

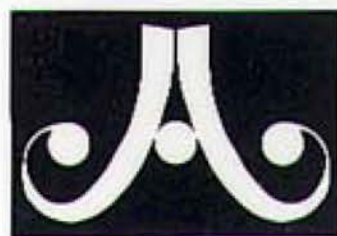
JAMEY AEBERSOLD'S

JAZZ

EAR TRAINING



Guide Book & 2 CD Set



Jamey Aebersold Ear Training Course

CONTENTS

ANSWERS	
Concert Key,	pages 2-7
Bb Instruments,	pages 8-13
Eb Instruments,	pages 14-19

Track No. Exercise Number

CD #1	1 & 2	1. Chromatic Scale Exercises
	3 & 4	2. Major and Minor 2nd Intervals
	5 & 6	3. Major and Minor 3rd Intervals
	7 & 8	4. Perfect 4ths, Augmented 4ths and Perfect 5th Intervals
	9 & 10	5. Major and Minor 6th Intervals
	11 & 12	6. Minor and Major 7ths and the Octave
	13 & 14	7. Chord Qualities and Arpeggios
	15 & 16	8. Short Musical Phrases
	17 & 18	9. Major Triads, Root Position
	19 & 20	10. Minor Triads, Root Position
	21 & 22	11. Major and Minor Triads-Mixed-3 Bars Each
	23 & 24	12. Major and Minor Triads-Mixed-1 Bar Each
	25 & 26	13. Major and Minor 7th and 9th Chords-Modern Voicings-4 Bars Each

CD #2	1 & 2	14. Major 7th Chords-Root Position-Random Root Movement
	3 & 4	15. Minor 7th Chords-Root Position-Random Root Movement
	5 & 6	16. Dominant 7th Chords-Root Position-Random Root Movement
	7 & 8	17. Mixed Major 7th, Minor 7th and Dominant 7th-Random Root Movement-2 Bars Each
	9 & 10	18. Mixed Major 7th, Minor 7th and Dominant 7th-Varied Voicings-2 Bars Each
	11 & 12	19. Walking Bass Line-Major, Minor, Dominant-4 Bars Each
	13 & 14	20. Major to Minor or Vice Versa-2 Bars Each
	15 & 16	21. Half-diminished 7th Chords-2 Bars Each
	17 & 18	22. Diminished 7th Chords-4 Bars Each (Dim. Scale beginning with a whole-step)
	19 & 20	23. V7b9 resolving up a Perfect 4th to Tonic-Chord of resolution. May be Major or Minor
	21 & 22	24. Whole Tone Chords and Scales over Dominant 7th Chords which resolve to Tonic (either Major or Minor)
	23 & 24	25. II/V7/VI
	25 & 26	26. Random Qualities-2 Bars Each-Final Exercise

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 ^Δ 1.
2. -	M	P4	M	M	C7 2.
3. M	-	P5	M	8	C- 3.
4. M	M	+4	-	8	CØ 4.
5. M	-	P4	-	M	A ^b 7 5.
6. -	-	P4	M	M	D- 6.
7. -	M	+4	-	M	GØ 7.
8. M	M	P5	-	-	A ^b - 8.
9. M	M	+4	-	-	D- 9.
10. M	-	P5	-	M	AØ 10.
11. -	-	+4	-	M	C ^Δ 11.
12. -	-	+4	-	8	FØ 12.
13. -	-	P5	M	8	A ^Δ 13.
14. M	M	+4	M	M	E7 14.
15. M	M	P5	M	-	B ^b Ø 15.
16. M	-	+4	-	8	CØ 16.
17. M	M	P4	M	M	G7 17.
18. -	-	P4	-	-	E ^b Ø 18.
19. M	M	P4	-	8	A ^Δ 19.
20. -	-	+4	-	-	AØ 20.
21. M	M	P4	-	-	F ^Δ 21.
22. -	M	P5	-	-	CØ 22.
23. -	M	+4	-	-	B ^Δ 23.
24. M	-	P5	-	-	C7 24.
25. -	-	+4	M	M	F- (9) 25.
26. M	M	P4	M	M	F ^Δ (9) 26.
27. M	-	P5	-	8	A ^b (9) 27.
28. -	M	+4	M	M	E- 7 ⁽⁹⁾ ₁₁) 28.
29. -	-	+4	-	8	F ^b (9) 29.
30. M	M	P5	M	8	B ^b - 7 ⁽⁹⁾ ₁₁) 30.
31. M	-	+4	M	M	G ^Δ (9) 31.
32. M	-	+4	-	M	A- 7 ⁽⁹⁾ 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 || D \flat | B | F | B \flat | F \sharp | B | F | D | H \flat | A \flat | B |
 | E | B | C | A | D | F \sharp | B \flat | A \flat | C | F | D |
 | G | G | D \flat | A | F \sharp | E | A | D \flat | E | A \flat ||

Ex. #10

Minor Triads – Root Position – 1 Bar Each

4/4 || C \sharp - | B- | F- | F \sharp - | C- | A \flat - | B \flat - | D- | A- |
 | E \flat - | F \sharp - | B- | D- | A \flat - | A- | F- | E- | A- |
 | C- | F- | D- | C- | A \flat - | B- | E \flat - | G- ||

Ex. #11

Major and Minor Triads – Mixed – 3 Bars Each

4/4 || F- | D- | F- | D \flat - | A- | C- | A \flat | F | E- | D \flat | F- | D | A- | C- | E \flat - | F \sharp - |
 | D \flat | F- | B- | B \flat | D \flat | E- | A- | B | B \flat - | E | F- | D \flat | A- | F \sharp | B- ||
 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3

Ex. #12

Major and Minor Triads – Mixed – 1 Bar Each

4/4 || C- | D \flat | E | E \flat | A- | F- | E | D \flat | B | G | E- | D \flat - | E \flat | F \sharp | E | F- | D- | B \flat | E- |
 | D \flat - | F \sharp - | A- | B- | A- | C- | F | A | E | D \flat | D \flat - | E- | E | F- | B \flat - | E \flat | A \flat | D \flat |
 | F \sharp - | B- | D- | F- | D- | B \flat | D \flat | B \flat | E | F- | G- | F- | B \flat | E \flat | A | D \flat | F \sharp | A | C- ||

**Ex. #13**

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

4 || G- | E- | Db^Δ | F^Δ | E- | Eb^Δ | A^Δ | Bb^Δ | A- | F- | E- | Db^Δ | F- | F#^Δ |

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

4 || E^Δ | Db^Δ | C- | Eb- | D- | G- | Ab- | Db- | F- | Eb^Δ | F#^Δ | F^Δ ||

Ex. #14

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

4 || Ab^Δ | Db^Δ | G^Δ | C^Δ | F#^Δ | G^Δ | B^Δ | Ab^Δ | Eb^Δ | D^Δ | C^Δ | E^Δ | F#^Δ | Db^Δ |

4 || A^Δ | F#^Δ | C^Δ | F^Δ | A^Δ | D^Δ | G^Δ | Ab^Δ | E^Δ | C^Δ | D^Δ | B^Δ | F#^Δ ||

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^Δ | C- | G- | A7 | D- | F7 | Ab7 | F#- | A- | E7 |

4 || F- | A7 | F- | D7 | A^Δ | Ab^Δ | G- | E- | F7 | Bb- |

4 || F#7 | A- | B7 | C^Δ | E^Δ | Eb7 | B^Δ | D^Δ | F#- | Eb7 | F^Δ ||

**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 ^Δ		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 ^Δ		F# -		G ^Δ		Ab7		A -		Bb7		B ^Δ		C -		Db ^Δ	
		2		2		2		2		2		2		2		2		2		2		2	

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

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

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

4		Eb ^Δ		Eb -		E -		E ^Δ		F -		F ^Δ		E -		E ^Δ		F -		F ^Δ		C ^Δ		C -			
4		2		2		2		2		2		2		2		2		2		2		2		2			
		Db ^Δ		Db -		Eb ^Δ		Eb -		D ^Δ		D -		A -		A ^Δ		C -		C ^Δ		F# -		F# ^Δ		G -	
		2		2		2		2		2		2		2		2		2		2		2		2		2	
		G ^Δ		E ^Δ		E -		D ^Δ		D -		B ^Δ		B -		A ^Δ		A -		Bb ^Δ		Bb -		Db ^Δ		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^o | E^o | C^o | A^o | D^o | F^o | B^b | D^o | G^o | A^o |
4 || 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |

| Ab^o | F^o | B^o | Eb^o | G^o | C^o | A^o | F[#] | A^o | Db^o |
| 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |

| D^o | F^o | C^o | E^o | Eb^o | C^o | A^o | G^o | E^o | Ab^o | G^o ||
| 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 ||

Ex. #22

Diminished Chords
Random Root Sequence - 4 Bars Each

4 || D^{o7} | F^{#o7} | F^{o7} | E^{o7} | A^{o7} | D^{o7} | C^{o7} | Eb^{o7} | E^{o7} |
4 || 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 |

| Ab^{o7} | A^{o7} | D^{o7} | F^{#o7} | B^{o7} | C^{o7} | E^{o7} | G^{o7} | C^{o7} | E^{o7} ||
| 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 |

Ex. #23

V7^{b9} 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^{b9} | G^Δ :||| E7^{b9} | A^Δ :||| Bb7^{b9} | Eb^Δ :||| A7^{b9} | D- :||| Eb7^{b9} | Ab- :|||
4 || 2 | 2 :||| 2 | 2 :||| 2 | 2 :||| 2 | 2 :||| 2 | 2 :||| 2 | 2 :||| 2 | 2 :|||

|| G7^{b9} | C^Δ :||| Ab7^{b9} | Db- :||| F7^{b9} | Bb^Δ :||| E7^{b9} | A- :||| C7^{b9} | F- :||| Bb7^{b9} | Eb- :|||
|| 2 | 2 :||| 2 | 2 :||| 2 | 2 :||| 2 | 2 :||| 2 | 2 :||| 2 | 2 :||| 2 | 2 :|||

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^Δ :||| Bb7⁺⁵ | Eb- :||| A7⁺⁵ | D^Δ :||| Db7⁺⁵ | Gb^Δ :||| Bb7⁺⁵ | Eb^Δ :|||
4 || 2 | 2 :||| 2 | 2 :||| 2 | 2 :||| 2 | 2 :||| 2 | 2 :||| 2 | 2 :||| 2 | 2 :|||

|| D7⁺⁵ | G- :||| E7⁺⁵ | A- :||| F7⁺⁵ | Bb- :||| G7⁺⁵ | C^Δ :||| Db7⁺⁵ | Gb- :|||
|| 2 | 2 :||| 2 | 2 :||| 2 | 2 :||| 2 | 2 :||| 2 | 2 :||| 2 | 2 :||| 2 | 2 :|||

Ex. #25

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



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

Ex. #26

Wrap-Up Track

Random Qualities

Random Root Sequences

2 Bars Each

4 || G7^{b9} | C - | G7^{b9} | C - | A7^{b9} | Eb^Δ | F#7^{b9} | F#^Δ | E - | Bb7⁺⁵ | A - | B7⁺⁵ |
 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |
 | F - / Bb | Ab7^{b9} | Db^Δ | G - | F - | E∅ | G∅ | Bb^Δ | A^Δ | A - | A∅ |
 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |
 | E∅ | F - | Eb^Δ | D - | B∅ | E7^{b9} | A^Δ | Bb^Δ | Eb^Δ | A - | Bb - |
 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |
 | F7^{b9} | Bb - | Ab7^{b9} | D∅ | G7⁺⁵ | C^Δ | Bb7^{b9} | A7^{b9} | D7 | D - / G |
 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |
 | E - | Ab^Δ | G^Δ | E^Δ | Db7 | G7 | C^Δ | B7⁺⁹ | E - | Ab^Δ | 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 Δ	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 Δ	11.
12. -	-	+4	-	8	G \emptyset	12.
13. -	-	P5	M	8	B Δ	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 Δ	19.
20. -	-	+4	-	-	B \emptyset	20.
21. M	M	P4	-	-	Ab Δ	21.
22. -	M	P5	-	-	D \emptyset	22.
23. -	M	+4	-	-	Db Δ	23.
24. M	-	P5	-	-	D7	24.
25. -	-	+4	M	M	G - (9)	25.
26. M	M	P4	M	M	Ab Δ (9)	26.
27. M	-	P5	-	8	B \emptyset (9)	27.
28. -	M	+4	M	M	F# - 7 ⁽⁹⁾ ₁₁	28.
29. -	-	+4	-	8	Ab \emptyset (9)	29.
30. M	M	P5	M	8	C - 7 ⁽⁹⁾ ₁₁	30.
31. M	-	+4	M	M	A Δ (9)	31.
32. M	-	+4	-	M	B - 7 ⁽⁹⁾	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 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

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

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

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

B_b**Ex. #13**

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

4		A-	F#-	Eb ^Δ	G ^Δ	F#-	F ^Δ	B ^Δ	C ^Δ	B-	G-	F#-	Eb ^Δ	G-	Ab ^Δ
4		4	4	4	4	4	4	4	4	4	4	4	4	4	4
		A-	F-	E ^Δ	Eb-	D-	Ab-	F#-	G ^Δ	D ^Δ	C#-	C-	B ^Δ	Bb-	Ab-
		4	4	4	4	4	4	4	4	4	4	4	4	4	4
		F# ^Δ	Eb ^Δ	D-	F-	E-	A-	Bb-	Eb-	G-	F ^Δ	Ab ^Δ	G ^Δ		
		4	4	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 ^Δ	Eb ^Δ	A ^Δ	D ^Δ	Ab ^Δ	A ^Δ	C# ^Δ	Bb ^Δ	F ^Δ	E ^Δ	D ^Δ	F# ^Δ	Ab ^Δ	Eb ^Δ
4		2	2	2	2	2	2	2	2	2	2	2	2	2	2
		B ^Δ	Ab ^Δ	D ^Δ	G ^Δ	B ^Δ	E ^Δ	A ^Δ	Bb ^Δ	F# ^Δ	D ^Δ	E ^Δ	C# ^Δ	Ab ^Δ	
		2	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	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	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. #17Major 7th, Minor 7th & Dominant 7th
Root Position – Random Root Sequence – 2 Bars Each

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

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

4		A-		F#-		B-		C ^Δ		F7		Eb7		D-		Ab-		A7		C#7		C7	
4		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 ^Δ		Ab-		A ^Δ		Bb7		B-		C7		C# ^Δ		D-		Eb ^Δ	
		2		2		2		2		2		2		2		2		2		2		2	

Ex. #19

Major, Minor, Dom. 7th

Walking Bass

4 Bars Each

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

Ex. #20

Major 7th to Minor 7th or vice-versa

2 Bars Each

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

Bb Ex. #21

Half-diminished Chords
Random Root Sequence
2 Bars Each

4 || D \emptyset ₂ | F# \emptyset ₂ | D \emptyset ₂ | B \emptyset ₂ | E \emptyset ₂ | G \emptyset ₂ | C \emptyset ₂ | E \emptyset ₂ | A \emptyset ₂ | B \emptyset ₂ |

| Bb \emptyset ₂ | G \emptyset ₂ | C# \emptyset ₂ | F \emptyset ₂ | A \emptyset ₂ | D \emptyset ₂ | B \emptyset ₂ | Ab \emptyset ₂ | B \emptyset ₂ | Eb \emptyset ₂ |

| E \emptyset ₂ | G \emptyset ₂ | D \emptyset ₂ | F# \emptyset ₂ | F \emptyset ₂ | D \emptyset ₂ | B \emptyset ₂ | A \emptyset ₂ | F# \emptyset ₂ | Bb \emptyset ₂ | A \emptyset ₂ ||

Ex. #22

Diminished Chords
Random Root Sequence - 4 Bars Each

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

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

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 $^{\flat}9$ ₂ | A Δ ₂ :||: F#7 $^{\flat}9$ ₂ | B Δ ₂ :||: C7 $^{\flat}9$ ₂ | F Δ ₂ :||: B7 $^{\flat}9$ ₂ | E-₂ :||: F7 $^{\flat}9$ ₂ | Bb-₂ :||

||: A7 $^{\flat}9$ ₂ | D Δ ₂ :||: Bb7 $^{\flat}9$ ₂ | Eb-₂ :||: G7 $^{\flat}9$ ₂ | C Δ ₂ :||: F#7 $^{\flat}9$ ₂ | B-₂ :||: D7 $^{\flat}9$ ₂ | G-₂ :||: C7 $^{\flat}9$ ₂ | F-₂ :||

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 $^+5$ ₂ | G Δ ₂ :||: C7 $^+5$ ₂ | F-₂ :||: B7 $^+5$ ₂ | E Δ ₂ :||: Eb7 $^+5$ ₂ | Ab Δ ₂ :||: C7 $^+5$ ₂ | F Δ ₂ :||

||: E7 $^+5$ ₂ | A-₂ :||: F#7 $^+5$ ₂ | B-₂ :||: G7 $^+5$ ₂ | C-₂ :||: A7 $^+5$ ₂ | D Δ ₂ :||: Eb7 $^+5$ ₂ | Ab-₂ :||

Ex. #25

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

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

Ex. #26

Wrap-Up Track

Random Qualities

Random Root Sequences

2 Bars Each

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

Eb

*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 Δ	1.
2. -	M	P4	M	M	A7	2.
3. M	-	P5	M	8	A-	3.
4. M	M	+4	-	8	A \emptyset	4.
5. M	-	P4	-	M	F7	5.
6. -	-	P4	M	M	B-	6.
7. -	M	+4	-	M	E \emptyset	7.
8. M	M	P5	-	-	F-	8.
9. M	M	+4	-	-	B-	9.
10. M	-	P5	-	M	F# \emptyset	10.
11. -	-	+4	-	M	A Δ	11.
12. -	-	+4	-	8	D \emptyset	12.
13. -	-	P5	M	8	F# Δ	13.
14. M	M	+4	M	M	Db7	14.
15. M	M	P5	M	-	G \emptyset	15.
16. M	-	+4	-	8	A \emptyset	16.
17. M	M	P4	M	M	E7	17.
18. -	-	P4	-	-	C \emptyset	18.
19. M	M	P4	-	8	F# Δ	19.
20. -	-	+4	-	-	F# \emptyset	20.
21. M	M	P4	-	-	Eb Δ	21.
22. -	M	P5	-	-	A \emptyset	22.
23. -	M	+4	-	-	Ab Δ	23.
24. M	-	P5	-	-	A7	24.
25. -	-	+4	M	M	D-(9)	25.
26. M	M	P4	M	M	Eb Δ (9)	26.
27. M	-	P5	-	8	F# \emptyset (9)	27.
28. -	M	+4	M	M	C#-7 ⁽⁹⁾ ₁₁	28.
29. -	-	+4	-	8	Eb \emptyset (9)	29.
30. M	M	P5	M	8	G-7 ⁽⁹⁾ ₁₁	30.
31. M	-	+4	M	M	E Δ (9)	31.
32. M	-	+4	-	M	F#-7 ⁽⁹⁾	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 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 \flat | A \flat | D | G | E \flat | A \flat | D | B | G | F | A \flat |

| C \sharp | A \flat | A | F \sharp | B | E \flat | G | F | A | D | B |

| E | E | B \flat | F \sharp | E \flat | C \sharp | F \sharp | B \flat | C \sharp | F ||

Ex. #10

Minor Triads – Root Position – 1 Bar Each

4/4 || B \flat - | A \flat - | D- | E \flat - | A- | F- | G- | B- | F \sharp - |

| C- | E \flat - | A \flat - | B- | F- | F \sharp - | D- | C \sharp - | F \sharp - |

| A- | D- | B- | A- | F- | A \flat - | C- | E- ||

Ex. #11

Major and Minor Triads – Mixed – 3 Bars Each

4/4 || D- | B- | D- | B \flat - | F \sharp - | A- | F | D | C \sharp - | B \flat | D- | B | F \sharp - | A- | C- | E \flat - |

| B \flat | D- | A \flat - | G | B \flat | C \sharp - | F \sharp - | A \flat | G- | C \sharp | D- | B \flat | F \sharp - | E \flat | A \flat - ||

Ex. #12

Major and Minor Triads – Mixed – 1 Bar Each

4/4 || A- | B \flat | C \sharp | C | F \sharp - | D- | C \sharp | B \flat | A \flat | E | C \sharp - | B \flat - | C | E \flat | C \sharp | D- | B- | G | C \sharp - |

| B \flat - | E \flat - | F \sharp - | A \flat - | F \sharp - | A- | D | F \sharp | C \sharp | B \flat | B \flat - | C \sharp - | C \sharp | D- | G- | C | F | B \flat |

| E \flat - | A \flat - | B- | D- | B- | G | B \flat | G | C \sharp | D- | E- | D- | G | C | F \sharp | B \flat | E \flat | F \sharp | A- ||

**Ex. #13**

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

4	E-	C#-	Bb ^Δ	D ^Δ	C#-	C ^Δ	F# ^Δ	G ^Δ	F#-	D-	C#-	Bb ^Δ	D-	Eb ^Δ
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
	E-	C-	B ^Δ	Bb-	A-	Eb-	C#-	D ^Δ	A ^Δ	Ab-	G-	F# ^Δ	F-	Eb-
	4	4	4	4	4	4	4	4	4	4	4	4	4	4
	C# ^Δ	Bb ^Δ	A-	C-	B-	E-	F-	Bb-	D-	C ^Δ	Eb ^Δ	D ^Δ		
	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 ^Δ	Bb ^Δ	E ^Δ	A ^Δ	Eb ^Δ	E ^Δ	Ab ^Δ	F ^Δ	C ^Δ	B ^Δ	A ^Δ	C# ^Δ	Eb ^Δ	Bb ^Δ
4	2	2	2	2	2	2	2	2	2	2	2	2	2	2
	F# ^Δ	Eb ^Δ	A ^Δ	D ^Δ	F# ^Δ	B ^Δ	E ^Δ	F ^Δ	C# ^Δ	A ^Δ	B ^Δ	Ab ^Δ	Eb ^Δ	
	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. #17Major 7th, Minor 7th & Dominant 7th
Root Position – Random Root Sequence – 2 Bars Each

4	E-	Ab ^Δ	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# ^Δ	F ^Δ	E-	C#-	D7	G-				
	2	2	2	2	2	2	2	2	2	2				
	Eb7	F#-	Ab7	A ^Δ	C# ^Δ	C7	Ab ^Δ	B ^Δ	Eb-	C7	D ^Δ			
	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 ^Δ		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 ^Δ		Eb -		E ^Δ		F7		F# -		G7		Ab ^Δ		A -		Bb ^Δ	
		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 ^Δ		F7		Bb ^Δ		A ^Δ	
4		4		4		4		4		4		4		4		4		4		4	
		Ab -		G7		C# -		G7		C -		D -		G -		C# ^Δ		D ^Δ		E -	
		4		4		4		4		4		4		4		4		4		4	
		Bb ^Δ		A -		C# -		C -		E ^Δ		G ^Δ		F ^Δ		E ^Δ		A ^Δ		E -	
		4		4		4		4		4		4		4		4		4		4	
		C -		Bb -		A7		D7		Ab7		Eb7		F# -		G - / C		Eb ^Δ		D ^Δ	
		4		4		4		4		4		4		4		4		4		4	
		Bb -		Eb -		Ab -		D -		F# -		C ^Δ		F# ^Δ		G -		Ab -		A ^Δ	
		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 ^Δ		C -		C# -		C# ^Δ		D -		D ^Δ		C# -		C# ^Δ		D -		D ^Δ		A ^Δ		A -			
4		2		2		2		2		2		2		2		2		2		2		2		2			
		Bb ^Δ		Bb -		C ^Δ		C -		B ^Δ		B -		F# -		F# ^Δ		A -		A ^Δ		Eb -		Eb ^Δ		E -	
		2		2		2		2		2		2		2		2		2		2		2		2		2	
		E ^Δ		C# ^Δ		C# -		B ^Δ		B -		Ab ^Δ		Ab -		F# ^Δ		F# -		G ^Δ		G -		Bb ^Δ		Bb -	
		2		2		2		2		2		2		2		2		2		2		2		2		2	

E^b Ex. #21

Half-diminished Chords
Random Root Sequence
2 Bars Each

4 || A^o | C#^o | A^o | F#^o | B^o | D^o | G^o | B^o | E^o | F#^o |
4 || 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |
F^o	D^o	A^b	C^o	E^o	A^o	F#^o	E^b	F#^o	B^b		
2	2	2	2	2	2	2	2	2	2	2	
B^o	D^o	A^o	C#^o	C^o	A^o	F#^o	E^o	C#^o	F^o	E^o	
2	2	2	2	2	2	2	2	2	2	2	

Ex. #22

Diminished Chords
Random Root Sequence - 4 Bars Each

4 || B^{o7} | E^b^{o7} | D^{o7} | C#^{o7} | F#^{o7} | B^{o7} | A^{o7} | C^{o7} | C#^{o7} |
4 || 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 |
| F^{o7} | F#^{o7} | B^{o7} | E^b^{o7} | A^b^{o7} | A^{o7} | C#^{o7} | E^{o7} | A^{o7} | C#^{o7} ||
| 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 |

Ex. #23

V7^{b9} 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 || B7^{b9} | E^Δ :||| C#7^{b9} | F#^Δ :||| G7^{b9} | C^Δ :||| F#7^{b9} | B⁻ :||| C7^{b9} | F⁻ :|||
4 || 2 | 2 :||| 2 | 2 :||| 2 | 2 :||| 2 | 2 :||| 2 | 2 :||| 2 | 2 :|||
||| E7^{b9} | A^Δ :||| F7^{b9} | B^b- :||| D7^{b9} | G^Δ :||| C#7^{b9} | F#⁻ :||| A7^{b9} | D⁻ :||| G7^{b9} | C⁻ :|||
||| 2 | 2 :||| 2 | 2 :||| 2 | 2 :||| 2 | 2 :||| 2 | 2 :||| 2 | 2 :||| 2 | 2 :|||

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 || A7⁺⁵ | D^Δ :||| G7⁺⁵ | C⁻ :||| F#7⁺⁵ | B^Δ :||| Bb7⁺⁵ | Eb^Δ :||| G7⁺⁵ | C^Δ :|||
4 || 2 | 2 :||| 2 | 2 :||| 2 | 2 :||| 2 | 2 :||| 2 | 2 :||| 2 | 2 :||| 2 | 2 :|||
||| B7⁺⁵ | E⁻ :||| C#7⁺⁵ | F#⁻ :||| D7⁺⁵ | G⁻ :||| E7⁺⁵ | A^Δ :||| Bb7⁺⁵ | Eb⁻ :|||
||| 2 | 2 :||| 2 | 2 :||| 2 | 2 :||| 2 | 2 :||| 2 | 2 :||| 2 | 2 :||| 2 | 2 :|||

Ex. #25

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

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

Ex. #26

Wrap-Up Track
 Random Qualities
 Random Root Sequences
 2 Bars Each

4/4 || E7^{b9} | A- | E7^{b9} | A- | F#7^{b9} | C^Δ | Eb7^{b9} | Eb^Δ | C#- | G7⁺⁵ | F#- | Ab7⁺⁵ |
 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |
 | D- / G | F7^{b9} | Bb^Δ | E- | D- | C#Ø | EØ | G^Δ | F#^Δ | F#- | F#Ø |
 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |
 | C#Ø | D- | C^Δ | B- | AbØ | C#7^{b9} | F#^Δ | G^Δ | C^Δ | F#- | G- |
 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |
 | D7^{b9} | G- | F7^{b9} | BØ | E7⁺⁵ | A^Δ | G7^{b9} | F#7^{b9} | B7 | B- / E |
 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |
 | C#- | F^Δ | E^Δ | C#^Δ | Bb7 | E7 | A^Δ | Ab7⁺⁹ | C#- | F^Δ | B- |
 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 ||