

**JAMEY AEBERSOLD'S**

**JAZZ**

**EAR TRAINING**



**Guide Book & 2 CD Set**



# Jamey Aebersold Ear Training Course

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Become familiar with the Chromatic Scale first. Memorize the sound of half and whole steps. Exercises on these recorded tracks should be played over and over until you achieve a measure of success in quickly identifying the sounds that are played. I encourage you to sing along with Exercise No. 7. Again, memorize the SOUND and get so you can instantly identify the quality/sonority (Major, Minor, Dominant Seventh, etc. . .).

I have given answers to all exercises except No. 1 and No. 8. Use the answer sheets to determine how close you are in your educated guesses. Write your guesses on a piece of paper and then compare them to the answer sheet. Don't use the answers as a crutch. Your inner ear has the ability to figure out the answers but it may take repeated listenings. Many of the exercises may be treated as play-a-long background tracks., particularly exercise numbers 13, 18 and 19 through 26. After you've sung or played with them by ear, repeat the track, only this time look at the answers as you play. The answers are listed for All instruments: **Concert Key, pages 2-7, Bb Instruments, pages 8-13, and Eb Instruments, pages 14-19.**

Exercises 2 through 7 are numbered on each side of the page and should be useful in classroom dictation situations. I highly recommend David Baker's five Ear Training book/cassette series.

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# \*EXERCISES #2 THRU #7

Ex. #2	Ex. #3	Ex. #4	Ex. #5	Ex. #6	Ex. #7
2nd's	3rd's	P4, +4 & P5	6th's	7th's & 8va	Chord/Scale Qualities
1. M	-	P5	-	-	C <sup>Δ</sup> 1.
2. -	M	P4	M	M	C7 2.
3. M	-	P5	M	8	C- 3.
4. M	M	+4	-	8	C <sup>Ø</sup> 4.
5. M	-	P4	-	M	A <sup>b</sup> 7 5.
6. -	-	P4	M	M	D- 6.
7. -	M	+4	-	M	G <sup>Ø</sup> 7.
8. M	M	P5	-	-	A <sup>b</sup> - 8.
9. M	M	+4	-	-	D- 9.
10. M	-	P5	-	M	A <sup>Ø</sup> 10.
11. -	-	+4	-	M	C <sup>Δ</sup> 11.
12. -	-	+4	-	8	F <sup>Ø</sup> 12.
13. -	-	P5	M	8	A <sup>Δ</sup> 13.
14. M	M	+4	M	M	E7 14.
15. M	M	P5	M	-	B <sup>b</sup> <sup>Ø</sup> 15.
16. M	-	+4	-	8	C <sup>Ø</sup> 16.
17. M	M	P4	M	M	G7 17.
18. -	-	P4	-	-	E <sup>b</sup> <sup>Ø</sup> 18.
19. M	M	P4	-	8	A <sup>Δ</sup> 19.
20. -	-	+4	-	-	A <sup>Ø</sup> 20.
21. M	M	P4	-	-	F <sup>#</sup> <sup>Δ</sup> 21.
22. -	M	P5	-	-	C <sup>Ø</sup> 22.
23. -	M	+4	-	-	B <sup>Δ</sup> 23.
24. M	-	P5	-	-	C7 24.
25. -	-	+4	M	M	F- (9) 25.
26. M	M	P4	M	M	F <sup>#</sup> <sup>Δ</sup> (9) 26.
27. M	-	P5	-	8	A <sup>b</sup> (9) 27.
28. -	M	+4	M	M	E- 7 <sup>(9)</sup> <sub>11</sub> 28.
29. -	-	+4	-	8	F <sup>#</sup> (9) 29.
30. M	M	P5	M	8	B <sup>b</sup> - 7 <sup>(9)</sup> <sub>11</sub> 30.
31. M	-	+4	M	M	G <sup>Δ</sup> (9) 31.
32. M	-	+4	-	M	A- 7 <sup>(9)</sup> 32.
33. -	-	+4	M	8	33.
34. -	M	P4	-	8	34.
35. M	M	P5	M	M	35.
36. -	-	+4	M	M	36.
37. M	-	P4	M	M	37.
38. M	-	P4	M	M	38.
39. -	-	P5	-	-	39.
40. M	M	P4	M	-	40.
41. M	-	P5	-	8	41.
42. -	M	-	-	-	42.
43. -	M	-	-	-	43.
44. M	-	-	-	8	44.
45. -	-	-	-	-	45.
46. -	-	-	-	M	46.
47. -	M	-	-	8	47.
48. -	-	-	-	-	48.

\*Legend: M = Major 8 = Octave Ø = Half-dim. + = Raise 1/2 Step b = Lower 1/2 Step  
 - = Minor Δ = Major 7th 7 = Dom. 7th P = Perfect R.H. = Right Hand L.H. = Left Hand

**Ex. #8**

The answers for this exercise are **not** given. Use the INTERVAL CHART on the last page as an aid. Each melodic phrase is played **twice**. Use your **review button** to help identify each phrase.

**Ex. #9**

**Major Triads – Root Position – 1 Bar Each**

4/4 || Db | B | F | Bb | F# | B | F | D | Bb | Ab | B |  
 | F | B | C | A | D | F# | Bb | Ab | C | F | D |  
 | G | G | Db | A | F# | E | A | Db | E | Ab ||

**Ex. #10**

**Minor Triads – Root Position – 1 Bar Each**

4/4 || C#- | B- | F- | F#- | C- | Ab- | Bb- | D- | A- |  
 | Eb- | F#- | B- | D- | Ab- | A- | F- | E- | A- |  
 | C- | F- | D- | C- | Ab- | B- | Eb- | G- ||

**Ex. #11**

**Major and Minor Triads – Mixed – 3 Bars Each**

4/4 || F- | D- | F- | Db- | A- | C- | Ab | F | E- | Db | F- | D | A- | C- | Eb- | F#- |  
 | Db | F- | B- | Bb | Db | E- | A- | B | Bb- | E | F- | Dh | A- | F# | B- ||

**Ex. #12**

**Major and Minor Triads – Mixed – 1 Bar Each**

4/4 || C- | Db | E | Eb | A- | F- | E | Db | B | G | E- | Db- | Eb | F# | E | F- | D- | Bb | E- |  
 | Db- | F#- | A- | B- | A- | C- | F | A | E | Db | Db- | E- | E | F- | Bb- | Eb | Ab | Dh |  
 | F#- | B- | D- | F- | D- | Bb | Db | Bb | E | F- | G- | F- | Bb | Eb | A | Db | F# | A | C- ||



**Ex. #13**

Major and Minor 7th and 9th – Modern Voicings – 4 Bars Each

4 || G- | E- | Db<sup>Δ</sup> | F<sup>Δ</sup> | E- | Eb<sup>Δ</sup> | A<sup>Δ</sup> | Bb<sup>Δ</sup> | A- | F- | E- | Db<sup>Δ</sup> | F- | F#<sup>Δ</sup> |  
 4 || G- | Eb- | D<sup>Δ</sup> | Db- | C- | F#- | E- | F<sup>Δ</sup> | C<sup>Δ</sup> | B- | Bb- | A<sup>Δ</sup> | Ab- | F#- |  
 | E<sup>Δ</sup> | Db<sup>Δ</sup> | C- | Eb- | D- | G- | Ab- | Db- | F- | Eb<sup>Δ</sup> | F#<sup>Δ</sup> | F<sup>Δ</sup> ||

**Ex. #14**

Major 7th – Random Major 7th Chords – Root Position – 2 Bars Each

4 || Ab<sup>Δ</sup> | Db<sup>Δ</sup> | G<sup>Δ</sup> | C<sup>Δ</sup> | F#<sup>Δ</sup> | G<sup>Δ</sup> | B<sup>Δ</sup> | Ab<sup>Δ</sup> | Eb<sup>Δ</sup> | D<sup>Δ</sup> | C<sup>Δ</sup> | E<sup>Δ</sup> | F#<sup>Δ</sup> | Db<sup>Δ</sup> |  
 4 || A<sup>Δ</sup> | F#<sup>Δ</sup> | C<sup>Δ</sup> | F<sup>Δ</sup> | A<sup>Δ</sup> | D<sup>Δ</sup> | G<sup>Δ</sup> | Ab<sup>Δ</sup> | E<sup>Δ</sup> | C<sup>Δ</sup> | D<sup>Δ</sup> | B<sup>Δ</sup> | F#<sup>Δ</sup> ||

**Ex. #15**

Random Minor 7th Chords – Root Position – 2 Bars Each. In Jazz, a dash (-) is used to denote Minor and it usually implies the 7th, too. If triads are desired they should be indicated.

4 || D- | Bb- | F- | A- | C- | E- | B- | Ab- | F#- | G- | Ab- | A- |  
 4 || D- | Ab- | Eb- | Bb- | E- | Ab- | F- | Db- | E- | Ab- | D- | Ab- ||

**Ex. #16**

Dominant 7th, Root Position – Random Root Sequence – 2 Bars Each

4 || C7 | A7 | G7 | B7 | D7 | Ab7 | E7 | B7 | D7 | A7 | F#7 | E7 | Db7 | Ab7 |  
 4 || Eb7 | F7 | A7 | E7 | B7 | Eb7 | A7 | Eb7 | F#7 | E7 | G7 | E7 | C7 | Ab7 ||

**Ex. #17**Major 7th, Minor 7th & Dominant 7th  
Root Position – Random Root Sequence – 2 Bars Each

4 || G- | B<sup>Δ</sup> | C- | G- | A7 | D- | F7 | Ab7 | F#- | A- | E7 |  
 4 || F- | A7 | F- | D7 | A<sup>Δ</sup> | Ab<sup>Δ</sup> | G- | E- | F7 | Bb- |  
 | F#7 | A- | B7 | C<sup>Δ</sup> | E<sup>Δ</sup> | Eb7 | B<sup>Δ</sup> | D<sup>Δ</sup> | F#- | Eb7 | F<sup>Δ</sup> ||

**Ex. #18**Major 7th, Minor 7th & Dominant 7th. Varied voicings in R.H.,  
L.H. plays root - 2 Bars Each

4		G -		E -		A -		Bb <sup>Δ</sup>		Eb7		Db7		C -		F# -		G7		B7		Bb7	
4		2		2		2		2		2		2		2		2		2		2		2	
		F# -		F7		E -		Ab7		B7		A7		D -		Ab -		D -		Bb -		Ab7	
		2		2		2		2		2		2		2		2		2		2		2	
		F# -		Eb7		F <sup>Δ</sup>		F# -		G <sup>Δ</sup>		Ab7		A -		Bb7		B <sup>Δ</sup>		C -		Db <sup>Δ</sup>	
		2		2		2		2		2		2		2		2		2		2		2	

**Ex. #19**Major, Minor, Dom. 7th  
Walking Bass  
4 Bars Each

4		C -		F -		D -		Bb -		A7		E -		Eb <sup>Δ</sup>		Ab7		Db <sup>Δ</sup>		C <sup>Δ</sup>	
4		4		4		4		4		4		4		4		4		4		4	
		B -		Bb7		E -		Bb7		Eb -		F -		Bb -		E <sup>Δ</sup>		F <sup>Δ</sup>		G -	
		4		4		4		4		4		4		4		4		4		4	
		Db <sup>Δ</sup>		C -		E -		Eb -		G <sup>Δ</sup>		Bb <sup>Δ</sup>		Ab <sup>Δ</sup>		G <sup>Δ</sup>		C <sup>Δ</sup>		G -	
		4		4		4		4		4		4		4		4		4		4	
		Eb -		Db -		C7		F7		B7		Gb7		A -		Bb - / Eb		F# <sup>Δ</sup>		F <sup>Δ</sup>	
		4		4		4		4		4		4		4		4		4		4	
		Db -		F# -		B -		F -		A -		Eb <sup>Δ</sup>		A <sup>Δ</sup>		Bb -		B -		C <sup>Δ</sup>	
		4		4		4		4		4		4		4		4		4		4	

**Ex. #20**Major 7th to Minor 7th or vice-versa  
2 Bars Each

4		Eb <sup>Δ</sup>		Eb -		E -		E <sup>Δ</sup>		F -		F <sup>Δ</sup>		E -		E <sup>Δ</sup>		F -		F <sup>Δ</sup>		C <sup>Δ</sup>		C -			
4		2		2		2		2		2		2		2		2		2		2		2		2			
		Db <sup>Δ</sup>		Db -		Eb <sup>Δ</sup>		Eb -		D <sup>Δ</sup>		D -		A -		A <sup>Δ</sup>		C -		C <sup>Δ</sup>		F# -		F# <sup>Δ</sup>		G -	
		2		2		2		2		2		2		2		2		2		2		2		2		2	
		G <sup>Δ</sup>		E <sup>Δ</sup>		E -		D <sup>Δ</sup>		D -		B <sup>Δ</sup>		B -		A <sup>Δ</sup>		A -		Bb <sup>Δ</sup>		Bb -		Db <sup>Δ</sup>		Db -	
		2		2		2		2		2		2		2		2		2		2		2		2		2	



### Ex. #21

Half-diminished Chords  
Random Root Sequence  
2 Bars Each

4 || C $\emptyset$  | E $\emptyset$  | C $\emptyset$  | A $\emptyset$  | D $\emptyset$  | F $\emptyset$  | B $\flat$  $\emptyset$  | D $\emptyset$  | G $\emptyset$  | A $\emptyset$  |

4 || Ab $\emptyset$  | F $\emptyset$  | B $\emptyset$  | Eb $\emptyset$  | G $\emptyset$  | C $\emptyset$  | A $\emptyset$  | F# $\emptyset$  | A $\emptyset$  | Db $\emptyset$  |

4 || D $\emptyset$  | F $\emptyset$  | C $\emptyset$  | E $\emptyset$  | Eb $\emptyset$  | C $\emptyset$  | A $\emptyset$  | G $\emptyset$  | E $\emptyset$  | Ab $\emptyset$  | G $\emptyset$  ||

### Ex. #22

Diminished Chords  
Random Root Sequence - 4 Bars Each

4 || D $^{\circ}7$  | F# $^{\circ}7$  | F $^{\circ}7$  | E $^{\circ}7$  | A $^{\circ}7$  | D $^{\circ}7$  | C $^{\circ}7$  | Eb $^{\circ}7$  | E $^{\circ}7$  |

4 || Ab $^{\circ}7$  | A $^{\circ}7$  | D $^{\circ}7$  | F# $^{\circ}7$  | B $^{\circ}7$  | C $^{\circ}7$  | E $^{\circ}7$  | G $^{\circ}7$  | C $^{\circ}7$  | E $^{\circ}7$  ||

### Ex. #23

V7 $^{\flat}9$  resolving to tonic (I)  
Random root sequence  
Chord of resolution may be Major or Minor  
8 Bar Phrases.

#### NOTE:

This exercise uses the diminished scale (HWHWHWHW) as a substitute scale for the dominant 7th chord/scale. This is a very popular sound! It may take awhile to get used to it.

4 || D7 $^{\flat}9$  | G $\Delta$  :|||: E7 $^{\flat}9$  | A $\Delta$  :|||: B $\flat$ 7 $^{\flat}9$  | Eb $\Delta$  :|||: A7 $^{\flat}9$  | D- :|||: Eb7 $^{\flat}9$  | Ab- :|||:

4 || G7 $^{\flat}9$  | C $\Delta$  :|||: Ab7 $^{\flat}9$  | Db- :|||: F7 $^{\flat}9$  | B $\flat$  $\Delta$  :|||: E7 $^{\flat}9$  | A- :|||: C7 $^{\flat}9$  | F- :|||: B $\flat$ 7 $^{\flat}9$  | Eb- :|||:

### Ex. #24

Whole-Tone V7 $^+$  resolving to Tonic (either Major or Minor),  
(Whole-tone scale degrees = 1 2 3 +4 +5 b7 1) Whole-tone scales contain 6 tones...

4 || C7 $^{+5}$  | F $\Delta$  :|||: B $\flat$ 7 $^{+5}$  | Eb- :|||: A7 $^{+5}$  | D $\Delta$  :|||: D $\flat$ 7 $^{+5}$  | G $\flat$  $\Delta$  :|||: B $\flat$ 7 $^{+5}$  | Eb $\Delta$  :|||:

4 || D7 $^{+5}$  | G- :|||: E7 $^{+5}$  | A- :|||: F7 $^{+5}$  | B $\flat$ - :|||: G7 $^{+5}$  | C $\Delta$  :|||: D $\flat$ 7 $^{+5}$  | G $\flat$ - :|||:

Ex. #25

|| II | V7 | I | I || (Two, five 7, one). 8 Bar Phrases.



4 ||: A- | D7 | G<sup>Δ</sup> | G<sup>Δ</sup> :||: Ab- | Db7 | Gb<sup>Δ</sup> | Gb<sup>Δ</sup> :||: E- | A7 | D<sup>Δ</sup> | D<sup>Δ</sup> :||  
	: C-	F7	Bb<sup>Δ</sup>	Bb<sup>Δ</sup> :		: A-	D7	G<sup>Δ</sup>	G<sup>Δ</sup> :		: F-	Bb7	Eb<sup>Δ</sup>	Eb<sup>Δ</sup> :	
	: B-	E7	A<sup>Δ</sup>	A<sup>Δ</sup> :		: Bb-	Eb7	Ab<sup>Δ</sup>	Ab<sup>Δ</sup> :		: G-	C7	F<sup>Δ</sup>	F<sup>Δ</sup> :	
	: D-	G7	C<sup>Δ</sup>	C<sup>Δ</sup> :		: C#-	F#7	B<sup>Δ</sup>	B<sup>Δ</sup> :		: Ab-	Db7	Gb<sup>Δ</sup>	Gb<sup>Δ</sup> :	
	: A-	D7	G<sup>Δ</sup>	G<sup>Δ</sup> :		: C-	F7	Bb<sup>Δ</sup>	Bb<sup>Δ</sup> :		: Eb-	Ab7	Db<sup>Δ</sup>	Db<sup>Δ</sup> :	
	: B-	E7	A<sup>Δ</sup>	A<sup>Δ</sup> :		: G-	C7	F<sup>Δ</sup>	F<sup>Δ</sup> :		: E-	A7	D<sup>Δ</sup>	D<sup>Δ</sup> :	
	E-	A7	D-	G7	E-	A7	D<sup>Δ</sup>								

Ex. #26

Wrap-Up Track

Random Qualities

Random Root Sequences

2 Bars Each

4 || G7<sup>b9</sup> | C- | G7<sup>b9</sup> | C- | A7<sup>b9</sup> | Eb<sup>Δ</sup> | F#7<sup>b9</sup> | F#<sup>Δ</sup> | E- | Bb7<sup>+5</sup> | A- | B7<sup>+5</sup> |  
 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |  
 | F- / Bb | Ab7<sup>b9</sup> | Db<sup>Δ</sup> | G- | F- | E∅ | G∅ | Bb<sup>Δ</sup> | A<sup>Δ</sup> | A- | A∅ |  
 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |  
 | E∅ | F- | Eb<sup>Δ</sup> | D- | B∅ | E7<sup>b9</sup> | A<sup>Δ</sup> | Bb<sup>Δ</sup> | Eb<sup>Δ</sup> | A- | Bb- |  
 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |  
 | F7<sup>b9</sup> | Bb- | Ab7<sup>b9</sup> | D∅ | G7<sup>+5</sup> | C<sup>Δ</sup> | Bb7<sup>b9</sup> | A7<sup>b9</sup> | D7 | D- / G |  
 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |  
 | E- | Ab<sup>Δ</sup> | G<sup>Δ</sup> | E<sup>Δ</sup> | Db7 | G7 | C<sup>Δ</sup> | B7<sup>+9</sup> | E- | Ab<sup>Δ</sup> | D- ||  
 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 ||



## \*EXERCISES #2 THRU #7

Ex. #2	Ex. #3	Ex. #4	Ex. #5	Ex. #6	Ex. #7	
2nd's	3rd's	P4, +4 & P5	6th's	7th's & 8va	Chord/Scale Qualities	
1. M	-	P5	-	-	D $\Delta$	1.
2. -	M	P4	M	M	D7	2.
3. M	-	P5	M	8	D -	3.
4. M	M	+4	-	8	D $\emptyset$	4.
5. M	-	P4	-	M	Bb7	5.
6. -	-	P4	M	M	E -	6.
7. -	M	+4	-	M	A $\emptyset$	7.
8. M	M	P5	-	-	Bb -	8.
9. M	M	+4	-	-	E -	9.
10. M	-	P5	-	M	B $\emptyset$	10.
11. -	-	+4	-	M	D $\Delta$	11.
12. -	-	+4	-	8	G $\emptyset$	12.
13. -	-	P5	M	8	B $\Delta$	13.
14. M	M	+4	M	M	F#7	14.
15. M	M	P5	M	-	C $\emptyset$	15.
16. M	-	+4	-	8	D $\emptyset$	16.
17. M	M	P4	M	M	A7	17.
18. -	-	P4	-	-	F $\emptyset$	18.
19. M	M	P4	-	8	B $\Delta$	19.
20. -	-	+4	-	-	B $\emptyset$	20.
21. M	M	P4	-	-	Ab $\Delta$	21.
22. -	M	P5	-	-	D $\emptyset$	22.
23. -	M	+4	-	-	Db $\Delta$	23.
24. M	-	P5	-	-	D7	24.
25. -	-	+4	M	M	G - (9)	25.
26. M	M	P4	M	M	Ab $\Delta$ (9)	26.
27. M	-	P5	-	8	B $\emptyset$ (9)	27.
28. -	M	+4	M	M	F# - 7 <sup>(9)</sup> <sub>11</sub> )	28.
29. -	-	+4	-	8	Ab $\emptyset$ (9)	29.
30. M	M	P5	M	8	C - 7 <sup>(9)</sup> <sub>11</sub> )	30.
31. M	-	+4	M	M	A $\Delta$ (9)	31.
32. M	-	+4	-	M	B - 7 <sup>(9)</sup>	32.
33. -	-	+4	M	8		33.
34. -	M	P4	-	8		34.
35. M	M	P5	M	M		35.
36. -	-	+4	M	M		36.
37. M	-	P4	M	M		37.
38. M	-	P4	M	M		38.
39. -	-	P5	-	-		39.
40. M	M	P4	M	-		40.
41. M	-	P5	-	8		41.
42. -	M	-	-	-		42.
43. -	M	-	-	-		43.
44. M	-	-	-	8		44.
45. -	-	-	-	-		45.
46. -	-	-	-	M		46.
47. -	M	-	-	8		47.
48. -	-	-	-	-		48.

\*Legend: M = Major 8 = Octave  $\emptyset$  = Half-dim. + = Raise 1/2 Step b = Lower 1/2 Step  
 - = Minor  $\Delta$  = Major 7th 7 = Dom. 7th P = Perfect R.H. = Right Hand L.H. = Left Hand

## Ex. #8

The answers for this exercise are not given. Use the INTERVAL CHART on the last page as an aid. Each melodic phrase is played twice. Use your review button to help identify each phrase.

## Ex. #9

Major Triads – Root Position – 1 Bar Each

$$\begin{array}{l} \frac{4}{4} \parallel \text{Eb} \mid \text{C\#} \mid \text{G} \mid \text{C} \mid \text{Ab} \mid \text{C\#} \mid \text{G} \mid \text{E} \mid \text{C} \mid \text{Bb} \mid \text{C\#} \mid \\ \mid \text{F\#} \mid \text{C\#} \mid \text{D} \mid \text{B} \mid \text{E} \mid \text{Ab} \mid \text{C} \mid \text{Bb} \mid \text{D} \mid \text{G} \mid \text{E} \mid \\ \mid \text{A} \mid \text{A} \mid \text{Eb} \mid \text{B} \mid \text{Ab} \mid \text{F\#} \mid \text{B} \mid \text{Eb} \mid \text{F\#} \mid \text{Bb} \parallel \end{array}$$

## Ex. #10

Minor Triads – Root Position – 1 Bar Each

$$\begin{array}{l} \frac{4}{4} \parallel \text{D\#-} \mid \text{C\#-} \mid \text{G-} \mid \text{Ab-} \mid \text{D-} \mid \text{Bb-} \mid \text{C-} \mid \text{E-} \mid \text{B-} \mid \\ \mid \text{F-} \mid \text{Ab-} \mid \text{C\#-} \mid \text{E-} \mid \text{Bb-} \mid \text{B-} \mid \text{G-} \mid \text{F\#-} \mid \text{B-} \mid \\ \mid \text{D-} \mid \text{G-} \mid \text{E-} \mid \text{D-} \mid \text{Bb-} \mid \text{C\#-} \mid \text{F-} \mid \text{A-} \parallel \end{array}$$

## Ex. #11

Major and Minor Triads – Mixed – 3 Bars Each

$$\begin{array}{l} \frac{4}{4} \parallel \text{G-} \mid \text{E-} \mid \text{G-} \mid \text{Eb-} \mid \text{B-} \mid \text{D-} \mid \text{Bb} \mid \text{G} \mid \text{F\#-} \mid \text{Eb} \mid \text{G-} \mid \text{E} \mid \text{B-} \mid \text{D-} \mid \text{F-} \mid \text{Ab-} \mid \\ \mid \text{Eb} \mid \text{G-} \mid \text{C\#-} \mid \text{C} \mid \text{Eb} \mid \text{F\#-} \mid \text{B-} \mid \text{C\#} \mid \text{C-} \mid \text{F\#} \mid \text{G-} \mid \text{Eb} \mid \text{B-} \mid \text{Ab} \mid \text{C\#-} \parallel \\ \mid \text{Eb} \mid \text{G-} \mid \text{C\#-} \mid \text{C} \mid \text{Eb} \mid \text{F\#-} \mid \text{B-} \mid \text{C\#} \mid \text{C-} \mid \text{F\#} \mid \text{G-} \mid \text{Eb} \mid \text{B-} \mid \text{Ab} \mid \text{C\#-} \parallel \end{array}$$

## Ex. #12

Major and Minor Triads – Mixed – 1 Bar Each

$$\begin{array}{l} \frac{4}{4} \parallel \text{D-} \mid \text{Eb} \mid \text{F\#} \mid \text{F} \mid \text{B-} \mid \text{G-} \mid \text{F\#} \mid \text{Eb} \mid \text{C\#} \mid \text{A} \mid \text{F\#-} \mid \text{Eb-} \mid \text{F} \mid \text{Ab} \mid \text{F\#} \mid \text{G-} \mid \text{E-} \mid \text{C} \mid \text{F\#-} \mid \\ \mid \text{Eb-} \mid \text{Ab-} \mid \text{B-} \mid \text{C\#-} \mid \text{B-} \mid \text{D-} \mid \text{G} \mid \text{B} \mid \text{F\#} \mid \text{Eb} \mid \text{Eb-} \mid \text{F\#-} \mid \text{F\#} \mid \text{G-} \mid \text{C-} \mid \text{F} \mid \text{Bb} \mid \text{Eb} \mid \\ \mid \text{Ab-} \mid \text{C\#-} \mid \text{E-} \mid \text{G-} \mid \text{E-} \mid \text{C} \mid \text{Eb} \mid \text{C} \mid \text{F\#} \mid \text{G-} \mid \text{A-} \mid \text{G-} \mid \text{C} \mid \text{F} \mid \text{B} \mid \text{Eb} \mid \text{Ab} \mid \text{B} \mid \text{D-} \parallel \end{array}$$

**Ex. #13**

Major and Minor 7th and 9th – Modern Voicings – 4 Bars Each

4		A-	F#-	Eb <sup>Δ</sup>	G <sup>Δ</sup>	F#-	F <sup>Δ</sup>	B <sup>Δ</sup>	C <sup>Δ</sup>	B-	G-	F#-	Eb <sup>Δ</sup>	G-	Ab <sup>Δ</sup>
4		4	4	4	4	4	4	4	4	4	4	4	4	4	4
		A-	F-	E <sup>Δ</sup>	Eb-	D-	Ab-	F#-	G <sup>Δ</sup>	D <sup>Δ</sup>	C#-	C-	B <sup>Δ</sup>	Bb-	Ab-
		4	4	4	4	4	4	4	4	4	4	4	4	4	4
		F# <sup>Δ</sup>	Eb <sup>Δ</sup>	D-	F-	E-	A-	Bb-	Eb-	G-	F <sup>Δ</sup>	Ab <sup>Δ</sup>	G <sup>Δ</sup>		
		4	4	4	4	4	4	4	4	4	4	4	4		

**Ex. #14**

Major 7th – Random Major 7th Chords – Root Position – 2 Bars Each

4		Bb <sup>Δ</sup>	Eb <sup>Δ</sup>	A <sup>Δ</sup>	D <sup>Δ</sup>	Ab <sup>Δ</sup>	A <sup>Δ</sup>	C# <sup>Δ</sup>	Bb <sup>Δ</sup>	F <sup>Δ</sup>	E <sup>Δ</sup>	D <sup>Δ</sup>	F# <sup>Δ</sup>	Ab <sup>Δ</sup>	Eb <sup>Δ</sup>
4		2	2	2	2	2	2	2	2	2	2	2	2	2	2
		B <sup>Δ</sup>	Ab <sup>Δ</sup>	D <sup>Δ</sup>	G <sup>Δ</sup>	B <sup>Δ</sup>	E <sup>Δ</sup>	A <sup>Δ</sup>	Bb <sup>Δ</sup>	F# <sup>Δ</sup>	D <sup>Δ</sup>	E <sup>Δ</sup>	C# <sup>Δ</sup>	Ab <sup>Δ</sup>	
		2	2	2	2	2	2	2	2	2	2	2	2	2	

**Ex. #15**

Random Minor 7th Chords – Root Position – 2 Bars Each. In Jazz, a dash (-) is used to denote Minor and it usually implies the 7th, too. If triads are desired they should be indicated.

4		E-	C-	G-	B-	D-	F#-	C#-	Bb-	Ab-	A-	Bb-	B-		
4		2	2	2	2	2	2	2	2	2	2	2	2		
		E-	Bb-	F-	C-	F#-	Bb-	G-	Eb-	F#-	Bb-	E-	Bb-		
		2	2	2	2	2	2	2	2	2	2	2	2		

**Ex. #16**

Dominant 7th, Root Position – Random Root Sequence – 2 Bars Each

4		D7	B7	A7	C#7	E7	Bb7	F#7	C#7	E7	B7	Ab7	F#7	Eb7	Bb7
4		2	2	2	2	2	2	2	2	2	2	2	2	2	2
		F7	G7	B7	F#7	C#7	F7	B7	F7	Ab7	F#7	A7	F#7	D7	Bb7
		2	2	2	2	2	2	2	2	2	2	2	2	2	2

**Ex. #17**Major 7th, Minor 7th & Dominant 7th  
Root Position – Random Root Sequence – 2 Bars Each

4		A-	C# <sup>Δ</sup>	D-	A-	B7	E-	G7	Bb7	Ab-	B-	F#7			
4		2	2	2	2	2	2	2	2	2	2	2			
		G-	B7	G-	E7	B <sup>Δ</sup>	Bb <sup>Δ</sup>	A-	F#-	G7	C-				
		2	2	2	2	2	2	2	2	2	2				
		Ab7	B-	C#7	D <sup>Δ</sup>	F# <sup>Δ</sup>	F7	C# <sup>Δ</sup>	E <sup>Δ</sup>	Ab-	F7	G <sup>Δ</sup>			
		2	2	2	2	2	2	2	2	2	2	2			

**Ex. #18**

Major 7th, Minor 7th & Dominant 7th. Varied voicings in R.H.,  
L.H. plays root - 2 Bars Each

4 || A- | F#- | B- | C<sup>Δ</sup> | F7 | Eb7 | D- | Ab- | A7 | C#7 | C7 |  
 4 || 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |  
Ab-	G7	F#-	Bb7	C#7	B7	E-	Bb-	E-	C-	Bb7	
2	2	2	2	2	2	2	2	2	2	2	
Ab-	F7	G<sup>Δ</sup>	Ab-	A<sup>Δ</sup>	Bb7	B-	C7	C#<sup>Δ</sup>	D-	Eb<sup>Δ</sup>	
2	2	2	2	2	2	2	2	2	2	2	

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**Ex. #19**

Major, Minor, Dom. 7th  
Walking Bass  
4 Bars Each

4 || D- | G- | E- | C- | B7 | F#- | F<sup>Δ</sup> | Bb7 | Eb<sup>Δ</sup> | D<sup>Δ</sup> |  
 4 || 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 |  
C#-	C7	F#-	C7	F-	G-	C-	F#<sup>Δ</sup>	G<sup>Δ</sup>	A-	
4	4	4	4	4	4	4	4	4	4	
Eb<sup>Δ</sup>	D-	F#-	F-	A<sup>Δ</sup>	C<sup>Δ</sup>	Bb<sup>Δ</sup>	A<sup>Δ</sup>	D<sup>Δ</sup>	A-	
4	4	4	4	4	4	4	4	4	4	
F-	Eb-	D7	G7	C#7	Ab7	B-	C-/F	Ab<sup>Δ</sup>	G<sup>Δ</sup>	
4	4	4	4	4	4	4	4	4	4	
Eb-	Ab-	C#-	G-	B-	F<sup>Δ</sup>	B<sup>Δ</sup>	C-	C#-	D<sup>Δ</sup>	
4	4	4	4	4	4	4	4	4	4	

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**Ex. #20**

Major 7th to Minor 7th or vice-versa  
2 Bars Each

4 || F<sup>Δ</sup> | F- | F#- | F#<sup>Δ</sup> | G- | G<sup>Δ</sup> | F#- | F#<sup>Δ</sup> | G- | G<sup>Δ</sup> | D<sup>Δ</sup> | D- |  
 4 || 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |  
Eb<sup>Δ</sup>	Eb-	F<sup>Δ</sup>	F-	E<sup>Δ</sup>	E-	B-	B<sup>Δ</sup>	D-	D<sup>Δ</sup>	Ab-	Ab<sup>Δ</sup>	A-	
2	2	2	2	2	2	2	2	2	2	2	2		
A<sup>Δ</sup>	F#<sup>Δ</sup>	F#-	E<sup>Δ</sup>	E-	C#<sup>Δ</sup>	C#-	B<sup>Δ</sup>	B-	C<sup>Δ</sup>	C-	Eb<sup>Δ</sup>	Eb-	
2	2	2	2	2	2	2	2	2	2	2	2		

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**Bb** Ex. #21

Half-diminished Chords  
 Random Root Sequence  
 2 Bars Each

4 || D $\emptyset$ <sub>2</sub> | F# $\emptyset$ <sub>2</sub> | D $\emptyset$ <sub>2</sub> | B $\emptyset$ <sub>2</sub> | E $\emptyset$ <sub>2</sub> | G $\emptyset$ <sub>2</sub> | C $\emptyset$ <sub>2</sub> | E $\emptyset$ <sub>2</sub> | A $\emptyset$ <sub>2</sub> | B $\emptyset$ <sub>2</sub> |  
 | Bb $\emptyset$ <sub>2</sub> | G $\emptyset$ <sub>2</sub> | C# $\emptyset$ <sub>2</sub> | F $\emptyset$ <sub>2</sub> | A $\emptyset$ <sub>2</sub> | D $\emptyset$ <sub>2</sub> | B $\emptyset$ <sub>2</sub> | Ab $\emptyset$ <sub>2</sub> | B $\emptyset$ <sub>2</sub> | Eb $\emptyset$ <sub>2</sub> |  
 | E $\emptyset$ <sub>2</sub> | G $\emptyset$ <sub>2</sub> | D $\emptyset$ <sub>2</sub> | F# $\emptyset$ <sub>2</sub> | F $\emptyset$ <sub>2</sub> | D $\emptyset$ <sub>2</sub> | B $\emptyset$ <sub>2</sub> | A $\emptyset$ <sub>2</sub> | F# $\emptyset$ <sub>2</sub> | Bb $\emptyset$ <sub>2</sub> | A $\emptyset$ <sub>2</sub> ||

## Ex. #22

Diminished Chords  
 Random Root Sequence - 4 Bars Each

4 || E $^{\circ}7$ <sub>4</sub> | Ab $^{\circ}7$ <sub>4</sub> | G $^{\circ}7$ <sub>4</sub> | F# $^{\circ}7$ <sub>4</sub> | B $^{\circ}7$ <sub>4</sub> | E $^{\circ}7$ <sub>4</sub> | D $^{\circ}7$ <sub>4</sub> | F $^{\circ}7$ <sub>4</sub> | F# $^{\circ}7$ <sub>4</sub> |  
 | Bb $^{\circ}7$ <sub>4</sub> | B $^{\circ}7$ <sub>4</sub> | E $^{\circ}7$ <sub>4</sub> | Ab $^{\circ}7$ <sub>4</sub> | C# $^{\circ}7$ <sub>4</sub> | D $^{\circ}7$ <sub>4</sub> | F# $^{\circ}7$ <sub>4</sub> | A $^{\circ}7$ <sub>4</sub> | D $^{\circ}7$ <sub>4</sub> | F# $^{\circ}7$ <sub>4</sub> ||

## Ex. #23

V7 $^{\flat}9$  resolving to tonic (I)  
 Random root sequence  
 Chord of resolution may be Major or Minor  
 8 Bar Phrases.

## NOTE:

This exercise uses the diminished scale (HWHWHWHW) as a substitute scale for the dominant 7th chord/scale. This is a very popular sound! It may take awhile to get used to it.

4 || E7 $^{\flat}9$ <sub>2</sub> | A $\Delta$ <sub>2</sub> :||: F#7 $^{\flat}9$ <sub>2</sub> | B $\Delta$ <sub>2</sub> :||: C7 $^{\flat}9$ <sub>2</sub> | F $\Delta$ <sub>2</sub> :||: B7 $^{\flat}9$ <sub>2</sub> | E-<sub>2</sub> :||: F7 $^{\flat}9$ <sub>2</sub> | Bb-<sub>2</sub> :||  
 ||: A7 $^{\flat}9$ <sub>2</sub> | D $\Delta$ <sub>2</sub> :||: Bb7 $^{\flat}9$ <sub>2</sub> | Eb-<sub>2</sub> :||: G7 $^{\flat}9$ <sub>2</sub> | C $\Delta$ <sub>2</sub> :||: F#7 $^{\flat}9$ <sub>2</sub> | B-<sub>2</sub> :||: D7 $^{\flat}9$ <sub>2</sub> | G-<sub>2</sub> :||: C7 $^{\flat}9$ <sub>2</sub> | F-<sub>2</sub> :||

## Ex. #24

Whole-Tone V7 $^+$  resolving to Tonic (either Major or Minor),  
 (Whole-tone scale degrees = 1 2 3 +4 +5 b7 1) Whole-tone scales contain 6 tones...

4 || D7 $^+$ <sub>2</sub> | G $\Delta$ <sub>2</sub> :||: C7 $^+$ <sub>2</sub> | F-<sub>2</sub> :||: B7 $^+$ <sub>2</sub> | E $\Delta$ <sub>2</sub> :||: Eb7 $^+$ <sub>2</sub> | Ab $\Delta$ <sub>2</sub> :||: C7 $^+$ <sub>2</sub> | F $\Delta$ <sub>2</sub> :||  
 ||: E7 $^+$ <sub>2</sub> | A-<sub>2</sub> :||: F#7 $^+$ <sub>2</sub> | B-<sub>2</sub> :||: G7 $^+$ <sub>2</sub> | C-<sub>2</sub> :||: A7 $^+$ <sub>2</sub> | D $\Delta$ <sub>2</sub> :||: Eb7 $^+$ <sub>2</sub> | Ab-<sub>2</sub> :||



## Ex. #25

|| II | V7 | I | I || (Two, five 7, one). 8 Bar Phrases.

4 ||: B- | E7 | A $\Delta$  | A $\Delta$  :||: Bb- | Eb7 | Ab $\Delta$  | Ab $\Delta$  :||: F#- | B7 | E $\Delta$  | E $\Delta$  :||  
	: D-	G7	C $\Delta$	C $\Delta$  :		: B-	E7	A $\Delta$	A $\Delta$  :		: G-	C7	F $\Delta$	F $\Delta$  :	
	: C#-	F#7	B $\Delta$	B $\Delta$  :		: C-	F7	Bb $\Delta$	Bb $\Delta$  :		: A-	D7	G $\Delta$	G $\Delta$  :	
	: E-	A7	D $\Delta$	D $\Delta$  :		: Eb-	Ab7	C# $\Delta$	C# $\Delta$  :		: Bb-	Eb7	Ab $\Delta$	Ab $\Delta$  :	
	: B-	E7	A $\Delta$	A $\Delta$  :		: D-	G7	C $\Delta$	C $\Delta$  :		: F-	Bb7	Eb $\Delta$	Eb $\Delta$  :	
	: C#-	F#7	B $\Delta$	B $\Delta$  :		: A-	D7	G $\Delta$	G $\Delta$  :		: F#-	B7	E $\Delta$	E $\Delta$  :	
	F#-	B7	E-	A7	F#-	B7	E $\Delta$								

## Ex. #26

Wrap-Up Track

Random Qualities

Random Root Sequences

2 Bars Each

4 || A7b9 | D- | A7b9 | D- | B7b9 | F $\Delta$  | Ab7b9 | Ab $\Delta$  | F#- | C7+5 | B- | C#7+5 |  
 4 || 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |  
G- / C	Bb7b9	Eb $\Delta$	A-	G-	F# $\emptyset$	A $\emptyset$	C $\Delta$	B $\Delta$	B-	B $\emptyset$	
2	2	2	2	2	2	2	2	2	2	2	2
F# $\emptyset$	G-	F $\Delta$	E-	C# $\emptyset$	F#7b9	B $\Delta$	C $\Delta$	F $\Delta$	B-	C-	
2	2	2	2	2	2	2	2	2	2	2	2
G7b9	C-	Bb7b9	E $\emptyset$	A7+5	D $\Delta$	C7b9	B7b9	E7	E- / A		
2	2	2	2	2	2	2	2	2	2	2	2
F#-	Bb $\Delta$	A $\Delta$	F# $\Delta$	Eb7	A7	D $\Delta$	C#7+9	F#-	Bb $\Delta$	E-	
2	2	2	2	2	2	2	2	2	2	2	2

**E<sub>b</sub>****\*EXERCISES #2 THRU #7**

Ex. #2	Ex. #3	Ex. #4	Ex. #5	Ex. #6	Ex. #7	
2nd's	3rd's	P4, +4 & P5	6th's	7th's & 8va	Chord/Scale Qualities	
1. M	-	P5	-	-	A <sup>Δ</sup>	1.
2. -	M	P4	M	M	A7	2.
3. M	-	P5	M	8	A-	3.
4. M	M	+4	-	8	A <sup>∅</sup>	4.
5. M	-	P4	-	M	F7	5.
6. -	-	P4	M	M	B-	6.
7. -	M	+4	-	M	E <sup>∅</sup>	7.
8. M	M	P5	-	-	F-	8.
9. M	M	+4	-	-	B-	9.
10. M	-	P5	-	M	F# <sup>∅</sup>	10.
11. -	-	+4	-	M	A <sup>Δ</sup>	11.
12. -	-	+4	-	8	D <sup>∅</sup>	12.
13. -	-	P5	M	8	F# <sup>Δ</sup>	13.
14. M	M	+4	M	M	D <sup>b</sup> 7	14.
15. M	M	P5	M	-	G <sup>∅</sup>	15.
16. M	-	+4	-	8	A <sup>∅</sup>	16.
17. M	M	P4	M	M	E7	17.
18. -	-	P4	-	-	C <sup>∅</sup>	18.
19. M	M	P4	-	8	F# <sup>Δ</sup>	19.
20. -	-	+4	-	-	F# <sup>∅</sup>	20.
21. M	M	P4	-	-	E <sup>b</sup> <sup>Δ</sup>	21.
22. -	M	P5	-	-	A <sup>∅</sup>	22.
23. -	M	+4	-	-	A <sup>b</sup> <sup>Δ</sup>	23.
24. M	-	P5	-	-	A7	24.
25. -	-	+4	M	M	D-( <sup>9</sup> )	25.
26. M	M	P4	M	M	E <sup>b</sup> <sup>Δ</sup> ( <sup>9</sup> )	26.
27. M	-	P5	-	8	F# <sup>∅</sup> ( <sup>9</sup> )	27.
28. -	M	+4	M	M	C#-7( <sup>9</sup> <sub>11</sub> )	28.
29. -	-	+4	-	8	E <sup>b</sup> <sup>∅</sup> ( <sup>9</sup> )	29.
30. M	M	P5	M	8	G-7( <sup>9</sup> <sub>11</sub> )	30.
31. M	-	+4	M	M	E <sup>Δ</sup> ( <sup>9</sup> )	31.
32. M	-	+4	-	M	F#-7( <sup>9</sup> )	32.
33. -	-	+4	M	8		33.
34. -	M	P4	-	8		34.
35. M	M	P5	M	M		35.
36. -	-	+4	M	M		36.
37. M	-	P4	M	M		37.
38. M	-	P4	M	M		38.
39. -	-	P5	-	-		39.
40. M	M	P4	M	-		40.
41. M	-	P5	-	8		41.
42. -	M		-	-		42.
43. -	M		-	-		43.
44. M	-			8		44.
45. -	-			-		45.
46. -	-			M		46.
47. -	M			8		47.
48. -	-					48.

\*Legend: M = Major 8 = Octave ∅ = Half-dim. + = Raise 1/2 Step b = Lower 1/2 Step  
 - = Minor Δ = Major 7th 7 = Dom. 7th P = Perfect R.H. = Right Hand L.H. = Left Hand

Ex. #8

The answers for this exercise are not given. Use the INTERVAL CHART on the last page as an aid. Each melodic phrase is played twice. Use your review button to help identify each phrase.

Ex. #9

Major Triads – Root Position – 1 Bar Each

4/4 || B♭ | A♭ | D | G | E♭ | A♭ | D | B | G | F | A♭ |

| C♯ | A♭ | A | F♯ | B | E♭ | G | F | A | D | B |

| E | E | B♭ | F♯ | E♭ | C♯ | F♯ | B♭ | C♯ | F ||

Ex. #10

Minor Triads – Root Position – 1 Bar Each

4/4 || B♭- | A♭- | D- | E♭- | A- | F- | G- | B- | F♯- |

| C- | E♭- | A♭- | B- | F- | F♯- | D- | C♯- | F♯- |

| A- | D- | B- | A- | F- | A♭- | C- | E- ||

Ex. #11

Major and Minor Triads – Mixed – 3 Bars Each

4/4 || D- | B- | D- | B♭- | F♯- | A- | F | D | C♯- | B♭ | D- | B | F♯- | A- | C- | E♭- |

| B♭ | D- | A♭- | G | B♭ | C♯- | F♯- | A♭ | G- | C♯ | D- | B♭ | F♯- | E♭ | A♭- ||

Ex. #12

Major and Minor Triads – Mixed – 1 Bar Each

4/4 || A- | B♭ | C♯ | C | F♯- | D- | C♯ | B♭ | A♭ | E | C♯- | B♭- | C | E♭ | C♯ | D- | B- | G | C♯- |

| B♭- | E♭- | F♯- | A♭- | F♯- | A- | D | F♯ | C♯ | B♭ | B♭- | C♯- | C♯ | D- | G- | C | F | B♭ |

| E♭- | A♭- | B- | D- | B- | G | B♭ | G | C♯ | D- | E- | D- | G | C | F♯ | B♭ | E♭ | F♯ | A- ||

**Ex. #13**

Major and Minor 7th and 9th – Modern Voicings – 4 Bars Each

4	E-	C#-	Bb <sup>Δ</sup>	D <sup>Δ</sup>	C#-	C <sup>Δ</sup>	F# <sup>Δ</sup>	G <sup>Δ</sup>	F#-	D-	C#-	Bb <sup>Δ</sup>	D-	Eb <sup>Δ</sup>
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
	E-	C-	B <sup>Δ</sup>	Bb-	A-	Eb-	C#-	D <sup>Δ</sup>	A <sup>Δ</sup>	Ab-	G-	F# <sup>Δ</sup>	F-	Eb-
	4	4	4	4	4	4	4	4	4	4	4	4	4	4
	C# <sup>Δ</sup>	Bb <sup>Δ</sup>	A-	C-	B-	E-	F-	Bb-	D-	C <sup>Δ</sup>	Eb <sup>Δ</sup>	D <sup>Δ</sup>		
	4	4	4	4	4	4	4	4	4	4	4	4		

**Ex. #14**

Major 7th – Random Major 7th Chords – Root Position – 2 Bars Each

4	F <sup>Δ</sup>	Bb <sup>Δ</sup>	E <sup>Δ</sup>	A <sup>Δ</sup>	Eb <sup>Δ</sup>	E <sup>Δ</sup>	Ab <sup>Δ</sup>	F <sup>Δ</sup>	C <sup>Δ</sup>	B <sup>Δ</sup>	A <sup>Δ</sup>	C# <sup>Δ</sup>	Eb <sup>Δ</sup>	Bb <sup>Δ</sup>
4	2	2	2	2	2	2	2	2	2	2	2	2	2	2
	F# <sup>Δ</sup>	Eb <sup>Δ</sup>	A <sup>Δ</sup>	D <sup>Δ</sup>	F# <sup>Δ</sup>	B <sup>Δ</sup>	E <sup>Δ</sup>	F <sup>Δ</sup>	C# <sup>Δ</sup>	A <sup>Δ</sup>	B <sup>Δ</sup>	Ab <sup>Δ</sup>	Eb <sup>Δ</sup>	
	2	2	2	2	2	2	2	2	2	2	2	2	2	

**Ex. #15**

Random Minor 7th Chords – Root Position – 2 Bars Each. In Jazz, a dash (-) is used to denote Minor and it usually implies the 7th, too. If triads are desired they should be indicated.

4	B-	G-	D-	F#-	A-	C#-	Ab-	F-	Eb-	E-	F-	F#-		
4	2	2	2	2	2	2	2	2	2	2	2	2		
	B-	F-	C-	G-	C#-	F-	D-	Bb-	C#-	F-	B-	F-		
	2	2	2	2	2	2	2	2	2	2	2	2		

**Ex. #16**

Dominant 7th, Root Position – Random Root Sequence – 2 Bars Each

4	A7	F#7	E7	Ab7	B7	F7	C#7	Ab7	B7	F#7	Eb7	C#7	Bb7	F7
4	2	2	2	2	2	2	2	2	2	2	2	2	2	2
	C7	D7	F#7	C#7	Ab7	C7	F#7	C7	Eb7	C#7	E7	C#7	A7	F7
	2	2	2	2	2	2	2	2	2	2	2	2	2	2

**Ex. #17**Major 7th, Minor 7th & Dominant 7th  
Root Position – Random Root Sequence – 2 Bars Each

4	E-	Ab <sup>Δ</sup>	A-	E-	F#7	B-	D7	F7	Eb-	F#-	C#7			
4	2	2	2	2	2	2	2	2	2	2	2			
	D-	F#7	D-	B7	F# <sup>Δ</sup>	F <sup>Δ</sup>	E-	C#-	D7	G-				
	2	2	2	2	2	2	2	2	2	2				
	Eb7	F#-	Ab7	A <sup>Δ</sup>	C# <sup>Δ</sup>	C7	Ab <sup>Δ</sup>	B <sup>Δ</sup>	Eb-	C7	D <sup>Δ</sup>			
	2	2	2	2	2	2	2	2	2	2	2			

## Ex. #18

Major 7th, Minor 7th & Dominant 7th. Varied voicings in R.H.,  
L.H. plays root - 2 Bars Each

4		E-		C#-		F#-		G <sup>Δ</sup>		C7		Bb7		A-		Eb-		E7		Ab7		G7	
4		2		2		2		2		2		2		2		2		2		2		2	
		Eb-		D7		C#-		F7		Ab7		F#7		B-		F-		B-		G-		F7	
		2		2		2		2		2		2		2		2		2		2		2	
		Eb-		C7		D <sup>Δ</sup>		Eb-		E <sup>Δ</sup>		F7		F#-		G7		Ab <sup>Δ</sup>		A-		Bb <sup>Δ</sup>	
		2		2		2		2		2		2		2		2		2		2		2	

## Ex. #19

Major, Minor, Dom. 7th  
Walking Bass  
4 Bars Each

4		A-		D-		B-		G-		F#7		C#-		C <sup>Δ</sup>		F7		Bb <sup>Δ</sup>		A <sup>Δ</sup>	
4		4		4		4		4		4		4		4		4		4		4	
		Ab-		G7		C#-		G7		C-		D-		G-		C# <sup>Δ</sup>		D <sup>Δ</sup>		E-	
		4		4		4		4		4		4		4		4		4		4	
		Bb <sup>Δ</sup>		A-		C#-		C-		E <sup>Δ</sup>		G <sup>Δ</sup>		F <sup>Δ</sup>		E <sup>Δ</sup>		A <sup>Δ</sup>		E-	
		4		4		4		4		4		4		4		4		4		4	
		C-		Bb-		A7		D7		Ab7		Eb7		F#-		G-/C		Eb <sup>Δ</sup>		D <sup>Δ</sup>	
		4		4		4		4		4		4		4		4		4		4	
		Bb-		Eb-		Ab-		D-		F#-		C <sup>Δ</sup>		F# <sup>Δ</sup>		G-		Ab-		A <sup>Δ</sup>	
		4		4		4		4		4		4		4		4		4		4	

## Ex. #20

Major 7th to Minor 7th or vice-versa  
2 Bars Each

4		C <sup>Δ</sup>		C-		C#-		C# <sup>Δ</sup>		D-		D <sup>Δ</sup>		C#-		C# <sup>Δ</sup>		D-		D <sup>Δ</sup>		A <sup>Δ</sup>		A-			
4		2		2		2		2		2		2		2		2		2		2		2		2			
		Bb <sup>Δ</sup>		Bb-		C <sup>Δ</sup>		C-		B <sup>Δ</sup>		B-		F#-		F# <sup>Δ</sup>		A-		A <sup>Δ</sup>		Eb-		Eb <sup>Δ</sup>		E-	
		2		2		2		2		2		2		2		2		2		2		2		2		2	
		E <sup>Δ</sup>		C# <sup>Δ</sup>		C#-		B <sup>Δ</sup>		B-		Ab <sup>Δ</sup>		Ab-		F# <sup>Δ</sup>		F#-		G <sup>Δ</sup>		G-		Bb <sup>Δ</sup>		Bb-	
		2		2		2		2		2		2		2		2		2		2		2		2		2	



**E<sup>b</sup>** Ex. #21

Half-diminished Chords  
Random Root Sequence  
2 Bars Each

4 || A<sup>o</sup> | C#<sup>o</sup> | A<sup>o</sup> | F#<sup>o</sup> | B<sup>o</sup> | D<sup>o</sup> | G<sup>o</sup> | B<sup>o</sup> | E<sup>o</sup> | F#<sup>o</sup> |  
4 || 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |  
F<sup>o</sup>	D<sup>o</sup>	A<sup>b</sup>	C<sup>o</sup>	E<sup>o</sup>	A<sup>o</sup>	F#<sup>o</sup>	E<sup>b</sup>	F#<sup>o</sup>	B<sup>b</sup>		
2	2	2	2	2	2	2	2	2	2		
B<sup>o</sup>	D<sup>o</sup>	A<sup>o</sup>	C#<sup>o</sup>	C<sup>o</sup>	A<sup>o</sup>	F#<sup>o</sup>	E<sup>o</sup>	C#<sup>o</sup>	F<sup>o</sup>	E<sup>o</sup>	
2	2	2	2	2	2	2	2	2	2		

## Ex. #22

Diminished Chords  
Random Root Sequence - 4 Bars Each

4 || B<sup>o7</sup> | E<sup>b</sup><sup>o7</sup> | D<sup>o7</sup> | C#<sup>o7</sup> | F#<sup>o7</sup> | B<sup>o7</sup> | A<sup>o7</sup> | C<sup>o7</sup> | C#<sup>o7</sup> |  
4 || 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 |  
| F<sup>o7</sup> | F#<sup>o7</sup> | B<sup>o7</sup> | E<sup>b</sup><sup>o7</sup> | A<sup>b</sup><sup>o7</sup> | A<sup>o7</sup> | C#<sup>o7</sup> | E<sup>o7</sup> | A<sup>o7</sup> | C#<sup>o7</sup> ||  
| 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 |

## Ex. #23

V7<sup>b9</sup> resolving to tonic (I)  
Random root sequence  
Chord of resolution may be Major or Minor  
8 Bar Phrases.

4 || B7<sup>b9</sup> | E<sup>Δ</sup> :||| C#7<sup>b9</sup> | F#<sup>Δ</sup> :||| G7<sup>b9</sup> | C<sup>Δ</sup> :||| F#7<sup>b9</sup> | B<sup>-</sup> :||| C7<sup>b9</sup> | F<sup>-</sup> :|||  
4 || 2 | 2 :||| 2 | 2 :||| 2 | 2 :||| 2 | 2 :||| 2 | 2 :||| 2 | 2 :|||  
||| E7<sup>b9</sup> | A<sup>Δ</sup> :||| F7<sup>b9</sup> | B<sup>b</sup>- :||| D7<sup>b9</sup> | G<sup>Δ</sup> :||| C#7<sup>b9</sup> | F#<sup>-</sup> :||| A7<sup>b9</sup> | D<sup>-</sup> :||| G7<sup>b9</sup> | C<sup>-</sup> :|||  
||| 2 | 2 :||| 2 | 2 :||| 2 | 2 :||| 2 | 2 :||| 2 | 2 :||| 2 | 2 :||| 2 | 2 :|||

## Ex. #24

Whole-Tone V7<sup>+</sup> resolving to Tonic (either Major or Minor),  
(Whole-tone scale degrees = 1 2 3 +4 +5 b7 1) Whole-tone scales contain 6 tones...

4 || A7<sup>+5</sup> | D<sup>Δ</sup> :||| G7<sup>+5</sup> | C<sup>-</sup> :||| F#7<sup>+5</sup> | B<sup>Δ</sup> :||| Bb7<sup>+5</sup> | Eb<sup>Δ</sup> :||| G7<sup>+5</sup> | C<sup>Δ</sup> :|||  
4 || 2 | 2 :||| 2 | 2 :||| 2 | 2 :||| 2 | 2 :||| 2 | 2 :||| 2 | 2 :||| 2 | 2 :|||  
||| B7<sup>+5</sup> | E<sup>-</sup> :||| C#7<sup>+5</sup> | F#<sup>-</sup> :||| D7<sup>+5</sup> | G<sup>-</sup> :||| E7<sup>+5</sup> | A<sup>Δ</sup> :||| Bb7<sup>+5</sup> | Eb<sup>-</sup> :|||  
||| 2 | 2 :||| 2 | 2 :||| 2 | 2 :||| 2 | 2 :||| 2 | 2 :||| 2 | 2 :||| 2 | 2 :|||

## NOTE:

This exercise uses the diminished scale (HWHWHWHW) as a substitute scale for the dominant 7th chord/scale. This is a very popular sound! It may take awhile to get used to it.

## Ex. #25

|| II | V7 | I | I || (Two, five 7, one). 8 Bar Phrases.

4 ||: F#- | B7 | E $\Delta$  | E $\Delta$  :||: F- | Bb7 | Eb $\Delta$  | Eb $\Delta$  :||: C#- | F#7 | B $\Delta$  | B $\Delta$  :||  
	: A-	D7	G $\Delta$	G $\Delta$  :		: F#-	B7	E $\Delta$	E $\Delta$  :		: D-	G7	C $\Delta$	C $\Delta$  :	
	: Ab-	C#7	F# $\Delta$	F# $\Delta$  :		: G-	C7	F $\Delta$	F $\Delta$  :		: E-	A7	D $\Delta$	D $\Delta$  :	
	: B-	E7	A $\Delta$	A $\Delta$  :		: Bb-	Eb7	Ab $\Delta$	Ab $\Delta$  :		: F-	Bb7	Eb $\Delta$	Eb $\Delta$  :	
	: F#-	B7	E $\Delta$	E $\Delta$  :		: A-	D7	G $\Delta$	G $\Delta$  :		: C-	F7	Bb $\Delta$	Bb $\Delta$  :	
	: Ab-	C#7	F# $\Delta$	F# $\Delta$  :		: E-	A7	D $\Delta$	D $\Delta$  :		: C#-	F#7	B $\Delta$	B $\Delta$  :	
	C#-	F#7	B-	E7	C#-	F#7	B $\Delta$								

## Ex. #26

Wrap-Up Track

Random Qualities

Random Root Sequences

2 Bars Each

4 || E7b9 | A- | E7b9 | A- | F#7b9 | C $\Delta$  | Eb7b9 | Eb $\Delta$  | C#- | G7+5 | F#- | Ab7+5 |  
 4 || 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |  
D- / G	F7b9	Bb $\Delta$	E-	D-	C# $\emptyset$	E $\emptyset$	G $\Delta$	F# $\Delta$	F#-	F# $\emptyset$	
2	2	2	2	2	2	2	2	2	2	2	2
C# $\emptyset$	D-	C $\Delta$	B-	Ab $\emptyset$	C#7b9	F# $\Delta$	G $\Delta$	C $\Delta$	F#-	G-	
2	2	2	2	2	2	2	2	2	2	2	2
D7b9	G-	F7b9	B $\emptyset$	E7+5	A $\Delta$	G7b9	F#7b9	B7	B- / E		
2	2	2	2	2	2	2	2	2	2	2	2
C#-	F $\Delta$	E $\Delta$	C# $\Delta$	Bb7	E7	A $\Delta$	Ab7+9	C#-	F $\Delta$	B-	
2	2	2	2	2	2	2	2	2	2	2	2