

all the things you are are mine! _____

CODA

37 2. Ab

mine! _____

PLAY ALONG SESSIONS

Track 40: DREAM DANCING

Play 2x

Straight

E7(#5) AMaj7

5 Dmin7 G7 CMaj7 C7

9 FMaj7 Bb9 Emin7 A7

13 Ebmin7 Ab7 Dmin7 G7 CMaj7 Gmin7 C7(b9) 2. CMaj7

33 FMaj7 Bb9 CMaj7 G7 C6

37 D7 Amin7(b5) D7(b9) G⁹sus G7

41 CMaj7 Gb7(b5) FMaj7 Emin7 A7

45 Ebmin7 Ab7 Dmin7 G7 Ebmin7 Ab7 Dmin7 G7

49 Ebmin7 Ab7 Dmin7 G7 C6 (C⁹sus C7(#5))

Track 41: ALL THE THINGS YOU ARE

Play 3x

Bossa Nova

Fmin7 Bbmin7 Eb7 AbMaj7

5 DbMaj7 Dmin7 G7 CMaj7

9 Cmin7 Fmin7 Bb7 EbMaj7

13 AbMaj7 Amin7(b5) D7 GMaj7

17 Amin7 D7 GMaj7

21 F#min7 B7 EMaj7 C7(#5)

25 Fmin7 B♭min7 E♭7 A♭Maj7

29 D♭Maj7 D♭min7 G♭7 Cmin7 B♭7

33 B♭min7 E♭7 A♭Maj7 (C7(#5))

Track 42: CHEROKEE

Play 3x

Fast

B♭Maj7 Fmin7 B♭7 E♭Maj7

7 A♭7 B♭Maj7 C7

13 1. Cmin7 G7(b9) Cmin7 F7(#5)

29 2. Cmin7 F7 B♭Maj7

33 C♯min7 F♯7 B♭Maj7

37 Bmin7 E7 A♭Maj7

41 Amin7 D7 G♭Maj7

45 Gmin7 C7 Cmin7 F7(#5)

49 B♭Maj7 Fmin7 B♭7

53 EbMaj7 Ab7

57 BbMaj7 C7

61 Cmin7 F7 BbMaj7 (F7)

CHAPTER TWENTY-FIVE

Jazz Reharmonization

WRITTEN EXERCISES

1. Jule Styne, "Never Never Land." Using basic techniques of jazz reharmonization provide a new harmonic setting of the song. (Answer not provided)

INTRO

Moderately

The introduction consists of four measures of piano accompaniment. The first measure has a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one flat (Bb). The melody in the treble clef starts with a half note chord (F#m7) and moves to a quarter note chord (Bb7). The bass line starts with a half note chord (F#m7) and moves to a quarter note chord (Bb7). The second measure has a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one flat (Bb). The melody in the treble clef starts with a half note chord (F#m7) and moves to a quarter note chord (Bb7). The bass line starts with a half note chord (F#m7) and moves to a quarter note chord (Bb7). The third measure has a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one flat (Bb). The melody in the treble clef starts with a half note chord (F#m7) and moves to a quarter note chord (Bb7). The bass line starts with a half note chord (F#m7) and moves to a quarter note chord (Bb7). The fourth measure has a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one flat (Bb). The melody in the treble clef starts with a half note chord (F#m7) and moves to a quarter note chord (Bb7). The bass line starts with a half note chord (F#m7) and moves to a quarter note chord (Bb7).

CHORUS

A 1 F^o F C C7 F B^b B^bmin6 Amin7F/ADmin7 Bmin7(b⁵) B^bmin

I know a place where dreams are born, and time is nev - er planned. It's

5 F E^b C7(b⁹) F G7 C⁹

not on an - y chart, you must find it with your heart. Nev - er Nev - er Land. It

The chorus is written in a key signature of one flat (Bb) and a 4/4 time signature. It consists of two systems of music. The first system has four measures. The first measure has a treble clef with a key signature of one flat (Bb) and a bass clef with a key signature of one flat (Bb). The melody in the treble clef starts with a half note chord (F) and moves to a quarter note chord (F). The bass line starts with a half note chord (F) and moves to a quarter note chord (F). The second measure has a treble clef with a key signature of one flat (Bb) and a bass clef with a key signature of one flat (Bb). The melody in the treble clef starts with a half note chord (C) and moves to a quarter note chord (C). The bass line starts with a half note chord (C) and moves to a quarter note chord (C). The third measure has a treble clef with a key signature of one flat (Bb) and a bass clef with a key signature of one flat (Bb). The melody in the treble clef starts with a half note chord (F) and moves to a quarter note chord (F). The bass line starts with a half note chord (F) and moves to a quarter note chord (F). The fourth measure has a treble clef with a key signature of one flat (Bb) and a bass clef with a key signature of one flat (Bb). The melody in the treble clef starts with a half note chord (Bb) and moves to a quarter note chord (Bb). The bass line starts with a half note chord (Bb) and moves to a quarter note chord (Bb). The second system has four measures. The first measure has a treble clef with a key signature of one flat (Bb) and a bass clef with a key signature of one flat (Bb). The melody in the treble clef starts with a half note chord (F) and moves to a quarter note chord (F). The bass line starts with a half note chord (F) and moves to a quarter note chord (F). The second measure has a treble clef with a key signature of one flat (Bb) and a bass clef with a key signature of one flat (Bb). The melody in the treble clef starts with a half note chord (Eb) and moves to a quarter note chord (Eb). The bass line starts with a half note chord (Eb) and moves to a quarter note chord (Eb). The third measure has a treble clef with a key signature of one flat (Bb) and a bass clef with a key signature of one flat (Bb). The melody in the treble clef starts with a half note chord (F) and moves to a quarter note chord (F). The bass line starts with a half note chord (F) and moves to a quarter note chord (F). The fourth measure has a treble clef with a key signature of one flat (Bb) and a bass clef with a key signature of one flat (Bb). The melody in the treble clef starts with a half note chord (G) and moves to a quarter note chord (G). The bass line starts with a half note chord (G) and moves to a quarter note chord (G).

A
9

F^o F C C7 F B \flat B \flat min6Amin7 F/A Dmin7 Bmin7(b5) B \flat min

might be miles be - yond the moon, or right there where you stand. Just

13

F E \flat C7(b9) F Gmin7 C7 F B \flat min7E \flat 7

have an o - pen mind, and thnsud - den-ly you'll find Ne - er Nev - er Land. You'll

B
17

A \flat Maj7 B \flat min7 E \flat 7(b9) A \flat Maj7 Fmin7 G \flat C⁹

have a treas-ure if you stay there, more pre-cious far than gold. For

21 F E B \flat F Gmin F \sharp 7 G7 C7

once you have found your way there, you can nev - er, nev - er grow old. So

A
25 F \circ F C C7 F B \flat B \flat min \circ Amin7 F/A Dmin7 Bmin7(b \flat) B \flat min

come with me where dreams are born, and time is nev - er planned. Just

29 F Cmin7 C \sharp 7 1. Dmin7 F7

think of love - ly things, and your heart will fly on wings, for ev - er_____ in

32 Bb Gmin7 C7 F Gmin7 C7

Nev - er Nev - er Land.

CODA

35 2.
Dmin7 F7 Bb Gmin7 C7

ev - er in Nev - er Nev - er

37 F Gmin7 C7 F

Land.

2. Ray Noble, "Cherokee." Using a linear approach to jazz reharmonization provide **FOUR** different harmonic settings for mm. 1–16 of the song. Follow the procedures I have established, first compose an outer-voice counterpoint, then "flesh out" the frameworks with inner voices moving primarily by step. (Answer not provided)

The image shows a musical score for reharmonization. At the top, a single melodic line is written in treble clef with a key signature of two flats (Bb and Eb). The melody consists of eight measures, with notes: 1. Bb4, 2. Bb4, 3. Bb4, 4. Bb4, 5. Bb4, 6. Bb4, 7. Bb4, 8. Bb4. Above the staff, the following chords are indicated: Bb6 (measure 1), Fmin7 (measure 3), Bb7 (measure 4), EbMaj7 (measure 5), and Ab7 (measure 7). Below the melodic line are four systems of empty piano accompaniment staves, labeled 'a', 'b', 'c', and 'd' on the left. Each system consists of a grand staff (treble and bass clefs) with a brace on the left side. The key signature and time signature are consistent with the top staff.

9 $B\flat 6$ 10 11 C^9 12 13 $Cmin7$ 14 $G7$ 15 $Cmin7$ 16 $F7(\sharp 5)$

PLAY ALONG SESSIONS

Track 43: AUTUMN LEAVES

Play 3x

"Vernell Fournier beat"

Cmin7 F7 BbMaj7 EbMaj7

5 Amin7(b5) D7 Gmin7 G7(b9)

9 Cmin7 F7 BbMaj7 EbMaj7

13 Amin7(b5) D7 Gmin7

17 Amin7(b5) D7 Gmin7 G7(b9)

21 Cmin7 F7 BbMaj7 EbMaj7

25 Amin7(b5) D7 Gmin7 C7 Fmin7 Bb7

29 EbMaj7 Amin7(b5) D7 Gmin7 (G7(b9))

Track 44: STELLA BY STARLIGHT

Play 4x

Medium

Emin7(b5) A7 Cmin7 F7
 5 Fmin7 Bb7 EbMaj7 Ab7
 9 BbMaj7 Emin7(b5) A7 Dmin7 Bbmin7 Eb7
 13 FMaj7 Gmin7 C7 Amin7(b5) D7
 17 G7 Cmin7
 21 Ab7 BbMaj7
 25 Emin7(b5) A7 Dmin7(b5) G7
 29 Dbmin7 Gb7 Cmin7 F7 BbMaj7

Track 45: NEVER NEVER LAND

Play 2x

Ballad

FMaj7(#11) Gmin7 F/A Bbmin6 Amin7 Dmin7 Bmin7(b5) Bbmin(#7)

5 FMaj7/A EbMaj7/G A7(b9) Dmin7 G7 C7sus

9 FMaj7(#11) Gmin7 F/A Bbmin6 Amin7 Dmin7 Bmin7(b5) Bbmin(#7)

13 FMaj7/A EbMaj7/G A7(b9) Dmin7 G7 C7sus Bbmin7 Eb7

17 AbMaj7 Fmin7 Bbmin7 Eb7(b9) Cmin7 F7(#9) Bbmin7 Abmin7 Gmin7 C7

21 FMaj7 Gmin7 Amin7 BbMaj7 Bmin7(b5) E7 Amin7 Dmin7 Db7(b5) C7sus

25 FMaj7(#11) Gmin7 F/A Bbmin6 Amin7 Dmin7 Bmin7(b5) Bbmin(#7)

29 FMaj7/A EbMaj7/G A7(b9) Dmin7 G7 Gmin7 C7sus FMaj9 (Dmin7 Gmin7 C7)

CHAPTER TWENTY-SIX

“Line Up”

WRITTEN ASSIGNMENTS

1. From the list of suggested solos to transcribe (Appendix E), select a solo, transcribe it, and analyze it using a methodology similar to the analysis of “Line Up.” (Answer not provided)
2. Using the chord progression from “Have You Met Miss Jones?” (TEXTBOOK: figure 22.3), compose a contrafact that utilizes different aspects of the “Tristano style.” (Answer not provided)
3. Using the chord progression from “Autumn Leaves” (TEXTBOOK: figure 25.4), compose a contrafact that utilizes different aspects of the “Tristano style.” (Answer not provided)

PLAY ALONG SESSIONS

Track 46: LINE UP. First, play the transcription with the recording (TEXTBOOK: figure 26.1), and then improvise your own solo using different aspects of the “Tristano style” of improvisation.

Play 7x

Medium up


The play-along session consists of four staves of music, each containing four measures of slanted lines. The key signature is B-flat major (two flats). The chord changes are as follows:

- Staff 1: Measure 1: A \flat 6/9; Measure 2: C7
- Staff 2: Measure 1: F7; Measure 2: B \flat min7
- Staff 3: Measure 1: C7; Measure 2: Fmin7
- Staff 4: Measure 1: B \flat 7; Measure 2: E \flat 7


17 Ab⁶ C7



21 F7 Bbmin7



25 Db⁶ Ab⁶ F7



29 Bbmin7 Eb7 Ab⁶ (Eb7)



CHAPTER TWENTY-SEVEN

Post-Tonal Jazz

WRITTEN ASSIGNMENTS

1. Using integers, notate the following pitches and pitch classes.

Pitches: $\frac{21}{9}$
 Pitch Classes: $\frac{9}{9}$

2. Identify the following ordered intervals in pitch-class space.

Ordered pc. 11 intervals

3. Identify the following unordered intervals in pitch-class space.

Unordered pc. 4 intervals

4. Calculate the normal form for the following sets of unordered pitches.



Normal Form: [te2] _____



5. Calculate the prime form for the following unordered sets.



Prime Form: (012) _____

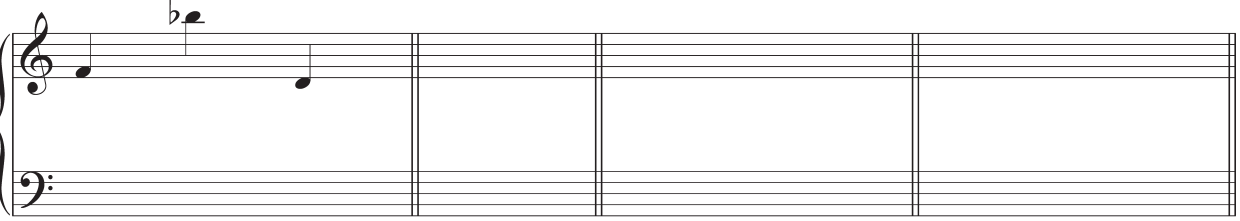


6. For the following unordered sets, calculate the normal and prime forms and reinterpret the pitch-class set in the context of a complete or incomplete jazz formation.

GIVEN: pc0 pc4 pc3 TRICHORD [034] MAJOR AbMaj7(#5) EMaj7(#5)

MINOR C#min9(#7) Fmin7(#7) DOMINANT C7(#9) A7(#11) F#13(#11) MINOR 7(b5) Bbmin11(b5) F#min13(b5) DIMINISHED Bb09(#7) Eo(b13,#7)

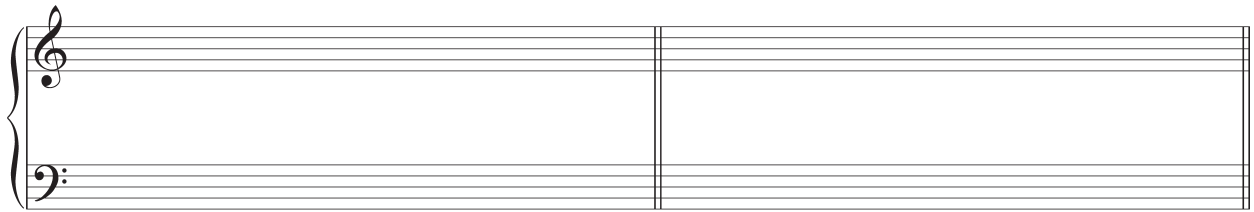
1 GIVEN: TRICHORD MAJOR MINOR



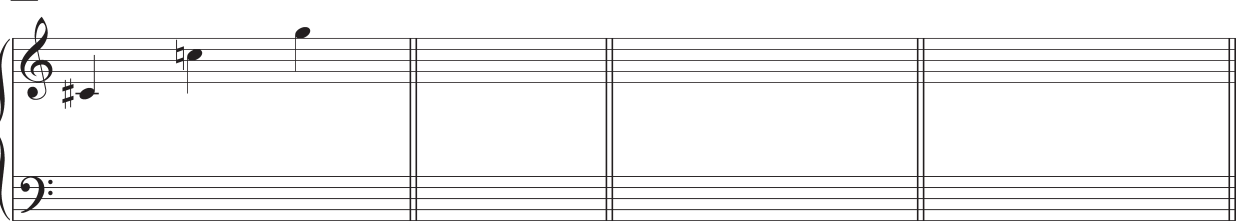
DOMINANT

MINOR 7(b5)

DIMINISHED



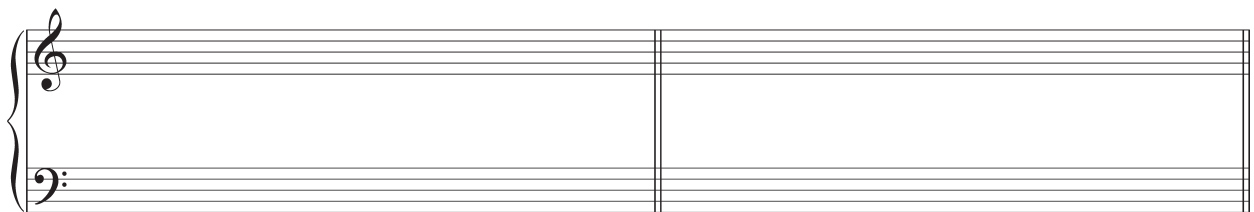
2 GIVEN: TRICHORD MAJOR MINOR



DOMINANT

MINOR 7(b5)

DIMINISHED



3 GIVEN: TRICHORD MAJOR MINOR

A musical staff with a treble clef and a bass clef. The first measure contains a trichord: a quarter note G4, a quarter note A4, and a half note C5. The rest of the staff is empty, divided into three measures by vertical bar lines.

DOMINANT

MINOR 7(b5)

DIMINISHED

An empty musical staff with a treble clef and a bass clef, divided into three measures by vertical bar lines.

4 GIVEN: TRICHORD MAJOR MINOR

A musical staff with a treble clef and a bass clef. The first measure contains a trichord: a quarter note G4, a quarter note Bb4, and a half note C5. The rest of the staff is empty, divided into three measures by vertical bar lines.

DOMINANT

MINOR 7(b5)

DIMINISHED

An empty musical staff with a treble clef and a bass clef, divided into three measures by vertical bar lines.

7. Compose a 64-bar AABA contrafact based on the chord changes from “Cherokee” according to the following guidelines:
- A section—select a “diatonic” set complex and, using T_n and T_nI , compose a line that makes that set complex as audible as possible.
 - B section—select a “semitone” set complex and, using T_n and T_nI , compose a line that makes that set complex as audible as possible. (Answer not provided)

EAR TRAINING DRILLS

Track 62 contains TWENTY ordered intervals. Identify them using integers. (Answer Key)

TRACK 62

Track 62 consists of four staves of musical notation, each containing five numbered intervals. The intervals are as follows:

- Staff 1: ① (C4 to D4), ② (D4 to E4), ③ (E4 to F4), ④ (F4 to G4), ⑤ (G4 to A4)
- Staff 2: ⑥ (B3 to C4), ⑦ (C4 to D4), ⑧ (D4 to E4), ⑨ (E4 to F4), ⑩ (F4 to G4)
- Staff 3: ⑪ (G4 to A4), ⑫ (A4 to B4), ⑬ (B4 to C5), ⑭ (C5 to D5), ⑮ (D5 to E5)
- Staff 4: ⑯ (E5 to F5), ⑰ (F5 to G5), ⑱ (G5 to A5), ⑲ (A5 to B5), ⑳ (B5 to C6)

Track 63 contains TWENTY unordered intervals. Identify. (Answer Key)

TRACK 63

Track 63 consists of two staves of musical notation, each containing five numbered intervals. The intervals are as follows:

- Staff 1: ① (C4 to D4), ② (D4 to E4), ③ (E4 to F4), ④ (F4 to G4), ⑤ (G4 to A4)
- Staff 2: ⑥ (B3 to C4), ⑦ (C4 to D4), ⑧ (D4 to E4), ⑨ (E4 to F4), ⑩ (F4 to G4)

Tracks 11-20 musical notation. Tracks 11-15 are on a treble clef staff with a key signature of one sharp (F#). Tracks 16-20 are on a treble clef staff with a key signature of one flat (Bb). Each track contains a single melodic trichord.

Instructions for Tracks 64–68

Each track contains a number of unordered *melodic trichords* from the specific family of trichords. Identify the normal and prime form of each set. For each set, the starting pitch is announced. (Answer Key)

Track 64: TWENTY trichords from the “diatonic” family

TRACK 64

Track 64 musical notation. The notation is on a treble clef staff with a key signature of one flat (Bb). It contains 20 numbered melodic trichords.

Track 65: TWENTY trichords from the “triadic” family

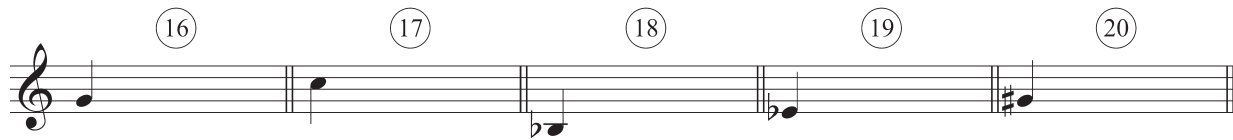
TRACK 65

Track 65 consists of 20 numbered trichords in treble clef, arranged in four rows of five. Each trichord is a three-note chord. The notes for each trichord are: 1) C4, E4, G4; 2) C4, E4, G4; 3) C4, E4, G4; 4) C4, E4, G4; 5) C4, E4, G4; 6) C4, E4, G4; 7) C4, E4, G4; 8) C4, E4, G4; 9) C4, E4, G4; 10) C4, E4, G4; 11) C4, E4, G4; 12) C4, E4, G4; 13) C4, E4, G4; 14) C4, E4, G4; 15) C4, E4, G4; 16) C4, E4, G4; 17) C4, E4, G4; 18) C4, E4, G4; 19) C4, E4, G4; 20) C4, E4, G4.

Track 66: TWENTY trichords from the whole-tone family

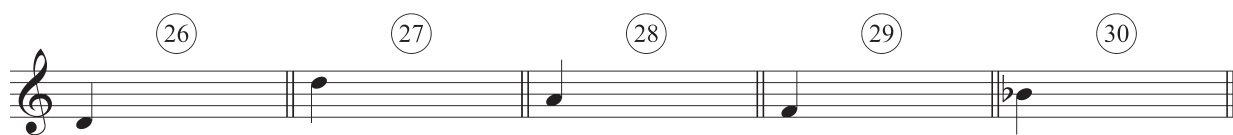
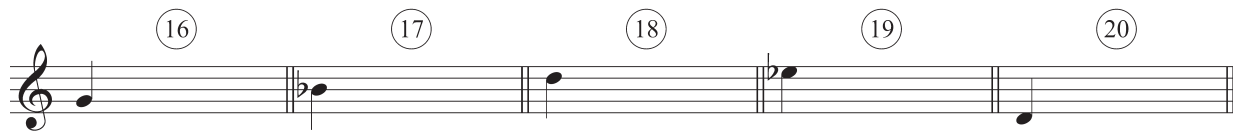
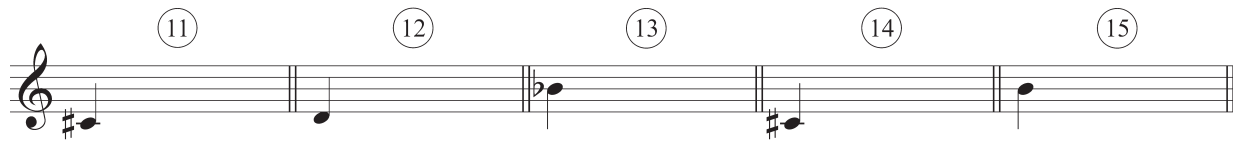
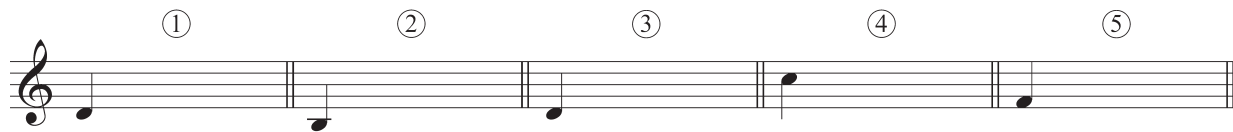
TRACK 66

Track 66 consists of 20 numbered trichords in treble clef, arranged in three rows. The first row has 5 trichords, the second row has 5 trichords, and the third row has 5 trichords. Each trichord is a three-note chord. The notes for each trichord are: 1) C4, E4, G4; 2) C4, E4, G4; 3) C4, E4, G4; 4) C4, E4, G4; 5) C4, E4, G4; 6) C4, E4, G4; 7) C4, E4, G4; 8) C4, E4, G4; 9) C4, E4, G4; 10) C4, E4, G4; 11) C4, E4, G4; 12) C4, E4, G4; 13) C4, E4, G4; 14) C4, E4, G4; 15) C4, E4, G4.



Track 67: THIRTY trichords from the semitone family

TRACK 67



Track 68: FIFTY trichords

TRACK 68

Track 68 consists of 50 trichords, numbered 1 through 50, arranged in ten rows of five. Each trichord is represented by a single note on a five-line staff with a treble clef. The notes are as follows:

- 1: G4
- 2: F4
- 3: E4
- 4: D4
- 5: C4
- 6: D4
- 7: E4
- 8: F4
- 9: G4
- 10: A4
- 11: B4
- 12: C5
- 13: D5
- 14: E5
- 15: F5
- 16: G5
- 17: A5
- 18: B5
- 19: C6
- 20: D6
- 21: E6
- 22: F6
- 23: G6
- 24: A6
- 25: B6
- 26: C7
- 27: D7
- 28: E7
- 29: F7
- 30: G7
- 31: A7
- 32: B7
- 33: C8
- 34: D8
- 35: E8
- 36: F8
- 37: G8
- 38: A8
- 39: B8
- 40: C9

Tracks 41-50 musical notation. Tracks 41-45 are on the first staff, and tracks 46-50 are on the second staff. Each track is represented by a single note on a treble clef staff with a circled number above it.

Instructions for Tracks 69–73

Each track contains a number of *harmonic trichords* from the specific family of trichords. Identify the set-class type of each verticality. For each set, the lowest pitch is written in the score. (Answer Key)

Track 69: TWENTY-ONE trichords from the “diatonic” family

TRACK 69

Track 69 musical notation. The track consists of 21 numbered trichords (circled numbers 1 through 21) across four staves. Each trichord is a single note on a treble clef staff with a circled number above it.

Track 70: TWENTY trichords from the “triadic” family

TRACK 70

① ② ③ ④ ⑤

⑥ ⑦ ⑧ ⑨ ⑩

⑪ ⑫ ⑬ ⑭ ⑮

⑯ ⑰ ⑱ ⑲ ⑳

Track 71: TWENTY trichords from the whole-tone family

TRACK 71

① ② ③ ④ ⑤

⑥ ⑦ ⑧ ⑨ ⑩

Musical notation for trichords 11 through 20. Each trichord is shown on a single staff with a treble clef and a single note. Trichord 11 is G4. Trichord 12 is A4. Trichord 13 is B4. Trichord 14 is C5. Trichord 15 is D5. Trichord 16 is E5. Trichord 17 is F5. Trichord 18 is G5. Trichord 19 is A5. Trichord 20 is B5.

Track 72: **THIRTY** trichords from the semitone family

TRACK 72

Musical notation for trichords 1 through 30. Each trichord is shown on a single staff with a treble clef and a single note. Trichord 1 is C4. Trichord 2 is C#4. Trichord 3 is D4. Trichord 4 is D#4. Trichord 5 is E4. Trichord 6 is E#4. Trichord 7 is F4. Trichord 8 is F#4. Trichord 9 is G4. Trichord 10 is G#4. Trichord 11 is A4. Trichord 12 is A#4. Trichord 13 is B4. Trichord 14 is B#4. Trichord 15 is C5. Trichord 16 is C#5. Trichord 17 is D5. Trichord 18 is D#5. Trichord 19 is E5. Trichord 20 is E#5. Trichord 21 is F5. Trichord 22 is F#5. Trichord 23 is G5. Trichord 24 is G#5. Trichord 25 is A5. Trichord 26 is A#5. Trichord 27 is B5. Trichord 28 is B#5. Trichord 29 is C6. Trichord 30 is C#6.

Track 73: FIFTY trichords

TRACK 73

The image displays 50 trichords, numbered 1 through 50, arranged in ten rows of five trichords each. Each trichord is represented by a single note on a treble clef staff. The notes are as follows:

- Row 1: ① C4, ② D4, ③ E4, ④ F4, ⑤ G4
- Row 2: ⑥ A4, ⑦ B4, ⑧ C5, ⑨ D5, ⑩ E5
- Row 3: ⑪ F5, ⑫ G5, ⑬ A5, ⑭ B5, ⑮ C6
- Row 4: ⑯ D6, ⑰ E6, ⑱ F6, ⑲ G6, ⑳ A6
- Row 5: ㉑ B6, ㉒ C7, ㉓ D7, ㉔ E7, ㉕ F7
- Row 6: ㉖ G7, ㉗ A7, ㉘ B7, ㉙ C8, ㉚ D8
- Row 7: ㉛ E8, ㉜ F8, ㉝ G8, ㉞ A8, ㉟ B8
- Row 8: ㊱ C9, ㊲ D9, ㊳ E9, ㊴ F9, ㊵ G9
- Row 9: ㊶ A9, ㊷ B9, ㊸ C10, ㊹ D10, ㊺ E10
- Row 10: ㊻ F10, ㊼ G10, ㊽ A10, ㊾ B10, ㊿ C11

PLAY ALONG SESSIONS

Tracks 5–18 include a rhythm section playing diatonic and chromatic modes. Using trichords from figure 27.13 (TEXTBOOK) as motives, practice different techniques of motivic development.

Medium

C Ionian 16	G Ionian 16	D Ionian 16	A Ionian 16
E Ionian 16	B Ionian 16	F# Ionian 16	C# Ionian 16
A\flat Ionian 16	E\flat Ionian 16	B\flat Ionian 16	F Ionian 16

Melodic Pattern 1

Melodic Pattern 2

Medium

C Lydian 16	F Lydian 16	B\flat Lydian 16	E\flat Lydian 16
A\flat Lydian 16	D\flat Lydian 16	G\flat Lydian 16	B Lydian 16
E Lydian 16	A Lydian 16	D Lydian 16	G Lydian 16

Melodic Pattern 1

1 #4 5 3 2 5 6 #4

transposition through the scale etc.

Melodic Pattern 2

1 #4 7 3 2 5 1 #4

transposition through the scale etc.

Funk

C Mixolydian 8	F Mixolydian 8	B\flat Mixolydian 8	E\flat Mixolydian 8
A\flat Mixolydian 8	D\flat Mixolydian 8	G\flat Mixolydian 8	B Mixolydian 8
E Mixolydian 8	A Mixolydian 8	D Mixolydian 8	G Mixolydian 8

Melodic Pattern 1

1 \flat 7 1 3 2 1 2 4

transposition through the scale etc.

Melodic Pattern 2

1 \flat 7 2 5 2 1 3 6

transposition through the scale etc.

Medium

C Dorian 16	D Dorian 16	E Dorian 16	G\flat Dorian 16
A\flat Dorian 16	B\flat Dorian 16	B Dorian 16	D\flat Dorian 16
E\flat Dorian 16	F Dorian 16	G Dorian 16	A Dorian 16

Melodic Pattern 1

1 6 \flat 7 \flat 3 2 \flat 7 1 4

transposition through the scale etc.

Melodic Pattern 2

1 4 \flat 7 6 2 5 1 \flat 7

transposition through the scale etc.

Straight

C Aeolian 16	E\flat Aeolian 16	G\flat Aeolian 16	A Aeolian 16
D\flat Aeolian 16	E Aeolian 16	G Aeolian 16	B\flat Aeolian 16
D Aeolian 16	F Aeolian 16	A\flat Aeolian 16	B Aeolian 16

Melodic Pattern 1

1 $\flat 6$ 5 $\flat 3$ 2 $\flat 7$ $\flat 6$ 4

transposition through the scale etc.

Melodic Pattern 2

1 $\flat 3$ $\flat 6$ 5 2 4 $\flat 7$ $\flat 6$

transposition through the scale etc.

Straight

C Phrygian 16	D\flat Phrygian 16	D Phrygian 16	E\flat Phrygian 16
E Phrygian 16	F Phrygian 16	G\flat Phrygian 16	G Phrygian 16
A\flat Phrygian 16	A Phrygian 16	B\flat Phrygian 16	B Phrygian 16

Melodic Pattern 1

1 $\flat 2$ 5 $\flat 6$ $\flat 2$ $\flat 3$ $\flat 6$ $\flat 7$

transposition through the scale etc.

Melodic Pattern 2

1 $\flat 2$ $\flat 6$ 5 $\flat 2$ $\flat 3$ $\flat 7$ $\flat 6$

transposition through the scale etc.

Straight

C Locrian 16	B Locrian 16	B\flat Locrian 16	A Locrian 16
A\flat Locrian 16	G Locrian 16	G\flat Locrian 16	F Locrian 16
E Locrian 16	E\flat Locrian 16	D Locrian 16	D\flat Locrian 16

Melodic Pattern 1

1 $\flat 2$ $\flat 5$ 4 **2** $\flat 3$ $\flat 6$ $\flat 5$

transposition through the scale etc.

Melodic Pattern 2

1 $\flat 5$ 4 $\flat 7$ **2** $\flat 6$ $\flat 5$ 1

transposition through the scale etc.

Medium

C Melodic Minor 16	E\flat Melodic Minor 16	G Melodic Minor 16	B Melodic Minor 16
D Melodic Minor 16	F Melodic Minor 16	A Melodic Minor 16	C\sharp Melodic Minor 16
E Melodic Minor 16	F\sharp Melodic Minor 16	G\sharp Melodic Minor 16	B\flat Melodic Minor 16

Melodic Pattern 1

3 1 5 7 **4** 2 6 1

transposition through the scale etc.

Melodic Pattern 2

2 7 1 $\flat 3$ **4** 2 $\flat 3$ 5

every other note etc.

Straight

C Dorian $\flat 2$ 16	E\flat Dorian $\flat 2$ 16	G\flat Dorian $\flat 2$ 16	A Dorian $\flat 2$ 16
D\flat Dorian $\flat 2$ 16	E Dorian $\flat 2$ 16	G Dorian $\flat 2$ 16	B\flat Dorian $\flat 2$ 16
D Dorian $\flat 2$ 16	F Dorian $\flat 2$ 16	A\flat Dorian $\flat 2$ 16	B Dorian $\flat 2$ 16

Melodic Pattern 1

1 4 $\flat 3$ 5 2 5 4 6

transposition through the scale etc.

Melodic Pattern 2

$\flat 2$ 1 4 6 $\flat 3$ $\flat 2$ 5 $\flat 7$

transposition through the scale etc.

Medium

C Locrian $\natural 2$ 16	D Locrian $\natural 2$ 16	E Locrian $\natural 2$ 16	G\flat Locrian $\natural 2$ 16
A\flat Locrian $\natural 2$ 16	B\flat Locrian $\natural 2$ 16	B Locrian $\natural 2$ 16	D\flat Locrian $\natural 2$ 16
E\flat Locrian $\natural 2$ 16	F Locrian $\natural 2$ 16	G Locrian $\natural 2$ 16	A Locrian $\natural 2$ 16

Melodic Pattern 1

1 4 $\flat 5$ $\flat 3$ 2 $\flat 5$ $\flat 6$ 4

transposition through the scale etc.

Melodic Pattern 2

2 1 4 $\flat 7$ $\flat 3$ 2 $\flat 5$ 1

transposition through the scale etc.

Straight

C Lydian Aug. 16	E Lydian Aug. 16	A\flat Lydian Aug. 16	C\sharp Lydian Aug. 16
F Lydian Aug. 16	A Lydian Aug. 16	D Lydian Aug. 16	F\sharp Lydian Aug. 16
B\flat Lydian Aug. 16	E\flat Lydian Aug. 16	G Lydian Aug. 16	B Lydian Aug. 16

Melodic Pattern 1

3 1 #5 6 #4 2 6 7

transposition through the scale etc.

Melodic Pattern 2

1 7 3 #5 2 1 #4 6

transposition through the scale etc.

Medium

C Mixolydian #11 16	C\sharp Mixolydian #11 16	B Mixolydian #11 16	D Mixolydian #11 16
B\flat Mixolydian #11 16	E\flat Mixolydian #11 16	A Mixolydian #11 16	E Mixolydian #11 16
A\flat Mixolydian #11 16	F Mixolydian #11 16	G Mixolydian #11 16	F\sharp Mixolydian #11 16

Melodic Pattern 1

1 #4 3 \flat 7 2 5 #4 1

transposition through the scale etc.

Melodic Pattern 2

1 \flat 7 3 #4 2 1 #4 5

transposition through the scale etc.

Fast

C Mixolydian $\flat 13$ 16	G Mixolydian $\flat 13$ 16	F Mixolydian $\flat 13$ 16	D Mixolydian $\flat 13$ 16
B\flat Mixolydian $\flat 13$ 16	A Mixolydian $\flat 13$ 16	E\flat Mixolydian $\flat 13$ 16	E Mixolydian $\flat 13$ 16
A\flat Mixolydian $\flat 13$ 16	B Mixolydian $\flat 13$ 16	D\flat Mixolydian $\flat 13$ 16	F\sharp Mixolydian $\flat 13$ 16

Melodic Pattern 1

1 $\flat 6$ $\flat 7$ 3 2 $\flat 7$ 1 4

transposition through the scale etc.

Melodic Pattern 2

1 $\flat 7$ $\flat 6$ 3 2 1 $\flat 7$ 4

transposition through the scale etc.

Medium

C Altered 16	D Altered 16	E\flat Altered 16	E Altered 16
F\sharp Altered 16	G Altered 16	A\flat Altered 16	B\flat Altered 16
B Altered 16	D\flat Altered 16	E\flat Altered 16	F Altered 16

Melodic Pattern 1

1 $\flat 7$ $\sharp 2$ 3 $\flat 2$ 1 3 $\sharp 4$

transposition through the scale etc.

Melodic Pattern 2

1 3 $\flat 7$ $\sharp 4$ $\flat 2$ $\sharp 4$ 1 $\flat 6$

transposition through the scale etc.

Appendices

APPENDIX A

Answer Key for Written Exercises

CHAPTER 1 MUSIC FUNDAMENTALS

Exercise 1.1

8^{va} |

8^{vb} |

A^b4 F6 D4 C#4 B^b3 A#0 E^b1 A2 F#6 D#4 C#5 A^b7 C4 D3 B5 F^b5 G6 F#4 G^b4 B#6

Exercise 1.2

G#4 B^b3 D4 B3 A4 A^b3 B^b4 G5 C3 F2 B^b2 B^b3 G#3 F4 E5 G#3 B5 E1 G#2 F#3 F#4 C6 F#6

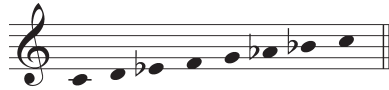
Exercise 1.3

B \flat major

G major

A \flat major

C natural minor



G harmonic minor



F harmonic minor



F# melodic minor (ascending–descending)

B \flat melodic minor (ascending–descending)

Exercise 1.4

E \flat major

B major

D \flat majorA \flat minor

G# minor



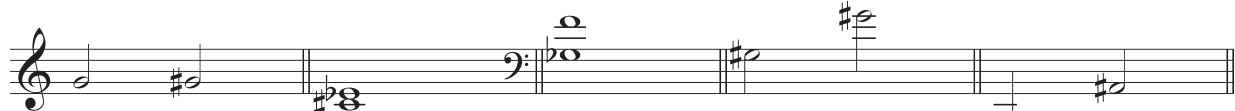

F# major



Exercise 1.5

Exercise 1.6

fourth	second	fourth	seventh	seventh
perfect fourth P4	minor second m2	perfect fourth P4	minor seventh m7	major seventh M7
third	second	fifth	fifth	sixth
minor third m3	minor second m2	augmented fifth A5	diminished fifth D5	minor sixth m6
seventh	seventh	fourth	third	fifth
minor seventh m7	diminished seventh D7	diminished fourth D4	minor third m3	diminished fifth D5







unison	third	seventh	octave	seventh
				
augmented unison AU	diminished third D3	major seventh M7	perfect octave P8	major seventh M7
sixth	fourth	fourth	sixth	fourth
				
major sixth M6	diminished fourth D4	augmented fourth A4	augmented sixth A6	augmented fourth A4

Exercise 1.7

D	E ^b	A ^b	E ^{min}	F ^o	G ⁺	B ^b min	D ^b
							

CHAPTER 3 HARMONIC FUNCTION

Exercise 3.1

A major	G minor	G major
		
IV V vi	iv V i VI	ii V I vi
E^b major	B minor	D minor
		
vi IV ii vii ^o	VI ii ^o V i	ii ^o V #vii ^o i

Exercise 3.2

							
<u>E^{min}</u>	<u>B^bmin</u>	<u>C⁺</u>	<u>F^{#o}</u>	<u>G</u>	<u>D^{min}</u>	<u>D^{#o}</u>	<u>F⁺</u>

Exercise 3.3

The image displays a musical score for Exercise 3.3, consisting of two systems of piano accompaniment and a vocal line. The music is in 4/4 time. The first system of piano accompaniment includes a vocal line with lyrics and two piano parts. The second system also includes a vocal line with lyrics and two piano parts. The piano parts feature chords and arpeggiated patterns, with some sections marked with fingerings (1, 3, 5) and a first ending bracket.

System 1:

- Vocal line: C G Amin Emin F C G C
- Piano part 1: Treble clef, chords and arpeggios. Fingering 1 is indicated.
- Piano part 2: Bass clef, arpeggiated patterns. Fingering 3 is indicated.
- Piano part 3: Treble clef, chords and arpeggios. Fingering 5 is indicated.
- Piano part 4: Bass clef, arpeggiated patterns. Fingering 5 is indicated.

System 2:

- Vocal line: C G Amin Emin F B° Emin Amin Dmin G C
- Piano part 1: Treble clef, chords and arpeggios. Fingering 1 is indicated.
- Piano part 2: Bass clef, arpeggiated patterns. Fingering 3 is indicated.
- Piano part 3: Treble clef, chords and arpeggios. Fingering 5 is indicated.
- Piano part 4: Bass clef, arpeggiated patterns. Fingering 5 is indicated.

2

Amin = E/G# Amin = G C G Amin E = Amin

1

3

5

3

Amin = G#°/B Amin/C : Dmin E F Dmin B° = E : Amin

1

3

5

4

Exercise 4 consists of a single melodic line and three piano accompaniment systems. The melodic line is written in a treble clef and contains six measures of music, each with a Roman numeral above it: I, ..⁶, IV, ii, V, ..⁶, I. The piano accompaniment systems are arranged in three systems, each with a treble and bass clef. The first system is marked with a '1' above the treble clef, the second with a '3', and the third with a '5'. Each system provides harmonic support for the melodic line.

5

Exercise 5 consists of a single melodic line and three piano accompaniment systems. The melodic line is written in a treble clef and contains six measures of music, each with a Roman numeral above it: I, vi, ii, V, iii, vi, ii, V, I. The piano accompaniment systems are arranged in three systems, each with a treble and bass clef. The first system is marked with a '1' above the treble clef, the second with a '3', and the third with a '5'. Each system provides harmonic support for the melodic line.

The image displays two systems of musical notation, labeled 6 and 7. Each system consists of a vocal line and three piano accompaniment staves. The vocal line in system 6 contains the following chord symbols: i, V, VI, III, iv, ii^o, V, i. The vocal line in system 7 contains: i, iv⁶, VII, III⁶, VI, ii^{o6}, V, i. The piano accompaniment is written in treble and bass clefs, with various chord voicings and textures. The first system includes a first finger (1) and a triplet (3) marking. The second system includes a first finger (1) and a triplet (3) marking.

Exercise 3.4

8 7 6 5 4 4 2 1 2 2 3 4 4 2 3
 F C Dmin C/E F Bb Gmin C Dmin Gmin C F Bb Gmin C F

I V vi V⁶ I IV ii V vi ii V I IV ii V I
 T -----> PD -----> D T PD D T

CHAPTER 4 FOUR-PART CHORDS

Exercise 4.1

Dmin6 F#Maj7 F7sus Gmin(#7) Eø7 Bb7(b5) AMaj7(#5) D#ø7

Exercise 4.2

Emin7 Bb7 FMaj7(b5) Gø(#7) EbMaj7 Dmin(#7) A#ø7 Ab7(b5)

Exercise 4.3

DMaj7 GMaj7(b5)

Dmin7 A7(#5)

Exercise 5.3

The image displays a series of piano-style chord voicings for various chords, organized into four rows. Each chord is labeled above its respective staff. The chords and their voicings are as follows:

- Row 1:** F#9sus. The treble clef contains a triad of F#, A, and C# with a suspended fourth (E) in the right hand, and the bass clef contains the notes F# and C#.
- Row 2:** B7(b9)(#5)sus, Bmin9, A9(#5), and Ab6%. Each chord is shown with its characteristic voicing in both hands.
- Row 3:** F#min9(#7), GMaj9(#5), D#o9, and DbMaj9(b5). Each chord is shown with its characteristic voicing in both hands.
- Row 4:** B9sus, Ebmin9(b5), Bb9, and Db7(b9)(#5). Each chord is shown with its characteristic voicing in both hands.
- Row 5:** D7(b9)(#5), C7(#9), EMaj9, and Eb7(b9)(#5)sus. Each chord is shown with its characteristic voicing in both hands.

CHAPTER 6 THE II-V-I PROGRESSION

Exercise 6.1

Cmin7 F7 BbMaj7

ii⁷ V⁷ Imaj⁷

a Gmin7 C7 FMaj7

ii⁷ V⁷ Imaj⁷

b F#min7(b5) B7 Emin7

ii⁷_{b5} V⁷ i⁷

c C#min7(b5) F#7 Bmin7

ii⁷_{b5} V⁷ i⁷

Exercise 6.2

Amin7(b5) D7 Gmin7

ii⁷_{b5} V⁷ i⁷

a Dmin7(b5) G7 Cmin7

ii⁷_{b5} V⁷ i⁷

b Fmin7 Bb7 EbMaj7(b5)

ii⁷ V⁷ Imaj⁷

c Bmin7 E7(b5) AMaj7

ii⁷ V⁷ Imaj⁷

Exercise 6.3

E^{min}⁹ A^{9sus} D^{Maj}⁹

ii⁷ V⁷ Imaj⁷

a C^{min}⁹ F7(^b9) B^bMaj⁹

ii⁷ V⁷ Imaj⁷

b E^{min}^{9(b5)} A7(^b13) D^{min}^{9(#7)}

ii^b⁷ V⁷ i⁷

c A^{min}⁹ D7(^b9) G^{Maj}⁹

ii⁷ V⁷ Imaj⁷

Exercise 6.4

D^{min}⁷ F^{#o7} G7 C^{#o7} D^{min}⁷ B^{o7} C^{Maj}⁷ D^{o7} E^b^{o7} C6/E D^{o7} C6

ii⁷ CN CN DN Imaj⁷ DP CP DP

#iv^{o7} #i^{o7} ii^{o7} vii^{o7} ii^{o7} biii^{o7} Imaj⁶ ii^{o7} Imaj⁶

a G^{min}⁷ B^{o7} C7 C^{o7} C7 F/A A^b^{o7} G^{min}⁷ C7 F6 F^{o7} F6

ii⁷ CN CT CT CP CT

#iv^{o7} v^{o7} v^{o7} I⁶ biii^{o7} ii⁷ V⁷ Imaj⁶ i^{o7} Imaj⁶

CHAPTER 7 MODES

Exercise 7.1

Lydian



Locrian



Mixolydian



Dorian



Aeolian



Phrygian



Exercise 7.2

Lydian Augmented



Locrian b2



Mixolydian #11



Dorian b2



Altered



Mixolydian b13



Exercise 7.3

Lydian



Phrygian



Locrian



Dorian



Exercise 7.4

Lydian Augmented

$b5$
9 #11 #5 13
1 3 7 1

Altered

$b9$ #9 $b5$ $b13$
1 3 $b7$ 1

Mixolydian #11

$b5$
9 #11 13
1 3 5 $b7$ 1

Melodic Minor

9 11
1 $b3$ 5 #6 #7 1

CHAPTER 8 CHORD-SCALE THEORY

Exercise 8.1

Lydian $DMaj7^{(b5)}$

Mixolydian $Bb7sus$

Mixolydian #11 $A7^{(b5)}$

Altered $C7alt.$

Dorian $b2$ $G7^{(b9)sus}$

Exercise 8.2

$BbMaj7^{(\#5)}$ $BbMaj9^{(\#5)}$

$Emin7$ $Emin^9$ $Emin^6$ $Emin^{\#9}$

Lydian Augmented

$Gmin7$ $Gmin9^{(b6)}$

Dorian

$A7^{(b5)}$ $A7^{(b9)}$ $A7alt.$

Aeolian

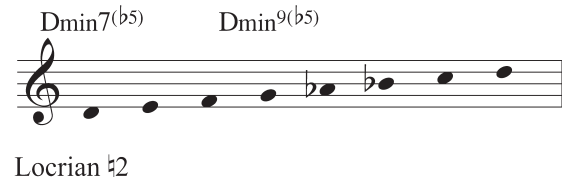
Altered

G#7(b9)sus G#7(b9#5)sus G#7(b13#9)sus



Phrygian

Dmin7(b5) Dmin9(b5)



Locrian b2

Exercise 8.3

Fmin⁹ Bb7(b9)sus EbMaj7(#11)



ii⁷ Dorian V⁷ Dorian b2 Imaj⁷ Lydian

a Cmin(#7) F7(b5) BbMaj7(#5)



ii⁷ Melodic Minor V⁷ Mixolydian #11 Imaj⁷ Lydian Augmented

b Gmin9(b5) C7(b13) Fmin(#7)



ii_{b5}⁷ Locrian b2 V⁷ Altered i⁷ Melodic Minor

c Bmin7(b5) E7(#9)sus Am9(b6)



ii_{b5}⁷ Locrian V⁷ Dorian b2 i⁷ Aeolian

Exercise 8.4

G7(b13) C7alt. F9(b5) Bb⁹sus



V⁷/vi Mixolydian b13 V⁷/ii Altered V⁷/ii Mixolydian #11 V⁷ Mixolydian

a C7(b9) F7(#5) Bb9(b5) Eb7alt.

V⁷/vi Altered V⁷/ii Mixolydian b13 V⁷/ii Mixolydian #11 V⁷ Altered

b F9(#5) Bb9 A7alt. Ab9

V⁷/vi Mixolydian b13 V⁷/ii Mixolydian V⁷/ii Altered V⁷ Mixolydian

CHAPTER 9 THE BLUES

Exercise 9.1

1 Cmin7 Fmin7 Cmin7 C7(b5)

5 Fmin7 Fmin7 Cmin7 Cmin7

9 Dmin7(b5) G7(b5) Cmin6 Ab7(b5) G7(b5)

Exercise 9.2

1 Bb^9 Eb^9 Bb^9 $Fmin^9$ Bb^{13}

5 Eb^9 Bb^{13} $G7(b^9)$

9 $Cmin^9$ F^{13} Bb^{13} $G7alt.$ $C7alt.$ $F7(b^9)$

1 Eb^9 Ab^{13} Eb^9 $Bbmin^9$ Eb^{13}

5 Ab^{13} Eb^{13} $C7(b^9)$

9 $Fmin^9$ Bb^{13} Eb^9 $C7alt.$ $F7alt.$ $Bb7(b^9)$

Exercise 9.3

Exercise 9.3 consists of six staves of music, each with four measures. The notes are written in treble clef with a key signature of one flat (Bb). The chord names and style labels are as follows:

- Staff 1:**
 - Measure 1: F7 (F major blues)
 - Measure 2: Bb9 (Bb major blues)
 - Measure 3: F9 (F major blues)
 - Measure 4: Cmin7, F9 (F minor blues)
- Staff 2:**
 - Measure 1: Bb9 (Bb major blues)
 - Measure 2: Bb9 (Bb major blues)
 - Measure 3: F9 (F major blues)
 - Measure 4: D7alt. (D Altered)
- Staff 3:**
 - Measure 1: G9(b5) (G Mixolydian #11)
 - Measure 2: C9 (C Mixolydian)
 - Measure 3: F9 (F Mixolydian)
 - Measure 4: G7(b5), C9 (F minor blues)
- Staff 4:**
 - Measure 1: Fmin9 (F Dorian)
 - Measure 2: Bbmin7 (Bb Dorian)
 - Measure 3: Fmin7 (F Dorian)
 - Measure 4: F7(b9) (F minor blues)
- Staff 5:**
 - Measure 1: Bbmin7 (Bb Dorian)
 - Measure 2: Bbmin7 (Bb Dorian)
 - Measure 3: Fmin7 (F Melodic Minor)
 - Measure 4: Fmin7 (F Melodic Minor)
- Staff 6:**
 - Measure 1: Gmin7(b5) (G Locrian)
 - Measure 2: C7alt. (C Altered)
 - Measure 3: Fmin9 (F Melodic Minor)
 - Measure 4: C7alt. (F minor blues)

CHAPTER 10 IMPROVISATION

Exercise 10.2

E \flat Blues

Eb7 Ab7 Eb7 Bbmin7 Eb7 Ab7

7 Eb7 C7 Fmin7 Bb7 Eb7 Bb7

C Minor Blues

1 Cmin7 Fmin7 Cmin7 C7(b9) Fmin7 Fmin7

7 Cmin7 Cmin7 D7(b5) G7(b5) Cmin7 G7(#5)

F Minor Blues

1 Fmin7 Bbmin7 Fmin7 F7(b9) Bbmin7 Bbmin7

7 Fmin7 Fmin7 Db7(b5) C7(b5) Fmin7 C7alt.

Exercise 10.3

E \flat Blues

Eb7 Ab7 Eb7 B \flat min7 Eb7 Ab7

7 Eb7 C7 Fmin7 B \flat 7 Eb7 B \flat 7

C Minor Blues

1 Cmin7 Fmin7 Cmin7 C7(b9) Fmin7 Fmin7

7 Cmin7 Cmin7 D7(b5) G7(b5) Cmin7 G7(#5)

F Minor Blues

1 Fmin7 B \flat min7 Fmin7 F7(b9) B \flat min7 B \flat min7

7 Fmin7 Fmin7 D \flat 7(b5) C7(b5) Fmin7 C7alt.

Exercise 10.4

E \flat Blues

Eb7 Ab7 Eb7 B \flat min7 Eb7 Ab7 Ab7

7 Eb7 Cmin7 Fmin7 B \flat 7 Eb7 Fmin7 B \flat 7

C Minor Blues

1 Cmin7 Fmin7 Cmin7 C7(b9) Fmin7 Fmin7

7 Cmin7 Cmin7 D7(b5) G7(b5) Cmin7 G7(#5)

F Minor Blues

1 Fmin7 B \flat min7 Fmin7 F7(b9) B \flat min7 B \flat min7

7 Fmin7 Fmin7 D \flat 7(b5) C7(b5) Fmin7 C7alt.

CHAPTER 11 JAZZ LEAD SHEETS

Exercise 11.1

A

17 CMaj7 FMaj7 Emin7 Amin7 Dmin7 G7 CMaj7 E7(#5)

First Level: I: Ima⁷ IVma⁷ iii⁷ vi⁷ ii⁷ V⁷ Ima⁷ V⁷/vi
Second Level: Ima⁷-----ii⁷ V⁷ Ima⁷

21 Amin7 E7(#5) Amin7 A7(b5) Dmin7 G7 CMaj7 C7

vi: i⁷ V⁷ i⁷ I⁷ I: ii⁷ V⁷ Ima⁷ V⁷/IV
 vi⁷-----ii⁷ V⁷ Ima⁷ I⁷

C

25 FMaj7 A7(#5) Dmin7 Dmin7/C Bmin7(b5) E7 Amin7 Ab7

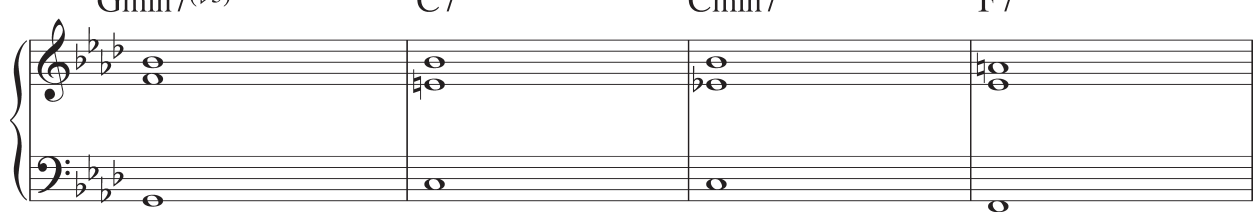
IVma⁷ V⁷/ii ii⁷ (ii^{b5} V⁷)/vi vi⁷ bVI⁷
 IVma⁷-----ii⁷-----vi⁷


29 CMaj7/G Amin7 Dmin7 G7 C6 Amin7 Dmin7 G7

Ima⁷(I⁶) vi⁷ ii⁷ V⁷ Ima⁶ vi⁷ ii⁷ V⁷
 Ima⁷(I⁶) ii⁷ V⁷ Ima⁶-----

CHAPTER 12 KEYBOARD TEXTURES

Exercise 12.1

Gmin7(b5) C7 Cmin7 F7

 [ii^{b5}7] V⁷/vi [ii⁷] V⁷/ii

Fmin7 Bb7 Bbmin7 Eb7

 [ii⁷] V⁷/V ii⁷ V⁷

Exercise 12.2

A7 D7

 V⁷/vi V⁷/ii

G7 C7

 V⁷/V V⁷

Exercise 12.3

Dmin7(b⁵) G7 Gmin7 C7

[ii]^{b5} V⁷/vi [ii]⁷ V⁷/ii

Cmin7 F7 Fmin7 Bb7

[ii]⁷ V⁷/V ii⁷ V⁷

Exercise 12.4

F[#]min7(b⁵) B7 Bmin7 E7

[ii]^{b5} V⁷/vi [ii]⁷ V⁷/ii

Emin7 A7 Amin7 D7

[ii]⁷ V⁷/V ii⁷ V⁷

Exercise 12.5

Amin^{9(b5)} D7(b9) Dmin⁹ G7(b9)

[ii]⁷_{b5} V⁷/vi [ii]⁷ V⁷/ii

Gmin⁹ C7(b9) Cmin⁹ F7(b9)

[ii]⁷ V⁷/V ii⁷ V⁷

Exercise 12.6

C#min^{9(b5)} F#7(b¹³) F#min⁹ B7(b9)

C#min7(b5) F#7 F#min7 B7

[ii]⁷_{b5} V⁷/vi [ii]⁷ V⁷/ii

Bmin⁹ E7(b9) Emin⁹ A^{13(b9)}

Bmin7 E7 Emin7 A7

[ii]⁷ V⁷/V ii⁷ V⁷

Exercise 12.7

C#min ¹¹	F#7(^b 13)	F#min ⁹	B7(^b 5)
C#min7(^b 5)	F#7	F#min7	B7

[ii]^b5 V⁷/vi [ii]⁷ V⁷/ii

Bmin ⁹	E7(^b 9)	Emin ⁹	A7(^b 5)
Bmin7	E7	Emin7	A7

[ii]⁷ V⁷/V ii⁷ V⁷

CHAPTER 13 IDIOMATIC JAZZ PROGRESSIONS

Exercise 13.1

"Drop 2" Five-Part Voicings

E major

Imaj⁷ vi⁷ ii⁷ V⁷ TR/V⁷ Imaj⁷

"Drop 2" Five-Part Voicings

F major

Imaj⁷ ^bIII⁷ ^bVIImaj⁷ V⁷ Imaj⁷

MODEL IV

F minor

i^7 $ii^{\flat 7}$ V^7 $(ii^{\flat 7} \quad V^7)/iv$ iv^7

MODEL VI

A major

$I\text{maj}^7$ $V^7/\flat VI$ $\flat VI\text{maj}^7$ V^7/III $III\text{maj}^7$ V^7 $I\text{maj}^7$

Exercise 13.2

G major

$G\text{Maj}^9$ $E\text{min}^9$ $A\text{min}^9$ $A\flat^9$ $G\%$

$I\text{maj}^7$ vi^7 ii^7 TR/V^7 $I\text{maj}^7$

E \flat major

$E\flat\text{Maj}^9$ $D\flat\text{min}^9$ $G\flat 7(\flat 9)$ $C\flat\text{Maj}^9$ F^9 $B\flat 7(\flat 9)$ $E\flat\%$

$I\text{maj}^7$ $(ii^7 \quad V^7)/\flat VI$ $\flat VI\text{maj}^7$ II^7 V^7 $I\text{maj}^6$

A major

A6 A#^o7 Bmin7 Emin7 A7 DMaj7 Bmin7 E7 C#min7 C7 Bmin7 Bb7

Imaj⁷ #i^o7 ii⁷ (ii⁷ V⁷)/IV IVmaj⁷ ii⁷ V⁷ iii⁷ bIII⁷ ii⁷ TR/V⁷

Bb minor

Bbmin⁹ Cmin⁹(b5) Cb⁹ Bbmin⁹(#7)

i⁷ ii^{°7} TR/V⁷ i⁷

CHAPTER 14 VOICINGS

Exercise 14.1

F# Dmin B Abmin Gb F#min G G#min

E7 Ab7 D7 F7 Bb7 A7 Db7 B7

Exercise 14.2

E7(b9) D7(b13) Bb7(#11) G7(b13) E7(b13) C#7(b13) A13(b9) F#13

Bb Ab E Abmin C Dmin F# D#min

E7 D7 Bb7 G7 E7 C#7 A7 F#7

Exercise 14.3

$\frac{G\flat\text{min}}{F7}$
 $F7(\flat^{13})$

$B\flat\flat/6$

$\frac{G}{B\flat7}$
 $B\flat^{13}(\flat^9)$

$E\flat\flat/6$

V^7

$Imaj^6$

V^7

$Imaj^6$

$\frac{D}{C7}$
 $C^{13}(\sharp^{11})$

$F\text{Maj}^{13}$

$\frac{F}{D7}$
 $D7\text{alt.}$

$G\text{Maj}^9(\flat^5)$

V^7

$Imaj^7$

V^7

$Imaj^7$

$\frac{B\flat\text{min}}{A7}$
 $A7(\flat^{13})$

$D\text{Maj}7(\sharp^5)$

$\frac{C\sharp\text{min}}{E7}$
 E^{13}

$A\flat/6$

V^7

$Imaj^7$

V^7

$Imaj^6$

$\frac{C\flat}{E\flat7}$
 $E\flat7(\flat^{13})$

$A\flat\text{Maj}7(\sharp^5)$

$\frac{G}{B7}$
 $B7(\flat^{13})$

$E\text{Maj}^{13}(\sharp^{11})$

V^7

$Imaj^7$

V^7

$Imaj^7$

Exercise 14.4

<p>GMaj7(b5) A¹³ Emin^{9/6}</p> <p>C#min^{11(b5)} F#7(b⁹)sus Bmin^{9(b6)} Eb7alt.</p>	<p>FMaj7(#5) BbMaj7(#11) Dmin9(#7)</p> <p>Bmin^{11(b5)} G^{13(#11)} Db7alt. E^{13(b9)}sus</p>	<p>Eb7sus FbMaj13(#11) CbMaj13</p> <p>C7(b^{13/9}) G7(b^{13#9}) Fmin^{11(b13)} Bbmin¹¹</p>
<p>Cmin11(b5) Ebmin13 Bbmin9(b6)</p> <p>GbMaj7(#¹¹) D7alt. Ab¹³</p>	<p>F#Maj7 BMaj9(#11) DMaj7(#9/5)</p> <p>D#min⁹ = A#min^{9(b13)} G#¹³sus F7(b^{13/9})sus</p>	<p>Emin7 Amin11 CMaj9 G6</p> <p>FMaj^{13(#11)} AbMaj7(#⁹) C#min^{7(b9/5)} F#7(b^{13/9})sus</p>

Exercise 14.5

<p>CMaj7(b5) A¹³ Amin¹³ C#min¹¹</p> <p>Ab7alt. Bb7(b^{13/9})</p>	<p>GbMaj7(b5) Ebmin9/6 Cmin11(b5)</p> <p>D7alt. Ab¹³</p>	<p>Cmin11 F¹³ B7alt.</p> <p>AbMaj^{13(#11)} Ebmin^{9(#7)} Gmin^{7(b13)}</p>
<p>CMaj7 Amin⁹ Cmin(#7)</p> <p>D¹³sus FMaj^{9(#11)} AbMaj7(#⁹)</p>	<p>Bb6/6 EbMaj13 AbMaj7(#11)</p> <p>Amin¹¹ Emin^{7(b6)} G7sus D7sus</p>	<p>CMaj7(#11) Amin¹³</p> <p>Ab7alt. D¹³ Emin^{9(b13)} Eb⁰¹³</p>

CHAPTER 15 BEBOP

Exercise 15.1

Major bebop

Minor bebop b7

Minor bebop #7

Intermediary bebop

Exercise 15.2

Major bebop



Minor bebop #7



Major bebop



Minor bebop #7



Exercise 15.3

a FMaj⁹ G^{9(b5)} C⁹ FMaj⁹
 F major bebop G dominant #11 C dominant F major bebop

Musical notation for Exercise 15.3 part a, showing four measures of music in treble clef with a key signature of one flat. The notes are: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F#4, E4, D4, C4.

b GMaj⁹ Fmin⁹ Bb⁹ EbMaj⁹ Amin⁹ D⁹
 G major bebop Bb dominant Eb major bebop D dominant

Musical notation for Exercise 15.3 part b, showing four measures of music in treble clef with a key signature of one sharp. The notes are: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F#4, E4, D4, C4.

c BbMaj⁹ Bmin7(b5) E7 Amin⁹ D⁹ G^{9(b5)}
 Bb major bebop G dominant D dominant G dominant #11

Musical notation for Exercise 15.3 part c, showing four measures of music in treble clef with a key signature of one flat. The notes are: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F#4, E4, D4, C4.

d DMaj⁹ Fmin⁹ Bb⁹ Emin⁹ A⁹ DMaj⁹
 D major bebop Bb dominant A dominant D major bebop

Musical notation for Exercise 15.3 part d, showing four measures of music in treble clef with a key signature of one sharp. The notes are: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F#4, E4, D4, C4.

e Dmin⁹ Bmin7(b5) E7(b9) Amin⁹ Emin7(b5) A7(#9)
 D minor b7 G dominant A Dorian bebop F dominant #11

Musical notation for Exercise 15.3 part e, showing four measures of music in treble clef with a key signature of one flat. The notes are: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F#4, E4, D4, C4.

f $G_{min}(\#7)$ $A_{min}7(b5)$ $A\flat7(b5)$ $G_{min}7$ $E\flat7$ $D7(\#5)$

G minor #7 F dominant G minor b7 E \flat dom. D dom. b13

CHAPTER 16 OCTATONIC SCALES

Exercise 16.1

1/2 Octatonic 2/1 Octatonic

1/2 Octatonic 2/1 Octatonic

Exercise 16.2

a $G7(b5)$ $C7(b9)$ $F7(b9)$ $B\flat7(b5)$

V 7 /vi V 7 /ii V 7 /V V 7

b $C7(b9)$ $F7(b9)$ $B\flat7(b9)$ $E\flat7(b9)$

V 7 /vi V 7 /ii V 7 /V V 7

Exercise 16.3

1/2 Octatonic

1/2 Octatonic

2/1 Octatonic



2/1 Octatonic



Exercise 16.4

1/2 Octatonic I



1/2 Octatonic I



2/1 Octatonic I



2/1 Octatonic I



CHAPTER 17 BEBOP BLUES

Exercise 17.1

Ab7 Db7 D°7 Ab7/Eb Ebmin7 Ab7

Ab9 Db9 D°7 Ab9 Ebmin9 Ab7(b9)

5 Db7 D°7 Ab7 Cmin7(b5) F7

Db9 D°7 Ab9 Cmin11(b5) F7(b9)

9 Bbmin7 Bbmin^(#7) Eb7sus Eb7 Ab7 F7 Bb7 Eb7

Bbmin⁹ Bbmin^{9(#7)} Eb⁹sus Eb7(b9) Ab⁹ F7(b9) Bb⁹ Eb13(b9)

1 Ab7 Db7 D^o7 Ab7/Eb Ebmin7 Ab7

Ab⁹ Db⁹ D^o7 Ab⁹ Ebmin⁹ Ab7(b9)

5 Db7 D^o7 Ab7 Cmin7(b5) F7

Db⁹ D^o7 Ab⁹ Cmin¹¹(b5) F7(b9)

9 Bbmin7 Bbmin^(#7) Eb7sus Eb7 Ab7 F7 Bb7 Eb7

Bbmin⁹ Bbmin^{9(#7)} Eb⁹sus Eb7(b9) Ab⁹ F7(b9) Bb⁹ Eb13

CHAPTER 18 "CONFIRMATION"

Exercise 18.1

A CMaj7 Bmin7(b5) E7 Amin7 D7 Gmin7 C7

C Ionian E Mixolydian b13 D Mixolydian C Mixolydian

5 F7 Emin7(b5) A7 D7 Dmin7 G7

F Mixolydian A Mixolydian b13 D Mixolydian G Mixolydian

A ⁹ CMaj7 Bmin7(b5) E7 Amin7 D7 Gmin7 C7

C Ionian B Locrian A Dorian G Dorian

¹³ F7 Emin7(b5) A7 Dmin7 G7 CMaj7

F Mixolydian #11 E Locrian 42 D Dorian C Ionian

B ¹⁷ Gmin7 C7 FMaj7

G Dorian C Mixolydian F Ionian

²¹ Bbmin7 Eb7 AbMaj7 Dmin7 G7

Bb Dorian Eb Altered Ab Lydian G Mixolydian b13

A ²⁵ CMaj7 Bmin7(b5) E7 Amin7 D7 Gmin7 C7

C Ionian E Altered D Mixolydian b13 C Locrian

²⁹ F7 Emin7(b5) A7 Dmin7 G7 CMaj7

F Mixolydian #11 A Altered G Mixolydian #11 C Ionian

Exercise 18.2

A

$A\flat$ Maj7 G min7($b5$) C 7 F min7 $B\flat$ 7 $E\flat$ min7 $A\flat$ 7

$A\flat$ major C dominant \flat 13 $B\flat$ dominant $A\flat$ dominant

5

$D\flat$ 7 C min7($b5$) F 7 $B\flat$ 7 $B\flat$ min7 $E\flat$ 7

$D\flat$ dominant F dominant \flat 13 $B\flat$ dominant $E\flat$ dominant

A 9

$A\flat$ Maj7 G min7($b5$) C 7 F min7 $B\flat$ 7 $E\flat$ min7 $A\flat$ 7

$A\flat$ major C dominant \flat 13 $B\flat$ dominant $A\flat$ dominant

13

$D\flat$ 7 C min7($b5$) F 7 $B\flat$ min7 $E\flat$ 7 $A\flat$ Maj7

$D\flat$ dominant F dominant \flat 13 $E\flat$ dominant $A\flat$ major

B 17

$E\flat$ min7 $A\flat$ 7 $D\flat$ Maj7

$E\flat$ intermediary $A\flat$ dominant $D\flat$ major

21

$G\flat$ min7 $C\flat$ 7 $F\flat$ Maj7 $B\flat$ min7 $E\flat$ 7

$G\flat$ intermediary $C\flat$ altered $F\flat$ major $E\flat$ dominant

A 25

$A\flat$ Maj7 G min7($b5$) C 7 F min7 $B\flat$ 7 $E\flat$ min7 $A\flat$ 7

$A\flat$ major C dominant \flat 13 $B\flat$ dominant $A\flat$ dominant

29

$D\flat$ 7 C min7($b5$) F 7 $B\flat$ min7 $E\flat$ 7 $A\flat$ Maj7

$D\flat$ dominant F dominant \flat 13 $E\flat$ dominant $A\flat$ major

CHAPTER 20 PENTATONICS AND HEXATONICS

Exercise 20.1

Lydian Augmented



Dorian



Major



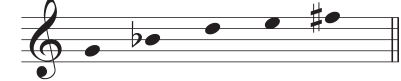
Suspended III



Altered II



Melodic Minor



Exercise 20.2

Dorian



Melodic Minor II



Locrian ♯2



Minor I



Dorian

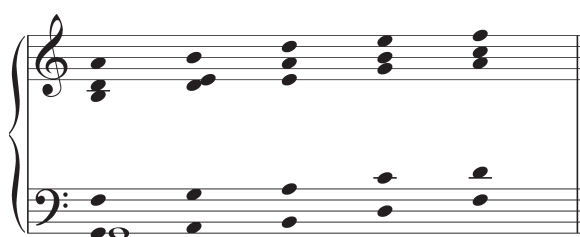


Lydian



Exercise 20.3

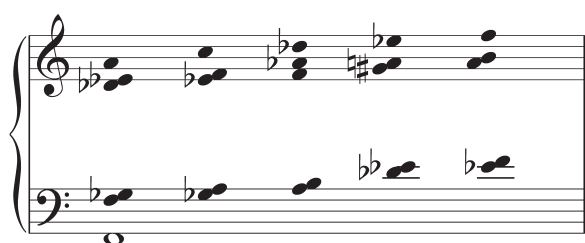
G Dominant Pentatonic



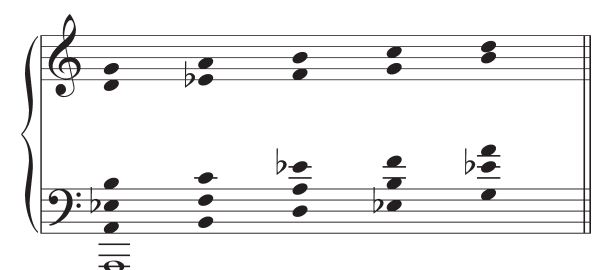
D Melodic Minor Pentatonic



F Altered Pentatonic



A Locrian ♯2 I



Exercise 20.4

D Dorian Pentatonic

Musical notation for the D Dorian Pentatonic scale in piano style. The right hand plays chords: D2-F2-A2, D3-F3-A3, D4-F4-A4, D5-F5-A5. The left hand plays single notes: D2, D3, D4, D5.

E \flat Phrygian Pentatonic

Musical notation for the E \flat Phrygian Pentatonic scale in piano style. The right hand plays chords: E \flat 2-G \flat 2-B \flat 2, E \flat 3-G \flat 3-B \flat 3, E \flat 4-G \flat 4-B \flat 4, E \flat 5-G \flat 5-B \flat 5. The left hand plays single notes: E \flat 2, E \flat 3, E \flat 4, E \flat 5.

F Mixolydian #11 Pentatonic

Musical notation for the F Mixolydian #11 Pentatonic scale in piano style. The right hand plays chords: F2-A2-C3, F3-A3-C4, F4-A4-C5, F5-A5-C6. The left hand plays single notes: F2, F3, F4, F5.

A Dorian b2 Pentatonic

Musical notation for the A Dorian b2 Pentatonic scale in piano style. The right hand plays chords: A2-C2-E2, A3-C3-E3, A4-C4-E4, A5-C5-E5. The left hand plays single notes: A2, A3, A4, A5.

Exercise 20.5

C Minor Pentatonic

Musical notation for the C Minor Pentatonic scale. The left part shows the scale in a single octave (C3, D3, E3, G3, Bb3). The right part shows a more complex rhythmic exercise using the same notes.

C Suspended Pentatonic

Musical notation for the C Suspended Pentatonic scale. The left part shows the scale in a single octave (C3, D3, Eb3, G3, Bb3). The right part shows a more complex rhythmic exercise using the same notes.

C Lydian Aug. Pentatonic

Musical notation for the C Lydian Aug. Pentatonic scale. The left part shows the scale in a single octave (C3, D3, E3, F#3, G3). The right part shows a more complex rhythmic exercise using the same notes.

Exercise 20.6

Dorian Hexatonic

Musical notation for the Dorian Hexatonic scale: C3, D3, E3, F3, G3, Bb3.

Aeolian Hexatonic

Musical notation for the Aeolian Hexatonic scale: C3, D3, Eb3, F3, G3, Bb3.

Lydian Hexatonic

Musical notation for the Lydian Hexatonic scale: C3, D3, E3, F#3, G3, A3.

Lydian Augmented Hexatonic

Musical notation for the Lydian Augmented Hexatonic scale: C3, D3, E3, F#3, G3, A#3.

Mixolydian b9 Hexatonic

Musical notation for the Mixolydian b9 Hexatonic scale: C3, D3, E3, F3, G3, Ab3.

Locrian #2 Hexatonic

Musical notation for the Locrian #2 Hexatonic scale: C3, D3, Eb3, F3, G3, Ab3.

Exercise 20.7

Dorian Hexatonic



Dorian b2 Hexatonic



Dorian b13 Hexatonic



Melodic Minor Hexatonic



Lydian Augmented Hexatonic

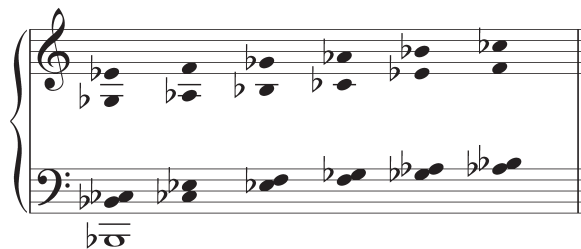


Mixolydian Hexatonic

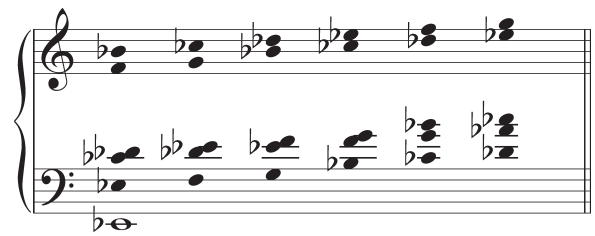


Exercise 20.8

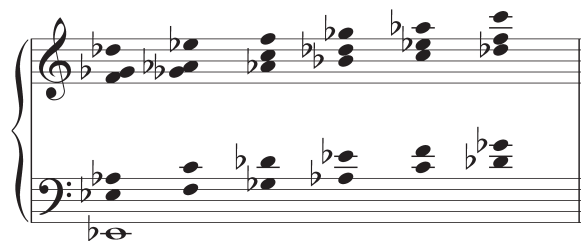
Bb Phrygian Hexatonic



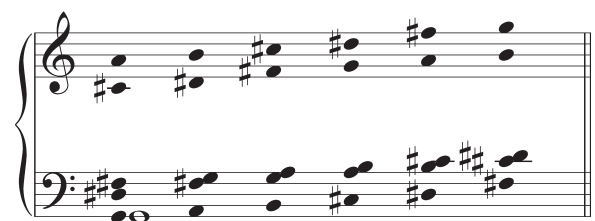
Eb Mixolydian b13 Hexatonic



Eb Dorian Hexatonic



G Lydian Augmented Hexatonic



CHAPTER 21 PHRASE MODELS

Exercise 21.1

Phrase Model 3

"Autumn Leaves" mm. 9–16

Chord symbols above staff: Cmin7, F7, BbMaj7, EbMaj7, Amin7(b5), D7, Gmin7

Chord symbols below staff: iv⁷, VII⁷, IIImaj⁷, VI⁷, ii⁷, V⁷, i⁷

Chord symbols below staff (Roman numerals): (ii⁷), V⁷/III

Phrase Model 2

"I Love You" mm. 1-8

Chords: Gmin7(b5) C7 FMaj7 Gmin7 C7 F6

Roman numerals: ii_{b5}^7 V^7 I_{maj}^7 ii^7 V^7 I_{maj}^6

Phrase Model 3

"All the Things You Are" mm. 1-8

Chords: Fmin7 B^bmin7 E^b7 A^bMaj7 D^bMaj7 G7 C^MMaj7

Roman numerals: iv^7 (ii^7) V^7/bVI bVI_{maj}^7 bII_{maj}^7 V^7 I_{maj}^7

Phrase Model 3

"My Romance" mm. 9-16

Chords: F^MMaj7 B^b7 C^MMaj7 C7 F^MMaj7 B^b7 C^MMaj7 F[#]min7 B7 E^Mmin7 B^b7 A^Mmin7 D7 D^Mmin7 G7

Roman numerals: IV_{maj}^7 $bVII^7$ I_{maj}^7 I^7 IV_{maj}^7 $bVII^7$ I_{maj}^7 (ii_{b5}^7) V^7/iii iii^7 $bVII^7$ $[ii^7]$ V^7/II ii^7 V^7

Exercise 21.2**Phrase Model 13**

MODEL VI

Chords: A¹³ B^bmin⁹ E^b13 D¹³ E^bmin⁹ A^b13 G¹³ A^bmin⁹ D^b7(^b₁₃) C¹³ D^bmin⁹ G^b13(^b₉)

Roman numerals: V^7/vi $[ii^7]$ $V^7/bIII$ V^7/ii $[ii^7]$ V^7/bVI II^7 $[ii^7]$ V^7/bII V^7 $[ii^7]$ V^7/bV

Phrase Model 3

"Drop 2" Four-Part Voicings

DMaj7 AMaj7 DMaj7 D#°7 Emin7 A7 DMaj7 AMaj7 Bmin7 E7 Fmin7 Bb7

IVmaj⁷ Imaj⁷ IVmaj⁷ #iv^{o7} (ii⁷ V⁷)/IV IVmaj⁷ Imaj⁷ ii⁷ V⁷ [ii⁷ V⁷]/bV

Phrase Model 11

MODEL VII

AbMaj⁹ Abmin¹¹ Db7(b⁹) GbMaj¹³ Gmin¹¹(b⁵) C7(b⁵) Fmin¹¹ Gbmin¹¹ Cb7 Bmin7 E7(b⁵) Bbmin⁹ A7(b⁵)

Imaj⁷ (ii⁷ V⁷)/bVII bVIIImaj⁷ (ii⁵ V⁷)/vi vi⁷ [ii⁷ V⁷]/bVI [ii⁷ V⁷]/bII ii⁷ TR/V⁷

Phrase Model 6

"Drop 2" Five-Part Voicings

EMaj⁹ G#min7(b⁵) C#7alt. F#min⁹ F¹³ Emin⁹ A⁹ DMaj¹³ C¹³ Bmin⁹ Bb⁹ Amin⁹ D¹³(b⁹) F#min⁹ B7(b⁹)

Imaj⁷ (ii⁵ TR/V)/ii ii⁷ TR/V⁷ (ii⁷ V⁷)/bVII bVIIImaj⁷ bVI⁷ v⁷ bV⁷ [ii⁷ V⁷]/bIII ii⁷ V⁷

Phrase Model 8

MODEL VI

DbMaj⁹ G7(b⁹) Gb⁹ Cb¹³ DbMaj⁹ Cb¹³ Abmin⁹ Db¹³ GbMaj⁹ B¹³ C^{o7} DbMaj⁹ B¹³ A¹³ D¹³

Imaj⁷ bV⁷ IV⁷ VII⁷ Imaj⁷ bVI⁷ (ii⁷ TR/V)IVIVmaj⁷ bVII⁷ vii^{o7} Imaj⁷ bVII⁷ bVI⁷ bII⁷

Phrase Model 1

MODEL IV

Bmin7 C#min7(b5) F#7 Bmin7 Emin7 A7 DMaj7 G7 C#7 C7

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

Phrase Model 4

MODEL VII

Ebmaj⁹ E^{o7}Fmin¹¹ Gb^{o13}Gmin⁷ G7(#5)Abmaj⁷ A^{o13}Ebmaj⁷/Bb C⁹ Gmin¹¹ F#7(b5)Fmin⁷ Bb⁹Gmin⁷ Gb^{o7} Fmin¹¹ Bb7(b9)

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

Phrase Model 2

MODEL I

Emin7 Bbmin7 Eb7DMaj7 F#7 GMaj7 G#o7 D/A A#o7 Bmin7 E7 Bbmin7 Eb7 G#Maj7 Emin7 A7

ii⁷ [ii⁷ V⁷]/bV Imaj⁷ III⁷ IVmaj⁷ #iv^{o7} I₄ #v^{o7} [ii⁷ V⁷]/V (ii⁷ V⁷)/bVbVmaj⁷ ii⁷ V⁷

Phrase Model 9

"Drop 2" Five-Part Voicings

Bbmaj⁹ Abmin⁹ Db¹³ Gbmaj⁹ Ebmin⁹ Ab¹³ Dmin⁹ G7(b13) Cmin¹¹ Gb¹³ F¹³ B9(#11)

Imaj⁷ (ii⁷ TR/V)/bVI bVImaj⁷ [ii⁷ V⁷]/bIII iii⁷ V⁷/ii ii⁷ TR/II⁷ V⁷ TR/V⁷

CHAPTER 27 POST-TONAL JAZZ

Exercise 27.1

Pitches: $\frac{21}{9}$ $\frac{6}{6}$ $\frac{11}{e}$ $\frac{16}{4}$ $\frac{26}{2}$ $\frac{20}{8}$

Pitch Classes: $\frac{7}{7}$ $\frac{3}{3}$ $\frac{25}{1}$ $\frac{17}{5}$ $\frac{-2}{t}$ $\frac{-12}{0}$

Exercise 27.2

Ordered pc. intervals: $\frac{11}{11}$ $\frac{5}{5}$ $\frac{9}{9}$ $\frac{6}{6}$ $\frac{1}{1}$ $\frac{2}{2}$ $\frac{4}{4}$ $\frac{9}{9}$

Exercise 27.3

Unordered pc. intervals: $\frac{4}{4}$ $\frac{5}{5}$ $\frac{3}{3}$ $\frac{1}{1}$ $\frac{2}{2}$ $\frac{6}{6}$ $\frac{1}{1}$ $\frac{1}{1}$

Exercise 27.4

Normal Form: $[te2]$ $[26t]$ $[146]$ $[t45]$

$[478]$ $[68t]$ $[249]$ $[8t2]$

Exercise 27.5

Prime Form: (012) (027) (014) (016)

(026) (015) (027) (027)

Exercise 27.6

GIVEN: pc0 pc4 pc3 TRICHORD [034] MAJOR AbMaj7(#5) EMaj7(#5)

MINOR C#min9(#7) Fmin7(#7) DOMINANT C7(#9) A7(#11) F#13(#11) MINOR 7(b5) Bbmin11(b5) F#min13(b5) DIMINISHED BbO9(#7) Eo(b13,#7)

GIVEN: pc5 pct pc2 TRICHORD [047] MAJOR EbMaj⁹ AbMaj¹³(#11) GbMaj⁷(#5) CbMaj⁷(#11)

MINOR Gmin⁷ Cmin¹¹ Ebmin⁹(#7) Fmin¹³ Abmin¹³(#11) Bmin¹³(#7) Abmin¹³(#7)

DOMINANT Ab¹³(#11) Db¹³(b9) E7(#11) G7(#9) D7(b13) G7(#9)sus MINOR 7(b5) DIMINISHED Cmin¹¹(b5) B^{o11}(#7) Ab^{o13}(#7) Bb F^o

GIVEN:			TRICHORD	MAJOR	MINOR
pc1	pc0	pc7	[036]	FMaj ⁹ (#5)	Dmin ¹¹ (#7)

Musical notation for the first section. It consists of a grand staff with two systems. The first system shows three pitch classes: pc1 (F#), pc0 (C), and pc7 (G). The second system shows three chords: a trichord [036] (F#, C, G), a major chord FMaj⁹(#5) (F#, C, G, A, B), and a minor chord Dmin¹¹(#7) (D, F, A, B, C, E).

DOMINANT					
C7(b9)	A7	G7(b9)	E7(b9)	Cb7(b13)sus	Fb13(#9)sus

Musical notation for the second section. It consists of a grand staff with two systems. The first system shows six dominant chords: C7(b9), A7, G7(b9), E7(b9), Cb7(b13)sus, and Fb13(#9)sus. The second system shows the corresponding bass line for each chord.

DIMINISHED			
Db°(7)	Bb°7(#7)	G°11	Fb°13

Musical notation for the third section. It consists of a grand staff with two systems. The first system shows four diminished chords: Db°(7), Bb°7(#7), G°11, and Fb°13. The second system shows the corresponding bass line for each chord.

GIVEN: pc7 pc9 pc5

TRICHORD MAJOR [024] FMaj⁹ EbMaj^{9(#11)} DbMaj7^(#11/5) BbMaj¹³

This section shows three given triads: pc7 (F4, A4, C5), pc9 (F4, A4, C5), and pc5 (F4, A4, C5). These are followed by four major chords: FMaj⁹ (F4, A4, C5, E5, G5), EbMaj^{9(#11)} (Eb4, G4, Bb4, D5, F5), DbMaj7^(#11/5) (Db4, F4, Ab4, C5, Eb5), and BbMaj¹³ (Bb4, D5, F5, Ab5, C6).

MINOR Gmin⁹ Dmin¹¹ Bbmin^{13(#7)} Cmin¹³

This section shows four minor chords: Gmin⁹ (G4, Bb4, D5, F5, Ab5), Dmin¹¹ (D4, F4, Ab4, C5, Eb5), Bbmin^{13(#7)} (Bb4, D5, F5, Ab5, C6), and Cmin¹³ (C4, Eb4, Gb4, Bb4, Db5).

DOMINANT F7^(#11) Eb7^(#11) Db7alt. Cb7^(b13/11) A7^(b13) G9^(#11) D7alt. C^{13sus}

MINOR 7(b5) Gmin^{9(b5)} Bmin^{13(b5)} A^{ø13}

This section shows a series of dominant and minor 7(b5) chords. The dominant chords are F7^(#11), Eb7^(#11), Db7alt., Cb7^(b13/11), A7^(b13), G9^(#11), D7alt., and C^{13sus}. The minor 7(b5) chords are Gmin^{9(b5)}, Bmin^{13(b5)}, and A^{ø13}.

GIVEN: pc9 pc8 pc0 TRICHORD [015] MAJOR AbMaj7 DbMaj9(#11) F#Maj7(#9 #5)

This section shows a grand staff with a brace on the left containing the number 4. It contains seven chords: pc9, pc8, pc0, TRICHORD [015], AbMaj7, DbMaj9(#11), and F#Maj7(#9 #5). The pc9 chord is a single note in the bass clef. The pc8 chord is a single note in the bass clef with a flat. The pc0 chord is a single note in the bass clef. The TRICHORD [015] is a triad in the bass clef. The MAJOR section contains three chords: AbMaj7, DbMaj9(#11), and F#Maj7(#9 #5).

MINOR Fmin9 Cmin7(b6) Bbmin13 Amin7(#7)

This section shows a grand staff with four chords: Fmin9, Cmin7(b6), Bbmin13, and Amin7(#7). Each chord is represented by its notes in both the treble and bass clefs.

DOMINANT Bb13 E7(#9 #5) C7(b13) F#7(#11 b9) B7(b13 b9) MINOR 7(b5) Dmin11(b5) Bb°13 DIMINISHED C#°(7)

This section shows a grand staff with eight chords: Bb13, E7(#9 #5), C7(b13), F#7(#11 b9), B7(b13 b9), Dmin11(b5), Bb°13, and C#°(7). Each chord is represented by its notes in both the treble and bass clefs.

APPENDIX B

Answer Key for Ear Training Drills

CHAPTER 1 MUSIC FUNDAMENTALS

Track 13 Intervals ID

The image displays 35 numbered musical intervals on a single treble clef staff. Each interval is represented by two notes with a label above them. The intervals are: 1. M2 (Major 2nd), 2. m3 (Minor 3rd), 3. P4 (Perfect 4th), 4. P5 (Perfect 5th), 5. m6 (Minor 6th), 6. m7 (Minor 7th), 7. M2 (Major 2nd), 8. M3 (Major 3rd), 9. A4 (Augmented 4th), 10. P5 (Perfect 5th), 11. M6 (Major 6th), 12. M7 (Major 7th), 13. m2 (Minor 2nd), 14. P4 (Perfect 4th), 15. A4 (Augmented 4th), 16. D8 (Diminished 8th), 17. m3 (Minor 3rd), 18. D5 (Diminished 5th), 19. M2 (Major 2nd), 20. m6 (Minor 6th), 21. M7 (Major 7th), 22. m3 (Minor 3rd), 23. M2 (Major 2nd), 24. M6 (Major 6th), 25. D5 (Diminished 5th), 26. m3 (Minor 3rd), 27. M2 (Major 2nd), 28. M3 (Major 3rd), 29. M6 (Major 6th), 30. M3 (Major 3rd), 31. M6 (Major 6th), 32. m2 (Minor 2nd), 33. m3 (Minor 3rd), 34. M3 (Major 3rd), 35. P4 (Perfect 4th).

m7 (36) m3 (37) P4 (38) m6 (39) M7 (40)

Track 14 Harmonic Intervals ID

M3 (1) P5 (2) M2 (3) P4 (4) m6 (5)

m7 (6) M7 (7) m2 (8) M2 (9) M7 (10)

m3 (11) m6 (12) m3 (13) M2 (14) P5 (15)

M7 (16) M3 (17) A4 (18) M2 (19) M7 (20)































m3 (21) M6 (22) m3 (23) m7 (24) M6 (25)

m6 (26) P4 (27) M2 (28) m7 (29) P4 (30)

A4 (31) M3 (32) P5 (33) m7 (34) m2 (35)

P5 (36) m7 (37) M2 (38) M6 (39) M7 (40)

Track 15 Triads ID

① Major triad root position	② Minor triad root position	③ Major triad first inversion	④ Major triad second inversion	⑤ Suspended triad
 D	 Amin	 G/B	 C/G	 Dsus
⑥ Minor triad first inversion	⑦ Augmented triad	⑧ Diminished triad	⑨ Major triad first inversion	⑩ Suspended triad
 Gmin/Bb	 D+	 F°	 A/C#	 Asus
⑪ Major triad first inversion	⑫ Augmented triad	⑬ Diminished triad	⑭ Major triad root position	⑮ Minor triad first inversion
 F#/A#	 E+	 G#°	 B	 Amin/C
⑯ Major triad second inversion	⑰ Suspended triad	⑱ Major triad first inversion	⑲ Minor triad first inversion	⑳ Major triad root position
 Db/Ab	 Gsus	 Ab/C	 Bmin/D	 E
㉑ Diminished triad second inversion	㉒ Augmented triad	㉓ Minor triad second inversion	㉔ Major triad root position	㉕ Diminished triad
 C#°/G	 Eb+	 Gmin/D	 Ab	 D°
㉖ Augmented triad	㉗ Suspended triad	㉘ Major triad first inversion	㉙ Minor triad second inversion	㉚ Augmented triad
 Ab+	 G#sus	 Bb/D	 F#min/C#	 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 ^o/E Dmin/F Gmin C/E F B \flat /D E^o


 dm: i vii^{o6} i⁶ iv VII⁶ III VI⁶ F: ii^o vii^o
 T PD

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


 iii⁶ vi ii⁶ ii Cad⁶ V I
 D T

CHAPTER 4 FOUR-PART CHORDS

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

CMaj7 ① E \flat min6 ② G \flat Maj7(\flat 5) ③ Amin7 ④ B6 ⑤

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

GMaj7(\sharp 5) ⑪ B \flat Maj7 ⑫ Bmin7 ⑬ D6 ⑭ FMaj7(\flat 5) ⑮

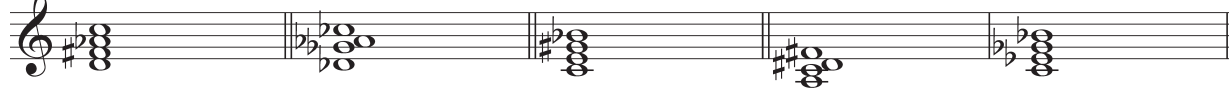
B \flat min6 ⑯ Amin(\sharp 7) ⑰ DMaj7(\sharp 5) ⑱ GMaj7 ⑲ D \flat min7 ⑳

DMaj7(\flat 5) ㉑ Fmin6 ㉒ A6 ㉓ B \flat Maj7 ㉔ Amin(\sharp 7) ㉕

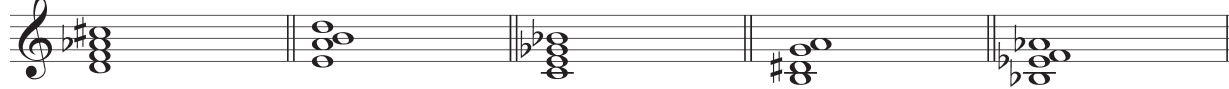
EMaj7(\flat 5) ㉖ GMaj7 ㉗ D \flat Maj7(\sharp 5) ㉘ Gmin6 ㉙ Cmin7 ㉚

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

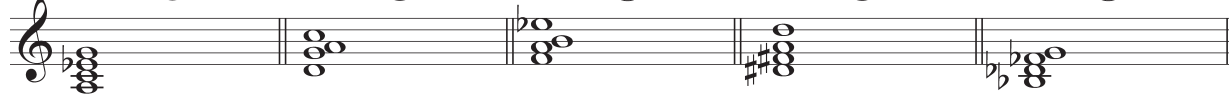
D7(b5) ① Db7sus ② C7(#5) ③ A°7 ④ C°7 ⑤




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



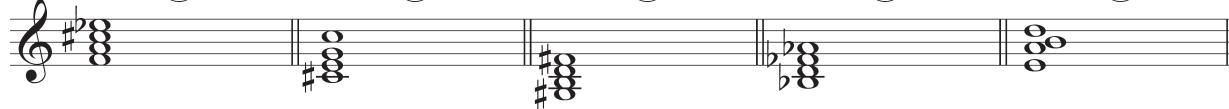
A7 ⑯ E7(b5) ⑰ Db7sus ⑱ Bb°(7) ⑲ Gmin7(b5) ⑳



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



F7(#5) ㉖ C#°(7) ㉗ Gmin7(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#°7 ⑧ AbMaj7(b5) ⑨ Dmin^(#7) ⑩

Bb7sus ⑪ D°7 ⑫ EMaj7(#5) ⑬ Dbmin6 ⑭ A7 ⑮

G#°7 ⑯ EbMaj7 ⑰ F#°7 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#°7 ㉙ Fmin7 ㉚

CHAPTER 5 FIVE-PART CHORDS

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

Emin^{9(b5)}
E^{ø9} ① DMaj^{9(#5)} ② Emin^{9(b6)} ③ DMaj⁹ ④ G^{o9} ⑤

Cmin⁹ ⑥ FMaj⁹ ⑦ Cmin^{9(#7)} ⑧ F#min^{9(b6)} ⑨ EMaj^{9(b5)} ⑩

Bmin^{9(#7)} ⑪ EMaj^{9(b5)} ⑫ F#o9 ⑬ Bbmin^{9(b6)} ⑭ G^{o9(#7)} ⑮

Bb^{o9} ⑯ Eb6/9 ⑰ Dmin^{9(b6)} ⑱ EbMaj⁹ ⑲ BbMaj^{9(b5)} ⑳

Fmin6/9 ㉑ Emin⁹ ㉒ AMaj^{9(#5)} ㉓ C#6/9 ㉔ FMaj^{9(b5)} ㉕

Ebmin^{9(b6)} ㉖ Ebmin^{9(b6)} ㉗ GMaj⁹ ㉘ D^{o9(#7)} ㉙ BbMaj⁹ ㉚ Amin^{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(#5) 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 A^b13(#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 $E^b9(b^5)_{sus}$ ③ $F^9(\#5)_{sus}$ ④ $C\#^{13}_{sus}$ ⑤ $D^{13}(b^9)_{sus}$

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

⑪ $E^b7(b^9)_{sus}$ ⑫ $D^{13}(b^9)_{sus}$ ⑬ $A^b7(b^9)_{sus}$ ⑭ $C7(\#9)_{sus}$ ⑮ $B^b^{13}(b^9)_{sus}$

⑯ $E^b9(\#5)_{sus}$ ⑰ $B^b7(\#9)_{sus}$ ⑱ $E7(\#9)_{sus}$ ⑲ $A7(\#9)_{sus}$ ⑳ $G^{13}(\#9)_{sus}$

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

㉖ $D^b9(b^5)_{sus}$ ㉗ $B^9(\#5)_{sus}$ ㉘ F^{13}_{sus} ㉙ $E^b7(\#9)_{sus}$ ㉚ $B^b^{13}(\#9)_{sus}$

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}

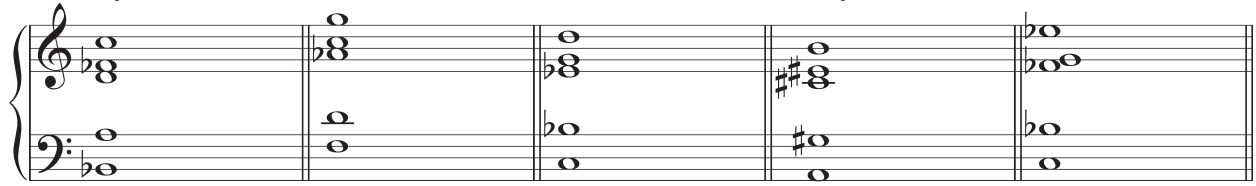
⑥ Amin⁹ ⑦ FMaj⁹ ⑧ Emin^{9(#7)} ⑨ G♯min^{9(b6)} ⑩ A^{13(b9)}

⑪ C7^(#9)_(#5) ⑫ B^{13(#9)} ⑬ F7^(b9) ⑭ C7^(b9)_(b5) ⑮ E♭7^(b9)_(#5)

⑯ B^{13(b9)} ⑰ B♭7^{(#9)sus} or B♭min¹¹ ⑱ C7^{(#9)sus}_(b5) or Cmin^{11(b5)} ⑲ F7^{(#9)sus}_(#5) ⑳ E♭^{13(#9)sus}

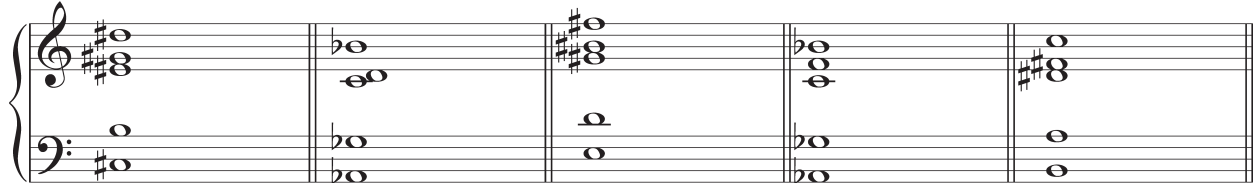
㉑ B7^{(b9)sus} ㉒ B7^{(b9)sus}_(#5) ㉓ D^{13(b9)sus} ㉔ Dmin^{9(b6)} ㉕ GMaj⁹

26 $B\flat$ Maj⁹($b5$) 27 Fmin^{6/9} 28 Cmin⁹ 29 AMaj⁹($\sharp 5$) 30 C7($\sharp 9$)



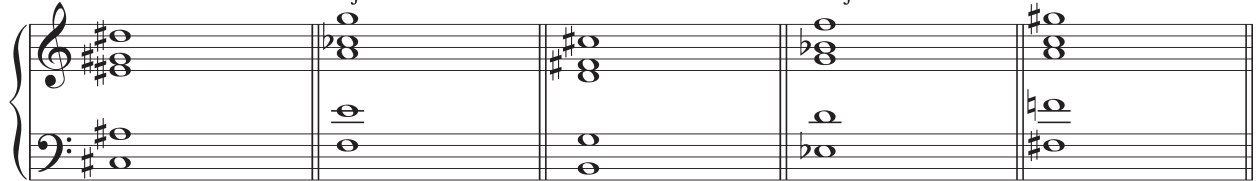
Drills 26-30: 26. $B\flat$ Maj⁹($b5$) in B-flat major with a flat fifth. 27. Fmin^{6/9} in F minor with a sixth and ninth. 28. Cmin⁹ in C minor with a ninth. 29. AMaj⁹($\sharp 5$) in A major with a sharp fifth. 30. C7($\sharp 9$) in C major with a sharp ninth.

31 C $\sharp 9$ 32 $A\flat$ ⁹($b5$) 33 E⁹($\sharp 5$) 34 $A\flat$ ¹³ 35 B7($b9$)



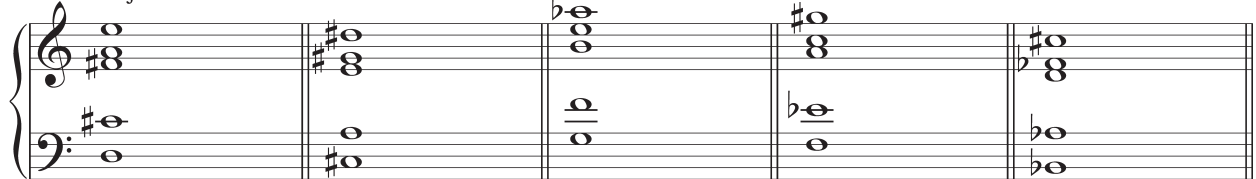
Drills 31-35: 31. C $\sharp 9$ in C major with a sharp ninth. 32. $A\flat$ ⁹($b5$) in A-flat major with a flat fifth. 33. E⁹($\sharp 5$) in E major with a sharp fifth. 34. $A\flat$ ¹³ in A-flat major with a thirteenth. 35. B7($b9$) in B major with a flat ninth.

36 C $\sharp 6/9$ 37 FMaj⁹($b5$) 38 Bmin⁹($b6$) 39 E \flat Maj⁹ 40 F $\sharp 9$ ($\sharp 7$)



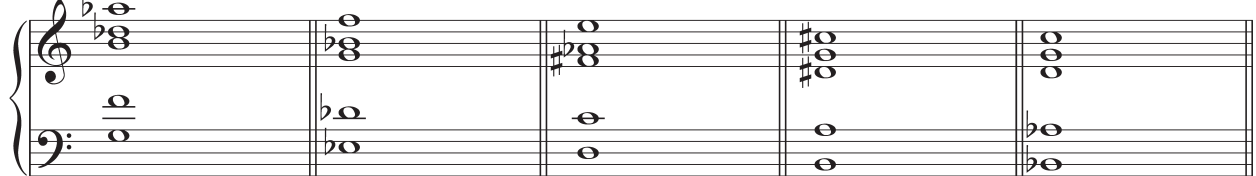
Drills 36-40: 36. C $\sharp 6/9$ in C major with a sharp sixth and ninth. 37. FMaj⁹($b5$) in F major with a flat fifth. 38. Bmin⁹($b6$) in B minor with a flat sixth. 39. E \flat Maj⁹ in E-flat major with a ninth. 40. F $\sharp 9$ ($\sharp 7$) in F major with a sharp ninth and sharp seventh.

41 DMaj⁹ 42 C \sharp min⁹($b6$) 43 G¹³($b9$) 44 F7($\sharp 9$) 45 B \flat 7($\sharp 9$ / $b5$)



Drills 41-45: 41. DMaj⁹ in D major with a ninth. 42. C \sharp min⁹($b6$) in C-sharp minor with a flat sixth. 43. G¹³($b9$) in G major with a flat ninth and thirteenth. 44. F7($\sharp 9$) in F major with a sharp ninth. 45. B \flat 7($\sharp 9$ / $b5$) in B-flat major with a sharp ninth and flat fifth.

46 G7($b9$ / $b5$) 47 E \flat ⁹ 48 D⁹($b5$) 49 B⁹($\sharp 5$) 50 B \flat ¹³



Drills 46-50: 46. G7($b9$ / $b5$) in G major with a flat ninth and flat fifth. 47. E \flat ⁹ in E-flat major with a ninth. 48. D⁹($b5$) in D major with a flat fifth. 49. B⁹($\sharp 5$) in B major with a sharp fifth. 50. B \flat ¹³ in B-flat major with a thirteenth.

CHAPTER 7 MODES

Track 39 Diatonic Modes ID

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

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

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

⑩ **E Lydian** ⑪ **A Ionian**

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

Detailed description: The image displays 14 diatonic modes on a single treble clef staff. Each mode is represented by a sequence of eight notes, starting on the tonic. The modes are: 1. C Ionian (C-D-E-F-G-A-B), 2. G Mixolydian (G-A-B-A-G-F-E), 3. B-flat Locrian (B-flat-A-G-F-E-D-C), 4. E-flat Phrygian (E-flat-D-C-B-A-G-F), 5. B Aeolian (B-A-G-F-E-D-C), 6. C-sharp Lydian (C-D-E-F-sharp-G-A-B), 7. A-flat Dorian (A-flat-B-A-G-F-E-D), 8. D Phrygian (D-C-B-A-G-F-E), 9. F-sharp Aeolian (F-sharp-E-D-C-B-A), 10. E Lydian (E-F-sharp-G-A-B-C), 11. A Ionian (A-B-C-D-E-F-G), 12. B Locrian (B-A-G-F-E-D-C), 13. F-sharp Dorian (F-sharp-G-A-B-A-G-F), 14. E Mixolydian (E-F-G-A-B-A-G). Each mode is numbered in a circle above its name.

Track 40 Chromatic Modes ID

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

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

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, each consisting of a single staff of music in treble clef. Each drill is labeled with a circled number and a mode name. The modes are: 1. B-flat Altered, 2. E Melodic Minor, 3. D Locrian natural 2, 4. C Mixolydian flat 13, 5. F-sharp Lydian Augmented, 6. A-flat Locrian natural 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. The notation includes various accidentals (sharps, flats, naturals) and specific interval markings (e.g., natural 2, flat 13, sharp 11, flat 2) to identify the modes.

CHAPTER 13 IDIOMATIC JAZZ PROGRESSIONS

Track 41 Harmonic Dictation: four-bar progressions I

1	Dmin7	G7	Gmin7	C7	Dmin7	G7	CMaj7
	ii ⁷	V ⁷	[ii ⁷	V ⁷ /IV	ii ⁷	V ⁷	Imaj ⁷
2	F#min7	B7	Cmin7	F7	F#min7	B7	EMaj7
	ii ⁷	V ⁷	[ii ⁷	V ⁷ /bV	ii ⁷	V ⁷	Imaj ⁷
3	Bbmin7	Eb7	Dmin7	G7	Bbmin7	Eb7	AbMaj7
	ii ⁷	V ⁷	[ii ⁷	V ⁷ /III	ii ⁷	V ⁷	Imaj ⁷
4	Amin7	D7	Emin7	A7	Amin7	D7	GMaj7
	ii ⁷	V ⁷	[ii ⁷	V ⁷ /V	ii ⁷	V ⁷	Imaj ⁷
5	Gmin7	C7	Bbmin7	Eb7	Gmin7	C7	FMaj7
	ii ⁷	V ⁷	[ii ⁷	V ⁷ /bIII	ii ⁷	V ⁷	Imaj ⁷
6	Emin7	A7	Cmin7	F7	Emin7	A7	DMaj7
	ii ⁷	V ⁷	[ii ⁷	V ⁷ /bVI	ii ⁷	V ⁷	Imaj ⁷
7	Cmin7	F7	Dmin7	G7	Cmin7	F7	BbMaj7
	ii ⁷	V ⁷	[ii ⁷	V ⁷ /II	ii ⁷	V ⁷	Imaj ⁷
8	Amin7	D7	Bbmin7	Eb7	Amin7	D7	GMaj7
	ii ⁷	V ⁷	[ii ⁷	V ⁷ /bII	ii ⁷	V ⁷	Imaj ⁷
9	Gmin7	C7	Emin7	A7	Gmin7	C7	FMaj7
	ii ⁷	V ⁷	[ii ⁷	V ⁷ /VI	ii ⁷	V ⁷	Imaj ⁷
10	Bmin7	E7	Amin7	D7	Bmin7	E7	AMaj7
	ii ⁷	V ⁷	[ii ⁷	V ⁷ /bVII	ii ⁷	V ⁷	Imaj ⁷

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	♭IIImaj 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	♭VMaj 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	BbMaj7	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	Bb7	EbMaj7
	i ⁷	ii ⁷ _{b5}	V ⁷	(ii ⁷)	V ⁷ /bII	bIIImaj ⁷
4	Bbmin7	Cmin7(b5)	F7	Gmin7	C7	FMaj7
	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	Abmin7	Bbmin7(b5)	Eb7	Dbmin7(b5)	Gb7	Cbmin7
	i ⁷	ii ⁷ _{b5}	V ⁷	(ii ⁷ _{b5})	V ⁷ /iii	iii ⁷
7	BbMaj7	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	Bbmin7
	i ⁷	ii ⁷ _{b5}	V ⁷	(ii ⁷ _{b5})	V ⁷ /iv	iv ⁷
10	Bbmin7	Cmin7(b5)	F7	Abmin7	Db7	GbMaj7
	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
 ii⁷_{b5} V⁷ [ii⁷_{b5} V⁷]/iv ii⁷_{b5} V⁷ i⁷

2 Cmin7(b5) F7 F#min7(b5) B7 Cmin7(b5) F7 Bbmin7
 ii⁷_{b5} V⁷ [ii⁷_{b5} V⁷]/#iv ii⁷_{b5} V⁷ i⁷

3 Bbmin7(b5) Eb7 Gbmin7(b5) Cb7 Bbmin7(b5) Eb7 Abmin7
 ii⁷_{b5} V⁷ [ii⁷_{b5} V⁷]/vi ii⁷_{b5} V⁷ i⁷

4 Amin7(b5) D7 F#min7(b5) B7 Amin7(b5) D7 Gmin7
 ii⁷_{b5} V⁷ [ii⁷_{b5} V⁷]/#vi ii⁷_{b5} V⁷ i⁷

5 Gmin7(b5) C7 Fmin7(b5) Bb7 Gmin7(b5) C7 Fmin7
 ii⁷_{b5} V⁷ [ii⁷_{b5} V⁷]/vii ii⁷_{b5} V⁷ i⁷

6 Fmin7(b5) Bb7 Emin7(b5) A7 Fmin7(b5) Bb7 Ebmin7
 ii⁷_{b5} V⁷ [ii⁷_{b5} V⁷]/#vii ii⁷_{b5} V⁷ i⁷

7 Ebmin7(b5) Ab7 Gmin7(b5) C7 Ebmin7(b5) Ab7 Dbmin7
 ii⁷_{b5} V⁷ [ii⁷_{b5} V⁷]/#iii ii⁷_{b5} V⁷ i⁷

8 Bbmin7(b5) Eb7 Cmin7(b5) F7 Bbmin7(b5) Eb7 Abmin7
 ii⁷_{b5} V⁷ [ii⁷_{b5} V⁷]/ii ii⁷_{b5} V⁷ i⁷

9 Amin7(b5) D7 Emin7(b5) A7 Amin7(b5) D7 Gmin7
 ii⁷_{b5} V⁷ [ii⁷_{b5} V⁷]/v ii⁷_{b5} V⁷ i⁷

10 Bmin7(b5) E7 Amin7(b5) D7 Bmin7(b5) E7 Amin7
 ii⁷_{b5} V⁷ [ii⁷_{b5} V⁷]/vii ii⁷_{b5} V⁷ i⁷

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
	bii ⁷	V ⁷	[ii ⁷	V ⁷ /VII	(ii ⁷	V ⁷ /bIII	bIIIImaj 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
 ii^{b5} V⁷ Imaj⁷ [ii⁷ V⁷]/III ii⁷ V⁷

4 GMaj7 B♭min7 Eb7 Amin7 D7 GMaj7
 Imaj⁷ [ii⁷ 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 \flat III v \flat V

⑥ ⑦ ⑧ ⑨ ⑩

\flat VI bii biii VI biii

⑪ ⑫ ⑬ ⑭ ⑮

II vi \flat III v \flat V

⑯ ⑰ ⑱ ⑲ ⑳

\flat VI bii biii VI biii

㉑ ㉒ ㉓ ㉔ ㉕

II vi \flat III v \sharp iv

26 27 28 29 30

Drills 26-30: A series of five piano accompaniment exercises. Each exercise consists of a grand staff with treble and bass clefs. The notes are arranged in chords. Roman numerals are placed below the notes: 26: $\flat VI$; 27: $\sharp i$; 28: $\flat iii$; 29: VI; 30: $\flat iii$.

31 32 33 34 35

Drills 31-35: A series of five piano accompaniment exercises. Each exercise consists of a grand staff with treble and bass clefs. The notes are arranged in chords. Roman numerals are placed below the notes: 31: II; 32: vi; 33: $\flat III$; 34: v; 35: $\flat V$.

36 37 38 39 40

Drills 36-40: A series of five piano accompaniment exercises. Each exercise consists of a grand staff with treble and bass clefs. The notes are arranged in chords. Roman numerals are placed below the notes: 36: $\flat VI$; 37: $\flat ii$; 38: $\flat iii$; 39: VI; 40: $\flat iii$.

41 42 43 44 45

Drills 41-45: A series of five piano accompaniment exercises. Each exercise consists of a grand staff with treble and bass clefs. The notes are arranged in chords. Roman numerals are placed below the notes: 41: II; 42: vi; 43: $\flat III$; 44: v; 45: $\flat V$.

46 47 48 49 50

Drills 46-50: A series of five piano accompaniment exercises. Each exercise consists of a grand staff with treble and bass clefs. The notes are arranged in chords. Roman numerals are placed below the notes: 46: $\flat VI$; 47: $\flat ii$; 48: $\flat iii$; 49: VI; 50: $\flat iii$.

CHAPTER 21 PHRASE MODELS

Track 59 Harmonic Dictation: diatonic phrase models

Phrase Model 1

Cmin⁹ Dmin7(b⁵) G7(b¹³) Cmin⁹ Fmin⁹ Bb¹³ Eb⁹ 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 VIIImaj⁷ [ii⁷ V⁷]/IV

Phrase Model 4

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

Imaj⁷ VI⁷ bVI⁷ TR/V⁷ Imaj⁷ [ii⁷ V⁷]/IV [ii⁷ V⁷]/bIII [ii⁷ V⁷]/II (ii⁷_{b5} V⁷)/iii iii⁷ biii^{o7} ii⁷ V⁷

Phrase Model 5

Cmin⁹ Dmin7(b⁵) G7(b⁹) Cmin⁹ Gmin7(b⁵) C7(b⁹) Fmin⁹ Ebmin⁹ Dmin⁹(b⁵) G7(b¹³) Cmin⁹ F¹³ Fmin⁹ Bb7(b¹³)

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^{b5} TR/V)/ii ii⁷ (ii^{b5} 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} 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^{b5} V⁷)/iii iii⁷ (ii⁷ V⁷)/^bIII ^bIIIImaj⁷ ii⁷ V⁷

Phrase Model 9

$B\flat$ Maj⁹ 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_{b5} 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°7 Emin7 A7

Imaj⁷ [ii⁷ V⁷]/bII [ii⁷ V⁷]/III (ii⁷ V⁷)/V Vmaj⁷ (ii⁷_{b5} 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°7 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

D♭Maj7 D°7 Ebmin7 Fb°7 Fmin7 F7 G♭Maj7 G°7 D♭Maj7/Ab B♭7 Fmin7 Fb7 Ebmin7 Ab7 Fmin7 Fb°7 Ebmin7 Ab7

Imaj⁷ #i^{o7} ii⁷ biii^{o7} iii⁷ III⁷ IVmaj⁷ #iv^{o7} I₄⁶ 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

ii⁷_{b5} V⁷ i⁷ (ii⁷_{b5} V⁷)/iv iv⁷ ii⁷_{b5} V⁷ i⁷ IV⁷ ii⁷_{b5} TR/V⁷ i⁷

Phrase Model 1

9

Fmin7 Gmin7(b5) C7 Fmin7 B♭min7 Eb7 AbMaj7 Db7 G7 Gb7

i⁷ ii⁷_{b5} V⁷ i⁷ (ii⁷ V⁷)/bIII bIIIImaj⁷ TR/II⁷ II⁷ TR/V⁷

Phrase Model 6

10

E♭Maj7 Dmin7(b5) G7 Cmin7 C♭7 B♭min7 A7 AbMaj7 Amin7(b5) D7 Gmin7 Fmin7 B♭7

Imaj⁷ [ii⁷_{b5} V⁷]/vi [ii⁷ TR/V⁷]/V (ii⁷ TR/V⁷)/IV IVmaj⁷ (ii⁷_{b5} V⁷)/iii iii⁷ ii⁷ V⁷

Phrase Model 9

11

CMaj7 B^bmin7 Eb7 A^bMaj7 Dmin7 G7 CMaj7 Amin7 Dmin7 G7 CMaj7 EbMaj7 A^bMaj7 D^bMaj7

Imaj⁷ (ii⁷ V⁷)/^bVI ^bVIImaj⁷ ii⁷ V⁷ Imaj⁷ vi⁷ ii⁷ V⁷ Imaj⁷ ^bIIIImaj⁷ ^bVIImaj⁷ ^bIIImaj⁷

Phrase Model 8

12

BMaj7 F7 E7 A[#] BMaj7 G7 F[#]min7 F7 EMaj7 A7 A[#]o7 BMaj7 A7 G7 C7

Imaj⁷ ^bV⁷ IV⁷ VII⁷ Imaj⁷ ^bVI⁷ (ii⁷ TR/V)IV IVmaj⁷ ^bVII⁷ vii^{o7} Imaj⁷ ^bVII⁷ ^bVI⁷ ^bII⁷

Phrase Model 7

13

A^bMaj7 Gmin7(^b5) G^b7 Fmin7 Emin7 A7 DMaj7 Cmin7 F7 C^bmin7 F^b7 Eb7 A7

Imaj⁷ (ii^b5 TR/V)/vi vi⁷ (ii⁷ V⁷)/^bV ^bVmaj⁷ [ii⁷ V⁷]/V [ii⁷ V⁷]/^bII V⁷ TR/V⁷

Phrase Model 4

14

CMaj7 EbMaj7 A^bMaj7 D^bMaj7 CMaj7 G^b7 Fmin7 B^b7 EbMaj7 Emin7 A7 G[#]min7 C[#]7 Dmin7 G7

Imaj⁷ ^bIIIImaj⁷ ^bVIImaj⁷ ^bIIImaj⁷ Imaj⁷ ^bV⁷ (ii⁷ V⁷)/^bIII ^bIIIImaj⁷ iii⁷ VI⁷ [ii⁷ V⁷]/[#]IV ii⁷ V⁷

Phrase Model 6

15

EMaj7 G[#]min7(^b5) C[#]7 F[#]min7 Amin7 D7 GMaj7 A[#]min7 D[#]7 G[#]Maj7 F[#]min7 B7

Imaj⁷ (ii^b5 V⁷)/ii ii⁷ (ii⁷ V⁷)/^bIII ^bIIIImaj⁷ (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 [ii⁷_{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 [ii⁷_{b5} V⁷]/ii [iv⁷ V⁷]/vi

Phrase Model 4

18

EMaj7 E#o7 F#min7 B7 G#min7 G^o7 F#min7 D#min7 G#7 C#min7 Bmin7 A#^o7 Amin7 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^{o7} ii⁷ V⁷

Phrase Model 11

22

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

IVmaj⁷ [ii⁷ V⁷]/bIII vii^{o7} Imaj⁷ (ii⁷ V⁷)/ii ii⁷ biii^{o7} 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 Dømin7 Bbmin7(b5) Eb7 Abmin7 Db7 Bbmin7(b5) A7 Abmin7

ii⁷_{b5} V⁷ i⁷ (ii⁷_{b5} V⁷)/iv iv⁷ ii⁷_{b5} V⁷ i⁷ IV⁷ ii⁷_{b5} TR/V⁷ i⁷

Phrase Model 11

26

$A\flat$ Maj7 $A\flat$ min7 $D\flat$ 7 $G\flat$ Maj7 G min7 C 7 F min7 $G\flat$ min7 $C\flat$ 7 $C\flat$ min7 $F\flat$ 7 $B\flat$ min7 A 7

I maj⁷ $(ii^7 V^7)/bVII$ $bVII$ Imaj⁷ $(ii^7 V^7)/vi$ vi^7 $[ii^7 V^7]/bVI$ $[ii^7 V^7]/bII$ ii^7 TR/V^7

Phrase Model 2

27

C min7 $G\flat$ min7 $C\flat$ 7 $B\flat$ Maj7 D 7 $E\flat$ Maj7 $E\circ$ 7 $B\flat$ Maj7/ F $F\sharp\circ$ 7 G min7 C 7 $G\flat$ min7 $C\flat$ 7 $F\flat$ Maj7 C min7 F 7

ii^7 $[ii^7 V^7]/bV$ I Imaj⁷ III^7 IV Imaj⁷ $\sharp iv^{\circ 7}$ I_4^6 $\sharp v^{\circ 7}$ $[ii^7 V^7]/V$ $(ii^7 V^7)/bV$ bV Imaj⁷ ii^7 V^7

Phrase Model 12

28

D Maj7 $G\sharp$ min7($b5$) G 7 $F\sharp$ min7 C 7 B 7 E 7 F min7 $B\flat$ 7 $B\flat$ min7 $E\flat$ 7 E min7 A 7

I Imaj⁷ $(ii^7 TR/V)/iii$ iii^7 TR/III^7 V^7/ii V^7/V $[ii^7 V^7]/bII$ $[ii^7 V^7]/bV$ ii^7 V^7

Phrase Model 2

29

$B\flat$ Maj7 C 7 $G\flat$ 7 F 7 $C\flat$ 7 $B\flat$ Maj7 C min7 $D\flat$ min7 $G\flat$ 7 $C\flat$ Maj7 C min7 F 7 B min7 E 7

I Imaj⁷ II^7 TR/II^7 V^7 TR/V^7 I Imaj⁷ ii^7 $(ii^7 V^7)/bII$ bII Imaj⁷ ii^7 V^7 $[ii^7 V^7]/VII$

Phrase Model 6

30

E Maj7 G min7 C 7 $C\sharp$ min7 $F\sharp$ 7 B min7 $B\flat$ 7 A min7 D 7 G Maj7 C 7 F 7 B 7

I Imaj⁷ $[ii^7 V^7]/bII$ $[ii^7 V^7]/V$ v^7 bV^7 $(ii^7 V^7)/bIII$ $bIII$ Imaj⁷ bVI^7 TR/V^7 V^7

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

Musical notation for trichords 16 through 20. Each trichord is shown on a single staff with a treble clef and a key signature of one flat (B-flat). The trichords are: 16 (4), 17 (6), 18 (3), 19 (2), and 20 (1). The notes are: 16: G4, Bb4, D5; 17: G#4, Bb4, D5; 18: G4, Bb4, D5; 19: G4, Bb4, D5; 20: G4, Bb4, D5.

Track 64 Melodic “Diatonic” Trichords ID

Musical notation for Track 64, Melodic “Diatonic” Trichords ID. The trichords are numbered 1 through 20 and are presented in four rows of five. Each trichord is shown on a single staff with a treble clef and a key signature of one flat (B-flat). The notes are: 1: G4, A4, B4; 2: G#4, A4, B4; 3: G4, A4, B4; 4: G4, A4, B4; 5: G4, A4, B4; 6: G4, A4, B4; 7: G4, A4, B4; 8: G4, A4, B4; 9: G4, A4, B4; 10: G4, A4, B4; 11: G4, A4, B4; 12: G4, A4, B4; 13: G4, A4, B4; 14: G4, A4, B4; 15: G4, A4, B4; 16: G4, A4, B4; 17: G4, A4, B4; 18: G4, A4, B4; 19: G4, A4, B4; 20: G4, A4, B4.

Track 65 Melodic “Triadic” Trichords ID

Musical notation for Track 65, Melodic “Triadic” Trichords ID. The trichords are numbered 1 through 10 and are presented in two rows of five. Each trichord is shown on a single staff with a treble clef and a key signature of one flat (B-flat). The notes are: 1: G4, A4, B4; 2: G4, A4, B4; 3: G4, A4, B4; 4: G4, A4, B4; 5: G4, A4, B4; 6: G4, A4, B4; 7: G4, A4, B4; 8: G4, A4, B4; 9: G4, A4, B4; 10: G4, A4, B4.

Drills 11-20 are presented in two rows of five. Each drill is a single-measure melodic phrase on a treble clef staff, consisting of four eighth notes. The notes and their accidentals are as follows:

- 11: C4, D4, E4, F4 (037)
- 12: C4, D#4, E4, F#4 (037)
- 13: B3, C4, D4, E4 (036)
- 14: C4, B3, A3, G3 (037)
- 15: D#4, E4, F#4, G4 (037)
- 16: D4, E4, F4, G4 (036)
- 17: D4, E4, F4, G4 (037)
- 18: D4, E4, F4, G4 (036)
- 19: D4, E4, F4, G4 (037)
- 20: D4, E4, F4, G4 (037)

Track 66 Melodic Whole-Tone Trichords ID

Drills 1-20 are presented in four rows of five. Each drill is a single-measure melodic phrase on a treble clef staff, consisting of three eighth notes. The notes and their accidentals are as follows:

- 1: C4, D4, E4 (024)
- 2: C4, D4, E4 (026)
- 3: C4, D4, E4 (048)
- 4: C4, D4, E4 (026)
- 5: C4, D4, E4 (024)
- 6: C4, D4, E4 (026)
- 7: C4, D4, E4 (048)
- 8: C4, D4, E4 (024)
- 9: C4, D4, E4 (026)
- 10: C4, D4, E4 (026)
- 11: C4, D4, E4 (024)
- 12: C4, D4, E4 (048)
- 13: C4, D4, E4 (024)
- 14: C4, D4, E4 (026)
- 15: C4, D4, E4 (026)
- 16: C4, D4, E4 (024)
- 17: C4, D4, E4 (048)
- 18: C4, D4, E4 (026)
- 19: C4, D4, E4 (026)
- 20: C4, D4, E4 (024)

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 melodic trichords, numbered 1 through 50. Each trichord is presented on a single staff with a treble clef and a key signature of one sharp (F#). The trichords are grouped into ten rows of five. Each trichord is represented by a sequence of three notes, with the interval between the first and second notes, and between the second and third notes, indicated by a circled number in parentheses below the staff. The trichords are 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

Track 69 displays 21 numbered examples of diatonic trichords in various keys and inversions. Each example is shown on a five-line staff with a treble clef and a key signature of one flat (B-flat). The trichords are represented by three notes with stems and flags, and each is accompanied by a unique ID number in parentheses below it.

- 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

Track 70 displays 20 numbered examples of triadic trichords in various keys and inversions. Each example is shown on a five-line staff with a treble clef and a key signature of one sharp (F-sharp). The trichords are represented by three notes with stems and flags, and each is accompanied by a unique ID number in parentheses below it.

- 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)
- ⑯ (036)
- ⑰ (037)
- ⑱ (036)
- ⑲ (037)
- ⑳ (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)

①⑥ (014) ①⑦ (015) ①⑧ (016) ①⑨ (016) ②⑩ (012)

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

②⑥ (014) ②⑦ (014) ②⑧ (016) ②⑨ (013) ③⑩ (014)

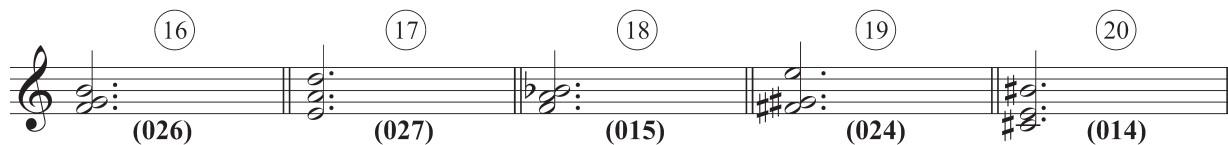
Track 73 Harmonic Trichords ID

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

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

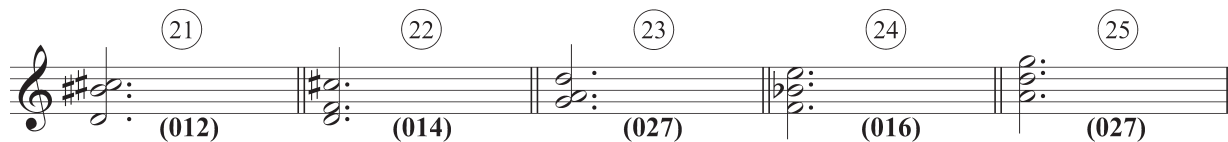
⑪ (016) ⑫ (024) ⑬ (013) ⑭ (012) ⑮ (016)

16 (026) 17 (027) 18 (015) 19 (024) 20 (014)



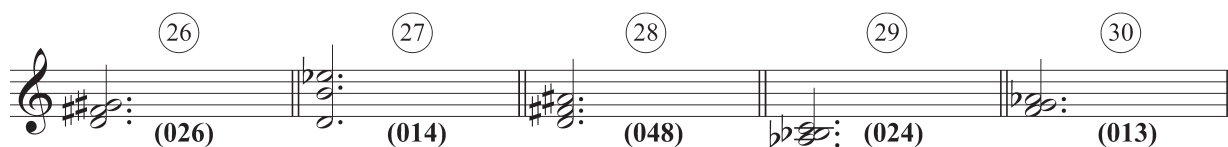
Five musical staves, each containing a single chord. Above each staff is a circled number (16-20) and below is a chord code in parentheses. Staff 16: C major triad (026). Staff 17: D major triad (027). Staff 18: E minor triad (015). Staff 19: F# major triad (024). Staff 20: G# minor triad (014).

21 (012) 22 (014) 23 (027) 24 (016) 25 (027)



Five musical staves, each containing a single chord. Above each staff is a circled number (21-25) and below is a chord code in parentheses. Staff 21: A major triad (012). Staff 22: B major triad (014). Staff 23: C major triad (027). Staff 24: D major triad (016). Staff 25: E major triad (027).

26 (026) 27 (014) 28 (048) 29 (024) 30 (013)



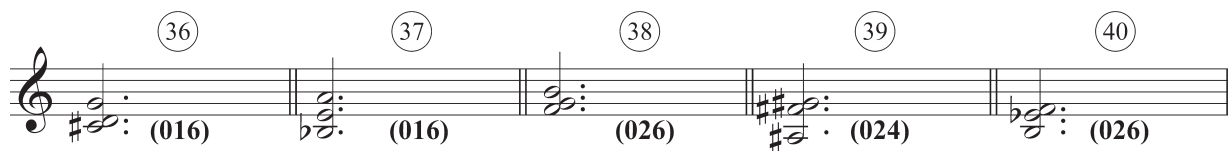
Five musical staves, each containing a single chord. Above each staff is a circled number (26-30) and below is a chord code in parentheses. Staff 26: A major triad (026). Staff 27: B major triad (014). Staff 28: C major triad (048). Staff 29: D major triad (024). Staff 30: E major triad (013).

31 (027) 32 (013) 33 (027) 34 (012) 35 (048)



Five musical staves, each containing a single chord. Above each staff is a circled number (31-35) and below is a chord code in parentheses. Staff 31: A major triad (027). Staff 32: B major triad (013). Staff 33: C major triad (027). Staff 34: D major triad (012). Staff 35: E major triad (048).

36 (016) 37 (016) 38 (026) 39 (024) 40 (026)



Five musical staves, each containing a single chord. Above each staff is a circled number (36-40) and below is a chord code in parentheses. Staff 36: A major triad (016). Staff 37: B major triad (016). Staff 38: C major triad (026). Staff 39: D major triad (024). Staff 40: E major triad (026).

Four musical staves, each containing a single note with a circled number above it and a chord symbol below it. The notes are: 41 (G4, #F#), 42 (G4, F#), 43 (G4, #F#), 44 (G4, #F#), and 45 (G4, #F#).

Five musical staves, each containing a single note with a circled number above it and a chord symbol below it. The notes are: 46 (G4, Bb), 47 (G4, Bb), 48 (G4, #F#), 49 (G4, #F#), and 50 (G4, #F#).

APPENDIX C

Lead Sheets Play Along DVD

CHAPTER 10 IMPROVISATION

Track 1: B \flat BLUES—Piano Trio

Play 10x

Medium

Chord progression for Track 1:

Measures 1-4: Eb7 Eb7 Bb7 Fmin7 Bb7

Measures 5-8: Eb7 Bb7 G7

Measures 9-12: Cmin7 F7 Bb7 Cmin7 F7

Track 2: E \flat BLUES—Organ Trio

Play 6x

Medium

Chord progression for Track 2:

Measures 1-4: Eb7 Ab7 Eb7 Bbmin7 Eb7

Measures 5-8: Ab7 Eb7 C7

Measures 9-12: Fmin7 Bb7 Eb7 Fmin7 Bb7

Track 3: C MINOR BLUES—Guitar Trio

Play 10x

Medium

Cmin6 C7(b9)

5 Fmin7 Cmin6

9 D7(b5) G7(b5) Cmin6 G7(#5)

Track 4: F MINOR BLUES—Piano Trio

Play 10x

Medium

Fmin6 F7(b9)

5 Bbmin7 Fmin6

9 Db7(b5) C7(b5) Fmin6 C7alt.

Track 5: IONIAN—Organ Trio

Medium

C Ionian 16	G Ionian 16	D Ionian 16	A Ionian 16
E Ionian 16	B Ionian 16	F# Ionian 16	C# Ionian 16
A^b Ionian 16	E^b Ionian 16	B^b Ionian 16	F Ionian 16

Melodic Pattern 1

1 3 2 5 2 4 3 6

transposition through the scale etc.

Melodic Pattern 2

1 5 2 3 2 6 3 4

transposition through the scale etc.

Track 6: LYDIAN—Piano Trio

Medium

C Lydian 16	F Lydian 16	B\flat Lydian 16	E\flat Lydian 16
A\flat Lydian 16	D\flat Lydian 16	G\flat Lydian 16	B Lydian 16
E Lydian 16	A Lydian 16	D Lydian 16	G Lydian 16

Melodic Pattern 1

1 #4 5 3 2 5 6 #4

transposition through the scale etc.

Melodic Pattern 2

1 #4 7 3 2 5 1 #4

transposition through the scale etc.

Track 7: MIXOLYDIAN—Organ Trio

Funk

C Mixolydian 8	F Mixolydian 8	B\flat Mixolydian 8	E\flat Mixolydian 8
A\flat Mixolydian 8	D\flat Mixolydian 8	G\flat Mixolydian 8	B Mixolydian 8
E Mixolydian 8	A Mixolydian 8	D Mixolydian 8	G Mixolydian 8

Melodic Pattern 1

1 $\flat 7$ 1 3 2 1 2 4

transposition through the scale etc.

Melodic Pattern 2

1 $\flat 7$ 2 5 2 1 3 6

transposition through the scale etc.

Track 8: DORIAN—Piano Trio

Medium

C Dorian 16 **D Dorian 16** **E Dorian 16** **G \flat Dorian 16**

A \flat Dorian 16 **B \flat Dorian 16** **B Dorian 16** **D \flat Dorian 16**

E \flat Dorian 16 **F Dorian 16** **G Dorian 16** **A Dorian 16**

Melodic Pattern 1

1 6 $\flat 7$ $\flat 3$ 2 $\flat 7$ 1 4

transposition through the scale etc.

Melodic Pattern 2

1 4 $\flat 7$ 6 2 5 1 $\flat 7$

transposition through the scale etc.

Track 9: AEOLIAN—Piano Trio

Straight

C Aeolian 16 **E \flat Aeolian 16** **G \flat Aeolian 16** **A Aeolian 16**

D \flat Aeolian 16 **E Aeolian 16** **G Aeolian 16** **B \flat Aeolian 16**

D Aeolian 16 **F Aeolian 16** **A \flat Aeolian 16** **B Aeolian 16**

Melodic Pattern 1

1 $\flat 6$ 5 $\flat 3$ 2 $\flat 7$ $\flat 6$ 4 etc.

transposition through the scale

Melodic Pattern 2

1 $\flat 3$ $\flat 6$ 5 2 4 $\flat 7$ $\flat 6$ etc.

transposition through the scale

Track 10: PHRYGIAN—Guitar Trio

Straight

C Phrygian 16	D\flat Phrygian 16	D Phrygian 16	E\flat Phrygian 16
E Phrygian 16	F Phrygian 16	G\flat Phrygian 16	G Phrygian 16
A\flat Phrygian 16	A Phrygian 16	B\flat Phrygian 16	B Phrygian 16

Melodic Pattern 1

1 $\flat 2$ 5 $\flat 6$ $\flat 2$ $\flat 3$ $\flat 6$ $\flat 7$ etc.

transposition through the scale

Melodic Pattern 2

1 $\flat 2$ $\flat 6$ 5 $\flat 2$ $\flat 3$ $\flat 7$ $\flat 6$ etc.

transposition through the scale

Track 11: LOCRIAN—Piano Trio

Straight

C Locrian 16	B Locrian 16	B\flat Locrian 16	A Locrian 16
A\flat Locrian 16	G Locrian 16	G\flat Locrian 16	F Locrian 16
E Locrian 16	E\flat Locrian 16	D Locrian 16	D\flat Locrian 16

Melodic Pattern 1

1 $\flat 2$ $\flat 5$ 4 $\flat 2$ $\flat 3$ $\flat 6$ $\flat 5$

transposition through the scale etc.

Melodic Pattern 2

1 $\flat 5$ 4 $\flat 7$ $\flat 2$ $\flat 6$ $\flat 5$ 1

transposition through the scale etc.

Track 12: MELODIC MINOR—Guitar Trio

Medium

C Melodic Minor 16	E\flat Melodic Minor 16	G Melodic Minor 16	B Melodic Minor 16
D Melodic Minor 16	F Melodic Minor 16	A Melodic Minor 16	C\sharp Melodic Minor 16
E Melodic Minor 16	F\sharp Melodic Minor 16	G\sharp Melodic Minor 16	B\flat Melodic Minor 16

Melodic Pattern 1

$\flat 3$ 1 5 7 4 2 6 1

transposition through the scale etc.

Melodic Pattern 2

2 7 1 $\flat 3$ 4 2 $\flat 3$ 5

every other note etc.

Track 13: DORIAN $\flat 2$ —Piano Trio

Straight

C Dorian $\flat 2$ 16	E\flat Dorian $\flat 2$ 16	G\flat Dorian $\flat 2$ 16	A Dorian $\flat 2$ 16
D\flat Dorian $\flat 2$ 16	E Dorian $\flat 2$ 16	G Dorian $\flat 2$ 16	B\flat Dorian $\flat 2$ 16
D Dorian $\flat 2$ 16	F Dorian $\flat 2$ 16	A\flat Dorian $\flat 2$ 16	B Dorian $\flat 2$ 16

Melodic Pattern 1

1 4 b3 5 b2 5 4 6

transposition through the scale etc.

Melodic Pattern 2

b2 1 4 6 b3 b2 5 b7

transposition through the scale etc.

Track 14: LOCRIAN ♭2—Piano Solo

Medium

C Locrian ♭2 16	D Locrian ♭2 16	E Locrian ♭2 16	G♭ Locrian ♭2 16
A♭ Locrian ♭2 16	B♭ Locrian ♭2 16	B Locrian ♭2 16	D♭ Locrian ♭2 16
E♭ Locrian ♭2 16	F Locrian ♭2 16	G Locrian ♭2 16	A Locrian ♭2 16

Melodic Pattern 1

1 4 b5 b3 2 b5 b6 4

transposition through the scale etc.

Melodic Pattern 2

2 1 4 b7 b3 2 b5 1

transposition through the scale etc.

Track 15: LYDIAN AUGMENTED—Piano Trio

Straight

C Lydian Aug. 16	E Lydian Aug. 16	A♭ Lydian Aug. 16	C# Lydian Aug. 16
F Lydian Aug. 16	A Lydian Aug. 16	D Lydian Aug. 16	F# Lydian Aug. 16
B♭ Lydian Aug. 16	E♭ Lydian Aug. 16	G Lydian Aug. 16	B Lydian Aug. 16

Melodic Pattern 1

3 1 #5 6 #4 2 6 7

transposition through the scale etc.

Melodic Pattern 2

1 7 3 #5 2 1 #4 6

transposition through the scale etc.

Track 16: MIXOLYDIAN #11—Piano Trio

Medium

C Mixolydian #11 16	C# Mixolydian #11 16	B Mixolydian #11 16	D Mixolydian #11 16
Bb Mixolydian #11 16	Eb Mixolydian #11 16	A Mixolydian #11 16	E Mixolydian #11 16
Ab Mixolydian #11 16	F Mixolydian #11 16	G Mixolydian #11 16	F# Mixolydian #11 16

Melodic Pattern 1

1 #4 3 b7 2 5 #4 1

transposition through the scale etc.

Melodic Pattern 2

1 b7 3 #4 2 1 #4 5

transposition through the scale etc.

Track 17: MIXOLYDIAN b13—Piano Trio

Fast

C Mixolydian b13 16	G Mixolydian b13 16	F Mixolydian b13 16	D Mixolydian b13 16
Bb Mixolydian b13 16	A Mixolydian b13 16	Eb Mixolydian b13 16	E Mixolydian b13 16
Ab Mixolydian b13 16	B Mixolydian b13 16	Db Mixolydian b13 16	F# Mixolydian b13 16

Melodic Pattern 1

1 $\flat 6$ $\flat 7$ 3 2 $\flat 7$ 1 4

transposition through the scale etc.

Melodic Pattern 2

1 $\flat 7$ $\flat 6$ 3 2 1 $\flat 7$ 4

transposition through the scale etc.

Track 18: ALTERED—Guitar Trio

Medium

C Altered 16	D Altered 16	E\flat Altered 16	E Altered 16
F\sharp Altered 16	G Altered 16	A\flat Altered 16	B\flat Altered 16
B Altered 16	D\flat Altered 16	E\flat Altered 16	F Altered 16

Melodic Pattern 1

1 $\flat 7$ $\sharp 2$ 3 $\flat 2$ 1 3 $\sharp 4$

transposition through the scale etc.

Melodic Pattern 2

1 3 $\flat 7$ $\sharp 4$ $\flat 2$ $\sharp 4$ 1 $\flat 6$

transposition through the scale etc.

Track 19: MAJOR MODAL CATEGORY—Piano Trio

Play 5x

Medium up

C Ionian 4	E\flat Lydian 4
G Lydian Augmented 4	A Lydian 4
A\flat Lydian 4	D\flat Lydian Augmented 4

Track 20: MINOR MODAL CATEGORY—Organ Trio

Play 3x
Straight

A Melodic Minor 4	F Dorian 4
F# Aeolian 4	B Aeolian 4
C Dorian 4	Bb Melodic Minor 4

Track 21: DOMINANT MODAL CATEGORY—Guitar Trio

Play 4x
Medium

C Mixolydian 4	Db Mixolydian #11 4
D Altered 4	G Altered 4
Ab Mixolydian 8	

Track 22: SUSPENDED MODAL CATEGORY—Piano Trio

Medium
Play 3x

C Mixolydian 8	C Dorian b2 4	B Phrygian 4
E Mixolydian 8	E Dorian b2 4	G Phrygian 4

CHAPTER 15 BEBOP

Track 23: I_{maj}⁷-V⁷-I_{maj}⁷ (12 keys)—Piano Trio

Medium

CMaj⁷ G7^(b9) CMaj⁷ GMaj⁷ D7^(b9) GMaj⁷
 DMaj⁷ A7^(b9) DMaj⁷ AMaj⁷ E7^(b9) AMaj⁷
 EMaj⁷ B7^(b9) EMaj⁷ BMaj⁷ F#7^(b9) BMaj⁷
 G^bMaj⁷ D^b7^(b9) G^bMaj⁷ D^bMaj⁷ A^b7^(b9) D^bMaj⁷
 A^bMaj⁷ E^b7^(b9) A^bMaj⁷ E^bMaj⁷ B^b7^(b9) E^bMaj⁷
 B^bMaj⁷ F7^(b9) B^bMaj⁷ F^bMaj⁷ C7^(b9) F^bMaj⁷

Track 24: i⁷-V⁷-i⁷ (12 keys)—Organ Trio

Medium

Cmin⁷ G7^(b9) Cmin⁷ Fmin⁷ C7^(b9) Fmin⁷
 B^bmin⁷ F7^(b9) B^bmin⁷ E^bmin⁷ B^b7^(b9) E^bmin⁷
 A^bmin⁷ E^b7^(b9) A^bmin⁷ D^bmin⁷ A^b7^(b9) D^bmin⁷
 F[#]min⁷ C#7^(b9) F[#]min⁷ Bmin⁷ F#7^(b9) Bmin⁷
 Emin⁷ B7^(b9) Emin⁷ Amin⁷ E7^(b9) Amin⁷
 Dmin⁷ A7^(b9) Dmin⁷ Gmin⁷ D7^(b9) Gmin⁷

Track 25: $ii^7-V^7-Imaj^7$ (12 keys)—Piano Trio**Medium**

Dmin7 G7 CMaj7 Emin7 Ab7 DbMaj7
 Emin7 A7 DMaj7 Fmin7 Bb7 EbMaj7
 F#min7 B7 EMaj7 Gmin7 C7 FMaj7
 G#min7 C#7 F#Maj7 Amin7 D7 GMaj7
 Bbmin7 Eb7 AbMaj7 Bmin7 E7 AMaj7
 Cmin7 F7 BbMaj7 C#min7 F#7 BMaj7

Track 26: $ii^{7(b5)}-V^7-i^7$ (12 keys)—Guitar Trio**Medium**

Dmin7(b5) G7 Cmin7 C#min7(b5) F#7 Bmin7
 Cmin7(b5) F7 Bbmin7 Bmin7(b5) E7 Amin7
 Bbmin7(b5) Eb7 Abmin7 Amin7(b5) D7 Gmin7
 G#min7(b5) C#7 F#min7 Gmin7(b5) C7 Fmin7
 F#min7(b5) B7 Emin7 Fmin7(b5) Bb7 Ebmin7
 Emin7(b5) A7 Dmin7 D#min7(b5) G#7 C#min7

CHAPTER 17 BEBOP BLUES

Track 27: BILLIE'S DANCE—Piano Trio

Play 10x
Medium up

Track 28: BIRDIE SONG—Organ Trio

Play 10x
Medium up

Track 29: INFIDELS BOUNCE—Piano Trio

Play 10x
Medium up

CHAPTER 18 “CONFIRMATION”

Track 30: CONFIRMATION IN F (slow)—Organ Trio

Play 3x
Slow

FMaj7 Emin7(b5) A7 Dmin7 G7 Cmin7 F7

5 Bb7 Amin7(b5) D7 G7 Gmin7 C7

9 FMaj7 Emin7(b5) A7 Dmin7 G7 Cmin7 F7

13 Bb7 Amin7(b5) D7 Gmin7 C7 FMaj7

17 Cmin7 F7 BbMaj7

21 Ebmin7 Ab7 DbMaj7 Gmin7 C7

25 FMaj7 Emin7(b5) A7 Dmin7 G7 Cmin7 F7

29 Bb7 Amin7(b5) D7 Gmin7 C7 FMaj7 (C7)

Track 31: CONFIRMATION IN C (medium)—Piano Trio

Play 5x
Medium

CMaj7 Bmin7(b5) E7 Amin7 D7 Gmin7 C7

5 F7 Emin7(b5) A7 D7 Dmin7 G7

9 CMaj7 Bmin7(b5) E7 Amin7 D7 Gmin7 C7

13 F7 Emin7(b5) A7 Dmin7 G7 CMaj7

17 Gmin7 C7 FMaj7

21 Bbmin7 Eb7 AbMaj7 Dmin7 G7

25 CMaj7 Bmin7(b5) E7 Amin7 D7 Gmin7 C7

29 F7 Emin7(b5) A7 Dmin7 G7 CMaj7 (G7)

Track 32: CONFIRMATION IN A^b (fast)—Guitar Trio

Play 6x

Fast

AbMaj7 Gmin7(b5) C7 Fmin7 Bb7 Ebmin7 Ab7

5 Db7 Cmin7(b5) F7 Bb7 Bbmin7 Eb7

9 AbMaj7 Gmin7(b5) C7 Fmin7 Bb7 Ebmin7 Ab7

13 Db7 Cmin7(b5) F7 Bbmin7 Eb7 AbMaj7

17 Ebmin7 Ab7 DbMaj7

21 F#min7 B7 EMaj7 Bbmin7 Eb7

25 AbMaj7 Gmin7(b5) C7 Fmin7 Bb7 Ebmin7 Ab7

29 Db7 Cmin7(b5) F7 Bbmin7 Eb7 AbMaj7 (Eb7)

CHAPTER 19 “MOOSE THE MOOCHE”

Track 33: MOOSE THE MOOCHE (slow)—Piano Trio

Play 3x

Slow

B♭Maj7 Gmin7 Cmin7 F7 Dmin7 G7 Cmin7 F7

5 B♭7 EbMaj7 E°7 B♭Maj7 Cmin7 F7

9 B♭Maj7 Gmin7 Cmin7 F7 Dmin7 G7 Cmin7 F7

13 B♭7 EbMaj7 B♭Maj7 F7 B♭Maj7

17 Amin7 D7 Dmin7 G7

21 Gmin7 C7 Cmin7 F7

25 B♭Maj7 Gmin7 Cmin7 F7 Dmin7 G7 Cmin7 F7

29 B♭7 EbMaj7 E°7 B♭Maj7 (Cmin7 F7)

Track 34: MOOSE THE MOOCHE (medium)—Organ Trio

Play 4x

Medium

B♭Maj7 Gmin7 Cmin7 F7 Dmin7 G7 Cmin7 F7

5 B♭7 EbMaj7 E°7 B♭Maj7 Cmin7 F7

9 B♭Maj7 Gmin7 Cmin7 F7 Dmin7 G7 Cmin7 F7

13 B♭7 EbMaj7 E°7 B♭Maj7 F7 B♭Maj7

17 Amin7 D7 Dmin7 G7

21 Gmin7 C7 Cmin7 F7

25 B♭Maj7 Gmin7 Cmin7 F7 Dmin7 G7 Cmin7 F7

29 B♭7 EbMaj7 E°7 B♭Maj7 (Cmin7 F7)

Track 35: MOOSE THE MOOCHE (fast)—Guitar Trio

Play 6x

Fast

B♭Maj7 Gmin7 Cmin7 F7 Dmin7 G7 Cmin7 F7

5 B♭7 EbMaj7 E°7 B♭Maj7 Cmin7 F7

9 B♭Maj7 Gmin7 Cmin7 F7 Dmin7 G7 Cmin7 F7

13 B♭7 EbMaj7 B♭Maj7 F7 B♭Maj7

17 Amin7 D7 Dmin7 G7

21 Gmin7 C7 Cmin7 F7

25 B♭Maj7 Gmin7 Cmin7 F7 Dmin7 G7 Cmin7 F7

29 B♭7 EbMaj7 E°7 B♭Maj7 (Cmin7 F7)

CHAPTER 22 THE AABA SONG FORM

Track 36: HAVE YOU MET MISS JONES?—Organ Trio

Play 3x

"Vernell Fournier beat"

FMaj7 D7(b9) Gmin7 C7

5 Amin7 Dmin7 Abmin7 Db7 Gmin7 C7

9 FMaj7 D7(b9) Gmin7 C7

13 Amin7 Dmin7 Cmin7 F7(b9)

17 BbMaj7 Abmin7 Db7 GbMaj7 Emin7 A7

21 DMaj7 Abmin7 Db7 GbMaj7 Gmin7 C7

25 FMaj7 D7(b9) Gmin7 C7(b9)

29 Amin7 D7 Gmin7 C7 FMaj7 (Gmin7 C7(b9))

Track 37: I LOVE YOU—Guitar Trio

Play 4x

Medium

Gmin7(b5) C7(b9) FMaj7 Amin7 D7

5 Gmin7 C7 FMaj7 D7

9 Gmin7(b5) C7(b9) FMaj7 Bmin7(b5) E7

13 AMaj7 Bmin7 E7 AMaj7

17 Gmin7 C7 FMaj7

21 Amin7(b5) D7(b9) Gmin7 C7

25 Gmin7(b5) C7(b9) FMaj7 Amin7 D7

29 G7 Gmin7 C7 FMaj7 (D7(b9))

CHAPTER 23 THE ABAC SONG FORM

Track 38: ALL OF YOU—Piano Trio

Play 4x

Medium

Abmin6 Eb6 Fmin7(b5) Bb7(b9)

5 Abmin6 Eb6 Fmin7(b5) Bb7(b9)

9 Eb6/G Gb9 Fmin7 Bb7

13 EbMaj7 D7(#9) Db9 C7(b9) Fmin7 Bb7

17 Abmin6 Eb6 Fmin7(b5) Bb7(b9)

21 Abmin6 Eb6 Gmin7 C7(b9)

25 AbMaj7(#11) Amin7(b5) D7(b9) Gmin7 C7

29 Fmin7 Bb7 Eb6

Track 39: MY ROMANCE—Guitar Trio

Play 4x
Medium

CMaj7 FMaj7 Emin7 Amin7 Dmin7 G7 CMaj7 E7(#9)

5 Amin7 E7(#9) Amin7 A7(b9) Dmin7 G7 CMaj7 C7

9 FMaj7 Bb7 CMaj7 C7 FMaj7 Bb7 CMaj7

13 F#min7(b5) B7 Emin7 Bb7 Amin7 D7 Dmin7 G7

17 CMaj7 FMaj7 Emin7 Amin7 Dmin7 G7 CMaj7 E7(#9)

21 Amin7 E7(#9) Amin7 A7(b9) Dmin7 G7 CMaj7 C7

25 FMaj7 A7(#5) Dmin7 Dmin/C Bmin7(b5) E7 Amin7 Ab7

29 CMaj7/G Amin7 Dmin7 G7 C6 (Amin7 Dmin7 G7)

Track 41: ALL THE THINGS YOU ARE—Piano Trio

Play 3x

Bossa Nova

Fmin7 B♭min7 Eb7 AbMaj7

5 DbMaj7 Dmin7 G7 CMaj7

9 Cmin7 Fmin7 B♭7 EbMaj7

13 AbMaj7 Amin7(b5) D7 GMaj7

17 Amin7 D7 GMaj7

21 F♯min7 B7 EMaj7 C7(#5)

25 Fmin7 B♭min7 Eb7 AbMaj7

29 DbMaj7 D♭min7 G♭7 Cmin7 B°7

33 B♭min7 Eb7 AbMaj7 (C7(#5))

Track 42: CHEROKEE—Piano Trio

Play 3x

Fast

1. BbMaj7 Fmin7 Bb7 EbMaj7

7 Ab7 BbMaj7 C7

13 1. Cmin7 G7(b9) Cmin7 F7(#5)

29 2. Cmin7 F7 BbMaj7

33 C#min7 F#7 BMaj7

37 Bmin7 E7 AMaj7

41 Amin7 D7 GMaj7

45 Gmin7 C7 Cmin7 F7(#5)

49 BbMaj7 Fmin7 Bb7

53 EbMaj7 Ab7

57 BbMaj7 C7

61 Cmin7 F7 BbMaj7 (F7)

CHAPTER 25 JAZZ REHARMONIZATION

Track 43: AUTUMN LEAVES—Organ Trio

Play 3x

"Vernell Fournier beat"

Chord progression for "Vernell Fournier beat" in B-flat major (two flats):

1 Cmin7 F7 BbMaj7 EbMaj7

5 Amin7(b5) D7 Gmin7 G7(b9)

9 Cmin7 F7 BbMaj7 EbMaj7

13 Amin7(b5) D7 Gmin7

17 Amin7(b5) D7 Gmin7 G7(b9)

21 Cmin7 F7 BbMaj7 EbMaj7

25 Amin7(b5) D7 Gmin7 C7 Fmin7 Bb7

29 EbMaj7 Amin7(b5) D7 Gmin7 (G7(b9))

Track 45: NEVER NEVER LAND—Piano Trio

Play 2x

Ballad

FMaj7(#11) Gmin7 F/A Bbmin6 Amin7 Dmin7 Bmin7(b5) Bbmin(#7)

5 FMaj7/A EbMaj7/G A7(b9) Dmin7 G7 C7sus

9 FMaj7(#11) Gmin7 F/A Bbmin6 Amin7 Dmin7 Bmin7(b5) Bbmin(#7)

13 FMaj7/A EbMaj7/G A7(b9) Dmin7 G7 C7sus Bbmin7 Eb7

17 AbMaj7 Fmin7 Bbmin7 Eb7(b9) Cmin7 F7(#9) Bbmin7 Abmin7 Gmin7 C7

21 FMaj7 Gmin7 Amin7 BbMaj7 Bmin7(b5) E7 Amin7 Dmin7 Db7(b5) C7sus

25 FMaj7(#11) Gmin7 F/A Bbmin6 Amin7 Dmin7 Bmin7(b5) Bbmin(#7)

29 FMaj7/A EbMaj7/G A7(b9) Dmin7 G7 Gmin7 C7sus FMaj9 (Dmin7 Gmin7 C7)

CHAPTER 26 “LINE UP”

Track 46: LINE UP—Bass and Drums Duo

Play 7x

Medium up

Ab⁹ C7

5 F7 Bbmin7

9 C7 Fmin7

13 Bb7 Eb7

17 Ab⁹ C7

21 F7 Bbmin7

25 Db⁹ Ab⁹ F7

29 Bbmin7 Eb7 Ab⁹ (Eb7)

APPENDIX D

Guide to Making Transcriptions

Transcribing involves notating the music that you hear on paper. To facilitate the process, use the following steps:

1. Have manuscript paper, a pencil, and an eraser ready.
2. Prepare the manuscript paper by putting four measures in a single line.
3. Notate the original chord changes of the solo that you intend to transcribe.
4. Notate the rhythmic framework of the solo (beginnings and ends of phrases).
5. Notate pitches that you can easily transcribe.
6. Notate difficult passages (reference the chord progression).
7. Notate performance details (phrasing, articulation, dynamics).
8. Analyze the transcription using the following questions about the structure of the solo:
 - a) What is the overall form of the solo?
 - b) What is the role of the original material in shaping the structure of the solo?
 - c) How is the musical continuity of the solo articulated?
 - d) How is the idea of musical development realized?
9. Analyze the transcription using the following questions about the content of the solo:
 - a) What is the relationship between the melody and harmony?
 - b) What is the role of meter and rhythm?
 - c) What is the role of expressive devices in shaping the flow of the solo?
 - d) What is the role of articulation in controlling the ebb and flow of melodic ideas?
 - e) What kinds of improvisational techniques are utilized in the solo?
10. Memorize the transcription.
11. Sing the transcription.
12. Perform the transcription (at the original tempo using the same phrasing, articulation, dynamics, tone quality, time feel, and expressive devices).
13. Personalize and assimilate the transcription.
 - a) Select phrases that you like, practice in twelve keys, and use it in a different tune.
 - b) Improvise your own melodic content while retaining the rhythmic structure of the transcription.

APPENDIX E

List of Solos to Transcribe

- Struttin' With Some Barbecue**—Louis Armstrong from *Louis Armstrong and His Hot Fives*, (1927)
Potato Head Blues—Louis Armstrong from *Louis Armstrong & His Hot Sevens*, (1927)
Singin' the Blues—Bix Beiderbecke from *Bix & Tram*, (1927)
Lady Be Good—Lester Young from *The Lester Young Story*, (1936)
Lester Leaps In—Lester Young from *Ken Burns Jazz: Lester Young*, (1939)
Body and Soul—Coleman Hawkins from *Body and Soul*, (1939)
Embraceable You—Charlie Parker from *Best Of the Complete Savoy & Dial Studio Recordings*, (1947)
Celia—Bud Powell from *Jazz Giants*, (1950)
Perdido—Oscar Pettiford from *Great Times!*, (1950)
Body and Soul—Jack Teagarden from *Louis Armstrong—The California Concerts*, (1951)
All the Things You Are—Lee Konitz from *Lee Konitz & Gerry Mulligan*, (1953)
Rocky Scotch—Bob Brookmeyer from *The Dual Role Of Bob Brookmeyer*, (1954)
Sandu—Clifford Brown from *Study in Brown*, (1955)
A Gal In Calico—Isreal Crosby from *Ahmad Jamal Trio*, (1955)
Ahmad's Blues—Red Garland from *Workin'*, (1956)
Caravan—Kenny Drew from *Kenny Drew Trio*, (1956)
St. Thomas—Sonny Rollins from *Saxophone Colossus*, (1956)
I Know That You Know—Sonny Rollins from *Sonny Side Up*, (1957)
Dear Old Stockholm—Miles Davis from *Round About Midnight*, (1957)
My Ideal—Kenny Dorham from *Quiet Kenny*, (1959)
Freddie Freeloader—Wynton Kelly and Miles Davis from *Kind Of Blue*, (1959)
So What—Miles Davis from *Kind Of Blue*, (1959)
Gone With the Wind—Wes Montgomery from *Incredible Jazz Guitar Of Wes Montgomery*, (1960)
Remember—Hank Mobley from *Soul Station*, (1960)
I'll Close My Eyes—Blue Mitchell from *Blue's Moods*, (1960)
Autumn Leaves—Ron Carter from *The Bobby Timmons Trio In Person*, (1961)
Solar—Bill Evans from *The Village Vanguard Sessions*, (1961)
Ceora—Hank Mobley from *Cornbread*, (1965)
Fly Little Bird Fly—McCoy Tyner from *Mustang*, (1966)
Verse—Joe Henderson from *Stick-Up!*, (1966)

APPENDIX F

Selected Discography

ALL OF YOU

- Davis Miles, *'Round About Midnight* (COLUMBIA, rec. 1955–56)
Evans Bill, *Live At the Village Vanguard* (RIVERSIDE, rec. 1961)
Tyner McCoy, *Live At Newport* (IMPULSE, rec. 1963)
Peterson Oscar, *Walking the Line* (MPS, rec. 1970)

ALL THE THINGS YOU ARE

- Konitz Lee/Mulligan Gerry, *Konitz Meets Mulligan* (PACIFIC, rec. 1953)
Parker Charlie and Gillespie Dizzy, *Jazz At Massey Hall* (DEBUT, rec. 1953)
Rollins Sonny, *Night At the Village Vanguard* (BLUE NOTE, rec. 1957)
Griffin Johnny, *A Blowing Session* (BLUE NOTE, rec. 1957)
Jamal Ahmad, *Live At the Pershing* (ARGO, rec. 1958)
Desmond Paul, *Two Of a Mind* (BLUEBIRD, rec. 1962)
Hawkins Coleman, *Alive At the Village Gate* (VERVE, rec. 1963)
Byas Don, *Walkin'* (BLACK LION, rec. 1963)
Rollins Sonny, *Sonny Meets Hawk!* (RCA/VICTOR, rec. 1963)
Evans Bill, *Alone* (VERVE, rec. 1968)
Pass Joe, *Virtuoso* (PABLO, rec. 1973)
Jarrett Keith, *Standards, Vol. 1* (ECM, rec. 1983)
Henderson Joe, *State Of the Tenor Vol. 2* (BLUE NOTE, rec. 1986)
Hersch Fred, *Dancing In the Dark* (CHESKY, rec. 1992)
Woods Phil, *Alto Summits* (MILESTONE, rec. 1995)
Fischer Clare, *Introspectivo* (M&L MUSIC S.A. DE C.V., rec. 2005)

AUTUMN LEAVES

- DeFranco Buddy, *Jazz At the Philharmonic, Vol. 10* (VERVE, rec. 1954)
Jamal Ahmad, *The Legendary Okey and Epic Recordings* (EPIC LEGACY, rec. 1955)
Garner Errol, *Concert By the Sea* (COLUMBIA, rec. 1955)
Adderley Cannonball, *Somethin' Else* (BLUE NOTE, rec. 1958)
Golson Benny, *Gone With Golson* (NEW JAZZ, rec. 1959)
Evans Bill, *Portrait In Jazz* (RIVERSIDE, rec. 1959)
Hodges Johnny, *Johnny Hodges At Sportpalast* (PABLO, rec. 1961)
Davis Miles, *Miles Davis In Europe* (COLUMBIA, rec. 1963)

Kelly Wynton, *Wynton Kelly!* (VEE JAY, rec. 1964)
 Clark Terry, *The Globetrotter* (UNIVERSE, rec. 1969)
 Vaughan Sarah, *Crazy and Mixed Up* (PABLO, rec. 1982)
 Farrell Rachell, *Farrell Rachell* (SOMETHIN' ELSE, rec. 1989)
 LaVerne Andy, *Standard Eyes* (STEEPLECHASE, rec. 1991)

CHEROKEE

Parker Charlie, *Early Bird* (EPM MUSIQUE, rec. 1942)
 Powell Bud, *Jazz Giant* (POLYGRAM, rec. 1950)
 Brown Clifford, *A Study In Brown* (POLYGRAM, rec. 1955)
 Getz Stan, *Hamp and Getz* (EMI COLUMBIA, rec. 1955)
 Vaughan Sarah, *Verve Jazz Masters 18* (POLYGRAM, rec. 1955)
 Smith Jimmy, *The Sounds Of Jimmy Smith* (BLUE NOTE, rec. 1957)
 Gordon Dexter, *Love For Sale* (STEEPLECHASE, rec. 1964)
 Pass Joe, *Virtuoso* (PABLO, rec. 1973)
 Konitz Lee, *Lone-Lee* (STEEPLECHASE, rec. 1974)
 Garland Red, *Feelin' Red* (MUSE, rec. 1978)

CONFIRMATION

Parker Charlie, *Now's the Time* (VERVE, rec. 1946)
 Blakey Art, *A Night At Birdland Vol. 2* (BLUE NOTE, rec. 1954)
 Gordon Dexter, *Daddy Plays the Horn* (BETHLEHEM ARICHEVES, rec. 1955)
 Ammons Gene, *Boss Tenor* (PRESTIGE, rec. 1960)
 Modern Jazz Quartet, *The Last Concert* (ATLANTIC, rec. 1974)
 Gillespie Dizzy and Stitt Sonny, *The Bop Session* (SONET GRAMMOFON, rec. 1975)
 Stitt Sonny, *My Buddy: Sonny Stitt Plays For Gene Ammons* (MUSE, rec. 1976)
 Jones Hank, *Bebop Redux* (MUSE, rec. 1977)
 Haig Al, *Un Poco Loco* (SPOTLITE, rec. 1978)
 McLean Jackie, *New Wine In Old Bottles* (EAST WIND, rec. 1978)
 Donaldson Lou, *Forgotten Man* (TIMELESS, rec. 1981)
 Rodney Red, *Then and Now* (CHESKY, rec. 1992)

DREAM DANCING

Bennett Tony and Evans Bill, *Together Again* (IMPROV RECORDS, rec. 1977)
 Fitzgerald Ella, *Dream Dancing* (PABLO, rec. 1978)
 Hamilton Scott, *Scott Hamilton Plays Ballad* (CONCORD, rec. 1989)

HAVE YOU MET MISS JONES?

Tyner McCoy, *Reaching Fourth* (IMPULSE, rec. 1963)
 Peterson Oscar, *We Get Requests* (VERVE, rec. 1964)
 Haig Al, *Invitation* (SOMETHIN' ELSE, rec. 1974)

Getz Stan, *The Artistry Of Stan Getz* (VERVE, rec. 1989)
 Coleman George, *I Could Write a Book* (TELARC, rec. 1998)

I LOVE YOU

Dorham Kenny, *Kenny Dorham Quintet* (ORIGINAL JAZZ CLASSICS, rec. 1953)
 Evans Bill, *New Jazz Conceptions* (RIVERSIDE, rec. 1956)
 Coltrane John, *Lush Life* (PRESTIGE, rec. 1957)
 Farmer Art, *Modern Art* (BLUE NOTE, rec. 1958)
 O'Day Anita, *Anita O'Day Swings Cole Porter With Billy May* (POLYGRAM, rec. 1959)
 Hawes Hampton, *For Real* (CONTEMPORARY RECORDS, rec. 1958)
 McLean Jackie, *Swing, Swang, Swingin'* (BLUE NOTE, rec. 1959)
 Pepper Art, *Intensity* (CONTEMPORARY/OJC, rec. 1960)
 Fischer Clare, *First Time Out* (PACIFIC, rec. 1962)
 Raney Jimmy, *The Influence* (XANADU, rec. 1975)

LINE UP

Tristano Lennie, *Lennie Tristano* (ATLANTIC, rec. 1955)

MY ROMANCE

Garland Red, *A Garland Of Red* (PRESTIGE, rec. 1956)
 Evans Bill, *Waltz For Debby* (RIVERSIDE/OJC, rec. 1961)
 Webster Ben and Edison Harry, *Ben and Sweets* (COLUMBIA, rec. 1962)
 Blakey Art, *Get the Message* (DRIVE ARCHIVE, rec. 1966)
 Hawes Hampton, *The Seance* (ORIGINAL JAZZ CLASSICS, rec. 1966)
 Blakey Art, *Buttercorn Lady* (MERCURY, rec. 1966)
 Hanna Roland, *This Must Be Love* (PROGRESSIVE, rec. 1978)
 Marsh Warne, *A Ballad Album* (CRISS CROSS JAZZ, rec. 1983)
 Pass Joe, *Unforgettable* (PABLO, rec. 1992)

MOOSE THE MOOCHE

Parker Charlie, *The Complete Savoy and Dial Studio Recordings 1944–1948* (ATLANTIC, rec. 1946)
 Harris Barry, *At the Jazz Workshop* (RIVERSIDE, rec. 1960)
 Lewis Mel, *Starhighs* (CRISS CROSS JAZZ, rec. 1976)
 Jones Hank, *Bebop Redux* (MUSE, rec. 1977)
 Farmer Art, *Artistry* (CONCORD, rec. 1983)

STELLA BY STARLIGHT

Parker Charlie, *Charlie Parker With Strings; The Master Takes* (VERVE, rec. 1947–52)
 Getz Stan, *Stan Getz Plays* (VERVE, rec. 1954)

- Hall Jim, *Jazz Guitar* (PACIFIC, rec. 1957)
Davis Miles and Coltrane John, *The Complete Columbia Recordings* (COLUMBIA, rec. 1958)
Evans Bill, *Conversations With Myself* (POLYGRAM, rec. 1963)
Bennett Tony, *Jazz* (COLUMBIA, rec. 1964)
Johnson J.J., *Proof Positive* (IMPULSE, rec. 1964)
Green Grant, *I Want To Hold Your Hand* (BLUE NOTE, rec. 1965)
Turrentine Stanley, *Another Story* (BLUE NOTE, rec. 1969)
Fuller Curtis, *Smokin'* (MAINSTREAM, rec. 1972)
Getz Stan, *Anniversary* (POLYGRAM, rec. 1987)
Jones Hank, *West Of 5th* (CHESKY, rec. 2006)