



JAZZ PIANO SCHOOL

Learning Freedom

STAGE 01 Practice Exercises

Lessons 9-16

By: Brenden Lowe



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JAZZ PIANO SCHOOL

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Lesson 9

LESSON 9 PRACTICE

MINOR 7TH CHORDS ROOT POSITION

#1 - RH ALONE

C-7b5 F-7b5 B^b-7b5 E^b-7b5 A^b-7b5 D^b-7b5

G^b-7b5 B-7b5 E-7b5 A-7b5 D-7b5 G-7b5

4

#2 - LH ALONE

C-7b5 F-7b5 B^b-7b5 E^b-7b5 A^b-7b5 D^b-7b5

7

G^b-7b5 B-7b5 E-7b5 A-7b5 D-7b5 G-7b5

10

#3 - HANDS TOGETHER

C-7b5 F-7b5 B^b-7b5 E^b-7b5 A^b-7b5 D^b-7b5

13

G^b-7b5 B-7b5 E-7b5 A-7b5 D-7b5 G-7b5

16

#4 - RH CHORDS, LH BASS NOTES

C-7b5 F-7b5 B^b-7b5 E^b-7b5 A^b-7b5 D^b-7b5

19

G^b-7^b5

B-7^b5

E-7^b5

A-7^b5

D-7^b5

G-7^b5

3

LESSON 9 PRACTICE

22

#5 - LH BASS NOTES, RH CHORDS

C-7^b5

F-7^b5

B^b-7^b5

E^b-7^b5

A^b-7^b5

D^b-7^b5

25

G^b-7^b5

B-7^b5

E-7^b5

A-7^b5

D-7^b5

G-7^b5

31

LESSON 9 PRACTICE

#1 - PRACTICE ALL YOUR MINOR 7TH b5 2ND INVERSIONS

#1 - RH ALONE

C-7(b5) F-7(b5) B^b-7(b5) E^b-7(b5) A^b-7(b5) D^b-7(b5)

F[#]M7(b5) B-7(b5) E-7(b5) A-7(b5) D-7(b5) G-7(b5)

#2 - LH ALONE

C-7(b5) F-7(b5) B^b-7(b5) E^b-7(b5) A^b-7(b5) D^b-7(b5)

F[#]M7(b5) B-7(b5) E-7(b5) A-7(b5) D-7(b5) G-7(b5)

#3 - HANDS TOGETHER

C-7(b5) F-7(b5) B^b-7(b5) E^b-7(b5) A^b-7(b5) D^b-7(b5)

13

LESSON 9 PRACTICE

F[#]M7(b5)

B-7(b5)

E-7(b5)

A-7(b5)

D-7(b5)

G-7(b5)

16

#4 - LH BASS NOTES, RH CHORDS

C-7(b5)

F-7(b5)

B^b-7(b5)E^b-7(b5)A^b-7(b5)D^b-7(b5)

19

F[#]M7(b5)

B-7(b5)

E-7(b5)

A-7(b5)

D-7(b5)

G-7(b5)

22

#5 - LH BASS NOTE, THEN HANDS TOGETHER

C-7(b5)

F-7(b5)

B^b-7(b5)E^b-7(b5)A^b-7(b5)D^b-7(b5)

25

The image shows a musical exercise for piano. It consists of two staves. The top staff is in treble clef and contains six measures, each with a chord symbol above it: **F#m7(b5)**, **B-7(b5)**, **E-7(b5)**, **A-7(b5)**, **D-7(b5)**, and **G-7(b5)**. The bottom staff is in bass clef and contains six measures with notes corresponding to the chords above. The notes are: F# (root), B (3rd), E (5th) for F#m7(b5); B (root), D (3rd), F (5th) for B-7(b5); E (root), G (3rd), B (5th) for E-7(b5); A (root), C (3rd), E (5th) for A-7(b5); D (root), F (3rd), A (5th) for D-7(b5); and G (root), B (3rd), D (5th) for G-7(b5). The number 31 is written below the first measure of the bass staff.

LESSON 9 PRACTICE

#1 - PRACTICE ALL YOUR MINOR 7TH b5 2ND INVERSIONS

#1 - RH ALONE

C-7(b5) F-7(b5) B^b-7(b5) E^b-7(b5) A^b-7(b5) D^b-7(b5)

G^b-7(b5) B-7(b5) E-7(b5) A-7(b5) D-7(b5) G-7(b5)

#2 - LH ALONE

C-7(b5) F-7(b5) B^b-7(b5) E^b-7(b5) A^b-7(b5) D^b-7(b5)

G^b-7(b5) B-7(b5) E-7(b5) A-7(b5) D-7(b5) G-7(b5)

#3 - HANDS TOGETHER

C-7(b5) F-7(b5) B^b-7(b5) E^b-7(b5) A^b-7(b5) D^b-7(b5)

G^b-7(b5) B-7(b5) E-7(b5) A-7(b5) D-7(b5) G-7(b5)

13

LESSON 9 PRACTICE

G^b-7(b5) B-7(b5) E-7(b5) A-7(b5) D-7(b5) G-7(b5)

16

#4 - LH BASS NOTES, RH CHORDS

C-7(b5) F-7(b5) B^b-7(b5) E^b-7(b5) A^b-7(b5) D^b-7(b5)

19

G^b-7(b5) B-7(b5) E-7(b5) A-7(b5) D-7(b5) G-7(b5)

22

#5 - LH BASS NOTE, THEN HANDS TOGETHER

C-7(b5) F-7(b5) B^b-7(b5) E^b-7(b5) A^b-7(b5) D^b-7(b5)

25

31

Chord progression: $G^b-7(b5)$ $B-7(b5)$ $E-7(b5)$ $A-7(b5)$ $D-7(b5)$ $G-7(b5)$

LESSON 9 PRACTICE

#1 - PRACTICE ALL YOUR MINOR 7TH b5 3RD INVERSIONS

#1 - RH ALONE

C^bMIN^{7(b5)} F^bMIN^{7(b5)} B^bMIN^{7(b5)} E^bMIN^{7(b5)} A^bMIN^{7(b5)} D^bMIN^{7(b5)}

G^bMIN^{7(b5)} BMIN^{7(b5)} EMIN^{7(b5)} AMIN^{7(b5)} DMIN^{7(b5)} GMIN^{7(b5)}

#2 - LH ALONE

C^bMIN^{7(b5)} F^bMIN^{7(b5)} B^bMIN^{7(b5)} E^bMIN^{7(b5)} A^bMIN^{7(b5)} D^bMIN^{7(b5)}

G^bMIN^{7(b5)} BMIN^{7(b5)} EMIN^{7(b5)} AMIN^{7(b5)} DMIN^{7(b5)} GMIN^{7(b5)}

#3 - HANDS TOGETHER

C^bMIN^{7(b5)} F^bMIN^{7(b5)} B^bMIN^{7(b5)} E^bMIN^{7(b5)} A^bMIN^{7(b5)} D^bMIN^{7(b5)}

G^bMIN^{7(b5)} BMIN^{7(b5)} EMIN^{7(b5)} AMIN^{7(b5)} DMIN^{7(b5)} GMIN^{7(b5)}

2

LESSON 9 PRACTICE

G^bMIN^{7(b5)} BMIN^{7(b5)} EMIN^{7(b5)} AMIN^{7(b5)} DMIN^{7(b5)} GMIN^{7(b5)}

16

#4 - RH CHORDS, LH BASS NOTE

CMIN^{7(b5)} FMIN^{7(b5)} B^bMIN^{7(b5)} E^bMIN^{7(b5)} A^bMIN^{7(b5)} D^bMIN^{7(b5)}

19

G^bMIN^{7(b5)} BMIN^{7(b5)} EMIN^{7(b5)} AMIN^{7(b5)} DMIN^{7(b5)} GMIN^{7(b5)}

22

#5 - LH BASS NOTE THEN HANDS TOGETHER

CMIN^{7(b5)} FMIN^{7(b5)} B^bMIN^{7(b5)} E^bMIN^{7(b5)} A^bMIN^{7(b5)} D^bMIN^{7(b5)}

25

G^b MIN^{7(b5)} B MIN^{7(b5)} E MIN^{7(b5)} A MIN^{7(b5)} D MIN^{7(b5)} G MIN^{7(b5)}

31

LESSON 9 PRACTICE

PRACTICE YOUR DIATONIC CHORDS IN EVERY KEY

#1 - RH ALONE

I MAJ7 II-7 III-7 IV MAJ7 V7 VI-7 VII-7^{b5} I MAJ7

C MAJ7⁷ D-7 E-7 F MAJ7⁷ G7 A-7 B-7^{b5} C MAJ7⁷

B-7^{b5} A-7 G7 F MAJ7 E-7 D-7 C MAJ7

5

F MAJ7 G-7 A-7 B^b MAJ7 C7 D-7 E-7^{b5} F MAJ7

9

E-7^{b5} D-7 C7 B^b MAJ7 A-7 G-7 F MAJ7

13

B^b MAJ7 C-7 D-7 E^b MAJ7 F7 G-7 A-7^{b5} B^b MAJ7

17

A-7^{b5} G-7 F7 E^b MAJ7 D-7 C-7 B^b MAJ7

21

E^bMAJ⁷ **F-7** **G-7** **A^bMAJ⁷** **B^b7** **C-7** **D-7^b5** **E^bMAJ⁷**

25

D-7^b5 **C-7** **B^b7** **A^bMAJ⁷** **G-7** **F-7** **E^bMAJ⁷**

29

A^bMAJ⁷ **B^b-7** **C-7** **D^bMAJ⁷** **E^b7** **F-7** **G-7^b5** **A^bMAJ⁷**

33

G-7^b5 **F-7** **E^b7** **D^bMAJ⁷** **C-7** **B^b-7** **A^bMAJ⁷**

37

D^bMAJ⁷ **E^b-7** **F-7** **G^bMAJ⁷** **A^b7** **B^b-7** **C-7^b5** **D^bMAJ⁷**

41

C-7^b5 **B^b-7** **A^b7** **G^bMAJ⁷** **F-7** **E^b-7** **D^bMAJ⁷**

45

G^bMAJ⁷ A^b-7 B^b-7 BMAJ⁷ D^b7 E^b-7 F-7^b5 G^bMAJ⁷

49

F-7^b5 E^b-7 D^b7 BMAJ⁷ B^b-7 A^b-7 G^bMAJ⁷

53

BMAJ⁷ C[#]-7 D[#]-7 EMAJ⁷ F[#]7 G[#]-7 A[#]-7^b5 BMAJ⁷

57

A[#]-7^b5 G[#]-7 F[#]7 EMAJ⁷ D[#]-7 C[#]-7 BMAJ⁷

61

EMAJ⁷ F[#]-7 G[#]-7 AMAJ⁷ B⁷ C[#]-7 D[#]-7^b5 EMAJ⁷

65

D[#]-7^b5 C[#]-7 B⁷ AMAJ⁷ G[#]-7 F[#]-7 EMAJ⁷

69

73

A MAJ⁷ B-7 C[#]-7 D MAJ⁷ E⁷ F[#]-7 G[#]-7b5 A MAJ⁷

77

G[#]-7b5 F[#]-7 E⁷ D MAJ⁷ C[#]-7 B-7 A MAJ⁷

81

D MAJ⁷ E-7 F[#]-7 G MAJ⁷ A⁷ B-7 C[#]-7b5 D MAJ⁷

85

C[#]-7b5 B-7 A⁷ G MAJ⁷ F[#]-7 E-7 D MAJ⁷

89

G MAJ⁷ A-7 B-7 C MAJ⁷ D⁷ E-7 F[#]-7b5 G MAJ⁷

93

F[#]-7b5 E-7 D⁷ C MAJ⁷ B-7 A-7 G MAJ⁷

#2 - LH ALONE

CMAJ⁷ D-7 E-7 FMAJ⁷ G⁷ A-7 B-7^b5 CMAJ⁷

97 B-7^b5 A-7 G⁷ FMAJ⁷ E-7 D-7 CMAJ⁷

101

FMAJ⁷ G-7 A-7 B^bMAJ⁷ C⁷ D-7 E-7^b5 FMAJ⁷

105

E-7^b5 D-7 C⁷ B^bMAJ⁷ A-7 G-7 FMAJ⁷

109

B^bMAJ⁷ C-7 D-7 E^bMAJ⁷ F⁷ G-7 A-7^b5 B^bMAJ⁷

113

A-7^b5 G-7 F⁷ E^bMAJ⁷ D-7 C-7 B^bMAJ⁷

117

$E^b \text{MAJ}^7$ $F-7$ $G-7$ $A^b \text{MAJ}^7$ B^b7 $C-7$ $D-7^b5$ $E^b \text{MAJ}^7$

121

$D-7^b5$ $C-7$ B^b7 $A^b \text{MAJ}^7$ $G-7$ $F-7$ $E^b \text{MAJ}^7$

125

$A^b \text{MAJ}^7$ B^b-7 $C-7$ $D^b \text{MAJ}^7$ E^b7 $F-7$ $G-7^b5$ $A^b \text{MAJ}^7$

129

$G-7^b5$ $F-7$ E^b7 $D^b \text{MAJ}^7$ $C-7$ B^b-7 $A^b \text{MAJ}^7$

133

$D^b \text{MAJ}^7$ E^b-7 $F-7$ $G^b \text{MAJ}^7$ A^b7 B^b-7 $C-7^b5$ $D^b \text{MAJ}^7$

137

$C-7^b5$ B^b-7 A^b7 $G^b \text{MAJ}^7$ $F-7$ E^b-7 $D^b \text{MAJ}^7$

141

G^bMAJ⁷ A^b-7 B^b-7 BMAJ⁷ D^b7 E^b-7 F-7b5 G^bMAJ⁷

145

F-7b5 E^b-7 D^b7 BMAJ⁷ B^b-7 A^b-7 G^bMAJ⁷

149

BMAJ⁷ C[#]-7 D[#]-7 EMAJ⁷ F[#]7 G[#]-7 A[#]-7b5 BMAJ⁷

153

A[#]-7b5 G[#]-7 F[#]7 EMAJ⁷ D[#]-7 C[#]-7 BMAJ⁷

157

EMAJ⁷ F[#]-7 G[#]-7 AMAJ⁷ B⁷ C[#]-7 D[#]-7b5 EMAJ⁷

161

D[#]-7b5 C[#]-7 B⁷ AMAJ⁷ G[#]-7 F[#]-7 EMAJ⁷

165

A^{MAJ}7 **B-7** **C[#]-7** **D^{MAJ}7** **E⁷** **F[#]-7** **G[#]-7^b5** **A^{MAJ}7**

169

G[#]-7^b5 **F[#]-7** **E⁷** **D^{MAJ}7** **C[#]-7** **B-7** **A^{MAJ}7**

173

D^{MAJ}7 **E-7** **F[#]-7** **G^{MAJ}7** **A⁷** **B-7** **C[#]-7^b5** **D^{MAJ}7**

177

C[#]-7^b5 **B-7** **A⁷** **G^{MAJ}7** **F[#]-7** **E-7** **D^{MAJ}7**

181

G^{MAJ}7 **A-7** **B-7** **C^{MAJ}7** **D⁷** **E-7** **F[#]-7^b5** **G^{MAJ}7**

185

F[#]-7^b5 **E-7** **D⁷** **C^{MAJ}7** **B-7** **A-7** **G^{MAJ}7**

189

LESSON 9 PRACTICE

VOICE LEAD YOUR DOMINANT 7TH CHORDS FROM ROOT TO 2ND INVERSION
THROUGH THE CIRCLE OF FOURTHS

#1 - RH ALONE

C⁷ F⁷ B^{b7} E^{b7} A^{b7} D^{b7} G^{b7} B⁷ E⁷ A⁷ D⁷ G⁷

#2 - LH ALONE

C⁷ F⁷ B^{b7} E^{b7} A^{b7} D^{b7} G^{b7} B⁷ E⁷ A⁷ D⁷ G⁷

7

#3 - RH + LH TOGETHER

C⁷ F⁷ B^{b7} E^{b7} A^{b7} D^{b7} G^{b7} B⁷ E⁷ A⁷ D⁷ G⁷

13

#4 - LH BASS NOTES, RH CHORDS

C⁷ F⁷ B^{b7} E^{b7} A^{b7} D^{b7} G^{b7} B⁷ E⁷ A⁷ D⁷ G⁷

19

LESSON 9 PRACTICE

VOICE LEAD DOMINANT 7TH CHORDS FROM 1ST TO 3RD INVERSION THROUGH THE CIRCLE OF FOURTHS

#1 - RH ALONE

C⁷ F⁷ B^{b7} E^{b7} A^{b7} D^{b7} G^{b7} B⁷ E⁷ A⁷ D⁷ G⁷

#2 - LH ALONE

C⁷ F⁷ B^{b7} E^{b7} A^{b7} D^{b7} G^{b7} B⁷ E⁷ A⁷ D⁷ G⁷

7

#3 - RH + LH TOGETHER

C⁷ F⁷ B^{b7} E^{b7} A^{b7} D^{b7} G^{b7} B⁷ E⁷ A⁷ D⁷ G⁷

13

#4 - LH BASS NOTES, RH CHORDS

C⁷ F⁷ B^{b7} E^{b7} A^{b7} D^{b7} G^{b7} B⁷ E⁷ A⁷ D⁷ G⁷

19

VOICE LEAD DOMINANT 7THS FROM 2ND TO ROOT POSITION THROUGH THE CIRCLE OF FOURTHS

#1 - RH ALONE

C⁷ F⁷ B^{b7} E^{b7} A^{b7} D^{b7} G^{b7} B⁷ E⁷ A⁷ D⁷ G⁷

#2 - LH ALONE

C⁷ F⁷ B^{b7} E^{b7} A^{b7} D^{b7} G^{b7} B⁷ E⁷ A⁷ D⁷ G⁷

#3 - RH + LH TOGETHER

C⁷ F⁷ B^{b7} E^{b7} A^{b7} D^{b7} G^{b7} B⁷ E⁷ A⁷ D⁷ G⁷

#4 - LH BASS NOTES, RH CHORDS

C⁷ F⁷ B^{b7} E^{b7} A^{b7} D^{b7} G^{b7} B⁷ E⁷ A⁷ D⁷ G⁷

LESSON 9 PRACTICE

VOICE LEAD DOMINANT 7THS FROM 3RD TO 1ST
INVERSION

THROUGH THE CIRCLE OF FOURTHS

#1 - RH ALONE

C⁷ F⁷ B^{b7} E^{b7} A^{b7} D^{b7} G^{b7} B⁷ E⁷ A⁷ D⁷ G⁷

#2 - LH ALONE

C⁷ F⁷ B^{b7} E^{b7} A^{b7} D^{b7} G^{b7} B⁷ E⁷ A⁷ D⁷ G⁷

#3 - RH + LH TOGETHER

C⁷ F⁷ B^{b7} E^{b7} A^{b7} D^{b7} G^{b7} B⁷ E⁷ A⁷ D⁷ G⁷

#4 - LH BASS NOTES, RH CHORDS

C⁷ F⁷ B^{b7} E^{b7} A^{b7} D^{b7} G^{b7} B⁷ E⁷ A⁷ D⁷ G⁷

LESSON 9 PRACTICE

PRACTICE VOICE LEADING MAJOR 7TH CHORDS THROUGH THE CIRCLE OF FOURTHS
USING ROOT POSITION TO 2ND INVERSION

#1 - RH ALONE

C^{MAJ7} F^{MAJ7} B^{bMAJ7} E^{bMAJ7} A^{bMAJ7} D^{bMAJ7} G^{bMAJ7} B^{MAJ7} E^{MAJ7} A^{MAJ7} D^{MAJ7} G^{MAJ7}

#2 - LH ALONE

C^{MAJ7} F^{MAJ7} B^{bMAJ7} E^{bMAJ7} A^{bMAJ7} D^{bMAJ7} G^{bMAJ7} B^{MAJ7} E^{MAJ7} A^{MAJ7} D^{MAJ7} G^{MAJ7}

#3 - RH + LH TOGETHER

C^{MAJ7} F^{MAJ7} B^{bMAJ7} E^{bMAJ7} A^{bMAJ7} D^{bMAJ7} G^{bMAJ7} B^{MAJ7} E^{MAJ7} A^{MAJ7} D^{MAJ7} G^{MAJ7}

#4 - LH BASS NOTES, RH CHORDS

C^{MAJ7} F^{MAJ7} B^{bMAJ7} E^{bMAJ7} A^{bMAJ7} D^{bMAJ7} G^{bMAJ7} B^{MAJ7} E^{MAJ7} A^{MAJ7} D^{MAJ7} G^{MAJ7}

LESSON 9 PRACTICE

VOICE LEAD YOUR MAJOR 7TH CHORDS FROM 1ST POSITION TO 3RD POSITION
THROUGH THE CIRCLE OF FOURTHS

#1 - RH ALONE

C^{MAJ7} F^{MAJ7} B^{bMAJ7} E^{bMAJ7} A^{bMAJ7} D^{bMAJ7} G^{bMAJ7} B^{MAJ7} E^{MAJ7} A^{MAJ7} D^{MAJ7} G^{MAJ7}

#2 - LH ALONE

C^{MAJ7} F^{MAJ7} B^{bMAJ7} E^{bMAJ7} A^{bMAJ7} D^{bMAJ7} G^{bMAJ7} B^{MAJ7} E^{MAJ7} A^{MAJ7} D^{MAJ7} G^{MAJ7}

7

#3 - RH + LH TOGETHER

C^{MAJ7} F^{MAJ7} B^{bMAJ7} E^{bMAJ7} A^{bMAJ7} D^{bMAJ7} G^{bMAJ7} B^{MAJ7} E^{MAJ7} A^{MAJ7} D^{MAJ7} G^{MAJ7}

13

#4 - LH BASS NOTES, RH CHORDS

C^{MAJ7} F^{MAJ7} B^{bMAJ7} E^{bMAJ7} A^{bMAJ7} D^{bMAJ7} G^{bMAJ7} B^{MAJ7} E^{MAJ7} A^{MAJ7} D^{MAJ7} G^{MAJ7}

19

LESSON 9 PRACTICE

VOICE LEAD MAJOR 7TH CHORDS FROM 2ND TO ROOT POSITION THROUGH THE CIRCLE OF FOURTHS

#1 - RH ALONE

C^{MAJ7} F^{MAJ7} B^{bMAJ7} E^{bMAJ7} A^{bMAJ7} D^{bMAJ7} G^{bMAJ7} B^{MAJ7} E^{MAJ7} A^{MAJ7} D^{MAJ7} G^{MAJ7}

#2 - LH ALONE

C^{MAJ7} F^{MAJ7} B^{bMAJ7} E^{bMAJ7} A^{bMAJ7} D^{bMAJ7} G^{bMAJ7} B^{MAJ7} E^{MAJ7} A^{MAJ7} D^{MAJ7} G^{MAJ7}

#3 - RH + LH TOGETHER

C^{MAJ7} F^{MAJ7} B^{bMAJ7} E^{bMAJ7} A^{bMAJ7} D^{bMAJ7} G^{bMAJ7} B^{MAJ7} E^{MAJ7} A^{MAJ7} D^{MAJ7} G^{MAJ7}

#4 - LH BASS NOTES, RH CHORDS

C^{MAJ7} F^{MAJ7} B^{bMAJ7} E^{bMAJ7} A^{bMAJ7} D^{bMAJ7} G^{bMAJ7} B^{MAJ7} E^{MAJ7} A^{MAJ7} D^{MAJ7} G^{MAJ7}

LESSON 9 PRACTICE

VOICE LEAD YOUR MAJOR 7TH CHORDS FROM 3RD TO 1ST INVERSION
THROUGH THE CIRCLE OF FOURTHS

#1 - RH ALONE

C^{MAJ7} F^{MAJ7} B^{bMAJ7} E^{bMAJ7} A^{bMAJ7} D^{bMAJ7} G^{bMAJ7} B^{MAJ7} E^{MAJ7} A^{MAJ7} D^{MAJ7} G^{MAJ7}

#2 - LH ALONE

C^{MAJ7} F^{MAJ7} B^{bMAJ7} E^{bMAJ7} A^{bMAJ7} D^{bMAJ7} G^{bMAJ7} B^{MAJ7} E^{MAJ7} A^{MAJ7} D^{MAJ7} G^{MAJ7}

#3 - RH + LH TOGETHER

C^{MAJ7} F^{MAJ7} B^{bMAJ7} E^{bMAJ7} A^{bMAJ7} D^{bMAJ7} G^{bMAJ7} B^{MAJ7} E^{MAJ7} A^{MAJ7} D^{MAJ7} G^{MAJ7}

#4 - LH BASS NOTES, RH CHORDS

C^{MAJ7} F^{MAJ7} B^{bMAJ7} E^{bMAJ7} A^{bMAJ7} D^{bMAJ7} G^{bMAJ7} B^{MAJ7} E^{MAJ7} A^{MAJ7} D^{MAJ7} G^{MAJ7}

LESSON 9 PRACTICE

VOICE LEAD MINOR 7THS FROM ROOT TO 2ND INVERSION THROUGH THE CIRCLE OF FOURTHS

#1 - RH ALONE

C-7 F-7 B^b-7 E^b-7 A^b-7 D^b-7 G^b-7 B-7 E-7 A-7 D-7 G-7

#2 - LH ALONE

C-7 F-7 B^b-7 E^b-7 A^b-7 D^b-7 G^b-7 B-7 E-7 A-7 D-7 G-7

7

#3 - RH + LH TOGETHER

C-7 F-7 B^b-7 E^b-7 A^b-7 D^b-7 G^b-7 B-7 E-7 A-7 D-7 G-7

13

#4 - LH BASS NOTES, RH CHORDS

C-7 F-7 B^b-7 E^b-7 A^b-7 D^b-7 G^b-7 B-7 E-7 A-7 D-7 G-7

19

LESSON 9 PRACTICE

VOICE LEAD MINOR 7THS FROM 1ST TO 3RD INVERSION THROUGH THE CIRCLE OF FOURTHS

#1 - RH ALONE

C-7 F-7 B^b-7 E^b-7 A^b-7 D^b-7 G^b-7 B-7 E-7 A-7 D-7 G-7

#2 - LH ALONE

C-7 F-7 B^b-7 E^b-7 A^b-7 D^b-7 G^b-7 B-7 E-7 A-7 D-7 G-7

7

#3 - RH + LH TOGETHER

C-7 F-7 B^b-7 E^b-7 A^b-7 D^b-7 G^b-7 B-7 E-7 A-7 D-7 G-7

13

#4 - LH BASS NOTES, RH CHORDS

C-7 F-7 B^b-7 E^b-7 A^b-7 D^b-7 G^b-7 B-7 E-7 A-7 D-7 G-7

19

LESSON 9 PRACTICE

VOICE LEAD MINOR 7TH FROM 2ND TO ROOT POSITION
THROUGH THE CIRCLE OF FOURTHS

#1 - RH ALONE

C-7 F-7 B^b-7 E^b-7 A^b-7 D^b-7 G^b-7 B-7 E-7 A-7 D-7 G-7

#2 - LH ALONE

C-7 F-7 B^b-7 E^b-7 A^b-7 D^b-7 G^b-7 B-7 E-7 A-7 D-7 G-7

#3 - RH + LH TOGETHER

C-7 F-7 B^b-7 E^b-7 A^b-7 D^b-7 G^b-7 B-7 E-7 A-7 D-7 G-7

#4 - LH BASS NOTES, RH CHORDS

C-7 F-7 B^b-7 E^b-7 A^b-7 D^b-7 G^b-7 B-7 E-7 A-7 D-7 G-7

LESSON 9 PRACTICE

VOICE LEAD MINOR 7THS FROM 3RD TO 1ST INVERSION THROUGH THE CIRCLE OF FOURTHS

#1 - RH ALONE

C-7 F-7 B^b-7 E^b-7 A^b-7 D^b-7 G^b-7 B-7 E-7 A-7 D-7 G-7

#2 - LH ALONE

C-7 F-7 B^b-7 E^b-7 A^b-7 D^b-7 G^b-7 B-7 E-7 A-7 D-7 G-7

#3 - RH + LH TOGETHER

C-7 F-7 B^b-7 E^b-7 A^b-7 D^b-7 G^b-7 B-7 E-7 A-7 D-7 G-7

#4 - LH BASS NOTES, RH CHORDS

C-7 F-7 B^b-7 E^b-7 A^b-7 D^b-7 G^b-7 B-7 E-7 A-7 D-7 G-7

LESSON 9 PRACTICE

BRENDEN LOWE

PRACTICE USING YOUR RH TO SWING THESE 7TH CHORD ARPEGGIATIONS

C^{MAJ7} C⁷ C-⁷

F^{MAJ7} F⁷ F-⁷

B^bMAJ⁷ B^b7 B^b-⁷

E^bMAJ⁷ E^b7 E^b-⁷

A^bMAJ⁷ A^b7 A^b-⁷

D^bMAJ⁷ D^b7 D^b-⁷

G^bMAJ⁷ G^b7 G^b-⁷

B^{MAJ7} **B⁷** **B-7**

22

E^{MAJ7} **E⁷** **E-7**

25

A^{MAJ7} **A⁷** **A-7**

28

D^{MAJ7} **D⁷** **D-7**

31

G^{MAJ7} **G⁷** **G-7**

34

LESSON 9 PRACTICE

BRENDEN LOWE

TAKE THE A-TRAIN STEP #6 LH BASS NOTES AND CHORDS W/ RH MELODY

Chords: CMAJ⁷ CMAJ⁷ D⁷ D⁷

Chords: D-7 G⁷ CMAJ⁷ CMAJ⁷ CMAJ⁷

Chords: FMAJ⁷ FMAJ⁷ FMAJ⁷ FMAJ⁷

Chords: D⁷ D⁷ D-7 G⁷

CMAJ⁷ CMAJ⁷ D⁷ D⁷

18

D-7 G⁷ CMAJ⁷ CMAJ⁷

22

LESSON 9 PRACTICE

BRENDEN LOWE

PRACTICE IMPROVISING OVER A MAJOR, MINOR AND DOMINANT 7TH CHORD
IN THE KEY OF C.

#1 - PLAY A CMAJ7 CHORD IN YOUR LH WHILE YOUR RH IMPROVISES USING CHORD TONES. METRONOME ON 90

CMAJ⁷ CMAJ⁷ CMAJ⁷ CMAJ⁷

A bass clef staff in 4/4 time showing four measures of the CMAJ7 chord. Each measure contains a whole note chord with the notes C, E, G, and B.

RH EXAMPLE OVER CMAJ7 CHORD

A treble clef staff showing a four-measure improvisation over the CMAJ7 chord. The notes are: C4, E4, G4, B4 (quarter); C4, E4, G4, B4 (quarter); C4, E4, G4, B4 (quarter); C4, E4, G4, B4 (quarter).

#2 - PLAY A C7 CHORD IN YOUR LH WHILE YOUR RH IMPROVISES USING CHORD TONES. METRONOME ON 90

C⁷ C⁷ C⁷ C⁷

A bass clef staff in 4/4 time showing four measures of the C7 chord. Each measure contains a whole note chord with the notes C, E, G, and Bb.

RH EXAMPLE OVER A C7 CHORD

A treble clef staff showing a four-measure improvisation over the C7 chord. The notes are: C4, Eb4, G4, Bb4 (quarter); C4, Eb4, G4, Bb4 (quarter); C4, Eb4, G4, Bb4 (quarter); C4, Eb4, G4, Bb4 (quarter).

#3 - PLAY A C-7 CHORD IN YOUR LH WHILE YOUR RH IMPROVISES USING CHORD TONES. METRONOME ON 90

C-7 C-7 C-7 C-7

A bass clef staff in 4/4 time showing four measures of the C-7 chord. Each measure contains a whole note chord with the notes C, Eb, F, and Bb.

RH EXAMPLE OVER A C-7 CHORD

A treble clef staff showing a four-measure improvisation over the C-7 chord. The notes are: C4, Eb4, F4, Bb4 (quarter); C4, Eb4, F4, Bb4 (quarter); C4, Eb4, F4, Bb4 (quarter); C4, Eb4, F4, Bb4 (quarter).



JAZZ PIANO SCHOOL

Learning Freedom

Lesson 10

LESSON 10 PRACTICE

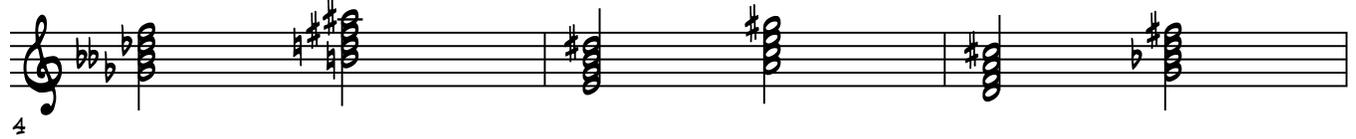
MINOR MAJOR 7TH CHORDS ROOT POSITION

#1 - RH ALONE

C-MAJ7 F-MAJ7 B^b-MAJ7 E^b-MAJ7 A^b-MAJ7 D^b-MAJ7



G^b-MAJ7 B-MAJ7 E-MAJ7 A-MAJ7 D-MAJ7 G-MAJ7

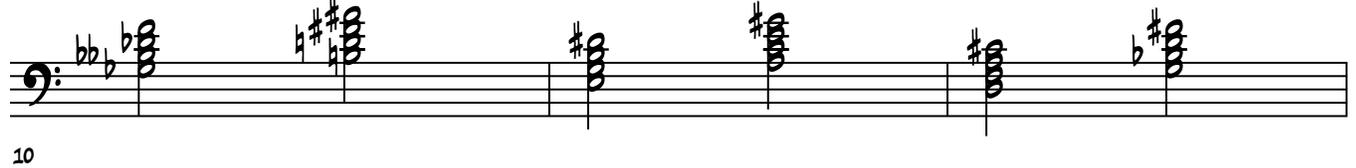


#2 - LH ALONE

C-MAJ7 F-MAJ7 B^b-MAJ7 E^b-MAJ7 A^b-MAJ7 D^b-MAJ7



G^b-MAJ7 B-MAJ7 E-MAJ7 A-MAJ7 D-MAJ7 G-MAJ7



#3 - HANDS TOGETHER

C-MAJ7 F-MAJ7 B^b-MAJ7 E^b-MAJ7 A^b-MAJ7 D^b-MAJ7

13

G^b-MAJ7 B-MAJ7 E-MAJ7 A-MAJ7 D-MAJ7 G-MAJ7

16

#4 - RH CHORDS, LH BASS NOTES

C-MAJ7 F-MAJ7 B^b-MAJ7 E^b-MAJ7 A^b-MAJ7 D^b-MAJ7

19

G^b-MAJ7 B-MAJ7 E-MAJ7 A-MAJ7 D-MAJ7 G-MAJ7

22

#5 - LH BASS NOTES, RH CHORDS

C-MAJ7 F-MAJ7 B^b-MAJ7 E^b-MAJ7 A^b-MAJ7 D^b-MAJ7

25

G^b-MAJ7 B-MAJ7 E-MAJ7 A-MAJ7 D-MAJ7 G-MAJ7

31

LESSON 10 PRACTICE

#1 - PRACTICE ALL YOUR MINOR MAJOR 7TH CHORD FIRST INVERSIONS

#1 - RH ALONE

C-MAJ7 F-MAJ7 B^b-MAJ7 E^b-MAJ7 A^b-MAJ7 D^b-MAJ7

G^b-MAJ7 B-MAJ7 E-MAJ7 A-MAJ7 D-MAJ7 G-MAJ7

4

#2 - LH ALONE

C-MAJ7 F-MAJ7 B^b-MAJ7 E^b-MAJ7 A^b-MAJ7 D^b-MAJ7

G^b-MAJ7 B-MAJ7 E-MAJ7 A-MAJ7 D-MAJ7 G-MAJ7

7

10

#3 - HANDS TOGETHER

C-MAJ7 F-MAJ7 B^b-MAJ7 E^b-MAJ7 A^b-MAJ7 D^b-MAJ7

G^b-MAJ7 B-MAJ7 E-MAJ7 A-MAJ7 D-MAJ7 G-MAJ7

13

2

LESSON 10 PRACTICE

G^b-MAJ7 B-MAJ7 E-MAJ7 A-MAJ7 D-MAJ7 G-MAJ7

16

#4 - RH CHORDS, LH BASS NOTE

C-MAJ7 F-MAJ7 B^b-MAJ7 E^b-MAJ7 A^b-MAJ7 D^b-MAJ7

19

G^b-MAJ7 B-MAJ7 E-MAJ7 A-MAJ7 D-MAJ7 G-MAJ7

22

#5 - LH BASS NOTE THEN HANDS TOGETHER

C-MAJ7 F-MAJ7 B^b-MAJ7 E^b-MAJ7 A^b-MAJ7 D^b-MAJ7

25

31

G^b-MAJ7 **B-MAJ7** **E-MAJ7** **A-MAJ7** **D-MAJ7** **G-MAJ7**

LESSON 10 PRACTICE

#1 - PRACTICE ALL YOUR MINOR MAJOR 7TH CHORD SECOND INVERSIONS

#1 - RH ALONE

C-MAJ7 F-MAJ7 B^b-MAJ7 E^b-MAJ7 A^b-MAJ7 D^b-MAJ7

G^b-MAJ7 B-MAJ7 E-MAJ7 A-MAJ7 D-MAJ7 G-MAJ7

#2 - LH ALONE

C-MAJ7 F-MAJ7 B^b-MAJ7 E^b-MAJ7 A^b-MAJ7 D^b-MAJ7

G^b-MAJ7 B-MAJ7 E-MAJ7 A-MAJ7 D-MAJ7 G-MAJ7

#3 - HANDS TOGETHER

C-MAJ7 F-MAJ7 B^b-MAJ7 E^b-MAJ7 A^b-MAJ7 D^b-MAJ7

C-MAJ7 F-MAJ7 B^b-MAJ7 E^b-MAJ7 A^b-MAJ7 D^b-MAJ7

13

G^b-MAJ7 B-MAJ7 E-MAJ7 A-MAJ7 D-MAJ7 G-MAJ7

G^b-MAJ7 B-MAJ7 E-MAJ7 A-MAJ7 D-MAJ7 G-MAJ7

16

#4 - RH CHORDS, LH BASS NOTE

C-MAJ7 F-MAJ7 B^b-MAJ7 E^b-MAJ7 A^b-MAJ7 D^b-MAJ7

19

G^b-MAJ7 B-MAJ7 E-MAJ7 A-MAJ7 D-MAJ7 G-MAJ7

22

#5 - LH BASS NOTE THEN HANDS TOGETHER

C-MAJ7 F-MAJ7 B^b-MAJ7 E^b-MAJ7 A^b-MAJ7^b D^b-MAJ7

25

G^b-MAJ7 **B-MAJ7** **E-MAJ7** **A-MAJ7** **D-MAJ7** **G-MAJ7**

31

LESSON 10 PRACTICE

#1 - PRACTICE ALL YOUR MINOR MAJOR 7TH CHORD 3RD INVERSIONS

#1 - RH ALONE

C-MAJ7 F-MAJ7 B^b-MAJ7 E^b-MAJ7 A^b-MAJ7 D^b-MAJ7

G^b-MAJ7 B-MAJ7 E-MAJ7 A-MAJ7 D-MAJ7 G-MAJ7

4

#2 - LH ALONE

C-MAJ7 F-MAJ7 B^b-MAJ7 E^b-MAJ7 A^b-MAJ7 D^b-MAJ7

G^b-MAJ7 B-MAJ7 E-MAJ7 A-MAJ7 D-MAJ7 G-MAJ7

7

10

#3- HANDS TOGETHER

C-MAJ7 F-MAJ7 B^b-MAJ7 E^b-MAJ7 A^b-MAJ7 D^b-MAJ7

G^b-MAJ7 B-MAJ7 E-MAJ7 A-MAJ7 D-MAJ7 G-MAJ7

13

G^b-MAJ7 B-MAJ7 E-MAJ7 A-MAJ7 D-MAJ7 G-MAJ7

16

#4 - RH CHORDS, LH BASS NOTE

C-MAJ7 F-MAJ7 B^b-MAJ7 E^b-MAJ7 A^b-MAJ7 D^b-MAJ7

19

G^b-MAJ7 B-MAJ7 E-MAJ7 A-MAJ7 D-MAJ7 G-MAJ7

22

#5 - LH BASS NOTE THEN HANDS TOGETHER

C-MAJ7 F-MAJ7 B^b-MAJ7 E^b-MAJ7 A^b-MAJ7 D^b-MAJ7

25

G^b-MAJ7 B-MAJ7 E-MAJ7 A-MAJ7 D-MAJ7 G-MAJ7

31

LESSON 10 PRACTICE

BRENDEN LOWE

OUR GOAL HERE IS TO LEARN HOW MODES WORK AND MEMORIZE THE QUALITIES AND NAMES OF EACH MODE

#1 - SAY THE NAME OF THE MODE AS YOU PLAY IT. SAY THE CORRESPONDING ROMAN NUMERAL

#2 - SAY THE CORRESPONDING ROMAN NUMERAL

#3 - SAY THE QUALITIES OF THE SCALE

IONIAN (I MAJ7) MAJOR SCALE

CMAJ⁷

DORIAN (II-7) (b3, b7)

D-7

3

PHRYGIAN (III-7) (b2, b3, b6, b7)

E-7

5

LYDIAN (IVMAJ7) (#4)

FMAJ7

7

MIXOLYDIAN (V7) (b7)

G7

9

AEOLIAN (VI-7) b3, b6, b7)

11 A-7

LOCRIAN (VII-7b5) (b2, b3, b5, b6, b7)

13 B-7b5

LESSON 10 PRACTICE

BRENDEN LOWE

OUR GOAL HERE IS TO LEARN HOW MODES WORK AND MEMORIZE THE QUALITIES AND NAMES OF EACH MODE

#1 - SAY THE NAME OF THE MODE AS YOU PLAY IT. SAY THE CORRESPONDING ROMAN NUMERAL

#2 - SAY THE CORRESPONDING ROMAN NUMERAL

#3 - SAY THE QUALITIES OF THE SCALE

IONIAN (I MAJ7) MAJOR SCALE

AMAJ⁷

DORIAN (II-7) (b3, b7)

B-7

3

PHRYGIAN (III-7) (b2, b3, b6, b7)

C#-7

5

LYDIAN (IVMAJ7) (#4)

7 **DMAJ⁷**

MIXOLYDIAN (V7) (b7)

9 **E⁷**

AEOLIAN (VI-7) b3, b6, b7)

11 **F#-7**

LOCRIAN (VII-7b5) (b2, b3, b5, b6, b7)

13 **G#-7b5**

LESSON 10 PRACTICE

BRENDEN LOWE

OUR GOAL HERE IS TO LEARN HOW MODES WORK AND MEMORIZE THE QUALITIES AND NAMES OF EACH MODE

#1 - SAY THE NAME OF THE MODE AS YOU PLAY IT. SAY THE CORRESPONDING ROMAN NUMERAL

#2 - SAY THE CORRESPONDING ROMAN NUMERAL

#3 - SAY THE QUALITIES OF THE SCALE

IONIAN (I-MAJ7) MAJOR SCALE

DORIAN (II-7) (♭3, ♭7)

3

PHRYGIAN (III-7) (♭2, ♭3, ♭6, ♭7)

5

LYDIAN (IVMAJ7) (#4)

7 **D^bMAJ7**

MIXOLYDIAN (V7) (b7)

9 **E^b7**

AEOLIAN (VI-7) b3, b6, b7)

11 **F-7**

LOCRIAN (VII-7b5) (b2, b3, b5, b6, b7)

13 **G-7b5**

LESSON 10 PRACTICE

BRENDEN LOWE

OUR GOAL HERE IS TO LEARN HOW MODES WORK AND MEMORIZE THE QUALITIES AND NAMES OF EACH MODE

#1 - SAY THE NAME OF THE MODE AS YOU PLAY IT. SAY THE CORRESPONDING ROMAN NUMERAL

#2 - SAY THE CORRESPONDING ROMAN NUMERAL

#3 - SAY THE QUALITIES OF THE SCALE

IONIAN (I MAJ7) MAJOR SCALE

B MAJ⁷

DORIAN (II-7) (b3, b7)

C#-7

3

PHRYGIAN (III-7) (b2, b3, b6, b7)

D#-7

5

LYDIAN (IVMAJ7) (#4)

7 E MAJ⁷

MIXOLYDIAN (V7) (b7)

9 F#7

AEOLIAN (VI-7) b3, b6, b7)

11 G#-7

LOCRIAN (VII-7b5) (b2, b3, b5, b6, b7)

13 A#-7b5

LESSON 10 PRACTICE

BRENDEN LOWE

OUR GOAL HERE IS TO LEARN HOW MODES WORK AND MEMORIZE THE QUALITIES AND NAMES OF EACH MODE

#1 - SAY THE NAME OF THE MODE AS YOU PLAY IT. SAY THE CORRESPONDING ROMAN NUMERAL

#2 - SAY THE CORRESPONDING ROMAN NUMERAL

#3 - SAY THE QUALITIES OF THE SCALE

IONIAN (I MAJ7) MAJOR SCALE

B^b MAJ⁷

DORIAN (II-7) (b3, b7)

C-7

3

PHRYGIAN (III-7) (b2, b3, b6, b7)

D-7

5

LYDIAN (IVMAJ7) (#4)

7 E^b MAJ⁷

MIXOLYDIAN (V7) (b7)

9 F⁷

AEOLIAN (VI-7) b3, b6, b7)

11 G-7

LOCRIAN (VII-7b5) (b2, b3, b5, b6, b7)

13 A-7^{b5}

LESSON 10 PRACTICE

BRENDEN LOWE

OUR GOAL HERE IS TO LEARN HOW MODES WORK AND MEMORIZE THE QUALITIES AND NAMES OF EACH MODE

#1 - SAY THE NAME OF THE MODE AS YOU PLAY IT. SAY THE CORRESPONDING ROMAN NUMERAL

#2 - SAY THE CORRESPONDING ROMAN NUMERAL

#3 - SAY THE QUALITIES OF THE SCALE

IONIAN (I MAJ7) MAJOR SCALE

D MAJ7

DORIAN (II-7) (b3, b7)

E-7

3

PHRYGIAN (III-7) (b2, b3, b6, b7)

F#-7

5

LYDIAN (IVMAJ7) (#4)

7 **GMAJ⁷**

MIXOLYDIAN (V7) (b7)

9 **A⁷**

AEOLIAN (VI-7) b3, b6, b7)

11 **B-7**

LOCRIAN (VII-7b5) (b2, b3, b5, b6, b7)

13 **C#-7b5**

LESSON 10 PRACTICE

BRENDEN LOWE

OUR GOAL HERE IS TO LEARN HOW MODES WORK AND MEMORIZE THE QUALITIES AND NAMES OF EACH MODE

#1 - SAY THE NAME OF THE MODE AS YOU PLAY IT. SAY THE CORRESPONDING ROMAN NUMERAL

#2 - SAY THE CORRESPONDING ROMAN NUMERAL

#3 - SAY THE QUALITIES OF THE SCALE

IONIAN (IMAJ7) MAJOR SCALE

DORIAN (II-7) (b3, b7)

3

PHRYGIAN (III-7) (b2, b3, b6, b7)

5

LYDIAN (IVMAJ7) (#4)

7 $G^b \text{MAJ}7$

MIXOLYDIAN (V7) (b7)

9 A^b7

AEOLIAN (VI-7) b3, b6, b7)

11 B^b-7

LOCRIAN (VII-7b5) (b2, b3, b5, b6, b7)

13 $C-7^b5$

LESSON 10 PRACTICE

BRENDEN LOWE

OUR GOAL HERE IS TO LEARN HOW MODES WORK AND MEMORIZE THE QUALITIES AND NAMES OF EACH MODE

#1 - SAY THE NAME OF THE MODE AS YOU PLAY IT. SAY THE CORRESPONDING ROMAN NUMERAL

#2 - SAY THE CORRESPONDING ROMAN NUMERAL

#3 - SAY THE QUALITIES OF THE SCALE

IONIAN (I MAJ7) MAJOR SCALE

E MAJ⁷

DORIAN (II-7) (b3, b7)

F#-7

3

PHRYGIAN (III-7) (b2, b3, b6, b7)

G#-7

5

LYDIAN (IVMAJ7) (#4)

7 **A MAJ⁷**

MIXOLYDIAN (V7) (b7)

9 **B⁷**

AEOLIAN (VI-7) b3, b6, b7)

11 **C#-7**

LOCRIAN (VII-7b5) (b2, b3, b5, b6, b7)

13 **D#-7b5**

LESSON 10 PRACTICE

BRENDEN LOWE

OUR GOAL HERE IS TO LEARN HOW MODES WORK AND MEMORIZE THE QUALITIES AND NAMES OF EACH MODE

#1 - SAY THE NAME OF THE MODE AS YOU PLAY IT. SAY THE CORRESPONDING ROMAN NUMERAL

#2 - SAY THE CORRESPONDING ROMAN NUMERAL

#3 - SAY THE QUALITIES OF THE SCALE

IONIAN (I MAJ7) MAJOR SCALE

E^b MAJ⁷

DORIAN (II-7) (♭3, ♭7)

F-7

3

PHRYGIAN (III-7) (♭2, ♭3, ♭6, ♭7)

G-7

5

LYDIAN (IVMAJ7) (#4)

7 **A^bMAJ⁷**

MIXOLYDIAN (V7) (♭7)

9 **B^b7**

AEOLIAN (VI-7) ♭3, ♭6, ♭7)

11 **C-7**

LOCRIAN (VII-7♭5) (♭2, ♭3, ♭5, ♭6, ♭7)

13 **D-7^b5**

LESSON 10 PRACTICE

BRENDEN LOWE

OUR GOAL HERE IS TO LEARN HOW MODES WORK AND MEMORIZE THE QUALITIES AND NAMES OF EACH MODE

#1 - SAY THE NAME OF THE MODE AS YOU PLAY IT. SAY THE CORRESPONDING ROMAN NUMERAL

#2 - SAY THE CORRESPONDING ROMAN NUMERAL

#3 - SAY THE QUALITIES OF THE SCALE

IONIAN (I MAJ7) MAJOR SCALE

Musical notation for the Ionian (I MAJ7) Major Scale. The treble clef shows the scale with fingerings: 1-2-3-4 for the first four notes, 1-2-3-4 for the next four, 3-2-1-4 for the next four, and 3-2-1 for the final three. The bass clef shows the F MAJ7 chord with a sustained line.

DORIAN (II-7) (b3, b7)

Musical notation for the Dorian (II-7) (b3, b7) scale. The treble clef shows the scale with fingerings: 1-2-3-1 for the first four notes, 2-3-4-5 for the next four, 4-3-2-1 for the next four, and 3-2-1 for the final three. The bass clef shows the G-7 chord with a sustained line.

3

PHRYGIAN (III-7) (b2, b3, b6, b7)

Musical notation for the Phrygian (III-7) (b2, b3, b6, b7) scale. The treble clef shows the scale with fingerings: 1-2-3-1 for the first four notes, 2-3-4-5 for the next four, 4-3-2-1 for the next four, and 3-2-1 for the final three. The bass clef shows the A-7 chord with a sustained line.

5

LYDIAN (IVMAJ7) (#4)

7 **B^bMAJ⁷**

MIXOLYDIAN (V7) (b7)

9 **C⁷**

AEOLIAN (VI-7) b3, b6, b7)

11 **D-7**

LOCRIAN (VII-7b5) (b2, b3, b5, b6, b7)

13 **E-7b5**

LESSON 10 PRACTICE

BRENDEN LOWE

OUR GOAL HERE IS TO LEARN HOW MODES WORK AND MEMORIZE THE QUALITIES AND NAMES OF EACH MODE

#1 - SAY THE NAME OF THE MODE AS YOU PLAY IT. SAY THE CORRESPONDING ROMAN NUMERAL

#2 - SAY THE CORRESPONDING ROMAN NUMERAL

#3 - SAY THE QUALITIES OF THE SCALE

IONIAN (Imaj7) MAJOR SCALE

DORIAN (II-7) (b3, b7)

3

PHRYGIAN (III-7) (b2, b3, b6, b7)

5

LYDIAN (IVMAJ7) (#4)

7 CMAJ7

MIXOLYDIAN (V7) (b7)

9 D7

AEOLIAN (VI-7) (b3, b6, b7)

11 E-7

LOCRIAN (VII-7b5) (b2, b3, b5, b6, b7)

13 F#-7b5

LESSON 10 PRACTICE

BRENDEN LOWE

OUR GOAL HERE IS TO LEARN HOW MODES WORK AND MEMORIZE THE QUALITIES AND NAMES OF EACH MODE

#1 - SAY THE NAME OF THE MODE AS YOU PLAY IT. SAY THE CORRESPONDING ROMAN NUMERAL

#2 - SAY THE CORRESPONDING ROMAN NUMERAL

#3 - SAY THE QUALITIES OF THE SCALE

IONIAN (I MAJ7) MAJOR SCALE

Ionian (I MAJ7) Major Scale

DORIAN (II-7) (b3, b7)

Dorian (II-7) (b3, b7)

3

PHRYGIAN (III-7) (b2, b3, b6, b7)

Phrygian (III-7) (b2, b3, b6, b7)

5

LYDIAN (IVMAJ7) (#4)

7 **BMAJ⁷**

MIXOLYDIAN (V7) (b7)

9 **D^{b7}**

AEOLIAN (VI-7) (b3, b6, b7)

11 **E^b-7**

LOCRIAN (VII-7b5) (b2, b3, b5, b6, b7)

13 **F-7^{b5}**

LESSON 10 PRACTICE

BRENDEN LOWE

PRACTICE THESE PATTERNS IN YOUR RH WITH YOUR LH CHORDS

PATTERN 1, 3, 7, 5

Musical notation for Pattern 1, 3, 7, 5. The right hand (RH) plays a descending eighth-note pattern: 1-2-5-3-5-3-1. The left hand (LH) plays chords: CMAJ7, C7, and C-7.

PATTERN 1, 5, 3, 7

Musical notation for Pattern 1, 5, 3, 7. The right hand (RH) plays a descending eighth-note pattern: 1-3-2-4-2-3-1. The left hand (LH) plays chords: CMAJ7, C7, and C-7.

4

PATTERN 1, 7, 3, 5

Musical notation for Pattern 1, 7, 3, 5. The right hand (RH) plays a descending eighth-note pattern: 1-5-2-3-2-5-1. The left hand (LH) plays chords: CMAJ7, C7, and C-7.

7

2

LESSON 10 PRACTICE

PATTERN 1, 5, 7, 3

1 3 5 2 5 3 1 1 3 5 2 5 3 1 1 3 5 2 5 3 1

CMAJ7 C7 C-7

10

PATTERN 1, 7, 5, 3

1 5 3 2 3 5 1 1 5 3 2 3 5 1 1 5 3 2 3 5 1

CMAJ7 C7 C-7

13

PATTERN - 3, 1, 5, 7

2 1 3 5 3 1 2 2 1 3 5 3 1 2 2 1 3 5 3 1 2

CMAJ7 C7 C-7

16

PATTERN 3, 1, 7, 5

Musical notation for Pattern 3, 1, 7, 5. The first measure is for CMAJ7, the second for C7, and the third for C-7. The treble clef staff shows a melodic line with fingerings: 2, 1, 5, 3, 5, 1, 2. The bass clef staff shows the corresponding chord voicings.

19

PATTERN 3, 5, 7, 1

Musical notation for Pattern 3, 5, 7, 1. The first measure is for CMAJ7, the second for C7, and the third for C-7. The treble clef staff shows a melodic line with fingerings: 2, 3, 5, 1, 5, 3, 2. The bass clef staff shows the corresponding chord voicings.

22

PATTERN 3, 5, 1, 7

Musical notation for Pattern 3, 5, 1, 7. The first measure is for CMAJ7, the second for C7, and the third for C-7. The treble clef staff shows a melodic line with fingerings: 2, 3, 1, 5, 1, 3, 2. The bass clef staff shows the corresponding chord voicings.

25

PATTERN 3, 7, 1, 5

Musical notation for Pattern 3, 7, 1, 5. The treble clef staff shows a sequence of notes with fingerings: 2, 5, 1, 2, 1, 5, 2, 2, 5, 1, 2, 1, 5, 2, 2, 5, 1, 2, 1, 5, 2. The bass clef staff shows chords: CMAJ7, C7, and C-7.

28

PATTERN 3, 7, 5, 1

Musical notation for Pattern 3, 7, 5, 1. The treble clef staff shows a sequence of notes with fingerings: 2, 5, 3, 1, 3, 5, 3, 2, 5, 3, 1, 3, 5, 3, 2, 5, 3, 1, 3, 5, 3. The bass clef staff shows chords: CMAJ7, C7, and C-7.

31

LESSON 10 PRACTICE

BRENDEN LOWE

PRACTICE THESE PATTERNS IN YOUR RH WITH YOUR LH CHORDS

PATTERN 1, 3, 7, 5

PATTERN 1, 5, 3, 7

4

PATTERN 1, 7, 3, 5

7

PATTERN 1, 5, 7, 3

Musical notation for Pattern 1, 5, 7, 3. The treble clef staff shows a melody with fingerings: 1, 3, 5, 2, 5, 3, 1. The bass clef staff shows chords: A MAJ7, A7, and A-7.

10

PATTERN 1, 7, 5, 3

Musical notation for Pattern 1, 7, 5, 3. The treble clef staff shows a melody with fingerings: 1, 5, 3, 2, 3, 5, 1. The bass clef staff shows chords: A MAJ7, A7, and A-7.

13

PATTERN - 3, 1, 5, 7

Musical notation for Pattern - 3, 1, 5, 7. The treble clef staff shows a melody with fingerings: 2, 1, 3, 5, 3, 1, 2. The bass clef staff shows chords: A MAJ7, A7, and A-7.

16

PATTERN 3, 7, 1, 5

28

PATTERN 3, 7, 5, 1

31

LESSON 10 PRACTICE

BRENDEN LOWE

PRACTICE THESE PATTERNS IN YOUR RH WITH YOUR LH CHORDS

PATTERN 1, 3, 7, 5

Musical notation for Pattern 1, 3, 7, 5. The treble clef staff shows three measures of eighth-note patterns with fingerings: 1, 3, 7, 5; 1, 3, 7, 5; 1, 3, 7, 5. The bass clef staff shows three measures of chords: $A^b MAJ7$, A^b7 , and A^b-7 .

PATTERN 1, 5, 3, 7

Musical notation for Pattern 1, 5, 3, 7. The treble clef staff shows three measures of eighth-note patterns with fingerings: 1, 5, 3, 7; 1, 5, 3, 7; 1, 5, 3, 7. The bass clef staff shows three measures of chords: $A^b MAJ7$, A^b7 , and A^b-7 .

4

PATTERN 1, 7, 3, 5

Musical notation for Pattern 1, 7, 3, 5. The treble clef staff shows three measures of eighth-note patterns with fingerings: 1, 7, 3, 5; 1, 7, 3, 5; 1, 7, 3, 5. The bass clef staff shows three measures of chords: $A^b MAJ7$, A^b7 , and A^b-7 .

7

PATTERN 1, 5, 7, 3

Ab MAJ7 Ab b7 Ab -7

10

PATTERN 1, 7, 5, 3

Ab MAJ7 Ab b7 Ab -7

13

PATTERN - 3, 1, 5, 7

Ab MAJ7 Ab b7 Ab -7

16

PATTERN 3, 1, 7, 5

19

PATTERN 3, 5, 7, 1

22

PATTERN 3, 5, 1, 7

25

PATTERN 3, 7, 1, 5

Musical notation for Pattern 3, 7, 1, 5. The top staff is a treble clef with a key signature of one flat (Bb). The melody consists of three measures, each with a 3-7-1-5 fingering pattern. The bottom staff is a bass clef with a key signature of one flat, showing chord diagrams for $A^b \text{MAJ}^7$, A^b7 , and A^b-7 .

28

PATTERN 3, 7, 5, 1

Musical notation for Pattern 3, 7, 5, 1. The top staff is a treble clef with a key signature of one flat (Bb). The melody consists of three measures, each with a 3-7-5-1 fingering pattern. The bottom staff is a bass clef with a key signature of one flat, showing chord diagrams for $A^b \text{MAJ}^7$, A^b7 , and A^b-7 .

31

LESSON 10 PRACTICE

BRENDEN LOWE

PRACTICE THESE PATTERNS IN YOUR RH WITH YOUR LH CHORDS

PATTERN 1, 3, 7, 5

Musical notation for Pattern 1, 3, 7, 5. The right hand (RH) plays a sequence of eighth notes: G4 (1), A4 (3), B4 (7), A4 (5), G4 (3), F#4 (1), G4 (1), A4 (2), B4 (5), A4 (3), G4 (1), F#4 (1), G4 (2), A4 (5), B4 (3), A4 (5), G4 (3), F#4 (1). The left hand (LH) plays chords: BMAJ7, B7, and B-7.

PATTERN 1, 5, 3, 7

Musical notation for Pattern 1, 5, 3, 7. The right hand (RH) plays a sequence of eighth notes: G4 (1), B4 (5), A4 (3), B4 (7), G4 (1), F#4 (1), G4 (2), A4 (5), B4 (3), A4 (5), G4 (3), F#4 (1), G4 (2), A4 (5), B4 (3), A4 (5), G4 (3), F#4 (1). The left hand (LH) plays chords: BMAJ7, B7, and B-7.

4

PATTERN 1, 7, 3, 5

Musical notation for Pattern 1, 7, 3, 5. The right hand (RH) plays a sequence of eighth notes: G4 (1), B4 (7), A4 (3), B4 (5), G4 (1), F#4 (1), G4 (2), A4 (5), B4 (3), A4 (5), G4 (3), F#4 (1), G4 (2), A4 (5), B4 (3), A4 (5), G4 (3), F#4 (1). The left hand (LH) plays chords: BMAJ7, B7, and B-7.

7

PATTERN 1, 5, 7, 3

Musical notation for Pattern 1, 5, 7, 3. The top staff shows a treble clef with a key signature of one sharp (F#) and a melody consisting of eighth notes with fingerings 1, #3, #5, #2, 5, 3, 1, 1, #3, #5, #2, 5, 3, 1, 1, #3, #5, 2, 5, 3, 1. The bottom staff shows bass clef chords: BMAJ7, B7, and B-7.

10

PATTERN 1, 7, 5, 3

Musical notation for Pattern 1, 7, 5, 3. The top staff shows a treble clef with a key signature of one sharp (F#) and a melody consisting of eighth notes with fingerings 1, #5, #3, #2, 3, 5, 1, 1, #5, #3, #2, 3, 5, 1, 1, #5, #3, 2, 3, 5, 1. The bottom staff shows bass clef chords: BMAJ7, B7, and B-7.

13

PATTERN - 3, 1, 5, 7

Musical notation for Pattern - 3, 1, 5, 7. The top staff shows a treble clef with a key signature of one sharp (F#) and a melody consisting of eighth notes with fingerings 2, #1, #3, #5, 3, 1, 2, #2, #1, #3, #5, 3, 1, 2, 2, #1, #3, #5, 3, 1, 2. The bottom staff shows bass clef chords: BMAJ7, B7, and B-7.

16

PATTERN 3, 1, 7, 5

BMAJ7 B7 B-7

19

PATTERN 3, 5, 7, 1

BMAJ7 B7 B-7

22

PATTERN 3, 5, 1, 7

BMAJ7 B7 B-7

25

PATTERN 3, 7, 1, 5

Musical notation for Pattern 3, 7, 1, 5. The treble clef staff shows three measures of music with notes and fingerings: Measure 1 (F#, G, A, B, A, G, F#), Measure 2 (F#, G, A, B, A, G, F#), and Measure 3 (F#, G, A, B, A, G, F#). The bass clef staff shows chord diagrams for BMAJ7, B7, and B-7 corresponding to the measures.

28

PATTERN 3, 7, 5, 1

Musical notation for Pattern 3, 7, 5, 1. The treble clef staff shows three measures of music with notes and fingerings: Measure 1 (F#, G, A, B, A, G, F#), Measure 2 (F#, G, A, B, A, G, F#), and Measure 3 (F#, G, A, B, A, G, F#). The bass clef staff shows chord diagrams for BMAJ7, B7, and B-7 corresponding to the measures.

31

2

LESSON 10 PRACTICE

PATTERN 1, 5, 7, 3

Musical notation for Pattern 1, 5, 7, 3. The top staff shows a melodic line in B-flat major with fingerings: 1, 3, 5, 2, 5, 3, 1, 1, 3, b5, 2, 5, 3, 1, 1, 3, b5, b2, 5, 3, 1. The bottom staff shows chords: B^b MAJ⁷, B^b7, and B^b-7.

10

PATTERN 1, 7, 5, 3

Musical notation for Pattern 1, 7, 5, 3. The top staff shows a melodic line in B-flat major with fingerings: 1, 5, 3, 2, 3, 5, 1, 1, b5, 3, 2, 3, 5, 1, 1, b5, 3, b2, 3, 5, 1. The bottom staff shows chords: B^b MAJ⁷, B^b7, and B^b-7.

13

PATTERN - 3, 1, 5, 7

Musical notation for Pattern - 3, 1, 5, 7. The top staff shows a melodic line in B-flat major with fingerings: 2, b1, 3, 5, 3, 1, 2, 2, b1, 3, b5, 3, 1, 2, 2, b1, 3, b5, 3, 1, 2. The bottom staff shows chords: B^b MAJ⁷, B^b7, and B^b-7.

16

PATTERN 3, 1, 7, 5

Musical notation for Pattern 3, 1, 7, 5. The top staff shows a melodic line with fingerings: 2, 1, 5, 3, 5, 1, 2, 2, 1, $b5$, 3, 5, 1, 2, $b2$, 1, $b5$, 3, 5, 1, $b2$. The bottom staff shows three chord voicings: B^b MAJ7, B^b7 , and B^b-7 .

19

PATTERN 3, 5, 7, 1

Musical notation for Pattern 3, 5, 7, 1. The top staff shows a melodic line with fingerings: 2, 3, 5, 1, 5, 3, 2, 2, 3, 5, 1, 5, 3, 2, 2, 3, 5, 1, 5, 3, 2. The bottom staff shows three chord voicings: B^b MAJ7, B^b7 , and B^b-7 .

22

PATTERN 3, 5, 1, 7

Musical notation for Pattern 3, 5, 1, 7. The top staff shows a melodic line with fingerings: 2, 3, 1, 5, 1, 3, 2, 2, 3, 1, 5, 1, 3, 2, 2, 3, 1, 5, 1, 3, 2. The bottom staff shows three chord voicings: B^b MAJ7, B^b7 , and B^b-7 .

25

PATTERN 3, 7, 1, 5

Musical notation for Pattern 3, 7, 1, 5. The top staff is a treble clef with a key signature of one flat (Bb). The melody consists of three measures, each with a 3-7-1-5 fingering pattern. The bottom staff is a bass clef with a key signature of one flat, showing three chord voicings: B^b MAJ⁷, B^b7, and B^b-7.

28

PATTERN 3, 7, 5, 1

Musical notation for Pattern 3, 7, 5, 1. The top staff is a treble clef with a key signature of one flat (Bb). The melody consists of three measures, each with a 3-7-5-1 fingering pattern. The bottom staff is a bass clef with a key signature of one flat, showing three chord voicings: B^b MAJ⁷, B^b7, and B^b-7.

31

LESSON 10 PRACTICE

BRENDEN LOWE

PRACTICE THESE PATTERNS IN YOUR RH WITH YOUR LH CHORDS

PATTERN 1, 3, 7, 5

PATTERN 1, 5, 3, 7

4

PATTERN 1, 7, 3, 5

7

2

LESSON 10 PRACTICE

PATTERN 1, 5, 7, 3

10

PATTERN 1, 7, 5, 3

13

PATTERN - 3, 1, 5, 7

16

PATTERN 3, 1, 7, 5

2 1 5 3 5 1 2 2 1 5 3 5 1 2 2 1 5 3 5 1 2

D MAJ⁷ **D⁷** **D-7**

19

PATTERN 3, 5, 7, 1

2 3 5 1 5 3 2 2 3 5 1 5 3 2 2 3 5 1 5 3 2

D MAJ⁷ **D⁷** **D-7**

22

PATTERN 3, 5, 1, 7

2 3 1 5 1 3 2 2 3 1 5 1 3 2 2 3 1 5 1 3 2

D MAJ⁷ **D⁷** **D-7**

25

PATTERN 3, 7, 1, 5

28

PATTERN 3, 7, 5, 1

31

LESSON 10 PRACTICE

BRENDEN LOWE

PRACTICE THESE PATTERNS IN YOUR RH WITH YOUR LH CHORDS

PATTERN 1, 3, 7, 5

1 2 5 3 5 2 1 1 2 5 3 5 2 1 1 2 5 3 5 2 1

$D^b \text{MAJ}^7$ $D^b 7$ $D^b -7$

PATTERN 1, 5, 3, 7

1 3 2 4 2 3 1 1 3 2 4 2 3 1 1 3 2 4 2 3 1

$D^b \text{MAJ}^7$ $D^b 7$ $D^b -7$

4

PATTERN 1, 7, 3, 5

1 5 2 3 2 5 1 1 5 2 3 2 5 1 1 5 2 3 2 5 1

$D^b \text{MAJ}^7$ $D^b 7$ $D^b -7$

7

2

LESSON 10 PRACTICE

PATTERN 1, 5, 7, 3

10

PATTERN 1, 7, 5, 3

13

PATTERN - 3, 1, 5, 7

16

PATTERN 3, 1, 7, 5

19

PATTERN 3, 5, 7, 1

22

PATTERN 3, 5, 1, 7

25

PATTERN 3, 7, 1, 5

Musical notation for Pattern 3, 7, 1, 5. The treble clef staff shows a melody with fingerings: 2, 5, 1, 2, 1, 5, 2, 2, 5, 1, 2, 1, 5, 2, 2, 5, 1, 2, 1, 5, 2. The bass clef staff shows chords: D^b MAJ⁷, D^b7 , and D^b-7 .

28

PATTERN 3, 7, 5, 1

Musical notation for Pattern 3, 7, 5, 1. The treble clef staff shows a melody with fingerings: 2, 5, 3, 1, 3, 5, 3, 2, 5, 3, 1, 3, 5, 3, 2, 5, 3, 1, 3, 5, 3. The bass clef staff shows chords: D^b MAJ⁷, D^b7 , and D^b-7 .

31

LESSON 10 PRACTICE

BRENDEN LOWE

PRACTICE THESE PATTERNS IN YOUR RH WITH YOUR LH CHORDS

PATTERN 1, 3, 7, 5

1 2 5 3 5 1 1 2 5 3 5 1 1 2 5 3 5 1

E MAJ⁷ E⁷ E⁻⁷

PATTERN 1, 5, 3, 7

1 3 2 4 2 3 1 1 3 2 4 2 3 1 1 3 2 4 2 3 1

E MAJ⁷ E⁷ E⁻⁷

4

PATTERN 1, 7, 3, 5

1 5 2 3 2 5 1 1 5 2 3 2 5 1 1 5 2 3 2 5 1

E MAJ⁷ E⁷ E⁻⁷

7

2

LESSON 10 PRACTICE

PATTERN 1, 5, 7, 3

1 3 5 2 5 3 1 1 3 5 2 5 3 1 1 3 5 2 5 3 1

E MAJ⁷ E⁷ E-7

10

PATTERN 1, 7, 5, 3

1 5 3 2 3 5 1 1 5 3 2 3 5 1 1 5 3 2 3 5 1

E MAJ⁷ E⁷ E-7

13

PATTERN - 3, 1, 5, 7

2 1 3 5 3 1 2 2 1 3 5 3 1 2 2 1 3 5 3 1 2

E MAJ⁷ E⁷ E-7

16

PATTERN 3, 1, 7, 5

2 1 5 3 5 1 2 2 1 5 3 5 1 2 2 1 5 3 5 1 2

E MAJ⁷ E⁷ E-7

19

PATTERN 3, 5, 7, 1

2 3 5 1 5 3 2 2 3 5 1 5 3 2 2 3 5 1 5 3 2

E MAJ⁷ E⁷ E-7

22

PATTERN 3, 5, 1, 7

2 3 1 5 1 3 2 2 3 1 5 1 3 2 2 3 1 5 1 3 2

E MAJ⁷ E⁷ E-7

25

PATTERN 3, 7, 1, 5

2 5 1 2 1 5 2 2 5 1 2 1 5 2 2 5 1 2 1 5 2

E MAJ⁷ E⁷ E-⁷

28

PATTERN 3, 7, 5, 1

2 5 3 1 3 5 3 2 5 3 1 3 5 3

E MAJ⁷ E⁷ E-⁷

31

LESSON 10 PRACTICE

BRENDEN LOWE

PRACTICE THESE PATTERNS IN YOUR RH WITH YOUR LH CHORDS

PATTERN 1, 3, 7, 5

1 2 5 3 5 3 1 1 2 5 3 5 3 1 1 2 5 3 5 3 1

$E^b \text{MAJ}^7$ E^b7 E^b-7

PATTERN 1, 5, 3, 7

1 3 2 4 2 3 1 1 3 2 4 2 3 1 1 3 2 4 2 3 1

$E^b \text{MAJ}^7$ E^b7 E^b-7

4

PATTERN 1, 7, 3, 5

1 5 2 3 2 5 1 1 5 2 3 2 5 1 1 5 2 3 2 5 1

$E^b \text{MAJ}^7$ E^b7 E^b-7

7

2

LESSON 10 PRACTICE

PATTERN 1, 5, 7, 3

1 3 5 2 5 3 1 1 3 5 2 5 3 1 1 3 5 2 5 3 1

$E^b \text{MAJ}^7$ $E^b 7$ $E^b -7$

10

PATTERN 1, 7, 5, 3

1 5 3 2 3 5 1 1 5 3 2 3 5 1 1 5 3 2 3 5 1

$E^b \text{MAJ}^7$ $E^b 7$ $E^b -7$

13

PATTERN - 3, 1, 5, 7

2 1 3 5 3 1 2 2 1 3 5 3 1 2 2 1 3 5 3 1 2

$E^b \text{MAJ}^7$ $E^b 7$ $E^b -7$

16

PATTERN 3, 1, 7, 5

19

PATTERN 3, 5, 7, 1

22

PATTERN 3, 5, 1, 7

25

PATTERN 3, 7, 1, 5

Musical notation for Pattern 3, 7, 1, 5. The top staff shows a melodic line with fingerings: 2-5-1-2, 1-5, 2, 2-5-1-2, 1-5, 2, 2-5-1-2, 1-5, 2. The bottom staff shows chords: Eb MAJ7, Eb7, and Eb-7.

28

PATTERN 3, 7, 5, 1

Musical notation for Pattern 3, 7, 5, 1. The top staff shows a melodic line with fingerings: 2-5-3-1, 3-5, 3, 2-5-3-1, 3-5, 3, 2-5-3-1, 3-5, 3. The bottom staff shows chords: Eb MAJ7, Eb7, and Eb-7.

31

LESSON 10 PRACTICE

BRENDEN LOWE

PRACTICE THESE PATTERNS IN YOUR RH WITH YOUR LH CHORDS

PATTERN 1, 3, 7, 5

Musical notation for Pattern 1, 3, 7, 5. The treble clef staff shows a sequence of three measures with fingerings: 1, 2, 3, 5, 3, 1; 1, 2, b5, 3, 5, 3, 1; 1, b2, b5, 3, 5, 3, 1. The bass clef staff shows chords: FMAJ7, F7, and F-7.

PATTERN 1, 5, 3, 7

Musical notation for Pattern 1, 5, 3, 7. The treble clef staff shows a sequence of three measures with fingerings: 1, 3, 2, 4, 2, 3, 1; 1, 3, 2, b4, 2, 3, 1; 1, 3, b2, b4, 2, 3, 1. The bass clef staff shows chords: FMAJ7, F7, and F-7.

4

PATTERN 1, 7, 3, 5

Musical notation for Pattern 1, 7, 3, 5. The treble clef staff shows a sequence of three measures with fingerings: 1, 5, 2, 3, 2, 5, 1; 1, b5, 2, 3, 2, 5, 1; 1, b5, b2, 3, 2, 5, 1. The bass clef staff shows chords: FMAJ7, F7, and F-7.

7

PATTERN 1, 5, 7, 3

FMAJ7 F7 F-7

10

PATTERN 1, 7, 5, 3

FMAJ7 F7 F-7

13

PATTERN - 3, 1, 5, 7

FMAJ7 F7 F-7

16

PATTERN 3, 7, 1, 5

Musical notation for Pattern 3, 7, 1, 5. The treble clef staff shows a melody with fingerings: 2, 5, 1, 2, 1, 5, 2. The bass clef staff shows chords: FMAJ7, F7, and F-7.

28

PATTERN 3, 7, 5, 1

Musical notation for Pattern 3, 7, 5, 1. The treble clef staff shows a melody with fingerings: 2, 5, 3, 1, 3, 5, 3. The bass clef staff shows chords: FMAJ7, F7, and F-7.

31

LESSON 10 PRACTICE

BRENDEN LOWE

PRACTICE THESE PATTERNS IN YOUR RH WITH YOUR LH CHORDS

PATTERN 1, 3, 7, 5

Musical notation for Pattern 1, 3, 7, 5. The treble clef staff shows three measures of eighth-note patterns with fingerings: 1-2-#5-3-5-3-1, 1-2-5-3-5-3-1, and 1-#2-5-3-5-3-1. The bass clef staff shows chords: GMAJ7, G7, and G-7.

PATTERN 1, 5, 3, 7

Musical notation for Pattern 1, 5, 3, 7. The treble clef staff shows three measures of eighth-note patterns with fingerings: 1-3-2-#4-2-3-1, 1-3-2-4-2-3-1, and 1-3-#2-4-2-3-1. The bass clef staff shows chords: GMAJ7, G7, and G-7.

4

PATTERN 1, 7, 3, 5

Musical notation for Pattern 1, 7, 3, 5. The treble clef staff shows three measures of eighth-note patterns with fingerings: 1-#5-2-3-2-5-1, 1-5-2-3-2-5-1, and 1-5-#2-3-2-5-1. The bass clef staff shows chords: GMAJ7, G7, and G-7.

7

2

LESSON 10 PRACTICE

PATTERN 1, 5, 7, 3

10

PATTERN 1, 7, 5, 3

13

PATTERN - 3, 1, 5, 7

16

PATTERN 3, 1, 7, 5

Musical notation for Pattern 3, 1, 7, 5. The treble clef staff shows a melody with fingerings: 2, 1, 5, 3, 5, 1, 2. The bass clef staff shows chords: GMAJ7, G7, G-7.

19

PATTERN 3, 5, 7, 1

Musical notation for Pattern 3, 5, 7, 1. The treble clef staff shows a melody with fingerings: 2, 3, 5, 1, 5, 3, 2. The bass clef staff shows chords: GMAJ7, G7, G-7.

22

PATTERN 3, 5, 1, 7

Musical notation for Pattern 3, 5, 1, 7. The treble clef staff shows a melody with fingerings: 2, 3, 1, 5, 3, 1, 2. The bass clef staff shows chords: GMAJ7, G7, G-7.

25

PATTERN 3, 7, 1, 5

28

PATTERN 3, 7, 5, 1

31

LESSON 10 PRACTICE

BRENDEN LOWE

PRACTICE THESE PATTERNS IN YOUR RH WITH YOUR LH CHORDS

PATTERN 1, 3, 7, 5

$G^b \text{MAJ}^7$ $G^b 7$ $G^b -7$

PATTERN 1, 5, 3, 7

$G^b \text{MAJ}^7$ $G^b 7$ $G^b -7$

4

PATTERN 1, 7, 3, 5

$G^b \text{MAJ}^7$ $G^b 7$ $G^b -7$

7

2

LESSON 10 PRACTICE

PATTERN 1, 5, 7, 3

10

PATTERN 1, 7, 5, 3

13

PATTERN - 3, 1, 5, 7

16

PATTERN 3, 1, 7, 5

19

PATTERN 3, 5, 7, 1

22

PATTERN 3, 5, 1, 7

25

PATTERN 3, 7, 1, 5

28

PATTERN 3, 7, 5, 1

31

LESSON 10 PRACTICE

BRENDEN LOWE

IMPROVISE USING EACH MODE WITH RH HAND WHILE LH PLAYS CHORDS

CMAJ⁷

IONIAN MODE, MAJOR SCALE

Musical notation for CMAJ⁷ chord and Ionian mode scale. The treble clef shows a CMAJ⁷ chord (C-E-G-Bb) and the scale notes C-D-E-F-G-A-B. The bass clef shows the CMAJ⁷ chord.

RH IMPROVISES, LH PLAYS CHORD - LOOP THE CHORD UNTIL YOU FEEL COMFORTABLE

Practice exercise for CMAJ⁷ chord. The treble clef is empty for improvisation. The bass clef shows four measures of the CMAJ⁷ chord. A measure number '3' is written below the first measure.

D-7

DORIAN MODE, b3 b7

Musical notation for D-7 chord and Dorian mode scale. The treble clef shows a D-7 chord (D-F-A-C) and the scale notes D-E-F-G-A-Bb. The bass clef shows the D-7 chord. A measure number '7' is written below the first measure.

Practice exercise for D-7 chord. The treble clef is empty for improvisation. The bass clef shows four measures of the D-7 chord. A measure number '9' is written below the first measure.

E-7

PHRYGIAN MODE b2 b3 b6 b7

Musical notation for E-7 chord and Phrygian mode scale. The treble clef shows an E-7 chord (E-G-A-Bb) and the scale notes E-F-G-A-Bb. The bass clef shows the E-7 chord. A measure number '13' is written below the first measure.

Practice exercise for E-7 chord. The treble clef is empty for improvisation. The bass clef shows four measures of the E-7 chord.

FMAJ⁷ **LYDIAN MODE #4**

19

21

G⁷ **MIXOLYDIAN MODE b7**

25

27

A-7 **AEOLIAN MODE b3 b6 b7**

31

33

B-7b5

LOCRIAN MODE b2 b3 b5 b6 b7

A single musical staff in treble clef. It begins with a whole chord symbol for B-7b5. The staff contains a melodic line starting on B4, moving stepwise up to B5, then down to B4, and finally to B3. The notes are: B4, C5, D5, E5, D5, C5, B4, B3.

37

Two musical staves, treble and bass clef, for exercise 39. The treble staff is empty. The bass staff contains four measures, each with a whole chord symbol for B-7b5. The staves are divided into four measures by vertical bar lines.

39

LESSON 10 PRACTICE

#1 - PRACTICE USING CHORD TONES TO IMPROVISE WITH LH BASS NOTES ON BEAT 1

#2 - PRACTICE USING CHORD TONES TO IMPROVISE WITH LH CHORDS ON BEAT 1

CMAJ⁷
CMAJ⁷
D⁷
D⁷

D-7
G⁷
CMAJ⁷
CMAJ⁷
G-7
C⁷

1.

2.

5

FMAJ⁷
FMAJ⁷
FMAJ⁷
FMAJ⁷

10

D⁷
D⁷
D-7
G⁷

14

CMAJ⁷
CMAJ⁷
D⁷
D⁷

18

D-7
G⁷
CMAJ⁷
G⁷

22

LESSON 10 PRACTICE

BRENDEN LOWE

ARPEGGIATE THE CHORD TONES TO EACH CHORD IN A-TRAIN. LH PLAYS BASS NOTES

#1 - RH ALONE

CMAJ7 **CMAJ7** **D7** **D7**

D-7 **G7** **CMAJ7** **CMAJ7** **G-7**

5 **C7** **FMAJ7** **FMAJ7** **FMAJ7** **FMAJ7**

10 **D7** **D7** **D-7** **G7**

15

Musical notation for measures 19-22. The top staff is in treble clef and contains a sequence of eighth notes with fingerings: 1 2 3 5 3 2 1. The bottom staff is in bass clef and contains whole notes. Chord symbols are placed above the treble staff: CMAJ7, CMAJ7, D7, and D7.

19

Musical notation for measures 23-26. The top staff is in treble clef and contains a sequence of eighth notes with fingerings: 1 2 3 5 3 2 1. The bottom staff is in bass clef and contains whole notes. Chord symbols are placed above the treble staff: D-7, G7, CMAJ7, and G7.

23



JAZZ PIANO SCHOOL

Learning Freedom

Lesson 11

LESSON 11 PRACTICE

PRACTICE ALL THE V-I RESOLUTIONS IN ALL KEYS ROOT TO 2ND INVERSION

#1 - RH ALONE

G⁷ C^{MAJ7} C⁷ F^{MAJ7} F⁷ B^bMAJ⁷ B^{b7} E^bMAJ⁷ E^{b7} A^bMAJ⁷ A^{b7} D^bMAJ⁷

#2 - LH ALONE

G⁷ C^{MAJ7} C⁷ F^{MAJ7} F⁷ B^bMAJ⁷ B^{b7} E^bMAJ⁷ E^{b7} A^bMAJ⁷ A^{b7} D^bMAJ⁷

#3 - RH CHORDS LH BASS NOTES

G⁷ C^{MAJ7} C⁷ F^{MAJ7} F⁷ B^bMAJ⁷ B^{b7} E^bMAJ⁷ E^{b7} A^bMAJ⁷ A^{b7} D^bMAJ⁷

D^{b7} G^{bMAJ7} G^{b7} $BMAJ7$ B^7 $E MAJ7$ E^7 $A MAJ7$ A^7 $D MAJ7$ D^7 $G MAJ7$

31

LESSON 11 PRACTICE

PRACTICE ALL THE V-I RESOLUTIONS IN ALL KEYS 1ST TO 3RD INVERSION

#1 - RH ALONE

G⁷ C^{MAJ7} C⁷ F^{MAJ7} F⁷ B^bMAJ⁷ B^{b7} E^bMAJ⁷ E^{b7} A^bMAJ⁷ A^{b7} D^bMAJ⁷

#2 - LH ALONE

G⁷ C^{MAJ7} C⁷ F^{MAJ7} F⁷ B^bMAJ⁷ B^{b7} E^bMAJ⁷ E^{b7} A^bMAJ⁷ A^{b7} D^bMAJ⁷

#3 - RH CHORDS LH BASS NOTES

G⁷ C^{MAJ7} C⁷ F^{MAJ7} F⁷ B^bMAJ⁷ B^{b7} E^bMAJ⁷

E^b7 A^bMAJ⁷ A^b7 D^bMAJ⁷ D^b7 G^bMAJ⁷ G^b7 BMAJ⁷ B⁷ EMAJ⁷

29

E⁷ AMAJ⁷ A⁷ DMAJ⁷ D⁷ GMAJ⁷

34

LESSON 11 PRACTICE

PRACTICE ALL THE V-I RESOLUTIONS IN ALL KEYS 2ND TO ROOT INVERSION

#1 - RH ALONE

G⁷ CMAJ⁷ C⁷ FMAJ⁷ F⁷ B^bMAJ⁷ B^{b7} E^bMAJ⁷ E^{b7} A^bMAJ⁷ A^{b7} D^bMAJ⁷

#2 - LH ALONE

G⁷ CMAJ⁷ C⁷ FMAJ⁷ F⁷ B^bMAJ⁷ B^{b7} E^bMAJ⁷ E^{b7} A^bMAJ⁷ A^{b7} D^bMAJ⁷

#3 - RH CHORDS LH BASS NOTES

G⁷ CMAJ⁷ C⁷ FMAJ⁷ F⁷ B^bMAJ⁷ B^{b7} E^bMAJ⁷

E^{b7} A^bMAJ⁷ A^{b7} D^bMAJ⁷ D^{b7} G^bMAJ⁷ G^{b7} BMAJ⁷ B⁷ EMAJ⁷

29

E⁷ AMAJ⁷ A⁷ DMAJ⁷ D⁷ GMAJ⁷

34

LESSON 11 PRACTICE

PRACTICE ALL THE V-I RESOLUTIONS IN ALL KEYS 3RD TO 1ST INVERSION

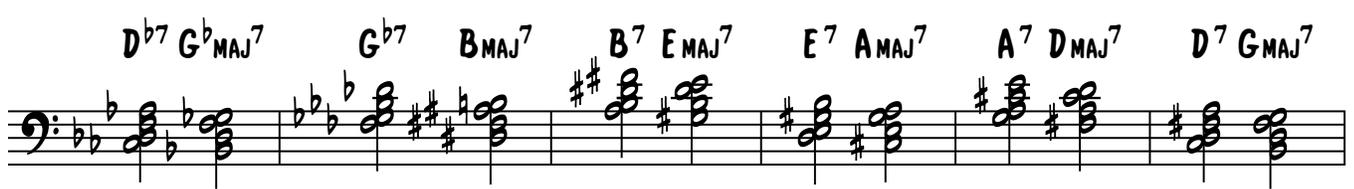
#1 - RH ALONE

G⁷ CMAJ⁷ C⁷ FMAJ⁷ F⁷ B^bMAJ⁷ B^{b7} E^bMAJ⁷ E^{b7} A^bMAJ⁷ A^{b7} D^bMAJ⁷


#2 - LH ALONE

G⁷ CMAJ⁷ C⁷ FMAJ⁷ F⁷ B^bMAJ⁷ B^{b7} E^bMAJ⁷ E^{b7} A^bMAJ⁷ A^{b7} D^bMAJ⁷


13

D^{b7} G^bMAJ⁷ G^{b7} BMAJ⁷ B⁷ EMAJ⁷ E⁷ AMAJ⁷ A⁷ DMAJ⁷ D⁷ GMAJ⁷


19

#3 - RH CHORDS LH BASS NOTES

G⁷ CMAJ⁷ C⁷ FMAJ⁷ F⁷ B^bMAJ⁷ B^{b7} E^bMAJ⁷


25

LESSON 11 PRACTICE

BRENDEEN LOWE

KEY OF A MAJOR

SWING MODES UP AND DOWN IN A MAJOR

#1 - RH ALONE

IONIAN (I MAJ7)

DORIAN (II-7)

PHRYGIAN (III-7)

LYDIAN (IV MAJ7)

MIXOLYDIAN (V7)

AEOLIAN (VI-7)

LOCRIAN (VII-7b5)

#2 - RH SWING MODES, LH PLAYS CORRESPONDING CHORD

IONIAN (I MAJ7)

15

DORIAN (II-7)

17

PHRYGIAN (III-7)

19

LYDIAN (IV MAJ7)

21

MIXOLYDIAN (V7)

Musical notation for Mixolydian (V7) scale exercise. The exercise is written on a grand staff (treble and bass clefs). The key signature has one sharp (F#). The scale is E7. The notation includes fingerings: 1-2-3-1 for the first four notes, 2-3-4-5 for the next four, 4-3-2-1 for the next four, and 3-2-1 for the final three. The bass clef shows the E7 chord voicings: E2, G#2, B2, D3, E3, G#3, B3.

23

AEOLIAN (VI-7)

Musical notation for Aeolian (VI-7) scale exercise. The exercise is written on a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The scale is F#-7. The notation includes fingerings: 2-3-1-2 for the first four notes, 3-1-2-3 for the next four, 2-1-3-2 for the next four, and 1-3-2 for the final three. The bass clef shows the F#-7 chord voicings: F#2, A2, C#2, D3, F#3, A3, C#3.

25

LOCRIAN (VII-7b5)

Musical notation for Locrian (VII-7b5) scale exercise. The exercise is written on a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The scale is G#-7b5. The notation includes fingerings: 3-1-2-3 for the first four notes, 1-2-3-4 for the next four, 3-2-1-3 for the next four, and 2-1-3 for the final three. The bass clef shows the G#-7b5 chord voicings: G#2, B2, C#2, D3, G#3, Bb3, C#3.

27

LESSON 11 PRACTICE

BRENDEN LOWE

KEY OF A \flat MAJOR

SWING MODES UP AND DOWN IN A \flat MAJOR

#1 - RH ALONE

IONIAN (I MAJ7)

DORIAN (II-7)

PHRYGIAN (III-7)

LYDIAN (IV MAJ7)

MIXOLYDIAN (V7)

AEOLIAN (VI-7)

LOCRIAN (VII-7 \flat 5)

#2 - RH SWING MODES, LH PLAYS CORRESPONDING CHORD

IONIAN (I MAJ7)

Musical notation for Ionian mode (I MAJ7). The right hand (RH) plays a melodic line with fingerings: 3 4 1 2, 3 1 2 3, 2 1 3 2, 1 4 3. The left hand (LH) plays a sustained chord of A^b MAJ⁷.

15

DORIAN (II-7)

Musical notation for Dorian mode (II-7). The right hand (RH) plays a melodic line with fingerings: 3 1 2 3, 1 2 3 4, 3 2 1 3, 2 1 3. The left hand (LH) plays a sustained chord of B^b-7.

17

PHRYGIAN (III-7)

Musical notation for Phrygian mode (III-7). The right hand (RH) plays a melodic line with fingerings: 1 2 3 1, 2 3 4 5, 4 3 2 1, 3 2 1. The left hand (LH) plays a sustained chord of C-7.

19

LYDIAN (IV MAJ7)

Musical notation for Lydian mode (IV MAJ⁷). The right hand (RH) plays a melodic line with fingerings: 2 3 1 2, 3 4 1 2, 1 4 3 2, 1 3 2. The left hand (LH) plays a sustained chord of D^b MAJ⁷.

21

MIXOLYDIAN (V7)

23

AEOLIAN (VI-7)

25

LOCRIAN (VII-7b5)

27

LESSON 11 PRACTICE

BRENDE LOWE

KEY OF B MAJOR

SWING MODES UP AND DOWN IN B MAJOR

#1 - RH ALONE

IONIAN (I MAJ7)

1 2 3 1 2 3 4 5 4 3 2 1 3 2 1

DORIAN (II-7)

2 3 1 2 3 4 1 2 1 4 3 2 1 3 2

PHRYGIAN (III-7)

3 1 2 3 1 2 3 4 3 2 1 3 2 1 3

LYDIAN (IV MAJ7)

1 2 3 4 1 2 3 4 3 2 1 4 3 2 1

MIXOLYDIAN (V7)

2 3 4 1 2 3 1 2 1 3 2 1 4 3 2

AEOLIAN (VI-7)

2 3 1 2 3 4 1 2 1 4 3 1 3 2

LOCRIAN (VII-7b5)

3 1 2 3 1 2 3 4 3 2 1 3 2 1 3

#2 - RH SWING MODES, LH PLAYS CORRESPONDING CHORD

IONIAN (I MAJ7)

Musical notation for Ionian mode (I MAJ7). The right hand (RH) plays a melodic line with fingerings: 1 2 3 1 2 3 4 5, 4 3 2 1 3 2 1. The left hand (LH) plays a B MAJ7 chord.

15

DORIAN (II-7)

Musical notation for Dorian mode (II-7). The right hand (RH) plays a melodic line with fingerings: 2 3 1 2 3 4 1 2, 1 4 3 1 3 2. The left hand (LH) plays a C#-7 chord.

17

PHRYGIAN (III-7)

Musical notation for Phrygian mode (III-7). The right hand (RH) plays a melodic line with fingerings: 3 1 2 3 1 2 3 4, 3 2 1 3 2 1 3. The left hand (LH) plays a D#-7 chord.

19

LYDIAN (IV MAJ7)

Musical notation for Lydian mode (IV MAJ7). The right hand (RH) plays a melodic line with fingerings: 1 2 3 4 1 2 3 4, 3 2 1 3 2 1. The left hand (LH) plays an E MAJ7 chord.

21

LESSON 11 PRACTICE

BRENDEN LOWE

KEY OF B \flat MAJOR

SWING MODES UP AND DOWN IN B \flat MAJOR

#1 - RH ALONE

IONIAN (I MAJ7)

Ionian (I MAJ7) - Measures 1-4

DORIAN (II-7)

Dorian (II-7) - Measures 5-8

PHRYGIAN (III-7)

Phrygian (III-7) - Measures 9-12

LYDIAN (IV MAJ7)

Lydian (IV MAJ7) - Measures 13-16

MIXOLYDIAN (V7)

Mixolydian (V7) - Measures 17-20

AEOLIAN (VI-7)

Aeolian (VI-7) - Measures 21-24

LOCRIAN (VII-7 \flat 5)

Locrian (VII-7 \flat 5) - Measures 25-28

#2 - RH SWING MODES, LH PLAYS CORRESPONDING CHORD

IONIAN (I MAJ7)

Musical notation for Ionian mode (I MAJ7). The right hand (RH) plays a melody with fingerings: 3 1 2 3, 1 2 3 4, 3 2 1 3, 2 1 3. The left hand (LH) plays a sustained B \flat MAJ7 chord.

15

DORIAN (II-7)

Musical notation for Dorian mode (II-7). The right hand (RH) plays a melody with fingerings: 1 2 3 1, 2 3 4 5, 4 3 2 1, 3 2 1. The left hand (LH) plays a sustained C-7 chord.

17

PHRYGIAN (III-7)

Musical notation for Phrygian mode (III-7). The right hand (RH) plays a melody with fingerings: 1 2 3 1, 2 3 4 5, 4 3 2 1, 3 2 1. The left hand (LH) plays a sustained D-7 chord.

19

LYDIAN (IV MAJ7)

Musical notation for Lydian mode (IV MAJ7). The right hand (RH) plays a melody with fingerings: 3 1 2 3, 4 1 2 3, 2 1 4 3, 2 1 3. The left hand (LH) plays a sustained E \flat MAJ7 chord.

21

MIXOLYDIAN (V7)

23

Aeolian (vi-7)

25

LOCRIAN (vii-7b5)

27

LESSON 11 PRACTICE

BRENDEN LOWE

SWING MODES UP AND DOWN IN C MAJOR

KEY OF C MAJOR

#1 - RH ALONE

IONIAN (I MAJ7)

DORIAN (II-7)

PHRYGIAN (III-7)

LYDIAN (IV MAJ7)

MIXOLYDIAN (V7)

AEOLIAN (VI-7)

LOCRIAN (VII-7b5)

#2 - RH SWING MODES, LH PLAY CORRESPONDING CHORDS

IONIAN (I MAJ7)

C MAJ7 C MAJ7

15

DORIAN (II-7)

D-7 D-7

17

PHRYGIAN (III-7)

E-7 E-7

19

LYDIAN (IV MAJ7)

F MAJ7 F MAJ7

21

MIXOLYDIAN (V7)

Musical notation for the Mixolydian (V7) scale exercise. The treble clef staff shows a sequence of notes: G4 (1), A4 (2), B4 (3), G4 (1), F4 (2), E4 (3), D4 (4), C4 (5), B3 (4), A3 (3), G3 (2), F3 (1), E3 (3), D3 (2), C3 (1). The bass clef staff shows a G7 chord in the first measure and a G7 chord in the second measure, with a slur connecting the two chords.

23

AEOLIAN (VI-7)

Musical notation for the Aeolian (VI-7) scale exercise. The treble clef staff shows a sequence of notes: A3 (1), B3 (2), C4 (3), A3 (1), G3 (2), F3 (3), E3 (4), D3 (5), C3 (4), B2 (3), A2 (2), G2 (1), F2 (3), E2 (2), D2 (1). The bass clef staff shows an A-7 chord in the first measure and an A-7 chord in the second measure, with a slur connecting the two chords.

25

LOCRIAN (VII-7b5)

Musical notation for the Locrian (VII-7b5) scale exercise. The treble clef staff shows a sequence of notes: B3 (1), C4 (2), D4 (3), B3 (1), A3 (2), G3 (3), F3 (4), E3 (5), D3 (4), C3 (3), B2 (2), A2 (1), G2 (3), F2 (2), E2 (1). The bass clef staff shows a B-7b5 chord in the first measure and a B-7b5 chord in the second measure, with a slur connecting the two chords.

27

LESSON 11 PRACTICE

BRENDE LOWE

KEY OF D MAJOR

SWING MODES UP AND DOWN IN D MAJOR

#1 - RH ALONE

IONIAN (I MAJ7)

DORIAN (II-7)

PHRYGIAN (III-7)

LYDIAN (IV MAJ7)

MIXOLYDIAN (V7)

AEOLIAN (VI-7)

LOCRIAN (VII-7b5)

#2 - RH SWING MODES, LH PLAYS CORRESPONDING CHORD

IONIAN (I MAJ7)

1 2 3 1 2 3 #4 5 #4 3 2 1 3 2 1

D MAJ⁷

15

DORIAN (II-7)

1 2 3 1 2 #3 4 5 4 #3 2 1 3 2 1

E-7

17

PHRYGIAN (III-7)

3 1 2 3 #4 1 2 #3 2 1 #4 3 2 1 3

F#-7

19

LYDIAN (IV MAJ7)

1 2 3 4 1 2 #3 4 #3 2 1 #4 3 2 1

G MAJ⁷

21

MIXOLYDIAN (V7)

23

AEOLIAN (VI-7)

25

LOCRIAN (VII-7b5)

27 C#-7b5

LESSON 11 PRACTICE

BRENDEN LOWE

KEY OF D \flat MAJOR

SWING MODES UP AND DOWN IN D \flat MAJOR

#1 - RH ALONE

IONIAN (I MAJ7)

Musical notation for the Ionian mode (I MAJ7) in D \flat major, measures 1-4. The notation is in 4/4 time and features eighth notes with fingerings: 2 3 1 2, 3 4 1 2, 1 4 3 2, and 1 3 2.

DORIAN (II-7)

Musical notation for the Dorian mode (II-7) in D \flat major, measures 5-8. The notation is in 4/4 time and features eighth notes with fingerings: 3 1 2 3, 4 1 2 3, 2 1 4 3, and 2 1 3.

PHRYGIAN (III-7)

Musical notation for the Phrygian mode (III-7) in D \flat major, measures 9-12. The notation is in 4/4 time and features eighth notes with fingerings: 1 2 3 4, 1 2 3 4, 3 2 1 4, and 3 2 1.

LYDIAN (IV MAJ7)

Musical notation for the Lydian mode (IV MAJ7) in D \flat major, measures 13-16. The notation is in 4/4 time and features eighth notes with fingerings: 2 3 4 1, 2 3 1 2, 1 3 2 1, and 4 3 2.

MIXOLYDIAN (V7)

Musical notation for the Mixolydian mode (V7) in D \flat major, measures 17-20. The notation is in 4/4 time and features eighth notes with fingerings: 3 4 1 2, 3 1 2 3, 2 1 3 2, and 1 4 3.

AEOLIAN (VI-7)

Musical notation for the Aeolian mode (VI-7) in D \flat major, measures 21-24. The notation is in 4/4 time and features eighth notes with fingerings: 3 1 2 3, 1 2 3 4, 3 2 1 3, and 2 1 3.

LOCRIAN (VII-7 \flat 5)

Musical notation for the Locrian mode (VII-7 \flat 5) in D \flat major, measures 25-28. The notation is in 4/4 time and features eighth notes with fingerings: 1 2 3 1, 2 3 4 5, 4 3 2 1, and 3 2 1.

#2 - RH SWING MODES, LH PLAYS CORRESPONDING CHORD

IONIAN (I MAJ7)

Musical notation for Ionian mode (I MAJ7). The right hand (RH) plays a melodic line with fingerings: 2, 3, 1, 2, 3, 4, 1, 2, 1, 4, 3, 2, 1, 3, 2. The left hand (LH) plays a sustained D-flat major 7 chord (D♭ MAJ7) in the bass clef.

15

DORIAN (II-7)

Musical notation for Dorian mode (II-7). The right hand (RH) plays a melodic line with fingerings: 3, 1, 2, 3, 4, 1, 2, 3, 2, 1, 4, 3, 2, 1, 3. The left hand (LH) plays a sustained E-flat 7 chord (E♭-7) in the bass clef.

17

PHYRGIAN (III-7)

Musical notation for Phrygian mode (III-7). The right hand (RH) plays a melodic line with fingerings: 1, 3, 4, 1, 2, 3, 4, 3, 2, 1, 4, 3, 2, 1, 3. The left hand (LH) plays a sustained F-7 chord (F-7) in the bass clef.

19

LYDIAN (IV MAJ7)

Musical notation for Lydian mode (IV MAJ7). The right hand (RH) plays a melodic line with fingerings: 2, 3, 4, 1, 2, 3, 1, 2, 1, 3, 2, 1, 4, 3, 2. The left hand (LH) plays a sustained G-flat major 7 chord (G♭ MAJ7) in the bass clef.

21

MIXOLYDIAN (V7)

23

AEOLIAN (VI-7)

25

LOCRIAN (VII-7b5)

27

C-7b5

LESSON 11 PRACTICE

BRENDE LOWE

KEY OF E MAJOR

SWING MODES UP AND DOWN IN E MAJOR

#1 - RH ALONE

IONIAN (I MAJ7)

DORIAN (II-7)

PHRYGIAN (III-7)

LYDIAN (IV MAJ7)

MIXOLYDIAN (V7)

AEOLIAN (VI-7)

LOCRIAN (VII-7b5)

#2 - RH SWING MODES, LH PLAYS CORRESPONDING CHORD

IONIAN (I MAJ7)

15

DORIAN (II-7)

17

PHRYGIAN (III-7)

19

LYDIAN (IV MAJ7)

21

MIXOLYDIAN (V7)

Musical notation for Mixolydian (V7) scale. The treble clef staff shows the scale with fingerings: 1, 2, 3, 1, 2, 3, 4, 5, 4, 3, 2, 1, 3, 2, 1. The bass clef staff shows the B7 chord with a double bar line.

23

AEOLIAN (VI-7)

Musical notation for Aeolian (VI-7) scale. The treble clef staff shows the scale with fingerings: 2, 3, 1, 2, 3, 1, 2, 3, 2, 1, 3, 2, 1, 3, 2. The bass clef staff shows the C#7 chord with a double bar line.

25

LOCRIAN (VII-7b5)

Musical notation for Locrian (VII-7b5) scale. The treble clef staff shows the scale with fingerings: 3, 1, 2, 3, 1, 2, 3, 4, 3, 2, 1, 3, 2, 1, 3. The bass clef staff shows the D#-7b5 chord with a double bar line.

27 D#-7b5

LESSON 11 PRACTICE

BRENDEN LOWE

KEY OF E \flat MAJOR

SWING MODES UP AND DOWN IN E \flat MAJOR

#1 - RH ALONE

IONIAN (I MAJ7)

Musical notation for the Ionian mode (I MAJ7) in E \flat major, measures 1-4. The notation is in 4/4 time and features a treble clef with a key signature of two flats. The melody consists of quarter notes with fingerings: 3 1 2 3, 1 2 \flat 3, 2 1 \flat 3, 2 1 3.

DORIAN (II-7)

Musical notation for the Dorian mode (II-7) in E \flat major, measures 5-8. The notation is in 4/4 time and features a treble clef with a key signature of two flats. The melody consists of quarter notes with fingerings: 1 2 3 4, 1 2 \flat 3 4, \flat 3 2 1 \flat 4, 3 2 1.

PHRYGIAN (III-7)

Musical notation for the Phrygian mode (III-7) in E \flat major, measures 9-12. The notation is in 4/4 time and features a treble clef with a key signature of two flats. The melody consists of quarter notes with fingerings: 1 2 3 1, 2 \flat 3 4 5, 4 \flat 3 2 1, 3 2 1.

LYDIAN (IV MAJ7)

Musical notation for the Lydian mode (IV MAJ7) in E \flat major, measures 13-16. The notation is in 4/4 time and features a treble clef with a key signature of two flats. The melody consists of quarter notes with fingerings: 3 4 1 2, \flat 3 1 2 \flat 3, 2 1 \flat 3 2, 1 \flat 4 3.

MIXOLYDIAN (V7)

Musical notation for the Mixolydian mode (V7) in E \flat major, measures 17-20. The notation is in 4/4 time and features a treble clef with a key signature of two flats. The melody consists of quarter notes with fingerings: 3 1 2 \flat 3, 1 2 \flat 3 \flat 4, \flat 3 2 1 \flat 3, 2 1 \flat 3.

AEOLIAN (VI-7)

Musical notation for the Aeolian mode (VI-7) in E \flat major, measures 21-24. The notation is in 4/4 time and features a treble clef with a key signature of two flats. The melody consists of quarter notes with fingerings: 1 2 \flat 3 1, 2 \flat 3 \flat 4 5, \flat 4 \flat 3 2 1, \flat 3 2 1.

LOCRIAN (VII-7 \flat 5)

Musical notation for the Locrian mode (VII-7 \flat 5) in E \flat major, measures 25-28. The notation is in 4/4 time and features a treble clef with a key signature of two flats. The melody consists of quarter notes with fingerings: 1 \flat 2 3 1, \flat 2 \flat 3 4 5, 4 \flat 3 \flat 2 1, 3 \flat 2 1.

#2 - RH SWING MODES, LH PLAYS CORRESPONDING CHORD

IONIAN (I MAJ7)

15

DORIAN (II-7)

17

PHRYGIAN (III-7)

19

LYDIAN (IV MAJ7)

21

MIXOLYDIAN (V7)

23 B^b7

AEOLIAN (VI-7)

25 C-7

LOCRIAN (VII-7b5)

27 D-7b5

LESSON 11 PRACTICE

BRENDEN LOWE

KEY OF F MAJOR

SWING MODES UP AND DOWN IN F MAJOR

#1 - RH ALONE

IONIAN (I MAJ7)

DORIAN (II-7)

PHRYGIAN (III-7)

LYDIAN (IV MAJ7)

MIXOLYDIAN (V7)

AEOLIAN (VI-7)

LOCRIAN (VII-7b5)

#2 - RH SWING MODES, LH PLAYS CORRESPONDING CHORD

IONIAN (I MAJ7)

Musical notation for Ionian mode (I MAJ7). The right hand (RH) plays a melodic line with fingerings 1-2-3-4, 1-2-3-4, 3-2-1-4, 3-2-1. The left hand (LH) plays a sustained F MAJ7 chord.

15

DORIAN (II-7)

Musical notation for Dorian mode (II-7). The right hand (RH) plays a melodic line with fingerings 1-2-3-1, 2-3-4-5, 4-3-2-1, 3-2-1. The left hand (LH) plays a sustained G-7 chord.

17

PHRYGIAN (III-7)

Musical notation for Phrygian mode (III-7). The right hand (RH) plays a melodic line with fingerings 1-2-3-1, 2-3-4-5, 4-3-2-1, 3-2-1. The left hand (LH) plays a sustained A 7 chord.

19

LYDIAN (IV MAJ7)

Musical notation for Lydian mode (IV MAJ7). The right hand (RH) plays a melodic line with fingerings 3-1-2-3, 1-2-3-4, 3-2-1-3, 2-1-3. The left hand (LH) plays a sustained Bb MAJ7 chord.

21

MIXOLYDIAN (V7)

23

AEOLIAN (VI-7)

25

LOCRIAN (VII-7b5)

27 E-7b5

LESSON 11 PRACTICE

BRENDEN LOWE

KEY OF G MAJOR

SWING MODES UP AND DOWN IN G MAJOR

#1 - RH ALONE

IONIAN (I MAJ7)

1 2 3 1 2 3 4 5 4 3 2 1 3 2 1

DORIAN (II-7)

1 2 3 1 2 3 4 5 4 3 2 1 3 2 1

PHRYGIAN (III-7)

1 2 3 1 2 3 4 5 4 3 2 1 3 2 1

LYDIAN (IV MAJ7)

1 2 3 4 3 2 1 4 3 2 1

MIXOLYDIAN (V7)

1 2 3 1 2 3 4 5 4 3 2 1 3 2 1

AEOLIAN (VI-7)

1 2 3 1 2 3 4 5 4 3 2 1 3 2 1

LOCRIAN (VII-7b5)

3 1 2 3 1 2 3 4 3 2 1 3 2 1 3

#2 - RH SWING MODES, LH PLAYS CORRESPONDING CHORD

IONIAN (I MAJ7)

Musical notation for the Ionian mode (I MAJ7). The right hand (RH) plays a melody in treble clef with fingerings: 1-2-3-1, 2-3-4-5, 4-3-2-1, 3-2-1. The left hand (LH) plays a G MAJ7 chord in bass clef, indicated by a sharp sign on the F line. The LH part consists of a sustained chord with a tremolo effect.

15

DORIAN (II-7)

Musical notation for the Dorian mode (II-7). The right hand (RH) plays a melody in treble clef with fingerings: 1-2-3-1, 2-3-4-5, 4-3-2-1, 3-2-1. The left hand (LH) plays an A-7 chord in bass clef, indicated by a sharp sign on the C line. The LH part consists of a sustained chord with a tremolo effect.

17

PHRYGIAN (III-7)

Musical notation for the Phrygian mode (III-7). The right hand (RH) plays a melody in treble clef with fingerings: 1-2-3-1, 2-3-4-5, 4-3-2-1, 3-2-1. The left hand (LH) plays a B-7 chord in bass clef, indicated by a sharp sign on the C line. The LH part consists of a sustained chord with a tremolo effect.

19

LYDIAN (IV MAJ7)

Musical notation for the Lydian mode (IV MAJ7). The right hand (RH) plays a melody in treble clef with fingerings: 1-2-3-4, 1-2-3-4, 3-2-1-4, 3-2-1. The left hand (LH) plays a C MAJ7 chord in bass clef, indicated by a sharp sign on the F line. The LH part consists of a sustained chord with a tremolo effect.

21

MIXOLYDIAN (V7)

Musical notation for Mixolydian (V7) scale exercise. The exercise is written on a grand staff (treble and bass clefs). The treble clef part shows a scale starting on D4, with fingerings: 1-2-3-1-2-3-4-5-4-3-2-1-3-2-1. The bass clef part shows a constant D7 chord. The key signature has one sharp (F#).

23

AEOLIAN (VI-7)

Musical notation for Aeolian (VI-7) scale exercise. The exercise is written on a grand staff. The treble clef part shows a scale starting on E4, with fingerings: 1-2-3-1-2-3-4-5-4-3-2-1-3-2-1. The bass clef part shows a constant E-7 chord. The key signature has one sharp (F#).

25

LOCRIAN (VII-7b5)

Musical notation for Locrian (VII-7b5) scale exercise. The exercise is written on a grand staff. The treble clef part shows a scale starting on F#4, with fingerings: 3-1-2-3-1-2-3-4-3-2-1-3-2-1-3. The bass clef part shows a constant F#-7b5 chord. The key signature has one sharp (F#).

27

LESSON 11 PRACTICE

BRENDEEN LOWE

KEY OF G \flat MAJOR

SWING MODES UP AND DOWN IN G \flat MAJOR

#1 - RH ALONE

IONIAN (I MAJ7)

DORIAN (II-7)

PHRYGIAN (III-7)

LYDIAN (IV MAJ7)

MIXOLYDIAN (V7)

AEOLIAN (VI-7)

LOCRIAN (VII-7 \flat 5)

#2 - RH SWING MODES, LH PLAYS CORRESPONDING CHORD

IONIAN (I MAJ7)

Musical notation for Ionian mode (I MAJ7). The right hand (RH) plays a melody with fingerings: 2 3 4 1, 2 3 1 2, 1 3 2 1, 4 3 2. The left hand (LH) plays a G^b MAJ⁷ chord.

15

DORIAN (II-7)

Musical notation for Dorian mode (II-7). The right hand (RH) plays a melody with fingerings: 3 4 1, 3 1 2 3, 2 1 3 2, 1 4 3. The left hand (LH) plays an A^b-7 chord.

17

PHRYGIAN (III-7)

Musical notation for Phrygian mode (III-7). The right hand (RH) plays a melody with fingerings: 3 1 2 3, 1 2 3 4, 3 2 1 3, 2 1 3. The left hand (LH) plays a B^b-7 chord.

19

LYDIAN (IV MAJ7)

Musical notation for Lydian mode (IV MAJ7). The right hand (RH) plays a melody with fingerings: 1 2 3 1, 2 3 4 5, 4 3 2 1, 3 2 1. The left hand (LH) plays a B MAJ⁷ chord.

21

MIXOLYDIAN (V7)

23

AEOLIAN (VI-7)

25

LOCRIAN (VII-7b5)

27

LESSON 11 PRACTICE

BRENDEN LOWE

PRACTICE THE V7 - IMAJ7 IN A-TRAIN

#1 - PRACTICE THE MODES FOR THE V-I RESOLUTIONS IN A-TRAIN

V7	I	V7	I
G ⁷	CMAJ ⁷	C ⁷	FMAJ ⁷

#2 - PRACTICE IMPROVISING USING THE MODES AND TARGETING CHORD TONES

G ⁷	CMAJ ⁷	C ⁷	FMAJ ⁷
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5

LESSON 11 PRACTICE

BRENDEN LOWE

A-TRAIN ANALYZED

KEY OF G

IMAJ7 (IONIAN)

IMAJ7 (IONIAN)

V7 (MIXO)

V7 (MIXO)

CMAJ7

CMAJ7

D7

D7

KEY OF C

ii-7 (DORIAN)

V7 (MIXO)

IMAJ7 (IONIAN)

IMAJ7 (IONIAN)

V7 (MIXO) KEY OF F

D-7

G7

CMAJ7

CMAJ7

C7

5

IMAJ7 (IONIAN)

FMAJ7

FMAJ7

FMAJ7

FMAJ7

10

KEY OF G

V7 (MIXO)

V7 (MIXO)

KEY OF C

ii-7 (DORIAN)

V7 (MIXO)

D7

D7

D-7

G7

14

IMAJ7 (IONIAN)

IMAJ7 (IONIAN)

V7 (MIXO)

V7 (MIXO)

CMAJ7

CMAJ7

D7

D7

18

KEY OF C

ii-7 (DORIAN)

V7 (MIXO)

IMAJ7 (IONIAN)

IMAJ7 (IONIAN)

D-7

G7

CMAJ7

CMAJ7

22

LESSON 11 PRACTICE

BRENDEN LOWE

PRACTICE YOUR MODES TO EACH CHORD COMING DOWN FROM THE 7TH AS NOTATED BELOW.

#1 - RH MODES, LH BASS NOTES

CMAJ⁷ **CMAJ⁷** **D⁷** **D⁷**

D-7 **G⁷** **CMAJ⁷** **CMAJ⁷** **G-7**

5

C⁷ **FMAJ⁷** **FMAJ⁷** **FMAJ⁷** **FMAJ⁷**

10

D⁷ **D⁷** **D-7** **G⁷**

15

Musical notation for measures 19-22. The treble clef staff contains a descending eighth-note scale with fingerings: 4 3 2 1 3 2 1. The bass clef staff contains whole notes: C, C, D, D. Chord labels above the staff are: CMAJ7, CMAJ7, D7, D7.

Musical notation for measures 23-26. The treble clef staff contains a descending eighth-note scale with fingerings: 4 3 2 1 3 2 1. The bass clef staff contains whole notes: D, G, C, C. Chord labels above the staff are: D-7, G7, CMAJ7, CMAJ7.

LESSON 11 PRACTICE

BRENDE LOWE

PRACTICE YOUR MODES TO EACH CHORD COMING DOWN FROM THE 7TH AS NOTATED BELOW.

#1 - RH MODES, CHORDS

CMAJ⁷
CMAJ⁷
D⁷
D⁷

D-7
G⁷
CMAJ⁷
CMAJ⁷
G-7

5

C⁷
FMAJ⁷
FMAJ⁷
FMAJ⁷
FMAJ⁷

10

D⁷
D⁷
D-7
G⁷

15

Musical notation for measures 2-5. Treble clef with fingerings 4-3-2-1 and 3-2-1. Chords: CMAJ7, CMAJ7, D7, D7. Bass clef with chord diagrams for CMAJ7, CMAJ7, D7, D7.

19

Musical notation for measures 19-22. Treble clef with fingerings 4-3-2-1 and 3-2-1. Chords: D-7, G7, CMAJ7, CMAJ7. Bass clef with chord diagrams for D-7, G7, CMAJ7, CMAJ7.

23

LESSON 11 PRACTICE

BRENDEn LOWE

PRACTICE YOUR MODES TO EACH CHORD UP TO THE 7TH AS NOTATED BELOW.

#1 - RH MODES, LH BASS NOTES

CMAJ⁷ **CMAJ⁷** **D⁷** **D⁷**

D-7 **G⁷** **CMAJ⁷** **CMAJ⁷** **G-7**

5

C⁷ **FMAJ⁷** **FMAJ⁷** **FMAJ⁷** **FMAJ⁷**

10

D⁷ **D⁷** **D-7** **G⁷**

15

19

CMAJ⁷ **CMAJ⁷** **D⁷** **D⁷**

19 20 21 22

23

D-7 **G⁷** **CMAJ⁷** **CMAJ⁷**

23 24 25 26

LESSON 11 PRACTICE

BRENDE LOWE

PRACTICE YOUR MODES TO EACH CHORD UP TO THE 7TH AS NOTATED BELOW.

#1 - RH MODES, LH CHORDS

CMAJ⁷ CMAJ⁷ D⁷ D⁷

D-7 G⁷ CMAJ⁷ CMAJ⁷ G-7

5

C⁷ FMAJ⁷ FMAJ⁷ FMAJ⁷ FMAJ⁷

10

D⁷ D⁷ D-7 G⁷

15

CMAJ⁷ CMAJ⁷ D⁷ D⁷

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

19

D-7 G⁷ CMAJ⁷ CMAJ⁷

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

23

LESSON 11 PRACTICE

PRACTICE IMPROVISING WITH NO GUIDE CHORD TONES

#1 - RH IMPROVISE WITH TRACK

#2 - RH IMPROVISE WITH LH BASS NOTES ON BEAT 1

#3 - RH IMPROVISE WITH LH CHORDS ON BEAT 1

CMAJ⁷
CMAJ⁷
D⁷
D⁷

D-7
G⁷
CMAJ⁷
CMAJ⁷
CMAJ⁷
CMAJ⁷

1. 2.

5

FMAJ⁷
FMAJ⁷
FMAJ⁷
FMAJ⁷

10

D⁷
D⁷
D-7
G⁷

14

CMAJ⁷
CMAJ⁷
D⁷
D⁷

18

D-7
G⁷
CMAJ⁷
CMAJ⁷

22

LESSON 11 PRACTICE

BRENDEN LOWE

IMPROVISING WITH MODES WHILE USING CHORD TONE GUIDES

#1 - USE THESE CHORD TONE GUIDES TO FOCUS YOUR IMPROV WHILE USING NOTES FROM THE MODE

The musical score consists of six staves of music in 4/4 time, each with a chord tone guide above it. The notes are quarter notes.

- Staff 1:** Chord guides: CMAJ⁷, CMAJ⁷, D⁷, D⁷. Notes: C4, E4, G4, F#4.
- Staff 2:** Chord guides: D-7, G⁷, CMAJ⁷, CMAJ⁷ (1. and 2. endings), CMAJ⁷. Notes: D4, F4, A4, G4, F4, E4.
- Staff 3:** Chord guides: FMAJ⁷, FMAJ⁷, FMAJ⁷, FMAJ⁷. Notes: F4, A4, C5, B4.
- Staff 4:** Chord guides: D⁷, D⁷, D-7, G⁷. Notes: D4, F4, A4, G4.
- Staff 5:** Chord guides: CMAJ⁷, CMAJ⁷, D⁷, D⁷. Notes: C4, E4, G4, F#4.
- Staff 6:** Chord guides: D-7, G⁷, CMAJ⁷, CMAJ⁷. Notes: D4, F4, A4, G4.

Measure numbers are indicated on the left side of the staves: 5, 10, 14, 18, and 22.



JAZZ PIANO SCHOOL

Learning Freedom

Lesson 12

LESSON 12 PRACTICE

PRACTICE ALL THE II-V-I RESOLUTIONS IN ALL KEYS ROOT TO 2ND TO ROOT

#1 - RH ALONE

D-7 G7 CMAJ7 G-7 C7 FMAJ7 C-7 F7 B^bMAJ7 F-7 B^b7 E^bMAJ7

B^b-7 E^b7 A^bMAJ7 E^b-7 A^b7 D^bMAJ7 A^b-7 D^b7 G^bMAJ7 C[#]-7 F[#]7 BMAJ7

F[#]-7 B7 EMAJ7 B-7 E7 AMAJ7 E-7 A7 DMAJ7 A-7 D7 GMAJ7

17

#2 - LH ALONE

D-7 G7 CMAJ7 G-7 C7 FMAJ7 C-7 F7 B^bMAJ7 F-7 B^b7 E^bMAJ7

25

B^b-7 E^b7 A^bMAJ7 E^b-7 A^b7 D^bMAJ7 A^b-7 D^b7 G^bMAJ7 C[#]-7 F[#]7 BMAJ7

33

F[#]-7 B7 EMAJ7 B-7 E7 AMAJ7 E-7 A7 DMAJ7 A-7 D7 GMAJ7

41

#3 - RH CHORDS, LH BASS NOTES

D-7 G7 CMAJ7 G-7 C7 FMAJ7 C-7 F7 B^bMAJ7 F-7 B^b7 E^bMAJ7

49

B^b-7 E^b7 A^bMAJ7 E^b-7 A^b7 D^bMAJ7 A^b-7 D^b7 G^bMAJ7 C[#]-7 F[#]7 BMAJ7

57

F[#]-7 B7 EMAJ7 B-7 E7 AMAJ7 E-7 A7 DMAJ7 A-7 D7 GMAJ7

65

LESSON 12 PRACTICE

PRACTICE ALL THE II-V-I RESOLUTIONS IN ALL KEYS 1ST TO 3RD TO 1ST

#1 - RH ALONE

D-7 G7 CMAJ7 G-7 C7 FMAJ7 C-7 F7 B^bMAJ7 F-7 B^b7 E^bMAJ7

B^b-7 E^b7 A^bMAJ7 E^b-7 A^b7 D^bMAJ7 A^b-7 D^b7 G^bMAJ7 C[#]-7 F[#]7 BMAJ7

F[#]-7 B7 EMAJ7 B-7 E7 AMAJ7 E-7 A7 DMAJ7 A-7 D7 GMAJ7

#2 - LH ALONE

D-7 G7 CMAJ7 G-7 C7 FMAJ7 C-7 F7 B^bMAJ7 F-7 B^b7 E^bMAJ7

B^b-7 E^b7 A^bMAJ7 E^b-7 A^b7 D^bMAJ7 A^b-7 D^b7 G^bMAJ7 C[#]-7 F[#]7 BMAJ7

F[#]-7 B7 EMAJ7 B-7 E7 AMAJ7 E-7 A7 DMAJ7 A-7 D7 GMAJ7

#3 - RH CHORDS, LH BASS NOTES

D-7 G7 CMAJ7 G-7 C7 FMAJ7 C-7 F7 B^bMAJ7 F-7 B^b7 E^bMAJ7

49

B^b-7 E^b7 A^bMAJ7 E^b-7 A^b7 D^bMAJ7 A^b-7 D^b7 G^bMAJ7 C[#]-7 F[#]7 BMAJ7

57

F[#]-7 B7 EMAJ7 B-7 E7 AMAJ7 E-7 A7 DMAJ7 A-7 D7 GMAJ7

65

LESSON 12 PRACTICE

PRACTICE ALL THE II-V-I RESOLUTIONS IN ALL KEYS 2ND TO ROOT TO 2ND

#1 - RH ALONE

D-7 G7 CMAJ7 G-7 C7 FMAJ7 C-7 F7 B^bMAJ7 F-7 B^b7 E^bMAJ7

B^b-7 E^b7 A^bMAJ7 E^b-7 A^b7 D^bMAJ7 A^b-7 D^b7 G^bMAJ7 C[#]-7 F[#]7 BMAJ7

F[#]-7 B7 EMAJ7 B-7 E7 AMAJ7 E-7 A7 DMAJ7 A-7 D7 GMAJ7

#2 - LH ALONE

D-7 G7 CMAJ7 G-7 C7 FMAJ7 C-7 F7 B^bMAJ7 F-7 B^b7 E^bMAJ7

B^b-7 E^b7 A^bMAJ7 E^b-7 A^b7 D^bMAJ7 A^b-7 D^b7 G^bMAJ7 C[#]-7 F[#]7 BMAJ7

F[#]-7 B7 EMAJ7 B-7 E7 AMAJ7 E-7 A7 DMAJ7 A-7 D7 GMAJ7

#3 - RH CHORDS, LH BASS NOTES

D-7 G7 CMAJ7 G-7 C7 FMAJ7 C-7 F7 B^bMAJ7 F-7 B^b7 E^bMAJ7

49

B^b-7 E^b7 A^bMAJ7 E^b-7 A^b7 D^bMAJ7 A^b-7 D^b7 G^bMAJ7 C[#]-7 F[#]7 BMAJ7

57

F[#]-7 B7 EMAJ7 B-7 E7 AMAJ7 E-7 A7 DMAJ7 A-7 D7 GMAJ7

65

LESSON 12 PRACTICE

PRACTICE ALL THE II-V-I RESOLUTIONS IN ALL KEYS 3RD TO 1ST TO 3RD

#1 - RH ALONE

D-7 G7 CMAJ7 G-7 C7 FMAJ7 C-7 F7 B^bMAJ7 F-7 B^b7 E^bMAJ7

B^b-7 E^b7 A^bMAJ7 E^b-7 A^b7 D^bMAJ7 A^b-7 D^b7 G^bMAJ7 C[#]-7 F[#]7 BMAJ7

F[#]-7 B7 EMAJ7 B-7 E7 AMAJ7 E-7 A7 DMAJ7 A-7 D7 GMAJ7

17

#2 - LH ALONE

D-7 G7 CMAJ7 G-7 C7 FMAJ7 C-7 F7 B^bMAJ7 F-7 B^b7 E^bMAJ7

25

B^b-7 E^b7 A^bMAJ7 E^b-7 A^b7 D^bMAJ7 A^b-7 D^b7 G^bMAJ7 C[#]-7 F[#]7 BMAJ7

33

F[#]-7 B7 EMAJ7 B-7 E7 AMAJ7 E-7 A7 DMAJ7 A-7 D7 GMAJ7

41

LESSON 12 PRACTICE

BRENDEN LOWE

PRACTICE YOUR V - I MODES COMING DOWN

#1 - RH ALONE

G⁷ CMAJ⁷ C⁷ FMAJ⁷

F⁷ B^bMAJ⁷ B^b7 E^bMAJ⁷

5

E^b7 A^bMAJ⁷ A^b7 D^bMAJ⁷

9

D^b7 G^bMAJ⁷ F[#]7 BMAJ⁷

13

B⁷ EMAJ⁷ E⁷ AMAJ⁷

17

A⁷ DMAJ⁷ D⁷ GMAJ⁷

21

#2 - RH MODES, LH BASS NOTES

Musical notation for the first system, measures 1-4. Chords: G⁷, C^{MAJ7}, C⁷, F^{MAJ7}. Includes fingerings and bass notes.

25

Musical notation for the second system, measures 5-8. Chords: F⁷, B^bMAJ⁷, B^b7, E^bMAJ⁷. Includes fingerings and bass notes.

29

Musical notation for the third system, measures 9-12. Chords: E^b7, A^bMAJ⁷, A^b7, D^bMAJ⁷. Includes fingerings and bass notes.

33

Musical notation for the fourth system, measures 13-16. Chords: D^b7, G^bMAJ⁷, F[#]7, B^{MAJ7}. Includes fingerings and bass notes.

37

B⁷ **E MAJ⁷** **E⁷** **A MAJ⁷**

41

A⁷ **D MAJ⁷** **D⁷** **G MAJ⁷**

45

#3 - RH MODES, LH CHORDS

G⁷ **C MAJ⁷** **C⁷** **F MAJ⁷**

49

F⁷ **B^b MAJ⁷** **B^{b7}** **E^b MAJ⁷**

53

E^b7 **A^bMAJ7** **A^b7** **D^bMAJ7**

45-56

57

D^b7 **G^bMAJ7** **F[#]7** **BMAJ7**

57-60

61

B7 **E MAJ7** **E7** **A MAJ7**

61-64

65

A7 **D MAJ7** **D7** **G MAJ7**

65-68

69

LESSON 12 PRACTICE

BRENDE LOWE

PRACTICE SWINGING YOUR V - I MODES GOING UP

G⁷ CMAJ⁷ C⁷ FMAJ⁷

F⁷ B^bMAJ⁷ B^b7 E^bMAJ⁷

5

E^b7 A^bMAJ⁷ A^b7 D^bMAJ⁷

9

D^b7 G^bMAJ⁷ F[#]7 BMAJ⁷

13

B⁷ EMAJ⁷ E⁷ AMAJ⁷

17

A⁷ DMAJ⁷ D⁷ GMAJ⁷

21

#2 - RH MODES, LH BASS NOTES

G⁷
CMAJ⁷
C⁷
FMAJ⁷

25

F⁷
B^bMAJ⁷
B^b7
E^bMAJ⁷

29

E^b7
A^bMAJ⁷
A^b7
D^bMAJ⁷

33

D^b7
G^bMAJ⁷
F[#]7
BMAJ⁷

37

Musical notation for measures 37-40. Chords: B⁷, E^{MAJ}⁷, E⁷, A^{MAJ}⁷. Includes fingerings (1-4) and a bass line with whole notes.

41

Musical notation for measures 41-44. Chords: A⁷, D^{MAJ}⁷, D⁷, G^{MAJ}⁷. Includes fingerings (1-4) and a bass line with whole notes.

45

#3 - RH MODES, LH CHORDS

Musical notation for measures 49-52. Chords: G⁷, C^{MAJ}⁷, C⁷, F^{MAJ}⁷. Includes fingerings (1-4) and a bass line with chords.

49

Musical notation for measures 53-56. Chords: F⁷, B^bMAJ⁷, B^b⁷, E^bMAJ⁷. Includes fingerings (1-4) and a bass line with chords.

53

4

$E^{\flat}7$ $A^{\flat}MAJ7$ $A^{\flat}7$ $D^{\flat}MAJ7$

3 1 2 3 4 1 2 3 1 2 3 4 1 2 3 1 2 3 4 1

57

$D^{\flat}7$ $G^{\flat}MAJ7$ $F^{\sharp}7$ $BMAJ7$

2 3 1 2 3 4 1 2 3 1 2 3 4 1 2 3 1 1 2 3 1 2 3 4

61

$B7$ $E MAJ7$ $E7$ $A MAJ7$

1 2 3 1 2 3 4 1 2 3 1 2 3 4 1 2 3 1 2 3 4 1 2 3 4

65

$A7$ $D MAJ7$ $D7$ $G MAJ7$

1 2 3 1 2 3 4 1 2 3 1 2 3 4 1 2 3 1 2 3 4 1 2 3 4

69

LESSON 12 PRACTICE

BRENDEN LOWE

PRACTICE IMPROVISING MELODICALLY OVER 2-5-1's IN ALL KEYS

- #1 - RH ALONE WITH TRACK
- #2 - RH IMPROV, LH BASS NOTES
- #3 - RH IMPROV, LH CHORDS

EXAMPLE IN C

The musical score for 'EXAMPLE IN C' is written in 4/4 time. It begins with a melody in the first staff, consisting of a sequence of eighth and quarter notes. Above the melody are the chords D-7, G7, and CMAJ7. Below the melody are eight staves of chords, each starting with a measure number (4, 7, 10, 13, 16, 19, 22) and containing three chords per staff. The chords are: C-7, F7, BbMAJ7; F-7, Bb7, EbMAJ7; Bb-7, Eb7, AbMAJ7; Eb-7, Ab7, DbMAJ7; Ab-7, Db7, GbMAJ7; C#-7, F#7, BMAJ7.

F#-7

B7

E MAJ7



25

B-7

E7

A MAJ7



28

E-7

A7

D MAJ7



31

A-7

D7

G MAJ7



34

LESSON 12 PRACTICE

PRACTICE IMPROVISING WITH MODES AND CHORD TONES OVER A-TRAIN

#1 - RH IMPROVISE WITH TRACK

#2 - RH IMPROVISE WITH LH BASS NOTES ON BEAT 1

#3 - RH IMPROVISE WITH LH CHORDS ON BEAT 1

CMAJ⁷
CMAJ⁷
D⁷
D⁷

D-7
G⁷
CMAJ⁷
CMAJ⁷
G-7
C⁷

FMAJ⁷
FMAJ⁷
FMAJ⁷
FMAJ⁷

D⁷
D⁷
D-7
G⁷

CMAJ⁷
CMAJ⁷
D⁷
D⁷

D-7
G⁷
CMAJ⁷
CMAJ⁷

LESSON 12 PRACTICE

BRENDEN LOWE

PRACTICE IMPROVISING RHYTHMICALLY USING EIGHTH NOTES
OVER 2-5-1'S IN ALL KEYS

#1 - RH ALONE WITH TRACK

#2 - RH SOLO, LH BASS NOTES

EXAMPLE IN C

The example is in 4/4 time and consists of a melodic line followed by eight bass lines. The chords for each measure are as follows:

- Measure 1: D-7, G7, CMAJ7
- Measure 2: G-7, C7, FMAJ7
- Measure 3: C-7, F7, B^bMAJ7
- Measure 4: F-7, B^b7, E^bMAJ7
- Measure 5: B^b-7, E^b7, A^bMAJ7
- Measure 6: E^b-7, A^b7, D^bMAJ7
- Measure 7: A^b-7, D^b7, G^bMAJ7
- Measure 8: C[#]-7, F[#]7, BMAJ7

F#-7

B7

E MAJ7



25

B-7

E7

A MAJ7



28

E-7

A7

D MAJ7



31

A-7

D7

G MAJ7



34

LESSON 12 PRACTICE

BRENDEN LOWE

PRACTICE IMPROVISING AND LEAVE A LITTLE AMOUNT OF SPACE

#1 - RH ALONE WITH TRACK

#2 - RH SOLO, LH BASS NOTES

EXAMPLE IN C

Chord progression for the bass line:

- Measures 1-3: D-7, G⁷, C^{MAJ}⁷
- Measures 4-6: G-7, C⁷, F^{MAJ}⁷
- Measures 7-9: C-7, F⁷, B^bMAJ⁷
- Measures 10-12: F-7, B^b7, E^bMAJ⁷
- Measures 13-15: B^b-7, E^b7, A^bMAJ⁷
- Measures 16-18: E^b-7, A^b7, D^bMAJ⁷
- Measures 19-21: A^b-7, D^b7, G^bMAJ⁷
- Measures 22-24: C[#]-7, F[#]7, BMAJ⁷

F#-7

B7

E MAJ7



25

B-7

E7

A MAJ7



28

E-7

A7

D MAJ7



31

A-7

D7

G MAJ7



34

LESSON 12 PRACTICE

BRENDEN LOWE

PRACTICE IMPROVISING AND LEAVE LOTS OF SPACE

#1 - RH ALONE WITH TRACK

#2 - RH SOLO, LH BASS NOTES

EXAMPLE IN C

4/4

D-7 G⁷ CMAJ⁷

G-7 C⁷ FMAJ⁷

4 C-7 F⁷ B^bMAJ⁷

7 F-7 B^b7 E^bMAJ⁷

10 B^b-7 E^b7 A^bMAJ⁷

13 E^b-7 A^b7 D^bMAJ⁷

16 A^b-7 D^b7 G^bMAJ⁷

19 C[#]-7 F[#]7 BMAJ⁷

22

F#-7

B7

E MAJ7



25

B-7

E7

A MAJ7



28

E-7

A7

D MAJ7



31

A-7

D7

G MAJ7



34

LESSON 12 PRACTICE

BRENDEN LOWE

PRACTICE IMPROVISING AND LEAVE A MODERATE AMOUNT OF SPACE

#1 - RH ALONE WITH TRACK

#2 - RH SOLO, LH BASS NOTES

EXAMPLE IN C

Chord progression for Example in C:

- Staff 1: D-7, G⁷, C^{MAJ}⁷
- Staff 2: G-7, C⁷, F^{MAJ}⁷
- Staff 3: C-7, F⁷, B^bMAJ⁷
- Staff 4: F-7, B^b7, E^bMAJ⁷
- Staff 5: B^b-7, E^b7, A^bMAJ⁷
- Staff 6: E^b-7, A^b7, D^bMAJ⁷
- Staff 7: A^b-7, D^b7, G^bMAJ⁷
- Staff 8: C[#]-7, F[#]7, BMAJ⁷

F#-7

B7

E MAJ7



25

B-7

E7

A MAJ7



28

E-7

A7

D MAJ7



31

A-7

D7

G MAJ7



34



JAZZ PIANO SCHOOL

Learning Freedom

Lesson 13

LESSON 13 PRACTICE

PRACTICE ALL THE II-V-I RESOLUTIONS IN ALL KEYS ROOT TO 2ND TO ROOT

#1 - RH ALONE

D-7(b5) G⁷ C-MAJ7 G-7(b5) C⁷ F-MAJ7

C-7(b5) F⁷ B^b-MAJ7 F-7(b5) B^b7 E^b-MAJ7

5

B^b-7(b5) E^b7 A^b-MAJ7 E^b-7(b5) A^b7 D^b-MAJ7

9

A^b-7(b5) D^b7 G^b-MAJ7 C[#]-7(b5) F[#]7 B-MAJ7

13

F[#]-7(b5) B⁷ E-MAJ7 B-7(b5) E⁷ A-MAJ7

17

E-7(b5) A⁷ D-MAJ7 A-7(b5) D⁷ G-MAJ7

21

#2 - LH ALONE

D-7(b5) G⁷ C-MAJ7 G-7(b5) C⁷ F-MAJ7

25

C-7(b5) F⁷ B^b-MAJ7 F-7(b5) B^{b7} E^b-MAJ7

29

B^b-7(b5) E^{b7} A^b-MAJ7 E^b-7(b5) A^{b7} D^b-MAJ7

33

A^b-7(b5) D^{b7} G^b-MAJ7 C[#]-7(b5) F^{#7} B-MAJ7

37

F[#]-7(b5) B⁷ E-MAJ7 B-7(b5) E⁷ A-MAJ7

41

E-7(b5) A⁷ D-MAJ7 A-7(b5) D⁷ G-MAJ7

45

#3 - RH CHORDS, LH BASS NOTES

D-7(b5) G⁷ C-MAJ7 G-7(b5) C⁷ F-MAJ7

49

C-7(b5) F⁷ B^b-MAJ7 F-7(b5) B^{b7} E^b-MAJ7

53

B^b-7(b5) E^{b7} A^b-MAJ7 E^b-7(b5) A^{b7} D^b-MAJ7

57

A^b-7(b5) D^{b7} G^b-MAJ7 C[#]-7(b5) F^{#7} B-MAJ7

61

F[#]-7(b5) B⁷ E-MAJ7 B-7(b5) E⁷ A-MAJ7

65

E-7(b5) A⁷ D-MAJ7 A-7(b5) D⁷ G-MAJ7

69

LESSON 13 PRACTICE

PRACTICE VOICELEADING ALL THE II-V-I RESOLUTIONS IN ALL KEYS 1ST TO 3RD TO 1ST INVERSION

#1 - RH ALONE

D-7(b5) G⁷ C-MAJ7 G-7(b5) C⁷ F-MAJ7

C-7(b5) F⁷ B^b-MAJ7 F-7(b5) B^{b7} E^b-MAJ7

5

B^b-7(b5) E^{b7} A^b-MAJ7 E^b-7(b5) A^{b7} D^b-MAJ7

9

A^b-7(b5) D^{b7} G^b-MAJ7 C[#]-7(b5) F^{#7} B-MAJ7

13

F[#]-7(b5) B⁷ E-MAJ7 B-7(b5) E⁷ A-MAJ7

17

E-7(b5) A⁷ D-MAJ7 A-7(b5) D⁷ G-MAJ7

21

#2 - LH ALONE

D-7(b5)

G⁷

C-MAJ7

G-7(b5)

C⁷

F-MAJ7



25

C-7(b5)

F⁷B^b-MAJ7

F-7(b5)

B^{b7}E^b-MAJ7

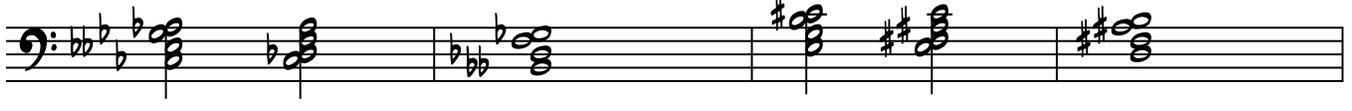
29

B^b-7(b5)E^{b7}A^b-MAJ7E^b-7(b5)A^{b7}D^b-MAJ7

33

A^b-7(b5)D^{b7}G^b-MAJ7C[#]-7(b5)F^{#7}

B-MAJ7



37

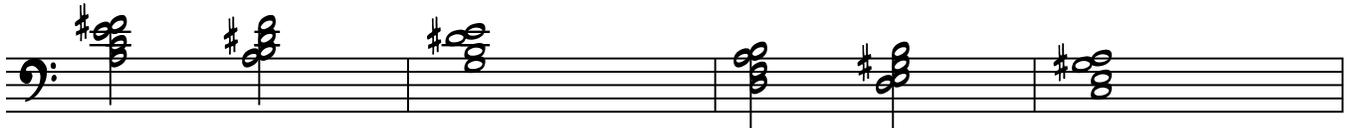
F[#]-7(b5)B⁷

E-MAJ7

B-7(b5)

E⁷

A-MAJ7



41

E-7(b5)

A⁷

D-MAJ7

A-7(b5)

D⁷

G-MAJ7



45

#3 - RH CHORDS, LH BASS NOTES

D-7(b5) G⁷ C-MAJ7 G-7(b5) C⁷ F-MAJ7

49

C-7(b5) F⁷ B^b-MAJ7 F-7(b5) B^{b7} E^b-MAJ7

53

B^b-7(b5) E^{b7} A^b-MAJ7 E^b-7(b5) A^{b7} D^b-MAJ7

57

A^b-7(b5) D^{b7}G^b-MAJ7 C[#]-7(b5) F^{#7} B-MAJ7

61

F[#]-7(b5) B⁷ E-MAJ7 B-7(b5) E⁷ A-MAJ7

65

E-7(b5) A⁷ D-MAJ7 A-7(b5) D⁷ G-MAJ7

69

LESSON 13 PRACTICE

PRACTICE ALL THE MINOR II-V-I RESOLUTIONS IN ALL KEYS 2ND TO ROOT TO 2ND

#1 - RH ALONE

D-7(b5) G⁷ C-MAJ7 G-7(b5) C⁷ F-MAJ7



C-7(b5) F⁷ B^b-MAJ7 F-7(b5) B^{b7} E^b-MAJ7

5



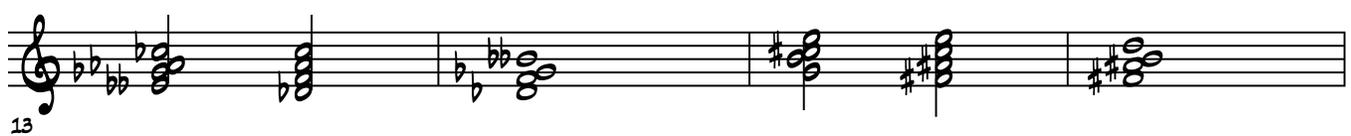
B^b-7(b5) E^{b7} A^b-MAJ7 E^b-7(b5) A^{b7} D^b-MAJ7

9



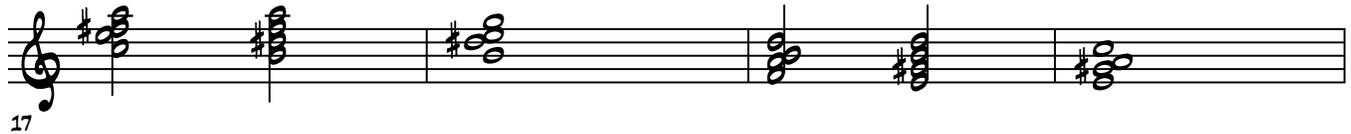
A^b-7(b5) D^{b7} G^b-MAJ7 C[#]-7(b5) F^{#7} B-MAJ7

13



F[#]-7(b5) B⁷ E-MAJ7 B-7(b5) E⁷ A-MAJ7

17



E-7(b5) A⁷ D-MAJ7 A-7(b5) D⁷ G-MAJ7

21



#2 - LH ALONE

D-7(b5) G⁷ C-MAJ7 G-7(b5) C⁷ F-MAJ7

25

C-7(b5) F⁷ B^b-MAJ7 F-7(b5) B^{b7} E^b-MAJ7

29

B^b-7(b5) E^{b7} A^b-MAJ7 E^b-7(b5) A^{b7} D^b-MAJ7

33

A^b-7(b5) D^{b7} G^b-MAJ7 C[#]-7(b5) F^{#7} B-MAJ7

37

F[#]-7(b5) B⁷ E-MAJ7 B-7(b5) E⁷ A-MAJ7

41

E-7(b5) A⁷ D-MAJ7 A-7(b5) D⁷ G-MAJ7

45

#3 - RH CHORDS, LH BASS NOTES

D-7(b5) G⁷ C-MAJ7 G-7(b5) C⁷ F-MAJ7

49

C-7(b5) F⁷ B^b-MAJ7 F-7(b5) B^{b7} E^b-MAJ7

53

B^b-7(b5) E^{b7} A^b-MAJ7 E^b-7(b5) A^{b7} D^b-MAJ7

57

A^b-7(b5) D^{b7} G^b-MAJ7 C[#]-7(b5) F^{#7} B-MAJ7

61

F[#]-7(b5) B⁷ E-MAJ7 B-7(b5) E⁷ A-MAJ7

65

E-7(b5) A⁷ D-MAJ7 A-7(b5) D⁷ G-MAJ7

69

LESSON 13 PRACTICE

PRACTICE ALL THE MINOR II-V-I RESOLUTIONS IN ALL KEYS 3RD TO 1ST TO 3RD

#1 - RH ALONE

D-7(b5) G⁷ C-MAJ7 G-7(b5) C⁷ F-MAJ7

C-7(b5) F⁷ B^b-MAJ7 F-7(b5) B^{b7} E^b-MAJ7

B^b-7(b5) E^{b7} A^b-MAJ7 E^b-7(b5) A^{b7} D^b-MAJ7

A^b-7(b5) D^{b7}G^b-MAJ7 C[#]-7(b5) F^{#7} B-MAJ7

F[#]-7(b5) B⁷ E-MAJ7 B-7(b5) E⁷ A-MAJ7

E-7(b5) A⁷ D-MAJ7 A-7(b5) D⁷ G-MAJ7

#2 - LH ALONE

D-7(b5) G⁷ C-MAJ7 G-7(b5) C⁷ F-MAJ7

25

C-7(b5) F⁷ B^b-MAJ7 F-7(b5) B^{b7} E^b-MAJ7

29

B^b-7(b5) E^{b7} A^b-MAJ7 E^b-7(b5) A^{b7} D^b-MAJ7

33

A^b-7(b5) D^{b7} G^b-MAJ7 C[#]-7(b5) F^{#7} B-MAJ7

37

F[#]-7(b5) B⁷ E-MAJ7 B-7(b5) E⁷ A-MAJ7

41

E-7(b5) A⁷ D-MAJ7 A-7(b5) D⁷ G-MAJ7

45

#3 - RH CHORDS, LH BASS NOTES

D-7(b5) G⁷ C-MAJ7 G-7(b5) C⁷ F-MAJ7

49

C-7(b5) F⁷ B^b-MAJ7 F-7(b5) B^{b7} E^b-MAJ7

53

B^b-7(b5) E^{b7} A^b-MAJ7 E^b-7(b5) A^{b7} D^b-MAJ7

57

A^b-7(b5) D^{b7}G^b-MAJ7 C[#]-7(b5) F^{#7} B-MAJ7

61

F[#]-7(b5) B⁷ E-MAJ7 B-7(b5) E⁷ A-MAJ7

65

E-7(b5) A⁷ D-MAJ7 A-7(b5) D⁷ G-MAJ7

69

LESSON 13 PRACTICE

BRENDEN LOWE

PRACTICE SWINGING YOUR II - V - I MODES GOING DOWN

#1 - RH ALONE

D-7 (4 3 2 1) G7 (4 3 2 1) CMAJ7 (4 3 2 1) CMAJ7 (4 3 2 1)
 G-7 (4 3 2 1) C7 (4 3 2 1) FMAJ7 (3 2 1 4) FMAJ7 (3 2 1 4)
 C-7 (4 3 2 1) F7 (3 2 1 4) B^bMAJ7 (3 2 1 3) B^bMAJ7 (3 2 1 3)
 F-7 (3 2 1 4) B^b7 (3 2 1 3) E^bMAJ7 (2 1 4 3) E^bMAJ7 (2 1 4 3)
 B^b-7 (3 2 1 3) E^b7 (2 1 4 3) A^bMAJ7 (2 1 3 2) A^bMAJ7 (2 1 3 2)
 E^b-7 (2 1 4 3) A^b7 (2 1 3 2) D^bMAJ7 (1 4 3 2) D^bMAJ7 (1 4 3 2)
 A^b-7 (2 1 3 2) D^b7 (1 4 3 2) G^bMAJ7 (1 2 3 4) G^bMAJ7 (1 2 3 4)

29 **C#-7** **F#7** **BMAJ7** **BMAJ7**

33 **F#-7** **B7** **EMAJ7** **EMAJ7**

37 **B-7** **E7** **AMAJ7** **AMAJ7**

41 **E-7** **A7** **DMAJ7** **DMAJ7**

45 **A-7** **D7** **GMAJ7** **GMAJ7**

#2 - RH MODES, LH BASS NOTES

49 **D-7** **G7** **CMAJ7** **CMAJ7**

53

G-7 C7 FMAJ7 FMAJ7

53 54 55 56

57

C-7 F7 B^bMAJ7 B^bMAJ7

57 58 59 60

61

F-7 B^b7 E^bMAJ7 E^bMAJ7

61 62 63 64

65

B^b-7 E^b7 A^bMAJ7 A^bMAJ7

65 66 67 68

69

E^b-7 A^b7 D^bMAJ7 D^bMAJ7

69 E^b 69 A^b 69 D^b 69 D^b

73

A^b-7 D^b7 G^bMAJ7 G^bMAJ7

73 A^b 73 D^b 73 G^b 73 G^b

77

$C\#-7$ $F\#7$ $BMAJ7$ $BMAJ7$

77 $C\#$ 77 $F\#$ 77 B 77 B

81

$F\#-7$ $B7$ $E MAJ7$ $E MAJ7$

81 $F\#$ 81 B 81 E 81 E

B-7 **E7** **A MAJ7** **A MAJ7**

85

E-7 **A7** **D MAJ7** **D MAJ7**

89

A-7 **D7** **G MAJ7** **G MAJ7**

93

#3 - RH MODES, LH ROOT POSITION CHORDS

D-7 **G7** **C MAJ7** **C MAJ7**

97

101

G-7 C7 FMAJ7 FMAJ7

105

C-7 F7 B^bMAJ7 B^bMAJ7

109

F-7 B^b7 E^bMAJ7 E^bMAJ7

113

B^b-7 E^b7 A^bMAJ7 A^bMAJ7

E^b-7
 A^b7
 D^bMAJ7
 D^bMAJ7

Treble clef: E^b-7 (1 2 1 4 3 2 1 3), A^b7 (2 1 3 2 1 4 2), D^bMAJ7 (1 4 3 2 1 3 2), D^bMAJ7 (1 4 3 2 1 3 2).
 Bass clef: E^b-7 , A^b7 , D^bMAJ7 , D^bMAJ7 .

117

A^b-7
 D^b7
 G^bMAJ7
 G^bMAJ7

Treble clef: A^b-7 (2 1 3 2 1 4 2), D^b7 (1 4 3 2 1 3 2), G^bMAJ7 (1 2 3 1 4 3 2), G^bMAJ7 (1 2 3 1 4 3 2).
 Bass clef: A^b-7 , D^b7 , G^bMAJ7 , G^bMAJ7 .

121

$C\#-7$
 $F\#7$
 $BMAJ7$
 $BMAJ7$

Treble clef: $C\#-7$ (1 4 3 2 1 3 2), $F\#7$ (1 3 2 1 4 3 2), $BMAJ7$ (4 3 2 1 3 2 1), $BMAJ7$ (4 3 2 1 3 2 1).
 Bass clef: $C\#-7$, $F\#7$, $BMAJ7$, $BMAJ7$.

125

$F\#-7$
 $B7$
 $E MAJ7$
 $E MAJ7$

Treble clef: $F\#-7$ (1 3 2 1 4 3 2), $B7$ (4 3 2 1 3 2 1), $E MAJ7$ (4 3 2 1 3 2 1), $E MAJ7$ (4 3 2 1 3 2 1).
 Bass clef: $F\#-7$, $B7$, $E MAJ7$, $E MAJ7$.

129

B-7 **E⁷** **A^{MAJ7}** **A^{MAJ7}**

133

E-7 **A⁷** **D^{MAJ7}** **D^{MAJ7}**

137

A-7 **D⁷** **G^{MAJ7}** **G^{MAJ7}**

141

LESSON 13 PRACTICE

BRENDE LOWE

PRACTICE SWINGING YOUR II - V - I MODES GOING UP

#1 - RH ALONE

1 2 3 1 2 3 4 1 2 3 1 2 3 4 1 2 3 1 2 3 4 1 2 3 1 2 3 4

5

9

13

17

21

25

29 **C#-7** **F#7** **BMAJ7** **BMAJ7**

33 **F#-7** **B7** **EMAJ7** **EMAJ7**

37 **B-7** **E7** **AMAJ7** **AMAJ7**

41 **E-7** **A7** **DMAJ7** **DMAJ7**

45 **A-7** **D7** **GMAJ7** **GMAJ7**

#2 - RH MODES, LH BASS NOTES

49 **D-7** **G7** **CMAJ7** **CMAJ7**

53

G-7 C7 FMAJ7 FMAJ7

57

C-7 F7 B^bMAJ7 B^bMAJ7

61

F-7 B^b7 E^bMAJ7 E^bMAJ7

65

B^b-7 E^b7 A^bMAJ7 A^bMAJ7

69

E^b-7 A^b7 D^bMAJ7 D^bMAJ7

69 E^b

73

A^b-7 D^b7 G^bMAJ7 G^bMAJ7

73 A^b

77

$C\#-7$ $F\#7$ $BMAJ7$ $BMAJ7$

77 $C\#$

81

$F\#-7$ $B7$ $E MAJ7$ $E MAJ7$

81 $F\#$

B-7 E7 A MAJ7 A MAJ7

85

E-7 A7 D MAJ7 D MAJ7

89

A-7 D7 G MAJ7 G MAJ7

93

#3 - RH MODES, LH ROOT POSITION CHORDS

D-7 G7 C MAJ7 C MAJ7

97

101

G-7 C7 FMAJ7 FMAJ7

105

C-7 F7 B^bMAJ7 B^bMAJ7

109

F-7 B^b7 E^bMAJ7 E^bMAJ7

113

B^b-7 E^b7 A^bMAJ7 A^bMAJ7

E^b-7
 A^b7
 D^bMAJ7
 D^bMAJ7

117

A^b-7
 D^b7
 G^bMAJ7
 G^bMAJ7

121

$C\#-7$
 $F\#7$
 $BMAJ7$
 $BMAJ7$

125

$F\#-7$
 $B7$
 $E MAJ7$
 $E MAJ7$

129

B-7 E⁷ A MAJ⁷ A MAJ⁷

133

E-7 A⁷ D MAJ⁷ D MAJ⁷

137

A-7 D⁷ G MAJ⁷ G MAJ⁷

141

LESSON 13 PRACTICE

BRENDEN LOWE

PRACTICE PLAYING THROUGH A C - BLUES USING THE FOLLOWING EXAMPLES

#1 - RH CHORDS

Chord progression for #1 - RH CHORDS:

- Measure 1: C⁷
- Measure 2: F⁷
- Measure 3: C⁷
- Measure 4: C⁷
- Measure 5: F⁷
- Measure 6: F⁷
- Measure 7: C⁷
- Measure 8: C⁷
- Measure 9: G⁷
- Measure 10: F⁷
- Measure 11: C⁷
- Measure 12: G⁷

#2 - LH CHORDS

Chord progression for #2 - LH CHORDS:

- Measure 1: C⁷
- Measure 2: F⁷
- Measure 3: C⁷
- Measure 4: C⁷
- Measure 5: F⁷
- Measure 6: F⁷
- Measure 7: C⁷
- Measure 8: C⁷
- Measure 9: G⁷
- Measure 10: F⁷
- Measure 11: C⁷
- Measure 12: G⁷

21

#3 - RH CHORDS, LH BASS NOTES

C⁷ F⁷ C⁷ C⁷

25

F⁷ F⁷ C⁷ C⁷

29

G⁷ F⁷ C⁷ G⁷

33

LESSON 13 PRACTICE

1.E.1 - HANDS TOGETHER, ONE OCTAVE

37

1.E.2 - HANDS TOGETHER, TWO OCTAVES

41

F MELODIC MINOR

1.A.1 - RH, ONE OCTAVE

45

1.A.2 - RH, TWO OCTAVES

49

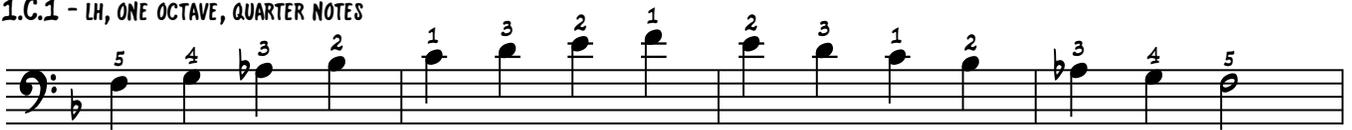
1.B.1 - RH, ONE OCTAVE EIGHTH NOTES

57

1.B.2 - RH, TWO OCTAVES, EIGHTH NOTES

59

1.C.1 - LH, ONE OCTAVE, QUARTER NOTES



63

1.C.2 - LH, TWO OCTAVES



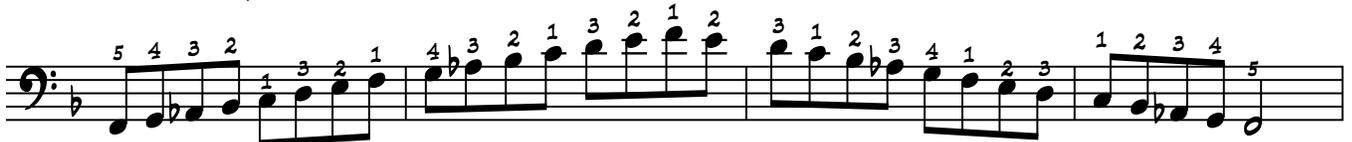
67

1.D.1 - LH ONE OCTAVE, EIGHTH NOTES



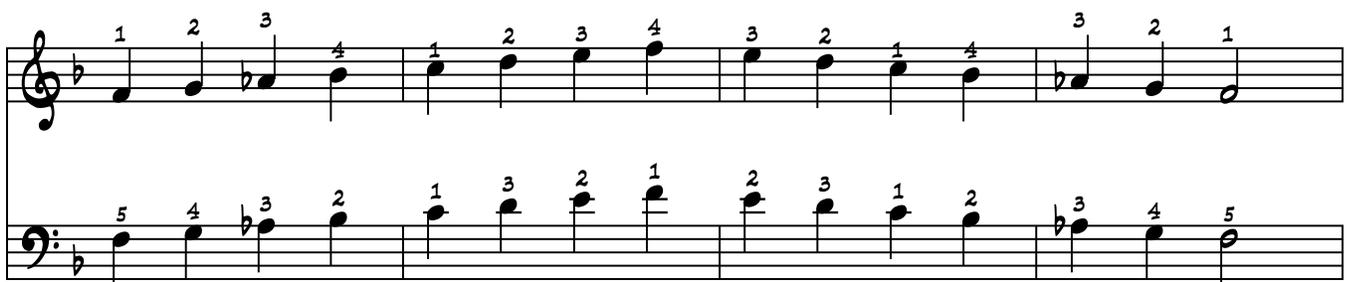
75

1.D.2 - LH TWO OCTAVE, EIGHTH NOTES



77

1.D.1 - HANDS TOGETHER, ONE OCTAVE



81

1.D.2 - HANDS TOGETHER, TWO OCTAVES



85

B \flat MELODIC MINOR**1.A.1 - RH, ONE OCTAVE**

89

1.A.2 - RH, TWO OCTAVES

93

1.B.1 - RH, ONE OCTAVE EIGHTH NOTES

101

1.B.2 - RH, TWO OCTAVES, EIGHTH NOTES

103

1.C.1 - LH, ONE OCTAVE, QUARTER NOTES

107

1.C.2 - LH, TWO OCTAVES

111

1.D.1 - LH ONE OCTAVE, EIGHTH NOTES

119

1.D.2 - LH TWO OCTAVE, EIGHTH NOTES

121

1.D.1 - HANDS TOGETHER, ONE OCTAVE

125

1.D.2 - HANDS TOGETHER, TWO OCTAVES

129

E \flat MELODIC MINOR

1.A.1 - RH, ONE OCTAVE

133

1.A.2 - RH, TWO OCTAVES

137

1.B.1 - RH, ONE OCTAVE EIGHTH NOTES

145

1.B.2 - RH, TWO OCTAVES, EIGHTH NOTES

147

1.C.1 - LH, ONE OCTAVE, QUARTER NOTES

151

1.C.2 - LH, TWO OCTAVES

155

1.D.1 - LH ONE OCTAVE, EIGHTH NOTES

163

1.D.2 - LH TWO OCTAVE, EIGHTH NOTES

165

1.D.1 - HANDS TOGETHER, ONE OCTAVE

169

1.D.2 - HANDS TOGETHER, TWO OCTAVES

173

A_b MELODIC MINOR

1.A.1 - RH, ONE OCTAVE

177

1.A.2 - RH, TWO OCTAVES

181

1.B.1 - RH, ONE OCTAVE EIGHTH NOTES

189

1.B.2 - RH, TWO OCTAVES, EIGHTH NOTES

191

1.C.1 - LH, ONE OCTAVE, QUARTER NOTES

195

1.C.2 - LH, TWO OCTAVES

199

1.D.1 - LH ONE OCTAVE, EIGHTH NOTES

207

1.D.2 - LH TWO OCTAVE, EIGHTH NOTES

209

1.D.1 - HANDS TOGETHER, ONE OCTAVE

213

1.D.2 - HANDS TOGETHER, TWO OCTAVES

217

D^b MELODIC MINOR

1.A.1 - RH, ONE OCTAVE

221

1.A.2 - RH, TWO OCTAVES

225

1.B.1 - RH, ONE OCTAVE EIGHTH NOTES

233

1.B.2 - RH, TWO OCTAVES, EIGHTH NOTES

235

1.C.1 - LH, ONE OCTAVE, QUARTER NOTES

239

1.C.2 - LH, TWO OCTAVES

243

1.D.1 - LH ONE OCTAVE, EIGHTH NOTES

251

1.D.2 - LH TWO OCTAVE, EIGHTH NOTES

253

1.D.1 - HANDS TOGETHER, ONE OCTAVE

257

1.D.2 - HANDS TOGETHER, TWO OCTAVES

261

G \flat MELODIC MINOR**1.A.1 - RH, ONE OCTAVE**

265

1.A.2 - RH, TWO OCTAVES

269

1.B.1 - RH, ONE OCTAVE EIGHTH NOTES

277

1.B.2 - RH, TWO OCTAVES, EIGHTH NOTES

279

1.C.1 - LH, ONE OCTAVE, QUARTER NOTES

283

1.C.2 - LH, TWO OCTAVES

287

1.D.1 - LH ONE OCTAVE, EIGHTH NOTES

295

1.D.2 - LH TWO OCTAVE, EIGHTH NOTES

297

1.C.2 - LH, TWO OCTAVES

Musical notation for exercise 1.C.2 in bass clef, two octaves. The exercise consists of two measures. The first measure contains a descending eighth-note scale from G4 to G3 with fingerings 4 3 2 1. The second measure contains an ascending eighth-note scale from G3 to G4 with fingerings 4 3 2 1.

331

1.D.1 - LH ONE OCTAVE, EIGHTH NOTES

Musical notation for exercise 1.D.1 in bass clef, one octave, eighth notes. The exercise consists of two measures. The first measure contains a descending eighth-note scale from G4 to G3 with fingerings 4 3 2 1. The second measure contains an ascending eighth-note scale from G3 to G4 with fingerings 2 3 4 1.

339

1.D.2 - LH TWO OCTAVE, EIGHTH NOTES

Musical notation for exercise 1.D.2 in bass clef, two octaves, eighth notes. The exercise consists of two measures. The first measure contains a descending eighth-note scale from G4 to G3 with fingerings 4 3 2 1. The second measure contains an ascending eighth-note scale from G3 to G4 with fingerings 4 3 2 1.

341

1.D.1 - HANDS TOGETHER, ONE OCTAVE

Musical notation for exercise 1.D.1 in treble and bass clefs, one octave. The exercise consists of two measures. The first measure contains a descending eighth-note scale from G4 to G3 in the treble clef with fingerings 1 2 3 4 5. The second measure contains an ascending eighth-note scale from G3 to G4 in the treble clef with fingerings 4 3 2 1. The bass clef part contains a descending eighth-note scale from G4 to G3 with fingerings 4 3 2 1 in the first measure and an ascending eighth-note scale from G3 to G4 with fingerings 4 3 2 1 in the second measure.

345

1.D.2 - HANDS TOGETHER, TWO OCTAVES

Musical notation for exercise 1.D.2 in treble and bass clefs, two octaves. The exercise consists of two measures. The first measure contains a descending eighth-note scale from G4 to G3 in the treble clef with fingerings 1 2 3 4 5. The second measure contains an ascending eighth-note scale from G3 to G4 in the treble clef with fingerings 4 3 2 1. The bass clef part contains a descending eighth-note scale from G4 to G3 with fingerings 4 3 2 1 in the first measure and an ascending eighth-note scale from G3 to G4 with fingerings 4 3 2 1 in the second measure.

349

E MELODIC MINOR

1.A.1 - RH, ONE OCTAVE

Musical notation for exercise 1.A.1 in treble clef, one octave. The exercise consists of two measures. The first measure contains a descending eighth-note scale from G4 to G3 with fingerings 1 2 3 4 5. The second measure contains an ascending eighth-note scale from G3 to G4 with fingerings 4 3 2 1.

353

1.A.2 - RH, TWO OCTAVES

357

1.B.1 - RH, ONE OCTAVE EIGHTH NOTES

365

1.B.2 - RH, TWO OCTAVES, EIGHTH NOTES

367

1.C.1 - LH, ONE OCTAVE, QUARTER NOTES

371

1.C.2 - LH, TWO OCTAVES

375

1.D.1 - LH ONE OCTAVE, EIGHTH NOTES

383

1.D.2 - LH TWO OCTAVE, EIGHTH NOTES

385

1.D.1 - HANDS TOGETHER, ONE OCTAVE

389

1.D.2 - HANDS TOGETHER, TWO OCTAVES

393

A MELODIC MINOR

1.A.1 - RH, ONE OCTAVE

397

1.A.2 - RH, TWO OCTAVES

401

1.B.1 - RH, ONE OCTAVE EIGHTH NOTES

409

1.B.2 - RH, TWO OCTAVES, EIGHTH NOTES

411

1.C.1 - LH, ONE OCTAVE, QUARTER NOTES

415

1.C.2 - LH, TWO OCTAVES

419

1.D.1 - LH ONE OCTAVE, EIGHTH NOTES

427

1.D.2 - LH TWO OCTAVE, EIGHTH NOTES

429

1.D.1 - HANDS TOGETHER, ONE OCTAVE

433

1.D.2 - HANDS TOGETHER, TWO OCTAVES

437

D MELODIC MINOR

1.A.1 - RH, ONE OCTAVE

441

1.A.2 - RH, TWO OCTAVES

445

1.B.1 - RH, ONE OCTAVE EIGHTH NOTES

453

1.B.2 - RH, TWO OCTAVES, EIGHTH NOTES

455

1.C.1 - LH, ONE OCTAVE, QUARTER NOTES

459

1.C.2 - LH, TWO OCTAVES

463

1.D.1 - LH ONE OCTAVE, EIGHTH NOTES

471

1.D.2 - LH TWO OCTAVE, EIGHTH NOTES

473

1.D.1 - HANDS TOGETHER, ONE OCTAVE

477

1.D.2 - HANDS TOGETHER, TWO OCTAVES

481

G MELODIC MINOR

1.A.1 - RH, ONE OCTAVE

485

1.A.2 - RH, TWO OCTAVES

489

1.B.1 - RH, ONE OCTAVE EIGHTH NOTES

497

1.B.2 - RH, TWO OCTAVES, EIGHTH NOTES

499

1.C.1 - LH, ONE OCTAVE, QUARTER NOTES

503

1.C.2 - LH, TWO OCTAVES

507

1.D.1 - LH ONE OCTAVE, EIGHTH NOTES

515

1.D.2 - LH TWO OCTAVE, EIGHTH NOTES

517

1.D.1 - HANDS TOGETHER, ONE OCTAVE

521

1.D.2 - HANDS TOGETHER, TWO OCTAVES

525

LESSON 13 PRACTICE

D-7 G7 CMAJ7

G-7 C7 FMAJ7

C-7 F7 BbMAJ7

F-7 Bb7 EbMAJ7

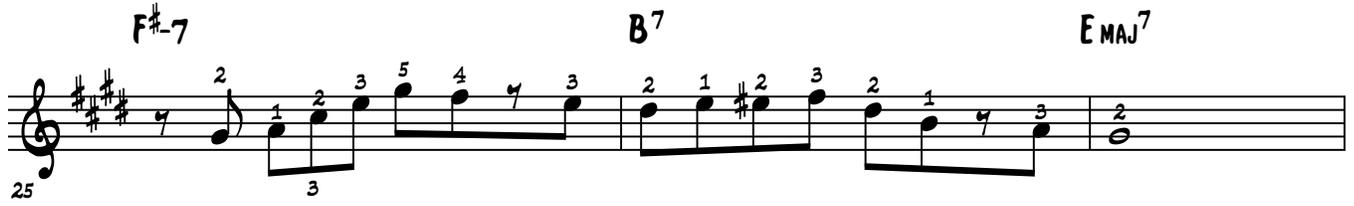
Bb-7 Eb7 AbMAJ7

Eb-7 Ab7 DbMAJ7

Ab-7 Db7 GbMAJ7

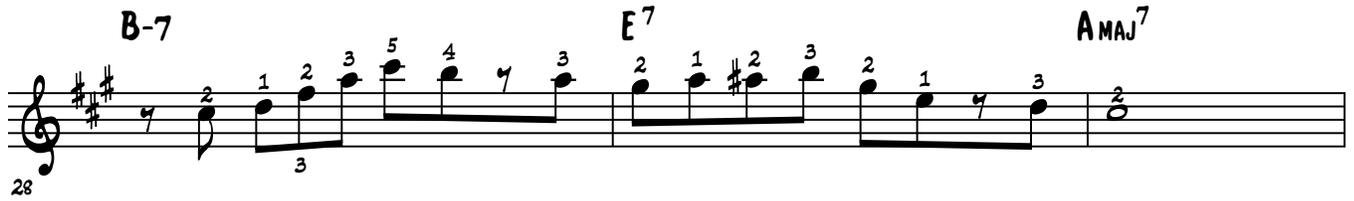
C#-7 F#7 BMAJ7

F#-7 **B7** **E MAJ7**



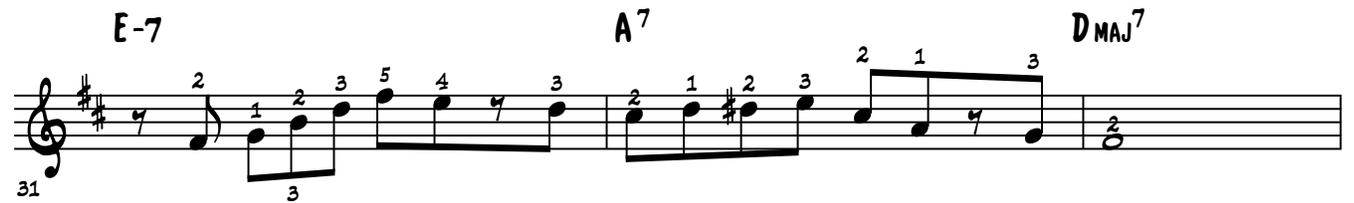
25

B-7 **E7** **A MAJ7**



28

E-7 **A7** **D MAJ7**



31

A-7 **D7** **G MAJ7**



34

LESSON 13 PRACTICE

BRENDEN LOWE

HARMONIC MINOR SCALES

C HARMONIC MINOR

1.A.1 - RH, ONE OCTAVE

1.A.2 - RH, TWO OCTAVES

1.B.1 - RH, ONE OCTAVE EIGHTH NOTES

1.B.2 - RH, TWO OCTAVES, EIGHTH NOTES

1.C.1 - LH, ONE OCTAVE, QUARTER NOTES

1.C.2 - LH, TWO OCTAVES

1.D.1 - LH, ONE OCTAVE, EIGHTH NOTES

1.D.2 - LH, TWO OCTAVE, EIGHTH NOTES

LESSON 13 PRACTICE

1.E.1 - HANDS TOGETHER, ONE OCTAVE

37

1.E.2 - HANDS TOGETHER, TWO OCTAVES

41

F HARMONIC MINOR

1.A.1 - RH, ONE OCTAVE

45

1.A.2 - RH, TWO OCTAVES

49

1.B.1 - RH, ONE OCTAVE EIGHTH NOTES

57

1.B.2 - RH, TWO OCTAVES, EIGHTH NOTES

59

1.C.1 - LH, ONE OCTAVE, QUARTER NOTES

A single bass clef staff in B-flat major. The exercise consists of two measures of quarter notes. The first measure contains notes G2, F2, E2, D2 with fingering 5, 4, b3, 2. The second measure contains notes C2, B1, A1, G1 with fingering 1, b3, 2, 1, followed by notes F1, E1, D1, C1 with fingering 2, b3, 1, 2, and finally G1 with fingering b3, 4, 5.

63

1.C.2 - LH, TWO OCTAVES

A single bass clef staff in B-flat major. The exercise consists of two measures of quarter notes. The first measure contains notes G2, F2, E2, D2 with fingering 5, 4, 3, 2, followed by notes C2, B1, A1, G1 with fingering 1, b3, 2, 1, and notes F1, E1, D1, C1 with fingering 4, b3, 2, 1. The second measure contains notes B1, A1, G1, F1 with fingering b3, 2, 1, 2, followed by notes E1, D1, C1, B0 with fingering b3, 1, 2, b3, and notes A0, G0, F0, E0 with fingering 4, 1, 2, 3, and finally G0 with fingering 1, 2, 3, 4, 5.

67

1.D.1 - LH ONE OCTAVE, EIGHTH NOTES

A single bass clef staff in B-flat major. The exercise consists of two measures of eighth notes. The first measure contains notes G2, F2, E2, D2 with fingering 5, 4, b3, 2. The second measure contains notes C2, B1, A1, G1 with fingering 1, b3, 2, 1, followed by notes F1, E1, D1, C1 with fingering 2, b3, 1, 2, and finally G1 with fingering b3, 4, 5.

75

1.D.2 - LH TWO OCTAVE, EIGHTH NOTES

A single bass clef staff in B-flat major. The exercise consists of two measures of eighth notes. The first measure contains notes G2, F2, E2, D2 with fingering 5, 4, 3, 2, followed by notes C2, B1, A1, G1 with fingering 1, b3, 2, 1, and notes F1, E1, D1, C1 with fingering 4, b3, 2, 1. The second measure contains notes B1, A1, G1, F1 with fingering b3, 2, 1, 2, followed by notes E1, D1, C1, B0 with fingering b3, 1, 2, b3, and notes A0, G0, F0, E0 with fingering 4, 1, 2, 3, and finally G0 with fingering 1, 2, 3, 4, 5.

77

1.D.1 - HANDS TOGETHER, ONE OCTAVE

Two staves: Treble and Bass clefs in B-flat major. The exercise consists of two measures of quarter notes. The first measure contains notes G2, F2, E2, D2 in the bass staff with fingering 5, 4, b3, 2 and notes C2, B1, A1, G1 in the treble staff with fingering 1, 2, 3, 4. The second measure contains notes F1, E1, D1, C1 in the bass staff with fingering 1, b3, 2, 1 and notes B1, A1, G1, F1 in the treble staff with fingering 3, 2, 1, 4, followed by notes E1, D1, C1, B0 in the bass staff with fingering 2, b3, 1, 2 and notes A0, G0, F0, E0 in the treble staff with fingering 3, 2, 1.

81

1.D.2 - HANDS TOGETHER, TWO OCTAVES

Two staves: Treble and Bass clefs in B-flat major. The exercise consists of two measures of eighth notes. The first measure contains notes G2, F2, E2, D2 in the bass staff with fingering 5, 4, 3, 2, followed by notes C2, B1, A1, G1 in the treble staff with fingering 1, 2, 3, 4, and notes F1, E1, D1, C1 in the bass staff with fingering 1, b3, 2, 1. The second measure contains notes B1, A1, G1, F1 in the bass staff with fingering 2, b3, 4, 1, 2, 3, 4, 3, followed by notes E1, D1, C1, B0 in the treble staff with fingering b2, 1, 4, b3, 2, 1, 3, 2, and notes A0, G0, F0, E0 in the bass staff with fingering 1, 4, 3, 2, 1.

85

B \flat HARMONIC MINOR

1.A.1 - RH, ONE OCTAVE

89

1.A.2 - RH, TWO OCTAVES

93

1.B.1 - RH, ONE OCTAVE EIGHTH NOTES

101

1.B.2 - RH, TWO OCTAVES, EIGHTH NOTES

103

1.C.1 - LH, ONE OCTAVE, QUARTER NOTES

107

1.C.2 - LH, TWO OCTAVES

111

1.D.1 - LH ONE OCTAVE, EIGHTH NOTES

119

1.D.2 - LH TWO OCTAVE, EIGHTH NOTES

121

1.D.1 - HANDS TOGETHER, ONE OCTAVE

125

1.D.2 - HANDS TOGETHER, TWO OCTAVES

129

E^b HARMONIC MINOR

1.A.1 - RH, ONE OCTAVE

133

1.A.2 - RH, TWO OCTAVES

137

1.B.1 - RH, ONE OCTAVE EIGHTH NOTES

145

1.B.2 - RH, TWO OCTAVES, EIGHTH NOTES

147

1.C.1 - LH, ONE OCTAVE, QUARTER NOTES

151

1.C.2 - LH, TWO OCTAVES

155

1.D.1 - LH ONE OCTAVE, EIGHTH NOTES

163

1.D.2 - LH TWO OCTAVE, EIGHTH NOTES

165

1.D.1 - HANDS TOGETHER, ONE OCTAVE

169

1.D.2 - HANDS TOGETHER, TWO OCTAVES

173

A^b HARMONIC MINOR

1.A.1 - RH, ONE OCTAVE

177

1.A.2 - RH, TWO OCTAVES

181

1.B.1 - RH, ONE OCTAVE EIGHTH NOTES

189

1.B.2 - RH, TWO OCTAVES, EIGHTH NOTES

191

1.C.1 - LH, ONE OCTAVE, QUARTER NOTES

195

1.C.2 - LH, TWO OCTAVES

199

1.D.1 - LH ONE OCTAVE, EIGHTH NOTES

207

1.D.2 - LH TWO OCTAVE, EIGHTH NOTES

209

1.D.1 - HANDS TOGETHER, ONE OCTAVE

213

1.D.2 - HANDS TOGETHER, TWO OCTAVES

217

D^b HARMONIC MINOR

1.A.1 - RH, ONE OCTAVE

221

1.A.2 - RH, TWO OCTAVES

225

1.B.1 - RH, ONE OCTAVE EIGHTH NOTES

233

1.B.2 - RH, TWO OCTAVES, EIGHTH NOTES

235

1.C.1 - LH, ONE OCTAVE, QUARTER NOTES

239

1.C.2 - LH, TWO OCTAVES

243

1.D.1 - LH ONE OCTAVE, EIGHTH NOTES

251

1.D.2 - LH TWO OCTAVE, EIGHTH NOTES

253

1.D.1 - HANDS TOGETHER, ONE OCTAVE

257

1.D.2 - HANDS TOGETHER, TWO OCTAVES

261

G \flat HARMONIC MINOR

1.A.1 - RH, ONE OCTAVE

Musical notation for 1.A.1 - RH, ONE OCTAVE. The staff is in G \flat harmonic minor (three flats). The melody consists of quarter notes with fingerings: 3, 4, 1, 2, 3, 1, 2, 3, 2, 1, 3, 2, 1, 4, 3. The starting measure number is 265.

1.A.2 - RH, TWO OCTAVES

Musical notation for 1.A.2 - RH, TWO OCTAVES. The staff is in G \flat harmonic minor. The melody consists of quarter notes with fingerings: 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 2, 1, 3, 2, 1, 4, 3, 2, 1, 3, 2, 1, 4, 3. The starting measure number is 269.

1.B.1 - RH, ONE OCTAVE EIGHTH NOTES

Musical notation for 1.B.1 - RH, ONE OCTAVE EIGHTH NOTES. The staff is in G \flat harmonic minor. The melody consists of eighth notes with fingerings: 3, 4, 1, 2, 3, 1, 2, 3, 2, 1, 3, 2, 1, 4, 3. The starting measure number is 277.

1.B.2 - RH, TWO OCTAVES, EIGHTH NOTES

Musical notation for 1.B.2 - RH, TWO OCTAVES, EIGHTH NOTES. The staff is in G \flat harmonic minor. The melody consists of eighth notes with fingerings: 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 2, 1, 3, 2, 1, 4, 3, 2, 1, 3, 2, 1, 4, 3. The starting measure number is 279.

1.C.1 - LH, ONE OCTAVE, QUARTER NOTES

Musical notation for 1.C.1 - LH, ONE OCTAVE, QUARTER NOTES. The staff is in G \flat harmonic minor. The melody consists of quarter notes with fingerings: 3, 2, 1, 4, 3, 2, 1, 3, 1, 2, 3, 4, 1, 2, 3. The starting measure number is 283.

1.C.2 - LH, TWO OCTAVES

Musical notation for 1.C.2 - LH, TWO OCTAVES. The staff is in G \flat harmonic minor. The melody consists of quarter notes with fingerings: 3, 2, 1, 4, 3, 2, 1, 3, 2, 1, 4, 3, 2, 1, 3, 2, 1, 4, 3, 2, 1, 3, 2, 1, 4, 3. The starting measure number is 287.

1.D.1 - LH ONE OCTAVE, EIGHTH NOTES

Musical notation for 1.D.1 - LH ONE OCTAVE, EIGHTH NOTES. The staff is in G \flat harmonic minor. The melody consists of eighth notes with fingerings: 3, 2, 1, 4, 3, 2, 1, 3, 1, 2, 3, 4, 1, 2, 3. The starting measure number is 295.

1.D.2 - LH TWO OCTAVE, EIGHTH NOTES

Musical notation for 1.D.2 - LH TWO OCTAVE, EIGHTH NOTES. The staff is in G \flat harmonic minor. The melody consists of eighth notes with fingerings: 3, 2, 1, 4, 3, 2, 1, 3, 2, 1, 4, 3, 2, 1, 3, 2, 1, 4, 3, 2, 1, 3, 2, 1, 4, 3. The starting measure number is 297.

1.D.1 - HANDS TOGETHER, ONE OCTAVE

301

1.D.2 - HANDS TOGETHER, TWO OCTAVES

305

B HARMONIC MINOR

1.A.1 - RH, ONE OCTAVE

309

1.A.2 - RH, TWO OCTAVES

313 1.B.1 - RH, ONE OCTAVE EIGHTH NOTES

321 1.B.2 - RH, TWO OCTAVES, EIGHTH NOTES

323

1.C.1 - LH, ONE OCTAVE, QUARTER NOTES

327

1.C.2 - LH, TWO OCTAVES

Musical notation for exercise 1.C.2 in bass clef, two octaves. The exercise consists of a single melodic line with various intervals and slurs. Fingering numbers 1 through 5 are indicated above the notes.

331

1.D.1 - LH ONE OCTAVE, EIGHTH NOTES

Musical notation for exercise 1.D.1 in bass clef, one octave, eighth notes. The exercise features slurs over groups of notes and specific fingering numbers.

339

1.D.2 - LH TWO OCTAVE, EIGHTH NOTES

Musical notation for exercise 1.D.2 in bass clef, two octaves, eighth notes. The exercise includes slurs and fingering numbers across two octaves.

341

1.D.1 - HANDS TOGETHER, ONE OCTAVE

Musical notation for exercise 1.D.1 in hands together, one octave. It shows two staves: a treble clef staff and a bass clef staff, with notes and fingering numbers in both.

345

1.D.2 - HANDS TOGETHER, TWO OCTAVES

Musical notation for exercise 1.D.2 in hands together, two octaves. It shows two staves: a treble clef staff and a bass clef staff, with notes and fingering numbers in both.

349

E HARMONIC MINOR

1.A.1 - RH, ONE OCTAVE

Musical notation for exercise 1.A.1 in treble clef, one octave, E harmonic minor scale. The exercise shows the scale with specific fingering numbers.

353

1.A.2 - RH, TWO OCTAVES

357

1.B.1 - RH, ONE OCTAVE EIGHTH NOTES

365

1.B.2 - RH, TWO OCTAVES, EIGHTH NOTES

367

1.C.1 - LH, ONE OCTAVE, QUARTER NOTES

371

1.C.2 - LH, TWO OCTAVES

375

1.D.1 - LH ONE OCTAVE, EIGHTH NOTES

383

1.D.2 - LH TWO OCTAVE, EIGHTH NOTES

385

1.D.1 - HANDS TOGETHER, ONE OCTAVE

389

1.D.2 - HANDS TOGETHER, TWO OCTAVES

393

A HARMONIC MINOR

1.A.1 - RH, ONE OCTAVE

397

1.A.2 - RH, TWO OCTAVES

401

1.B.1 - RH, ONE OCTAVE EIGHTH NOTES

409

1.B.2 - RH, TWO OCTAVES, EIGHTH NOTES

411

1.C.1 - LH, ONE OCTAVE, QUARTER NOTES

415

1.C.2 - LH, TWO OCTAVES

419

1.D.1 - LH ONE OCTAVE, EIGHTH NOTES

427

1.D.2 - LH TWO OCTAVE, EIGHTH NOTES

429

1.D.1 - HANDS TOGETHER, ONE OCTAVE

433

1.D.2 - HANDS TOGETHER, TWO OCTAVES

437

D HARMONIC MINOR

1.A.1 - RH, ONE OCTAVE

441

1.A.2 - RH, TWO OCTAVES

445

1.B.1 - RH, ONE OCTAVE EIGHTH NOTES

453

1.B.2 - RH, TWO OCTAVES, EIGHTH NOTES

455

1.C.1 - LH, ONE OCTAVE, QUARTER NOTES

459

1.C.2 - LH, TWO OCTAVES

463

1.D.1 - LH ONE OCTAVE, EIGHTH NOTES

471

1.D.2 - LH TWO OCTAVE, EIGHTH NOTES

473

1.D.1 - HANDS TOGETHER, ONE OCTAVE

477

1.D.2 - HANDS TOGETHER, TWO OCTAVES

481

G HARMONIC MINOR

1.A.1 - RH, ONE OCTAVE

485

1.A.2 - RH, TWO OCTAVES

489

1.B.1 - RH, ONE OCTAVE EIGHTH NOTES

497

1.B.2 - RH, TWO OCTAVES, EIGHTH NOTES

499

1.C.1 - LH, ONE OCTAVE, QUARTER NOTES

503

1.C.2 - LH, TWO OCTAVES

507

1.D.1 - LH ONE OCTAVE, EIGHTH NOTES

515

1.D.2 - LH TWO OCTAVE, EIGHTH NOTES

517

1.D.1 - HANDS TOGETHER, ONE OCTAVE

521

1.D.2 - HANDS TOGETHER, TWO OCTAVES

525

LESSON 13 PRACTICE

BRENDE LOWE

PRACTICE YOUR EIGHTH NOTE DOMINANT 7TH ORNAMENTS IN ALL KEYS

G DOMINANT 7TH

C DOMINANT 7TH

5

F DOMINANT 7TH

9

Bb DOMINANT 7TH

13

Eb DOMINANT 7TH

17

Ab DOMINANT 7TH

21

Db DOMINANT 7TH

25

A# DOMINANT 7TH

29

3 4 3 2 3 3 4 3 2 3 3 4 3 2 3 3 4 3 2 3

Detailed description: This musical exercise is for the A# dominant 7th scale. It consists of four measures of music on a treble clef staff. The key signature has three sharps (F#, C#, G#). The first measure starts on A# and descends: A#4, G#4, F#4, E4, D4, C#4, B3, A#3. The second measure starts on G# and descends: G#4, F#4, E4, D4, C#4, B3, A#3. The third measure starts on F# and descends: F#4, E4, D4, C#4, B3, A#3, G#4. The fourth measure starts on E and descends: E4, D4, C#4, B3, A#3, G#4, F#4. Each measure contains a triplet of eighth notes followed by a quarter note. The triplet notes are marked with '3' above them.

B DOMINANT 7TH

33

3 4 3 2 3 3 4 3 2 3 3 4 3 2 3 3 4 3 2 3

Detailed description: This musical exercise is for the B dominant 7th scale. It consists of four measures of music on a treble clef staff. The key signature has three sharps (F#, C#, G#). The first measure starts on B and descends: B4, A#4, G#4, F#4, E4, D4, C#4, B4. The second measure starts on A# and descends: A#4, G#4, F#4, E4, D4, C#4, B4. The third measure starts on G# and descends: G#4, F#4, E4, D4, C#4, B4, A#4. The fourth measure starts on F# and descends: F#4, E4, D4, C#4, B4, A#4, G#4. Each measure contains a triplet of eighth notes followed by a quarter note. The triplet notes are marked with '3' above them.

E DOMINANT 7TH

37

3 4 3 2 3 3 4 3 2 3 3 4 3 2 3 3 4 3 2 3

Detailed description: This musical exercise is for the E dominant 7th scale. It consists of four measures of music on a treble clef staff. The key signature has three sharps (F#, C#, G#). The first measure starts on E and descends: E4, D4, C#4, B4, A#4, G#4, F#4, E4. The second measure starts on D and descends: D4, C#4, B4, A#4, G#4, F#4, E4. The third measure starts on C# and descends: C#4, B4, A#4, G#4, F#4, E4, D4. The fourth measure starts on B and descends: B4, A#4, G#4, F#4, E4, D4, C#4. Each measure contains a triplet of eighth notes followed by a quarter note. The triplet notes are marked with '3' above them.

A DOMINANT 7TH

41

3 4 3 2 3 3 4 3 2 3 3 4 3 2 3 3 4 3 2 3

Detailed description: This musical exercise is for the A dominant 7th scale. It consists of four measures of music on a treble clef staff. The key signature has two sharps (F#, C#). The first measure starts on A and descends: A4, G#4, F#4, E4, D4, C#4, B3, A4. The second measure starts on G# and descends: G#4, F#4, E4, D4, C#4, B3, A4. The third measure starts on F# and descends: F#4, E4, D4, C#4, B3, A4, G#4. The fourth measure starts on E and descends: E4, D4, C#4, B3, A4, G#4, F#4. Each measure contains a triplet of eighth notes followed by a quarter note. The triplet notes are marked with '3' above them.

D DOMINANT 7TH

45

3 4 3 2 3 3 4 3 2 3 3 4 3 2 3 3 4 3 2 3

Detailed description: This musical exercise is for the D dominant 7th scale. It consists of four measures of music on a treble clef staff. The key signature has two sharps (F#, C#). The first measure starts on D and descends: D4, C#4, B4, A4, G#4, F#4, E4, D4. The second measure starts on C# and descends: C#4, B4, A4, G#4, F#4, E4, D4. The third measure starts on B and descends: B4, A4, G#4, F#4, E4, D4, C#4. The fourth measure starts on A and descends: A4, G#4, F#4, E4, D4, C#4, B4. Each measure contains a triplet of eighth notes followed by a quarter note. The triplet notes are marked with '3' above them.

LESSON 13 PRACTICE

BRENDE LOWE

PRACTICE YOUR EIGHTH NOTE MAJOR 7TH ORNAMENTS IN ALL KEYS

C MAJOR

3 4 3 2 3 3 4 3 2 3 3 4 3 2 3 3 4 3 2 3

F MAJOR

3 4 3 2 3 3 4 3 2 3 3 4 3 2 3 3 4 3 2 3

B \flat MAJOR

3 4 3 2 3 3 4 3 2 3 3 4 3 2 3 3 4 3 2 3

E \flat MAJOR

3 4 3 2 3 3 4 3 2 3 3 4 3 2 3 3 4 3 2 3

A \flat MAJOR

3 4 3 2 3 3 4 3 2 3 3 4 3 2 3 3 4 3 2 3

D \flat MAJOR

3 4 3 2 3 3 4 3 2 3 3 4 3 2 3 3 4 3 2 3

G \flat MAJOR

3 4 3 2 3 3 4 3 2 3 3 4 3 2 3 3 4 3 2 3

B MAJOR

Musical notation for B Major practice exercise, measures 29-32. The key signature has two sharps (F# and C#). The exercise consists of four measures of eighth-note patterns. Measure 29: B4, C#5, B4, A4, G4, F#4, E4, D4. Measure 30: D4, E4, F#4, G4, A4, B4, C#5, B4. Measure 31: A4, G4, F#4, E4, D4, C#4, B3, A3. Measure 32: B3, C#4, D4, E4, F#4, G4, A4, B4. Fingering: 3 4 3 2 3, 3 4 3 2 3, 3 4 3 2 3, 3 4 3 2 3.

E MAJOR

Musical notation for E Major practice exercise, measures 33-36. The key signature has three sharps (F#, C#, G#). The exercise consists of four measures of eighth-note patterns. Measure 33: E4, F#4, G#4, A4, G#4, F#4, E4, D4. Measure 34: D4, E4, F#4, G#4, A4, B4, C#5, B4. Measure 35: A4, G#4, F#4, E4, D4, C#4, B3, A3. Measure 36: B3, C#4, D4, E4, F#4, G#4, A4, B4. Fingering: 3 4 3 2 3, 3 4 3 2 3, 3 4 3 2 3, 3 4 3 2 3.

A MAJOR

Musical notation for A Major practice exercise, measures 37-40. The key signature has three sharps (F#, C#, G#). The exercise consists of four measures of eighth-note patterns. Measure 37: A4, B4, C#5, B4, A4, G#4, F#4, E4. Measure 38: D4, E4, F#4, G#4, A4, B4, C#5, B4. Measure 39: A4, G#4, F#4, E4, D4, C#4, B3, A3. Measure 40: B3, C#4, D4, E4, F#4, G#4, A4, B4. Fingering: 3 4 3 2 3, 3 4 3 2 3, 3 4 3 2 3, 3 4 3 2 3.

D MAJOR

Musical notation for D Major practice exercise, measures 41-44. The key signature has two sharps (F# and C#). The exercise consists of four measures of eighth-note patterns. Measure 41: D4, E4, F#4, G4, A4, B4, C#5, B4. Measure 42: A4, G4, F#4, E4, D4, C#4, B3, A3. Measure 43: B3, C#4, D4, E4, F#4, G4, A4, B4. Measure 44: B4, C#5, B4, A4, G4, F#4, E4, D4. Fingering: 3 4 3 2 3, 3 4 3 2 3, 3 4 3 2 3, 3 4 3 2 3.

G MAJOR

Musical notation for G Major practice exercise, measures 45-48. The key signature has one sharp (F#). The exercise consists of four measures of eighth-note patterns. Measure 45: G4, A4, B4, C#5, B4, A4, G4, F#4. Measure 46: D4, E4, F#4, G4, A4, B4, C#5, B4. Measure 47: A4, G4, F#4, E4, D4, C#4, B3, A3. Measure 48: B3, C#4, D4, E4, F#4, G4, A4, B4. Fingering: 3 4 3 2 3, 3 4 3 2 3, 3 4 3 2 3, 3 4 3 2 3.

LESSON 13 PRACTICE

BRENDE LOWE

PRACTICE YOUR EIGHTH NOTE MINOR 7TH ORNAMENTS IN ALL KEYS

C MINOR 7TH

Musical notation for C minor 7th practice, measures 1-4. The key signature has two flats (Bb, Eb) and the time signature is 4/4. The melody consists of eighth notes with triplet ornaments. Fingerings are indicated by numbers 1-4 above the notes.

F MINOR 7TH

Musical notation for F minor 7th practice, measures 5-8. The key signature has three flats (Bb, Eb, Ab). The melody consists of eighth notes with triplet ornaments. Fingerings are indicated by numbers 1-4 above the notes.

Bb MINOR 7TH

Musical notation for Bb minor 7th practice, measures 9-12. The key signature has four flats (Bb, Eb, Ab, Db). The melody consists of eighth notes with triplet ornaments. Fingerings are indicated by numbers 1-4 above the notes.

Eb MINOR 7TH

Musical notation for Eb minor 7th practice, measures 13-16. The key signature has five flats (Bb, Eb, Ab, Db, Gb). The melody consists of eighth notes with triplet ornaments. Fingerings are indicated by numbers 1-4 above the notes.

Ab MINOR 7TH

Musical notation for Ab minor 7th practice, measures 17-20. The key signature has six flats (Bb, Eb, Ab, Db, Gb, Cb). The melody consists of eighth notes with triplet ornaments. Fingerings are indicated by numbers 1-4 above the notes.

C# MINOR 7TH

Musical notation for C# minor 7th practice, measures 21-24. The key signature has three sharps (F#, C#, G#). The melody consists of eighth notes with triplet ornaments. Fingerings are indicated by numbers 1-4 above the notes.

F# MINOR 7TH

Musical notation for F# minor 7th practice, measures 25-28. The key signature has four sharps (F#, C#, G#, D#). The melody consists of eighth notes with triplet ornaments. Fingerings are indicated by numbers 1-4 above the notes.

B MINOR 7TH

29

3 4 3 2 3 3 4 3 2 3 3 4 3 2 3 3 4 3 2 3

Detailed description: This musical exercise is for the B minor 7th scale. It consists of four measures. The first measure starts on B4 and descends: B4, A4, G4, F#4, E4, D4, C4, B3. The second measure starts on B3 and ascends: B3, C4, D4, E4, F#4, G4, A4, B4. The third measure starts on B4 and descends: B4, A4, G4, F#4, E4, D4, C4, B3. The fourth measure starts on B3 and ascends: B3, C4, D4, E4, F#4, G4, A4, B4. Fingerings are indicated by numbers 1-4 above the notes.

E MINOR 7TH

33

3 4 3 2 3 3 4 3 2 3 3 4 3 2 3 3 4 3 2 3

Detailed description: This musical exercise is for the E minor 7th scale. It consists of four measures. The first measure starts on E4 and descends: E4, D4, C4, B3, A3, G3, F#3, E3. The second measure starts on E3 and ascends: E3, F#3, G3, A3, B3, C4, D4, E4. The third measure starts on E4 and descends: E4, D4, C4, B3, A3, G3, F#3, E3. The fourth measure starts on E3 and ascends: E3, F#3, G3, A3, B3, C4, D4, E4. Fingerings are indicated by numbers 1-4 above the notes.

A MINOR 7TH

37

3 4 3 2 3 3 4 3 2 3 3 4 3 2 3 3 4 3 2 3

Detailed description: This musical exercise is for the A minor 7th scale. It consists of four measures. The first measure starts on A4 and descends: A4, G4, F#4, E4, D4, C4, B3, A3. The second measure starts on A3 and ascends: A3, B3, C4, D4, E4, F#4, G4, A4. The third measure starts on A4 and descends: A4, G4, F#4, E4, D4, C4, B3, A3. The fourth measure starts on A3 and ascends: A3, B3, C4, D4, E4, F#4, G4, A4. Fingerings are indicated by numbers 1-4 above the notes.

D MINOR 7TH

41

3 4 3 2 3 3 4 3 2 3 3 4 3 2 3 3 4 3 2 3

Detailed description: This musical exercise is for the D minor 7th scale. It consists of four measures. The first measure starts on D4 and descends: D4, C4, B3, A3, G3, F#3, E3, D3. The second measure starts on D3 and ascends: D3, E3, F#3, G3, A3, B3, C4, D4. The third measure starts on D4 and descends: D4, C4, B3, A3, G3, F#3, E3, D3. The fourth measure starts on D3 and ascends: D3, E3, F#3, G3, A3, B3, C4, D4. Fingerings are indicated by numbers 1-4 above the notes.

G MINOR 7TH

45

3 4 3 2 3 3 4 3 2 3 3 4 3 2 3 3 4 3 2 3

Detailed description: This musical exercise is for the G minor 7th scale. It consists of four measures. The first measure starts on G4 and descends: G4, F#4, E4, D4, C4, B3, A3, G3. The second measure starts on G3 and ascends: G3, A3, B3, C4, D4, E4, F#4, G4. The third measure starts on G4 and descends: G4, F#4, E4, D4, C4, B3, A3, G3. The fourth measure starts on G3 and ascends: G3, A3, B3, C4, D4, E4, F#4, G4. Fingerings are indicated by numbers 1-4 above the notes.

LESSON 13 PRACTICE

BRENDEN LOWE

PRACTICE IMPROVISING RHYTHMICALLY USING EIGHTH AND QUARTER NOTES
OVER 2-5-1'S IN ALL KEYS

#1 - RH ALONE WITH TRACK

#2 - RH SOLO, LH BASS NOTES

EXAMPLE IN C

D-7 G⁷ CMAJ⁷

G-7 C⁷ FMAJ⁷

4 C-7 F⁷ B^bMAJ⁷

7 F-7 B^b7 E^bMAJ⁷

10 B^b-7 E^b7 A^bMAJ⁷

13 E^b-7 A^b7 D^bMAJ⁷

16 A^b-7 D^b7 G^bMAJ⁷

19 C[#]-7 F[#]7 BMAJ⁷

22

F#-7

B7

E MAJ7



25

B-7

E7

A MAJ7



28

E-7

A7

D MAJ7



31

A-7

D7

G MAJ7



34

LESSON 13 PRACTICE

BRENDEN LOWE

PRACTICE IMPROVISING RHYTHMICALLY USING QUARTER NOTE TRIPLETS
OVER 2-5-1's IN ALL KEYS

#1 - RH ALONE WITH TRACK

#2 - RH SOLO, LH BASS NOTES

EXAMPLE IN C

The musical notation consists of a melodic line and a series of chord progressions. The melodic line is in 4/4 time and features quarter note triplets. The chord progressions are as follows:

- Measures 1-3: D-7, G⁷, CMAJ⁷
- Measures 4-6: C-7, F⁷, B^bMAJ⁷
- Measures 7-9: F-7, B^b7, E^bMAJ⁷
- Measures 10-12: B^b-7, E^b7, A^bMAJ⁷
- Measures 13-15: E^b-7, A^b7, D^bMAJ⁷
- Measures 16-18: A^b-7, D^b7, G^bMAJ⁷
- Measures 19-21: C[#]-7, F[#]7, BMAJ⁷
- Measure 22: (Empty staff)

F#-7

B7

E MAJ7



25

B-7

E7

A MAJ7



28

E-7

A7

D MAJ7



31

A-7

D7

G MAJ7



34

LESSON 13 PRACTICE

BRENDEN LOWE

PRACTICE IMPROVISING RHYTHMICALLY USING QUARTER NOTES
OVER 2-5-1'S IN ALL KEYS

#1 - RH ALONE WITH TRACK

#2 - RH SOLO, LH BASS NOTES

EXAMPLE IN C

Chord progression for Example in C:

- 1-4: D-7, G⁷, C^{MAJ}⁷
- 5-8: G-7, C⁷, F^{MAJ}⁷
- 9-12: C-7, F⁷, B^bMAJ⁷
- 13-16: F-7, B^b7, E^bMAJ⁷
- 17-20: B^b-7, E^b7, A^bMAJ⁷
- 21-24: E^b-7, A^b7, D^bMAJ⁷
- 25-28: A^b-7, D^b7, G^bMAJ⁷
- 29-32: C[#]-7, F[#]7, BMAJ⁷

F#-7

B7

E MAJ7



25

B-7

E7

A MAJ7



28

E-7

A7

D MAJ7



31

A-7

D7

G MAJ7



34

LESSON 13 PRACTICE

BRENDEN LOWE

PRACTICE IMPROVISING RHYTHMICALLY USING SIXTEENTH NOTES
OVER 2-5-1'S IN ALL KEYS

- #1 - RH ALONE WITH TRACK
- #2 - RH SOLO, LH BASS NOTES

EXAMPLE IN C

The musical notation consists of a melodic line and a series of chords for improvisation practice. The melodic line is in 4/4 time and starts with a repeat sign. The chords are arranged in a 2-5-1 progression across eight lines of music.

Melodic Line:

Line 1: D-7, G⁷, CMAJ⁷

Chord Progression:

- Line 2: G-7, C⁷, FMAJ⁷
- Line 3: C-7, F⁷, B^bMAJ⁷
- Line 4: F-7, B^b7, E^bMAJ⁷
- Line 5: B^b-7, E^b7, A^bMAJ⁷
- Line 6: E^b-7, A^b7, D^bMAJ⁷
- Line 7: A^b-7, D^b7, G^bMAJ⁷
- Line 8: C[#]-7, F[#]7, BMAJ⁷

The chord progression is: D-7, G⁷, CMAJ⁷; G-7, C⁷, FMAJ⁷; C-7, F⁷, B^bMAJ⁷; F-7, B^b7, E^bMAJ⁷; B^b-7, E^b7, A^bMAJ⁷; E^b-7, A^b7, D^bMAJ⁷; A^b-7, D^b7, G^bMAJ⁷; C[#]-7, F[#]7, BMAJ⁷.

F#-7

B7

E MAJ7



25

B-7

E7

A MAJ7



28

E-7

A7

D MAJ7



31

A-7

D7

G MAJ7



34

LESSON 13 PRACTICE

BRENDEN LOWE

PRACTICE IMPROVISING RHYTHMICALLY USING SIXTEENTHS, TRIPLETS, QUARTER AND EIGHTH NOTES
OVER 2-5-1'S IN ALL KEYS

#1 - RH ALONE WITH TRACK

#2 - RH SOLO, LH BASS NOTES

EXAMPLE IN C

4/4

1 D-7 G⁷ C^{MAJ}⁷

2 G-7 C⁷ F^{MAJ}⁷

3 C-7 F⁷ B^bMAJ⁷

4 F-7 B^b7 E^bMAJ⁷

5 B^b-7 E^b7 A^bMAJ⁷

6 E^b-7 A^b7 D^bMAJ⁷

7 A^b-7 D^b7 G^bMAJ⁷

8 C[#]-7 F[#]7 BMAJ⁷

9

10

11

12

13

14

15

16

17

18

19

20

21

22

F#-7

B7

E MAJ7



25

B-7

E7

A MAJ7



28

E-7

A7

D MAJ7



31

A-7

D7

G MAJ7



34

LESSON 13 PRACTICE

BRENDEN LOWE

PRACTICE IMPROVISING RHYTHMICALLY USING TRIPLETS
OVER 2-5-1'S IN ALL KEYS

#1 - RH ALONE WITH TRACK

#2 - RH SOLO, LH BASS NOTES

EXAMPLE IN C

4/4

3 3 3

D-7 G7 CMAJ7

G-7 C7 FMAJ7

4 C-7 F7 B^bMAJ7

7 F-7 B^b7 E^bMAJ7

10 B^b-7 E^b7 A^bMAJ7

13 E^b-7 A^b7 D^bMAJ7

16 A^b-7 D^b7 G^bMAJ7

19 C[#]-7 F[#]7 BMAJ7

22

F#-7

B7

E MAJ7



25

B-7

E7

A MAJ7



28

E-7

A7

D MAJ7



31

A-7

D7

G MAJ7



34

LESSON 13 PRACTICE

BRENDEN LOWE

PRACTICE IMPROVISING RHYTHMICALLY USING TRIPLETS AND QUARTER NOTES
OVER 2-5-1'S IN ALL KEYS

#1 - RH ALONE WITH TRACK

#2 - RH SOLO, LH BASS NOTES

EXAMPLE IN C

The musical score consists of a main melodic line and eight systems of bass notes. The main line is in 4/4 time and features a sequence of eighth notes with triplets. The bass notes are organized into systems of three measures each, corresponding to the 2-5-1 chord progressions listed below.

Measure	Chord
1	D-7
2	G ⁷
3	CMAJ ⁷
4	G-7
5	C ⁷
6	FMAJ ⁷
7	C-7
8	F ⁷
9	B ^b MAJ ⁷
10	F-7
11	B ^b 7
12	E ^b MAJ ⁷
13	B ^b -7
14	E ^b 7
15	A ^b MAJ ⁷
16	E ^b -7
17	A ^b 7
18	D ^b MAJ ⁷
19	A ^b -7
20	D ^b 7
21	G ^b MAJ ⁷
22	C [#] -7
23	F [#] 7
24	BMAJ ⁷

F#-7

B7

E MAJ7



25

B-7

E7

A MAJ7



28

E-7

A7

D MAJ7



31

A-7

D7

G MAJ7



34

LESSON 13 PRACTICE

BRENDEN LOWE

PRACTICE IMPROVISING RHYTHMICALLY USING TRIPLETS, QUARTER AND EIGHTH NOTES
OVER 2-5-1'S IN ALL KEYS

#1 - RH ALONE WITH TRACK

#2 - RH SOLO, LH BASS NOTES

EXAMPLE IN C

4/4

D-7 G⁷ CMAJ⁷

G-7 C⁷ FMAJ⁷

4 C-7 F⁷ B^bMAJ⁷

7 F-7 B^b7 E^bMAJ⁷

10 B^b-7 E^b7 A^bMAJ⁷

13 E^b-7 A^b7 D^bMAJ⁷

16 A^b-7 D^b7 G^bMAJ⁷

19 C[#]-7 F[#]7 BMAJ⁷

22

F#-7

B7

E MAJ7



25

B-7

E7

A MAJ7



28

E-7

A7

D MAJ7



31

A-7

D7

G MAJ7



34

LESSON 13 PRACTICE

BRENDEN LOWE

PRACTICE OUR STEPS TO BLUE MONK

- #1 - RH MELODY ALONE
- #2 - LH BASS NOTES ALONE
- #3 - RH MELODY, LH BASS NOTES TOGETHER
- #4 - LH CHORDS ALONE,
- #5 - RH CHORDS, LH BASS NOTES
- #6 - RH MELODY, LH CHORDS

BLUE MONK

THELONIUS MONK

Chord progression for the first three staves:

- Staff 1: B^b7, E^b7, B^b7, B^b7
- Staff 2: E^b7, E^b7, B^b7, B^b7, F⁷
- Staff 3: E^b7, B^b7, (F⁷)

LESSON 13 PRACTICE

BRENDEN LOWE

PRACTICE THE IMPROV STEPS BELOW OVER OUR NEW TUNE
"WHAT IS THIS THING CALLED LOVE"

- #1 - ARPEGGIATE THE CHORDS UP AND DOWN IN OUR RH
- #2 - ARPEGGIATE THE CHORDS UP AND DOWN IN OUR RH, LH BASS NOTES
- #3 - RH SWINGS MODES UP TO THE 7TH FOR EVERY CHORD, LH BASS NOTES
- #4 - RH SWINGS MODES UP AND DOWN ON EVERY CHORD, LH BASS NOTES
- #5 - IMPROVISE RH ALONE
- #6 - IMPROVISE RH, LH BASS NOTES
- #7 - IMPROVISE RH, LH CHORDS

5 G-7b5 C⁷ F-MAJ7 F-MAJ7

9 D-7b5 G⁷ CMAJ⁷ CMAJ⁷

13 C-7 C-7 F⁷ B^bMAJ⁷ B^bMAJ⁷

17 A^b7 A^b7 D-7 G⁷

21 G-7b5 C⁷ F-MAJ7 F-MAJ7

25 D-7b5 G⁷ CMAJ⁷ CMAJ⁷

29

LESSON 13 PRACTICE

BRENDEN LOWE

PRACTICE THROUGH "WHAT IS THIS THING CALLED LOVE"
USING OUR 6 STEP PROCESS

- #1 - RH MELODY ALONE
- #2 - LH BASS NOTES ALONE
- #3 - RH MELODY, LH BASS NOTES TOGETHER
- #4 - LH CHORDS ALONE,
- #5 - RH CHORDS, LH BASS NOTES
- #6 - RH MELODY, LH CHORDS

WHAT IS THIS THING CALLED LOVE

Chord symbols for the first line: G-7b5, C7, F-MAJ7, F-MAJ7

Chord symbols for the second line: D-7b5, G7, CMAJ7, CMAJ7

Chord symbols for the third line: G-7b5, C7, F-MAJ7, F-MAJ7

Chord symbols for the fourth line: D-7b5, G7, CMAJ7, C-7

Chord symbols for the fifth line: C-7, F7, B^bMAJ7, B^bMAJ7

Chord symbols for the sixth line: A^b7, A^b7, D-7, G7

Chord symbols for the seventh line: G-7b5, C7, F-MAJ7, F-MAJ7

Chord symbols for the eighth line: D-7b5, G7, CMAJ7, CMAJ7

Chord symbols for the ninth line: (none)



JAZZ PIANO SCHOOL

Learning Freedom

Lesson 14

LESSON 14 PRACTICE

BRENDEN LOWE

PRACTICE YOUR BLUES SCALES IN EVERY KEY

C BLUES SCALE

Musical notation for the C Blues Scale in 4/4 time. The scale is written on a single treble clef staff. The notes are C, Bb, Ab, G, F, E, D, C. The first measure contains C, Bb, Ab, G with fingering 1, 3, 1, 3. The second measure contains F, E, D, C with fingering 1, 2, 3, 2. The third measure contains Bb, Ab, G, F with fingering 1, 3, 1, 3. The fourth measure contains E, D, C with fingering 1.

F BLUES SCALE

Musical notation for the F Blues Scale in 4/4 time. The scale is written on a single treble clef staff. The notes are F, Eb, D, C, Bb, Ab, G, F. The first measure contains F, Eb, D, C with fingering 1, 2, 3, 1. The second measure contains Bb, Ab, G, F with fingering 2, b3, 4, 3. The third measure contains Eb, D, C, Bb with fingering 2, 1, 3, 2. The fourth measure contains Ab, G, F with fingering 1.

Bb BLUES SCALE

Musical notation for the Bb Blues Scale in 4/4 time. The scale is written on a single treble clef staff. The notes are Bb, Ab, G, F, Eb, D, C, Bb. The first measure contains Bb, Ab, G, F with fingering 2, 3, 4, 1. The second measure contains Eb, D, C, Bb with fingering 2, 3, 4, 3. The third measure contains Ab, G, F, Eb with fingering 2, 1, 4, 3. The fourth measure contains D, C, Bb with fingering 3.

Eb BLUES SCALE

Musical notation for the Eb Blues Scale in 4/4 time. The scale is written on a single treble clef staff. The notes are Eb, D, C, Bb, Ab, G, F, Eb. The first measure contains Eb, D, C, Bb with fingering 2, 3, 4, 1. The second measure contains Ab, G, F, Eb with fingering 2, b3, 4, 3. The third measure contains D, C, Bb, Ab with fingering 2, 1, 4, 3. The fourth measure contains G, F, Eb with fingering 2.

Ab BLUES SCALE

Musical notation for the Ab Blues Scale in 4/4 time. The scale is written on a single treble clef staff. The notes are Ab, G, F, Eb, D, C, Bb, Ab. The first measure contains Ab, G, F, Eb with fingering 2, 1, 2, 1. The second measure contains D, C, Bb, Ab with fingering 2, 3, 4, 3. The third measure contains G, F, Eb, D with fingering 2, 1, 2, 1. The fourth measure contains C, Bb, Ab with fingering 2.

Db BLUES SCALE

Musical notation for the Db Blues Scale in 4/4 time. The scale is written on a single treble clef staff. The notes are Db, C, Bb, Ab, G, F, Eb, Db. The first measure contains Db, C, Bb, Ab with fingering 2, 1, 2, 1. The second measure contains G, F, Eb, Db with fingering 2, 3, 4, 3. The third measure contains C, Bb, Ab, G with fingering 2, 1, 2, 1. The fourth measure contains F, Eb, Db with fingering 2.

G \flat BLUES SCALE

Musical notation for the G \flat Blues Scale, starting at measure 13. The scale is written on a single treble clef staff. The notes are G \flat , A \flat , B \flat , C, D, E \flat , and F. The notation includes fingerings: 2, 1, 2, 1 for the first four notes; 2, 3, 4, 3 for the next four notes; and 2, 1, 2, 1, 2 for the final five notes. Measure 13 is indicated by the number '13' below the staff.

B BLUES SCALE

Musical notation for the B Blues Scale, starting at measure 15. The scale is written on a single treble clef staff. The notes are B, C, D, E, F, G, and A. The notation includes fingerings: 1, 2, 3, 1 for the first four notes; 2, 3, 4, 3 for the next four notes; and 2, 1, 3, 2, 1 for the final five notes. Measure 15 is indicated by the number '15' below the staff.

E BLUES SCALE

Musical notation for the E Blues Scale, starting at measure 17. The scale is written on a single treble clef staff. The notes are E, F, G, A, B, C, and D. The notation includes fingerings: 1, 2, 3, 4 for the first four notes; 1, 2, 3, 2 for the next four notes; and 1, 4, 3, 2, 1 for the final five notes. Measure 17 is indicated by the number '17' below the staff.

A BLUES SCALE

Musical notation for the A Blues Scale, starting at measure 19. The scale is written on a single treble clef staff. The notes are A, B, C, D, E, F, and G. The notation includes fingerings: 1, 2, 3, 4 for the first four notes; 1, 2, 3, 2 for the next four notes; and 1, 4, 3, 2, 1 for the final five notes. Measure 19 is indicated by the number '19' below the staff.

D BLUES SCALE

Musical notation for the D Blues Scale, starting at measure 21. The scale is written on a single treble clef staff. The notes are D, E, F, G, A, B, and C. The notation includes fingerings: 1, 2, 3, 4 for the first four notes; 1, 2, 3, 2 for the next four notes; and 1, 4, 3, 2, 1 for the final five notes. Measure 21 is indicated by the number '21' below the staff.

G BLUES SCALE

Musical notation for the G Blues Scale, starting at measure 23. The scale is written on a single treble clef staff. The notes are G, A, B, C, D, E, and F. The notation includes fingerings: 1, 3, 1, 3 for the first four notes; 1, 2, 3, 2 for the next four notes; and 1, 3, 1, 3, 1 for the final five notes. Measure 23 is indicated by the number '23' below the staff.

LESSON 14 PRACTICE

BRENDEN LOWE

PRACTICE YOUR BASS LINES THROUGH ALL THE 2-5-1'S

#1 - LH ALONE

D-7 G7 CMAJ7

Bass line for measures 1-3 in 4/4 time. Measure 1: D-7 chord (B2, F3, C4, G4). Measure 2: G7 chord (B2, G3, B3, D4). Measure 3: CMAJ7 chord (F2, C3, E3, G3, B3, C4). The bass line consists of quarter notes: D2, G2, B2, D3, F3, C4, G4, B3, D4, G4, F3, C4.

G-7 C7 FMAJ7

Bass line for measures 4-6 in 4/4 time. Measure 4: G-7 chord (Bb2, F3, Ab3, G4). Measure 5: C7 chord (Bb2, F3, Ab3, C4). Measure 6: FMAJ7 chord (Bb2, F3, Ab3, C4, E4, F4). The bass line consists of quarter notes: Bb2, F3, Ab3, G4, Bb2, F3, Ab3, C4, Bb2, F3, Ab3, C4.

C-7 F7 BbMAJ7

Bass line for measures 7-9 in 4/4 time. Measure 7: C-7 chord (Bb2, F3, Ab3, G4). Measure 8: F7 chord (Bb2, F3, Ab3, C4). Measure 9: BbMAJ7 chord (Bb2, F3, Ab3, C4, E4, F4). The bass line consists of quarter notes: Bb2, F3, Ab3, G4, Bb2, F3, Ab3, C4, Bb2, F3, Ab3, C4.

F-7 Bb7 EbMAJ7

Bass line for measures 10-12 in 4/4 time. Measure 10: F-7 chord (Bb2, F3, Ab3, G4). Measure 11: Bb7 chord (Bb2, F3, Ab3, C4). Measure 12: EbMAJ7 chord (Bb2, F3, Ab3, C4, E4, F4). The bass line consists of quarter notes: Bb2, F3, Ab3, G4, Bb2, F3, Ab3, C4, Bb2, F3, Ab3, C4.

Bb-7 Eb7 AbMAJ7

Bass line for measures 13-15 in 4/4 time. Measure 13: Bb-7 chord (Bb2, F3, Ab3, G4). Measure 14: Eb7 chord (Bb2, F3, Ab3, C4). Measure 15: AbMAJ7 chord (Bb2, F3, Ab3, C4, E4, F4). The bass line consists of quarter notes: Bb2, F3, Ab3, G4, Bb2, F3, Ab3, C4, Bb2, F3, Ab3, C4.

Eb-7 Ab7 DbMAJ7

Bass line for measures 16-18 in 4/4 time. Measure 16: Eb-7 chord (Bb2, F3, Ab3, G4). Measure 17: Ab7 chord (Bb2, F3, Ab3, C4). Measure 18: DbMAJ7 chord (Bb2, F3, Ab3, C4, E4, F4). The bass line consists of quarter notes: Bb2, F3, Ab3, G4, Bb2, F3, Ab3, C4, Bb2, F3, Ab3, C4.

Ab-7 Db7 GbMAJ7

Bass line for measures 19-21 in 4/4 time. Measure 19: Ab-7 chord (Bb2, F3, Ab3, G4). Measure 20: Db7 chord (Bb2, F3, Ab3, C4). Measure 21: GbMAJ7 chord (Bb2, F3, Ab3, C4, E4, F4). The bass line consists of quarter notes: Bb2, F3, Ab3, G4, Bb2, F3, Ab3, C4, Bb2, F3, Ab3, C4.

2

LESSON 14 PRACTICE

C#-7

F#7

BMAJ7

Bass line for measures 22-24. Measure 22: C#4, D#4, E4, F#4. Measure 23: G#4, A4, B4, C5. Measure 24: D5, E5, F#5, G5.

22

F#-7

B7

E MAJ7

Bass line for measures 25-27. Measure 25: F#4, G4, A4, B4. Measure 26: C5, D5, E5, F#5. Measure 27: G5, A5, B5, C6.

25

B-7

E7

A MAJ7

Bass line for measures 28-30. Measure 28: B3, C4, D4, E4. Measure 29: F4, G4, A4, B4. Measure 30: C5, D5, E5, F#5.

28

E-7

A7

D MAJ7

Bass line for measures 31-33. Measure 31: E3, F3, G3, A3. Measure 32: B3, C4, D4, E4. Measure 33: F4, G4, A4, B4.

31

A-7

D7

G MAJ7

Bass line for measures 34-36. Measure 34: A3, B3, C4, D4. Measure 35: E4, F4, G4, A4. Measure 36: B4, C5, D5, E5.

34

#2 - RH CHORDS, LH BASS NOTES

Musical notation for measures 37-39. Measure 37: D-7 chord (F#4, A4, B4, C5) and bass note D4. Measure 38: G7 chord (B4, C5, D5, E5) and bass note G4. Measure 39: CMAJ7 chord (E4, F#4, G4, A4) and bass note C4.

37

40

43

46

49

52

Musical notation for measures 55-57. The treble clef staff shows chords: A^b-7, D^b7, and G^bMAJ⁷. The bass clef staff shows a bass line with notes: B^b2, D^b3, F^b4, G^b4, B^b4, D^b5.

55

Musical notation for measures 58-60. The treble clef staff shows chords: C[#]-7, F[#]7, and BMAJ⁷. The bass clef staff shows a bass line with notes: C[#]2, E[#]3, G[#]4, A[#]4, C[#]5, E[#]5.

58

Musical notation for measures 61-63. The treble clef staff shows chords: F[#]-7, B⁷, and EMAJ⁷. The bass clef staff shows a bass line with notes: F[#]2, A[#]3, C[#]4, D[#]4, F[#]5, A[#]5.

61

Musical notation for measures 64-66. The treble clef staff shows chords: B-7, E⁷, and AMAJ⁷. The bass clef staff shows a bass line with notes: B2, D3, F4, G4, B4, D5.

64

67

70

LESSON 14 PRACTICE

BRENDEN LOWE

PRACTICE THE NEW 2-5-1 LICK IN ALL KEYS

D-7 G7 CMAJ7

G-7 C7 FMAJ7

4

C-7 F7 BbMAJ7

7

F-7 Bb7 EbMAJ7

10

Bb-7 Eb7 AbMAJ7

13

Eb-7 Ab7 DbMAJ7

16

Ab-7 Db7 GbMAJ7

19

22

C#-7 F#7 BMAJ7

25

F#-7 B7 EMAJ7

28

B-7 E7 AMAJ7

31

E-7 A7 DMAJ7

34

A-7 D7 GMAJ7

LESSON 14 PRACTICE

BRENDEEN LOWE

PRACTICE YOUR TRIPLET NOTE MAJOR 7TH ORNAMENTS IN ALL KEYS

C MAJOR 7TH

F MAJOR 7TH

Bb MAJOR 7TH

Eb MAJOR 7TH

Ab MAJOR 7TH

Db MAJOR 7TH

Gb MAJOR 7TH

B MAJOR 7TH

29

E MAJOR 7TH

33

A MAJOR 7TH

37

D MAJOR 7TH

41

G MAJOR 7TH

45

LESSON 14 PRACTICE

BRENDEN LOWE

PRACTICE YOUR TRIPLET NOTE DOMINANT 7TH ORNAMENTS IN ALL KEYS

C DOMINANT 7TH

Measures 1-4 of C Dominant 7th practice. Each measure contains a triplet of eighth notes followed by a quarter note. The notes are: C4, D4, E4, F4, G4, A4, Bb4, C5. Fingerings are indicated below the notes.

F DOMINANT 7TH

Measures 5-8 of F Dominant 7th practice. Each measure contains a triplet of eighth notes followed by a quarter note. The notes are: F4, G4, A4, Bb4, C5, D5, Eb5, F5. Fingerings are indicated below the notes.

Bb DOMINANT 7TH

Measures 9-12 of Bb Dominant 7th practice. Each measure contains a triplet of eighth notes followed by a quarter note. The notes are: Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5. Fingerings are indicated below the notes.

Eb DOMINANT 7TH

Measures 13-16 of Eb Dominant 7th practice. Each measure contains a triplet of eighth notes followed by a quarter note. The notes are: Eb4, F4, G4, Ab4, Bb4, C5, D5, Eb5. Fingerings are indicated below the notes.

Ab DOMINANT 7TH

Measures 17-20 of Ab Dominant 7th practice. Each measure contains a triplet of eighth notes followed by a quarter note. The notes are: Ab4, Bb4, C5, D5, Eb5, F5, G5, Ab5. Fingerings are indicated below the notes.

Db DOMINANT 7TH

Measures 21-24 of Db Dominant 7th practice. Each measure contains a triplet of eighth notes followed by a quarter note. The notes are: Db4, Eb4, F4, Gb4, Ab4, Bb4, C5, Db5. Fingerings are indicated below the notes.

Gb DOMINANT 7TH

Measures 25-28 of Gb Dominant 7th practice. Each measure contains a triplet of eighth notes followed by a quarter note. The notes are: Gb4, Ab4, Bb4, C5, Db5, Eb5, F5, Gb5. Fingerings are indicated below the notes.

B DOMINANT 7TH

29

3 4 3 2 4 3 3 4 3 2 4 3 3 4 3 2 4 3 3 4 3 2 4 3

3

Detailed description: This section contains four measures of music for the B dominant 7th chord. The key signature has three sharps (F#, C#, G#). The first measure starts with a treble clef and a key signature of three sharps. The notes are B4, C#5, D5, E5, F#5, G#5, and A5. The second measure has a key signature of two sharps (F#, C#). The notes are B4, C#5, D5, E5, F#5, G#5, and A5. The third measure has a key signature of one sharp (F#). The notes are B4, C#5, D5, E5, F#5, G#5, and A5. The fourth measure has a key signature of no sharps or flats. The notes are B4, C#5, D5, E5, F#5, G#5, and A5. Each measure contains a sequence of eighth notes with a triplet of three notes indicated above the staff. The first triplet is 3 4 3, the second is 2 4 3, and the third is 3 4 3. The notes are beamed together and have a '3' below them indicating a triplet.

E DOMINANT 7TH

33

3 3 3 4 3 2 4 3 3 4 3 2 4 3

3

Detailed description: This section contains four measures of music for the E dominant 7th chord. The key signature has two sharps (F#, C#). The first measure starts with a treble clef and a key signature of two sharps. The notes are E4, F#4, G#4, A4, B4, C#5, and D5. The second measure has a key signature of one sharp (F#). The notes are E4, F#4, G#4, A4, B4, C#5, and D5. The third measure has a key signature of no sharps or flats. The notes are E4, F#4, G#4, A4, B4, C#5, and D5. The fourth measure has a key signature of one flat (Bb). The notes are E4, F#4, G#4, A4, B4, C#5, and D5. Each measure contains a sequence of eighth notes with a triplet of three notes indicated above the staff. The first triplet is 3 4 3, the second is 2 4 3, and the third is 3 4 3. The notes are beamed together and have a '3' below them indicating a triplet.

A DOMINANT 7TH

37

3 3 4 3 2 4 3 3 4 3 2 4 3 3 4 3 2 4 3

3

Detailed description: This section contains four measures of music for the A dominant 7th chord. The key signature has one sharp (F#). The first measure starts with a treble clef and a key signature of one sharp. The notes are A3, B3, C#4, D4, E4, F#4, and G#4. The second measure has a key signature of no sharps or flats. The notes are A3, B3, C#4, D4, E4, F#4, and G#4. The third measure has a key signature of one flat (Bb). The notes are A3, B3, C#4, D4, E4, F#4, and G#4. The fourth measure has a key signature of two flats (Bb, Eb). The notes are A3, B3, C#4, D4, E4, F#4, and G#4. Each measure contains a sequence of eighth notes with a triplet of three notes indicated above the staff. The first triplet is 3 4 3, the second is 2 4 3, and the third is 3 4 3. The notes are beamed together and have a '3' below them indicating a triplet.

D DOMINANT 7TH

41

3 3 3 3 4 3 2 4 3

3

Detailed description: This section contains four measures of music for the D dominant 7th chord. The key signature has two sharps (F#, C#). The first measure starts with a treble clef and a key signature of two sharps. The notes are D4, E4, F#4, G#4, A4, B4, and C#5. The second measure has a key signature of one sharp (F#). The notes are D4, E4, F#4, G#4, A4, B4, and C#5. The third measure has a key signature of no sharps or flats. The notes are D4, E4, F#4, G#4, A4, B4, and C#5. The fourth measure has a key signature of one flat (Bb). The notes are D4, E4, F#4, G#4, A4, B4, and C#5. Each measure contains a sequence of eighth notes with a triplet of three notes indicated above the staff. The first triplet is 3 4 3, the second is 2 4 3, and the third is 3 4 3. The notes are beamed together and have a '3' below them indicating a triplet.

G DOMINANT 7TH

45

3 3 4 3 2 4 3 3 4 3 2 4 3 3 4 3 2 4 3

3

Detailed description: This section contains four measures of music for the G dominant 7th chord. The key signature has one sharp (F#). The first measure starts with a treble clef and a key signature of one sharp. The notes are G3, A3, B3, C#4, D4, E4, and F#4. The second measure has a key signature of no sharps or flats. The notes are G3, A3, B3, C#4, D4, E4, and F#4. The third measure has a key signature of one flat (Bb). The notes are G3, A3, B3, C#4, D4, E4, and F#4. The fourth measure has a key signature of two flats (Bb, Eb). The notes are G3, A3, B3, C#4, D4, E4, and F#4. Each measure contains a sequence of eighth notes with a triplet of three notes indicated above the staff. The first triplet is 3 4 3, the second is 2 4 3, and the third is 3 4 3. The notes are beamed together and have a '3' below them indicating a triplet.

LESSON 14 PRACTICE

BRENDEEN LOWE

PRACTICE YOUR TRIPLET NOTE MINOR 7TH ORNAMENTS IN ALL KEYS

C MINOR 7TH

F MINOR 7TH

Bb MINOR 7TH

Eb MINOR 7TH

Ab MINOR 7TH

Db MINOR 7TH

Gb MINOR 7TH

B MINOR 7TH

29

3 4 3 2 4 3 3 4 3 2 4 3 3 4 3 2 4 3 3 4 3 2 4 3

3 3 3 3

Detailed description: This block contains the first staff of music, labeled 'B MINOR 7TH' and starting at measure 29. It consists of four measures of music in the treble clef with a key signature of three sharps (F#, C#, G#). The notes are B, C, D, E, F#, G, A, B. The first measure has a triplet of eighth notes (B, C, D) followed by quarter notes (E, F#, G, A). The second measure has a triplet of eighth notes (C, D, E) followed by quarter notes (F#, G, A, B). The third measure has a triplet of eighth notes (D, E, F#) followed by quarter notes (G, A, B, C). The fourth measure has a triplet of eighth notes (E, F#, G) followed by quarter notes (A, B, C, B). Fingering numbers 3, 4, 3, 2, 4, 3 are written above the notes. The number 3 is written below the first note of each measure.

E MINOR 7TH

33

3 3 4 3 2 4 3 3 4 3 2 4 3 3 4 3 2 4 3 3 4 3 2 4 3

3 3 3 3

Detailed description: This block contains the second staff of music, labeled 'E MINOR 7TH' and starting at measure 33. It consists of four measures of music in the treble clef with a key signature of three sharps (F#, C#, G#). The notes are E, F#, G, A, B, C, D, E. The first measure has a triplet of eighth notes (E, F#, G) followed by quarter notes (A, B, C, D). The second measure has a triplet of eighth notes (F#, G, A) followed by quarter notes (B, C, D, E). The third measure has a triplet of eighth notes (G, A, B) followed by quarter notes (C, D, E, F#). The fourth measure has a triplet of eighth notes (A, B, C) followed by quarter notes (D, E, F#, G). Fingering numbers 3, 4, 3, 2, 4, 3 are written above the notes. The number 3 is written below the first note of each measure.

A MINOR 7TH

37

3 3 4 3 2 4 3 3 4 3 2 4 3 3 4 3 2 4 3 3 4 3 2 4 3

3 3 3 3

Detailed description: This block contains the third staff of music, labeled 'A MINOR 7TH' and starting at measure 37. It consists of four measures of music in the treble clef with a key signature of two sharps (F#, C#). The notes are A, B, C, D, E, F, G, A. The first measure has a triplet of eighth notes (A, B, C) followed by quarter notes (D, E, F, G). The second measure has a triplet of eighth notes (B, C, D) followed by quarter notes (E, F, G, A). The third measure has a triplet of eighth notes (C, D, E) followed by quarter notes (F, G, A, B). The fourth measure has a triplet of eighth notes (D, E, F) followed by quarter notes (G, A, B, C). Fingering numbers 3, 4, 3, 2, 4, 3 are written above the notes. The number 3 is written below the first note of each measure.

D MINOR 7TH

41

3 3 4 3 2 4 3 3 4 3 2 4 3 3 4 3 2 4 3 3 4 3 2 4 3

3 3 3 3

Detailed description: This block contains the fourth staff of music, labeled 'D MINOR 7TH' and starting at measure 41. It consists of four measures of music in the treble clef with a key signature of one sharp (F#). The notes are D, E, F, G, A, B, C, D. The first measure has a triplet of eighth notes (D, E, F) followed by quarter notes (G, A, B, C). The second measure has a triplet of eighth notes (E, F, G) followed by quarter notes (A, B, C, D). The third measure has a triplet of eighth notes (F, G, A) followed by quarter notes (B, C, D, E). The fourth measure has a triplet of eighth notes (G, A, B) followed by quarter notes (C, D, E, F). Fingering numbers 3, 4, 3, 2, 4, 3 are written above the notes. The number 3 is written below the first note of each measure.

G MINOR 7TH

45

3 3 4 3 2 4 3 3 4 3 2 4 3 3 4 3 2 4 3 3 4 3 2 4 3

3 3 3 3

Detailed description: This block contains the fifth staff of music, labeled 'G MINOR 7TH' and starting at measure 45. It consists of four measures of music in the treble clef with a key signature of one sharp (F#). The notes are G, A, B, C, D, E, F, G. The first measure has a triplet of eighth notes (G, A, B) followed by quarter notes (C, D, E, F). The second measure has a triplet of eighth notes (A, B, C) followed by quarter notes (D, E, F, G). The third measure has a triplet of eighth notes (B, C, D) followed by quarter notes (E, F, G, A). The fourth measure has a triplet of eighth notes (C, D, E) followed by quarter notes (F, G, A, B). Fingering numbers 3, 4, 3, 2, 4, 3 are written above the notes. The number 3 is written below the first note of each measure.

LESSON 14 PRACTICE

BRENDEN LOWE

PRACTICE BUILDING MOTIFS USING THE NOTATED IDEA IN THE FIRST MEASURE OF EACH KEY
 REPEAT EACH 2-5-1 AT LEAST 4 TIMES

#1 - RH ALONE WITH TRACK

#2 - RH SOLO, LH BASS NOTES

EXAMPLE IN C

The musical notation consists of nine staves, each representing a different key signature. Each staff begins with a 2-5-1 chord progression in the first measure, followed by a 2-measure rest, and then a 5-measure rest. The keys and their corresponding chords are as follows:

- Staff 1: D-7, G⁷, CMAJ⁷
- Staff 2: G-7, C⁷, FMAJ⁷
- Staff 3: C-7, F⁷, B^bMAJ⁷
- Staff 4: F-7, B^b7, E^bMAJ⁷
- Staff 5: B^b-7, E^b7, A^bMAJ⁷
- Staff 6: E^b-7, A^b7, D^bMAJ⁷
- Staff 7: A^b-7, D^b7, G^bMAJ⁷
- Staff 8: C[#]-7, F[#]7, BMAJ⁷
- Staff 9: (Key signature: one sharp) F[#]-7, C[#]7, G[#]MAJ⁷

Measure numbers are indicated at the start of each staff: 4, 7, 10, 13, 16, 19, 22.

LESSON 14 PRACTICE

BRENDEN LOWE

PRACTICE BUILDING MOTIFS USING MOTIFS YOU CREATE ON YOUR OWN.
REPEAT EACH 2-5-1 AT LEAST 4 TIMES

#1 - RH ALONE WITH TRACK

#2 - RH SOLO, LH BASS NOTES

1 D-7 G⁷ CMAJ⁷

4 G-7 C⁷ FMAJ⁷

7 C-7 F⁷ B^bMAJ⁷

10 F-7 B^b7 E^bMAJ⁷

13 B^b-7 E^b7 A^bMAJ⁷

16 E^b-7 A^b7 D^bMAJ⁷

19 A^b-7 D^b7 G^bMAJ⁷

22 C[#]-7 F[#]7 BMAJ⁷

LESSON 14 PRACTICE

BRENDEN LOWE

PRACTICE BUILDING RHYTHMIC MOTIFS USING THE NOTATED IDEA IN THE FIRST MEASURE OF EACH KEY
 REPEAT EACH 2-5-1 AT LEAST 4 TIMES

- #1 - RH ALONE WITH TRACK
- #2 - RH SOLO, LH BASS NOTES

EXAMPLE IN C

Chord progressions for the 2-5-1 motifs in C major:

- Measures 1-3: D-7, G⁷, CMAJ⁷
- Measures 4-6: G-7, C⁷, FMAJ⁷
- Measures 7-9: C-7, F⁷, B^bMAJ⁷
- Measures 10-12: F-7, B^b7, E^bMAJ⁷
- Measures 13-15: B^b-7, E^b7, A^bMAJ⁷
- Measures 16-18: E^b-7, A^b7, D^bMAJ⁷
- Measures 19-21: A^b-7, D^b7, G^bMAJ⁷
- Measures 22-24: C[#]-7, F[#]7, BMAJ⁷

F#-7 B7 E MAJ7

25 B-7 E7 A MAJ7

28 E-7 A7 D MAJ7

31 A-7 D7 G MAJ7

34

LESSON 14 PRACTICE

BRENDEN LOWE

PRACTICE BUILDING RHYTHMIC MOTIFS YOU CREATE ON YOUR OWN.

REPEAT EACH 2-5-1 AT LEAST 4 TIMES

#1 - RH ALONE WITH TRACK

#2 - RH SOLO, LH BASS NOTES

1 D-7 G⁷ CMAJ⁷

4 G-7 C⁷ FMAJ⁷

7 C-7 F⁷ B^bMAJ⁷

10 F-7 B^b7 E^bMAJ⁷

13 B^b-7 E^b7 A^bMAJ⁷

16 E^b-7 A^b7 D^bMAJ⁷

19 A^b-7 D^b7 G^bMAJ⁷

22 C[#]-7 F[#]7 BMAJ⁷

LESSON 14 PRACTICE

BRENDEN LOWE

PRACTICE IMPROVISING MELODIC MOTIFS OVER "WHAT IS THIS THING CALLED LOVE"

G-7b5
C⁷
F-MAJ7
F-MAJ7

D-7b5
G⁷
CMAJ⁷
CMAJ⁷

5

G-7b5
C⁷
F-MAJ7
F-MAJ7

9

D-7b5
G⁷
CMAJ⁷
CMAJ⁷

13

C-7
F⁷
B^bMAJ⁷
B^bMAJ⁷

17

A^b7
A^b7
D-7
G⁷

21

G-7b5
C⁷
F-MAJ7
F-MAJ7

25

D-7b5
G⁷
CMAJ⁷
CMAJ⁷

29

LESSON 14 PRACTICE

BRENDEN LOWE

PRACTICE IMPROVISING RHYTHMIC MOTIFS OVER "WHAT IS THIS THING CALLED LOVE"

1 G-7b5 C⁷ F-MAJ7 F-MAJ7

5 D-7b5 G⁷ CMAJ⁷ CMAJ⁷

9 G-7b5 C⁷ F-MAJ7 F-MAJ7

13 D-7b5 G⁷ CMAJ⁷ CMAJ⁷

17 C-7 F⁷ B^bMAJ⁷ B^bMAJ⁷

21 A^b7 A^b7 D-7 G⁷

25 G-7b5 C⁷ F-MAJ7 F-MAJ7

29 D-7b5 G⁷ CMAJ⁷ CMAJ⁷



JAZZ PIANO SCHOOL

Learning Freedom

Lesson 15

LESSON 15 PRACTICE

BRENDEEN LOWE

PRACTICE YOUR SIXTEENTH NOTE DOMINANT 7TH ORNAMENTS IN ALL KEYS

C DOMINANT 7TH

F DOMINANT 7TH

B FLAT DOMINANT 7TH

E FLAT DOMINANT 7TH

A FLAT DOMINANT 7TH

D FLAT DOMINANT 7TH

G FLAT DOMINANT 7TH

B DOMINANT 7TH

29

Musical notation for B Dominant 7th exercise, measures 29-32. The key signature is two sharps (F# and C#). The exercise consists of a sequence of eighth notes with various fingering patterns indicated above the notes.

E DOMINANT 7TH

33

Musical notation for E Dominant 7th exercise, measures 33-36. The key signature is two sharps (F# and C#). The exercise consists of a sequence of eighth notes with various fingering patterns indicated above the notes.

A DOMINANT 7TH

37

Musical notation for A Dominant 7th exercise, measures 37-40. The key signature is two sharps (F# and C#). The exercise consists of a sequence of eighth notes with various fingering patterns indicated above the notes.

D DOMINANT 7TH

41

Musical notation for D Dominant 7th exercise, measures 41-44. The key signature is one sharp (F#). The exercise consists of a sequence of eighth notes with various fingering patterns indicated above the notes.

G DOMINANT 7TH

45

Musical notation for G Dominant 7th exercise, measures 45-48. The key signature is one sharp (F#). The exercise consists of a sequence of eighth notes with various fingering patterns indicated above the notes.

LESSON 15 PRACTICE

BRENDEN LOWE

PRACTICE YOUR SIXTEENTH NOTE MAJOR 7TH ORNAMENTS IN ALL KEYS

C MAJOR 7TH

F MAJOR 7TH

B FLAT MAJOR 7TH

E FLAT MAJOR 7TH

A FLAT MAJOR 7TH

D FLAT MAJOR 7TH

G FLAT MAJOR 7TH

B MAJOR 7TH

29

E MAJOR 7TH

33

A MAJOR 7TH

37

D MAJOR 7TH

41

G MAJOR 7TH

45

LESSON 15 PRACTICE

BRENDEEN LOWE

PRACTICE YOUR SIXTEENTH NOTE MINOR 7TH ORNAMENTS IN ALL KEYS

C MINOR 7TH

F MINOR 7TH

B FLAT MINOR 7TH

E FLAT MINOR 7TH

A FLAT MINOR 7TH

D FLAT MINOR 7TH

G FLAT MINOR 7TH

B MINOR 7TH

29

Musical notation for B minor 7th scale exercise starting at measure 29. The key signature has two sharps (F# and C#). The exercise consists of a single line of music with a treble clef and a key signature of two sharps. It features a series of eighth-note patterns with fingerings indicated by numbers 1-5 above the notes. The patterns include ascending and descending runs, as well as more complex rhythmic groupings.

E MINOR 7TH

33

Musical notation for E minor 7th scale exercise starting at measure 33. The key signature has three sharps (F#, C#, and G#). The exercise consists of a single line of music with a treble clef and a key signature of three sharps. It features a series of eighth-note patterns with fingerings indicated by numbers 1-4 above the notes. The patterns include ascending and descending runs, as well as more complex rhythmic groupings.

A MINOR 7TH

37

Musical notation for A minor 7th scale exercise starting at measure 37. The key signature has no sharps or flats. The exercise consists of a single line of music with a treble clef and a key signature of no sharps or flats. It features a series of eighth-note patterns with fingerings indicated by numbers 1-4 above the notes. The patterns include ascending and descending runs, as well as more complex rhythmic groupings.

D MINOR 7TH

41

Musical notation for D minor 7th scale exercise starting at measure 41. The key signature has two flats (Bb and F). The exercise consists of a single line of music with a treble clef and a key signature of two flats. It features a series of eighth-note patterns with fingerings indicated by numbers 1-4 above the notes. The patterns include ascending and descending runs, as well as more complex rhythmic groupings.

G MINOR 7TH

45

Musical notation for G minor 7th scale exercise starting at measure 45. The key signature has one flat (F). The exercise consists of a single line of music with a treble clef and a key signature of one flat. It features a series of eighth-note patterns with fingerings indicated by numbers 1-4 above the notes. The patterns include ascending and descending runs, as well as more complex rhythmic groupings.

LESSON 15 PRACTICE

BRENDEN LOWE

- #1 - WITH TRACKS
- #2 - WITH LH CHORDS

PRACTICE USING OCTAVES OVER 2-5-1'S

1 D-7 G⁷ CMAJ⁷

4 G-7 C⁷ FMAJ⁷

7 C-7 F⁷ B^bMAJ⁷

10 F-7 B^b7 E^bMAJ⁷

13 B^b-7 E^b7 A^bMAJ⁷

16 E^b-7 A^b7 D^bMAJ⁷

19 A^b-7 D^b7 G^bMAJ⁷

22 C[#]-7 F[#]7 BMAJ⁷

25 F[#]-7 B⁷ EMAJ⁷

28 B-7 E⁷ AMAJ⁷

LESSON 15 PRACTICE

BRENDEN LOWE

#1 - WITH TRACKS

PRACTICE SYNCING RH RHYTHMS WITH LH CHORDS OVER 2-5-1's

#2 - WITH LH CHORDS

1 **D-7** **G⁷** **CMAJ⁷**

4 **G-7** **C⁷** **FMAJ⁷**

7 **C-7** **F⁷** **B^bMAJ⁷**

10 **F-7** **B^b7** **E^bMAJ⁷**

13 **B^b-7** **E^b7** **A^bMAJ⁷**

16 **E^b-7** **A^b7** **D^bMAJ⁷**

19 **A^b-7** **D^b7** **G^bMAJ⁷**

22 **C[#]-7** **F[#]7** **BMAJ⁷**

25 **F[#]-7** **B⁷** **EMAJ⁷**

28 **B-7** **E⁷** **AMAJ⁷**

LESSON 15 PRACTICE

BRENDEN LOWE

#1 - WITH TRACKS

PRACTICE SLIDING TO TWO-NOTES AT ONCE OVER 2-5-1'S

#2 - WITH LH CHORDS

1 D-7 G⁷ C^{MAJ}⁷

4 G-7 C⁷ F^{MAJ}⁷

7 C-7 F⁷ B^bMAJ⁷

10 F-7 B^{b7} E^bMAJ⁷

13 B^b-7 E^{b7} A^bMAJ⁷

16 E^b-7 A^{b7} D^bMAJ⁷

19 A^b-7 D^{b7} G^bMAJ⁷

22 C[#]-7 F^{#7} B^{MAJ}⁷

25 F[#]-7 B⁷ E^{MAJ}⁷

28 B-7 E⁷ A^{MAJ}⁷

LESSON 15 PRACTICE

BRENDEN LOWE
ARRANGER

#1 - WITH TRACKS
#2 - WITH LH CHORDS

PRACTICE USING SLIDES IN 2-5-1'S

1 **D-7** **G⁷** **CMAJ⁷**

4 **G-7** **C⁷** **FMAJ⁷**

7 **C-7** **F⁷** **B^bMAJ⁷**

10 **F-7** **B^b7** **E^bMAJ⁷**

13 **B^b-7** **E^b7** **A^bMAJ⁷**

16 **E^b-7** **A^b7** **D^bMAJ⁷**

19 **A^b-7** **D^b7** **G^bMAJ⁷**

22 **C[#]-7** **F[#]7** **BMAJ⁷**

25 **F[#]-7** **B⁷** **EMAJ⁷**

28 **B-7** **E⁷** **AMAJ⁷**

LESSON 15 PRACTICE

BRENDEN LOWE

#1 - WITH TRACKS

PRACTICE USING TWO-NOTES AT ONCE OVER 2-5-1'S

#2 - WITH LH CHORDS

1 D-7 G⁷ CMAJ⁷

2 G-7 C⁷ FMAJ⁷

4 C-7 F⁷ B^bMAJ⁷

7 F-7 B^{b7} E^bMAJ⁷

10 B^b-7 E^{b7} A^bMAJ⁷

13 E^b-7 A^{b7} D^bMAJ⁷

16 A^b-7 D^{b7} G^bMAJ⁷

19 C[#]-7 F^{#7} BMAJ⁷

22 F[#]-7 B⁷ EMAJ⁷

25 B-7 E⁷ AMAJ⁷

28

LESSON 15 PRACTICE

BRENDEN LOWE

PRACTICE THROUGH THE BIRD BLUES FORMS USING THE FOLLOWING STEPS

- #1 - BASS NOTES LH
- #2 - LH CHORDS ALONE
- #3 - RH CHORDS, LH BASS NOTES
- #4 - IMPROVISE

F⁶ **E-7^{b5}** **A⁷** **D-7** **G⁷** **C-7** **F⁷**

B^{b7} **B^{b-7}** **E^{b7}** **A-7** **D⁷** **A^{b-7}** **D^{b7}**

G-7 **C⁷** **F⁶** **D-7** **G-7** **C⁷**

B^{b6} **A-7^{b5}** **D⁷** **G-7** **C⁷** **F-7** **B^{b7}**

E^{b7} **E^{b-7}** **A^{b7}** **D-7** **G⁷** **D^{b-7}** **G^{b7}**

C-7 **F⁷** **B^{b6}** **G-7** **C-7** **F⁷**

E^{b6} D-7^{b5} G⁷ C-7 F⁷ B^{b-7} E^{b7}

25 **A^{b7} A^{b-7} D^{b7} G-7 C⁷ G^{b-7} B⁷**

29 **F-7 B^{b7} E^{b6} C-7 F-7 B^{b7}**

33 **A^{b6} G-7^{b5} C⁷ F-7 B^{b7} E^{b-7} A^{b7}**

37 **D^{b7} D^{b-7} G^{b7} C-7 F⁷ B-7 E⁷**

41 **B^{b-7} E^{b7} A^{b6} F-7 B^{b-7} E^{b7}**

45 **D^{b6} C-7^{b5} F⁷ B^{b-7} E^{b7} A^{b-7} D^{b7}**

49 **G^{b7} G^{b-7} B⁷ F-7 B^{b7} E-7 A⁷**

53 **E^{b-7} A^{b7} D^{b6} B^{b-7} E^{b-7} A^{b7}**

57 **E^{b-7} A^{b7} D^{b6} B^{b-7} E^{b-7} A^{b7}**

61 G^{b6} $F-7^{b5}$ B^{b7} E^{b-7} A^{b7} D^{b-7} G^{b7}
 B^7 $B-7$ E^7 B^{b-7} E^{b7} $A-7$ D^7

65 A^{b-7} D^{b7} G^{b6} E^{b-7} A^{b-7} D^{b7}
 69 B^6 $B^{b-7^{b5}}$ E^{b7} A^{b-7} D^{b7} G^{b-7} B^7

73 E^7 $E-7$ A^7 E^{b-7} A^{b7} $D-7$ G^7

77 D^{b-7} G^{b7} B^6 A^{b-7} D^{b-7} G^{b7}
 81 E^6 $D^{b-7^{b5}}$ G^{b7} C^{b-7} F^{b7} $B-7$ E^7

85 A^7 $A-7$ D^7 G^{b-7} C^{b7} $G-7$ C^7

89 F^{b-7} B^7 E^6 C^{b-7} F^{b-7} B^7
 93 F^{b-7} B^7 E^6 C^{b-7} F^{b-7} B^7

A⁶ **G[#]-7^b5** **C[#]7** **F[#]-7** **B⁷** **E-7** **A⁷**

97 **D⁷** **D-7** **G⁷** **C[#]-7** **F[#]7** **C-7** **F⁷**

101 **B-7** **E⁷** **A⁶** **F[#]-7** **B-7** **E⁷**

105

D⁶ **C[#]-7^b5** **F[#]7** **B-7** **E⁷** **A-7** **D⁷**

109 **G⁷** **G-7** **C⁷** **F[#]-7** **B⁷** **F-7** **B^b7**

113 **E-7** **A⁷** **D⁶** **B-7** **E-7** **A⁷**

117

G⁶ **F[#]-7^b5** **B⁷** **E-7** **A⁷** **D-7** **G⁷**

121 **C⁷** **C-7** **F⁷** **B-7** **E⁷** **B^b-7** **E^b7**

125 **A-7** **D⁷** **G⁶** **E-7** **A-7** **D⁷**

129

C⁶ B-7^{b5} E⁷ A-7 D⁷ G-7 C⁷



133 F⁷ F-7 B^{b7} E-7 A⁷ E^{b-7} A^{b7}



137 D-7 G⁷ C⁶ A-7 D-7 G⁷



141

LESSON 15 PRACTICE

BRENDEN LOWE

PRACTICE THROUGH THE BLUES FORMS USING THE FOLLOWING STEPS

- #1 - BASS NOTES LH
- #2 - LH CHORDS ALONE
- #3 - RH CHORDS, LH BASS NOTES
- #4 - IMPROVISE

4/4

C⁷ F⁷ C⁷ G-7 C⁷

F⁷ C⁷ E-7 A⁷

5 D-7 G⁷ C⁷ A-7 D-7 G⁷

9

F⁷ B^{b7} F⁷ C-7 F⁷

13 B^{b7} F⁷ A-7 D⁷

17 G-7 C⁷ F⁷ D-7 G-7 C⁷

21

B^{b7} E^{b7} B^{b7} F-7 B^{b7}



25 E^{b7} B^{b7} D-7 G⁷



29 C-7 F⁷ B^{b7} G-7 C-7 F⁷



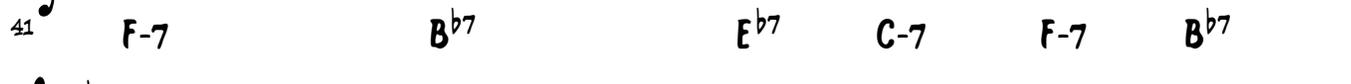
33 E^{b7} A^{b7} E^{b7} B^{b-7} E^{b7}



37 A^{b7} E^{b7} G-7 C⁷



41 F-7 B^{b7} E^{b7} C-7 F-7 B^{b7}



45



A^{b7} D^{b7} A^{b7} E^{b-7} A^{b7}



49 D^{b7} A^{b7} C-7 F⁷



53 B^{b-7} E^{b7} A^{b7} F-7 B^{b-7} E^{b7}



57



61 D^{b7} G^{b7} D^{b7} A^{b-7} D^{b7}
 G^{b7} D^{b7} $F-7$ B^{b7}

65 E^{b-7} A^{b7} D^{b7} B^{b-7} E^{b-7} A^{b7}

69

73 G^{b7} B^7 G^{b7} D^{b-7} G^{b7}
 B^7 G^{b7} B^{b-7} E^{b7}

77 A^{b-7} D^{b7} G^{b7} E^{b-7} A^{b-7} D^{b7}

81

85 B^7 E^7 B^7 $F\#-7$ B^7
 E^7 B^7 $D\#-7$ $G\#7$

89 $C\#-7$ $F\#7$ B^7 $G\#-7$ $C\#-7$ $F\#7$

93

E⁷ A⁷ E⁷ B-⁷ E⁷

97 A⁷ E⁷ G#-⁷ C#⁷

101 F#-⁷ B⁷ E⁷ C#-⁷ F#-⁷ B⁷

105 A⁷ D⁷ A⁷ E-⁷ A⁷

109 D⁷ A⁷ C#-⁷ F#⁷

113 B-⁷ E⁷ A⁷ F#-⁷ B-⁷ E⁷

117 D⁷ G⁷ D⁷ A-⁷ D⁷

121 G⁷ D⁷ F#-⁷ B⁷

125 E-⁷ A⁷ D⁷ B-⁷ E-⁷ A⁷

129

G⁷ C⁷ G⁷ D-7 G⁷

133 **C⁷ G⁷ B-7 E⁷**

137 **A-7 D⁷ G⁷ E-7 A-7 D⁷**

141

LESSON 15 PRACTICE

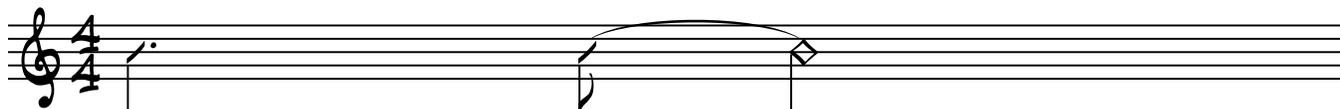
BRENDEN LOWE

PRACTICE THE LH COMPING RHYTHMS OVER 2-5-1'S

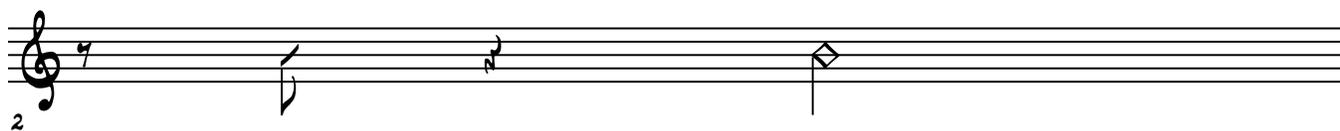
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#2 - WITH METRONOME

#1



#2



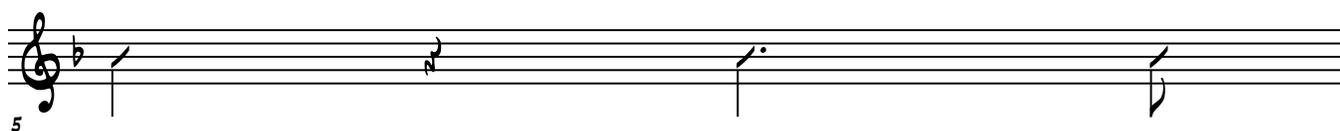
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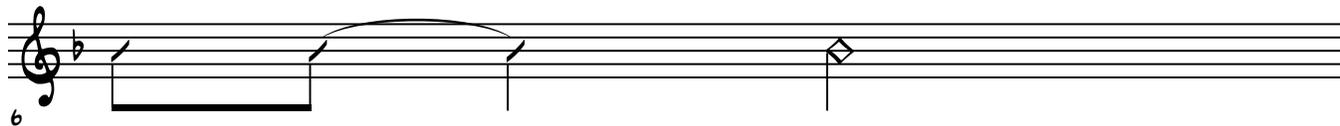
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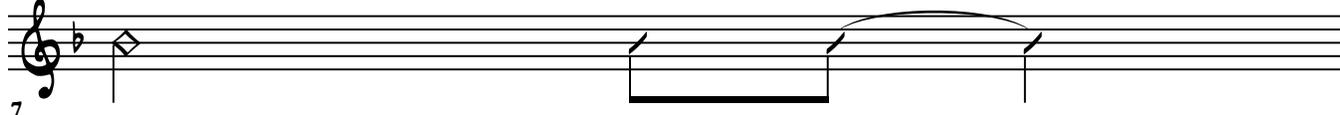
#5



#6



#7



#8

8

D-7

G⁷

C^{MAJ}⁷

9 G-7

C⁷

F^{MAJ}⁷

12 C-7

F⁷

B^bMAJ⁷

15 F-7

B^{b7}

E^bMAJ⁷

18

B^{b-7}

E^{b7}

A^bMAJ⁷

21

E^{b-7}

A^{b7}

D^bMAJ⁷

24

A^{b-7}

D^{b7}

G^bMAJ⁷

27

LESSON 15 PRACTICE

BRENDEN LOWE

PRACTICE THE ROOTLESS VOICINGS IN ALL KEYS

#1 - RH ALONE

	D-7	G ⁷	CMAJ ⁷
	G-7	C ⁷	FMAJ ⁷
4	C-7	F ⁷	B ^b MAJ ⁷
7	F-7	B ^b 7	E ^b MAJ ⁷
10	B ^b -7	E ^b 7	A ^b MAJ ⁷
13	E ^b -7	A ^b 7	D ^b MAJ ⁷
16	A ^b -7	D ^b 7	G ^b MAJ ⁷
19	C [#] -7	F [#] 7	BMAJ ⁷
22	F [#] -7	B ⁷	E MAJ ⁷
25	B-7	E ⁷	A MAJ ⁷
28			

A^b-7 **D^b7** **G^bMAJ⁷**

55

C[#]-7 **F[#]7** **BMAJ⁷**

58

F[#]-7 **B⁷** **E MAJ⁷**

61

B-7 **E⁷** **A MAJ⁷**

64

E-7 **A⁷** **D MAJ⁷**

67

A-7 **D⁷** **G MAJ⁷**

70

#3 - RH ALONE, LH BASS NOTES

D-7 **G⁷** **CMAJ⁷**

73

G-7 C7 FMAJ7

76

C-7 F7 B^bMAJ7

79

F-7 B^b7 E^bMAJ7

82

B^b-7 E^b7 A^bMAJ7

85

E^b-7 **A^b7** **D^bMAJ⁷**

88

A^b-7 **D^b7** **G^bMAJ⁷**

91

C[#]-7 **F[#]7** **BMAJ⁷**

94

F[#]-7 **B⁷** **E MAJ⁷**

97

LESSON 15 PRACTICE

BRENDEN LOWE

PRACTICE INCORPORATING THE FOLLOWING IMPROV TEXTURES INTO "WHAT IS THIS THING CALLED LOVE"

- #1 - RH W/ TRACK
- #2 - RH IMPROV, LH CHORDS

- A. SLIDES
- B. TWO NOTES
- C. SLIDES INTO TWO NOTES
- D. OCTAVES
- E. RH IMPROV W/ LH RHYTHMS

1 **G-7^{b5}** **C⁷** **F-MAJ⁷** **F-MAJ⁷**

D-7^{b5} **G⁷** **CMAJ⁷** **CMAJ⁷**

5 **G-7^{b5}** **C⁷** **F-MAJ⁷** **F-MAJ⁷**

9 **D-7^{b5}** **G⁷** **CMAJ⁷** **CMAJ⁷**

13 **C-7** **F⁷** **B^bMAJ⁷** **B^bMAJ⁷**

17 **A^{b7}** **A^{b7}** **D-7** **G⁷**

21 **G-7^{b5}** **C⁷** **F-MAJ⁷** **F-MAJ⁷**

25 **D-7^{b5}** **G⁷** **CMAJ⁷** **CMAJ⁷**

29



JAZZ PIANO SCHOOL

Learning Freedom

Lesson 16

LESSON 16 PRACTICE

BRENDEN LOWE

PRACTICE BLUES STYLE IN ALL KEYS

C BLUES

1 C⁷ C⁷ C⁷ C⁷

5 F⁷ F⁷ C⁷ C⁷

9 G⁷ F⁷ C⁷ G⁷

F BLUES

13 F⁷ F⁷ F⁷ F⁷

17 B^{b7} B^{b7} F⁷ F⁷

21 C⁷ B^{b7} F⁷ C⁷

2

B^b BLUES

B^b7 B^b7 B^b7 B^b7



25

E^b7 E^b7 B^b7 B^b7



29

F7 E^b7 B^b7 F7



33

Detailed description: This section contains three staves of bass notation for a B^b Blues. The first staff (measures 25-32) features a consistent eighth-note pattern of chords: B^b7, B^b7, B^b7, B^b7. The second staff (measures 29-32) continues with E^b7, E^b7, B^b7, B^b7. The third staff (measures 33-36) starts with F7, E^b7, B^b7, and ends with F7, followed by a melodic phrase consisting of a quarter note G^b, a quarter note F^b, and a half note E^b.

E^b BLUES

E^b7 E^b7 E^b7 E^b7



37

A^b7 A^b7 E^b7 E^b7



41

B^b7 A^b7 E^b7 B^b7



45

Detailed description: This section contains three staves of bass notation for an E^b Blues. The first staff (measures 37-40) features a consistent eighth-note pattern of chords: E^b7, E^b7, E^b7, E^b7. The second staff (measures 41-44) continues with A^b7, A^b7, E^b7, E^b7. The third staff (measures 45-48) starts with B^b7, A^b7, E^b7, and ends with B^b7, followed by a melodic phrase consisting of a quarter note G^b, a quarter note F^b, and a half note E^b.

A^b BLUES

A^b7 A^b7 A^b7 A^b7

49

D^b7 D^b7 A^b7 A^b7

53

E^b7 D^b7 A^b7 E^b7

57

D^b BLUES

D^b7 D^b7 D^b7 D^b7

61

G^b7 G^b7 D^b7 D^b7

65

A^b7 G^b7 D^b7 A^b7

69

LESSON 16 PRACTICE

4

G^b BLUES

Musical notation for G^b Blues, measures 73-81. The key signature has three flats (B^b, E^b, A^b). The notation consists of three staves of bass clef music. Above the first staff are four G^b7 chords. Below the first staff are four chords: B⁷, B⁷, G^b7, and G^b7. Above the second staff are four chords: D^b7, B⁷, G^b7, and D^b7. The third staff ends with a measure containing a 7th fret barre and a half note.

B BLUES

Musical notation for B Blues, measures 85-93. The key signature has two sharps (F[♯], C[♯]). The notation consists of three staves of bass clef music. Above the first staff are four B⁷ chords. Above the second staff are four chords: E⁷, E⁷, B⁷, and B⁷. Above the third staff are four chords: F[♯]7, E⁷, B⁷, and F[♯]7. The third staff ends with a measure containing a 7th fret barre and a half note.

E BLUES

E⁷ E⁷ E⁷ E⁷

97 A⁷ A⁷ E⁷ E⁷

101 B⁷ A⁷ E⁷ B⁷

105

A BLUES

A⁷ A⁷ A⁷ A⁷

109

D⁷ D⁷ A⁷ A⁷

113

E⁷ D⁷ A⁷ E⁷

117

6

D BLUES

D⁷ D⁷ D⁷ D⁷

121

G⁷ G⁷ D⁷ D⁷

125

A⁷ G⁷ D⁷ A⁷

129

G BLUES

G⁷ G⁷ G⁷ G⁷

133

C⁷ C⁷ G⁷ G⁷

137

D⁷ C⁷ G⁷ D⁷

141

LESSON 16 PRACTICE

BRENDEN LOWE

PRACTICE YOUR BOOGIE BLUES IN ALL KEYS LH ONLY

C BLUES

1
5
9

F BLUES

13
17
21

2

B FLAT BLUES

Musical notation for B Flat Blues, measures 25-33. The key signature has two flats (Bb and Eb). The notation is in bass clef with a 4/4 time signature. The melody consists of eighth and quarter notes. Chord symbols are placed above the staff: Bb7 (measures 25-26), Eb7 (measure 27), Bb7 (measures 28-29), F7 (measure 30), Eb7 (measure 31), Bb7 (measures 32-33), and F7 (measures 34-35). Measure 35 ends with a double bar line and a key signature change to three flats (Bb, Eb, and Fb).

E FLAT BLUES

Musical notation for E Flat Blues, measures 37-45. The key signature has three flats (Bb, Eb, and Fb). The notation is in bass clef with a 4/4 time signature. The melody consists of eighth and quarter notes. Chord symbols are placed above the staff: Eb7 (measures 37-38), Ab7 (measures 39-40), Eb7 (measures 41-42), Bb7 (measures 43-44), and Eb7 (measures 45-46). Measure 46 ends with a double bar line and a key signature change to two flats (Bb and Eb).

A FLAT BLUES

Musical notation for A Flat Blues, measures 49-57. The key signature is three flats (B-flat, E-flat, A-flat). The notation consists of three staves of bass clef music. Measure numbers 49, 53, and 57 are indicated at the start of each staff. Chord symbols are placed above the notes: A^b7, A^b7, A^b7, A^b7 (measures 49-52); D^b7, D^b7, A^b7, A^b7 (measures 53-56); E^b7, D^b7, A^b7, E^b7 (measures 57-60). The music features a consistent eighth-note bass line pattern.

D FLAT BLUES

Musical notation for D Flat Blues, measures 61-69. The key signature is three flats (B-flat, E-flat, A-flat). The notation consists of three staves of bass clef music. Measure numbers 61, 65, and 69 are indicated at the start of each staff. Chord symbols are placed above the notes: D^b7, D^b7, D^b7, D^b7 (measures 61-64); G^b7, G^b7, D^b7, D^b7 (measures 65-68); A^b7, G^b7, D^b7, A^b7 (measures 69-72). The music features a consistent eighth-note bass line pattern.

G FLAT BLUES

Musical notation for G Flat Blues, measures 73-80. The key signature has three flats (B-flat, E-flat, A-flat). The notation consists of three staves of bass clef music. Above the first staff are four measures of music with the chord G^{b7} written above each. Above the second staff are four measures of music with the chords B⁷, B⁷, G^{b7}, and G^{b7} written above each. Above the third staff are four measures of music with the chords D^{b7}, B⁷, G^{b7}, and D^{b7} written above each. The piece concludes with a double bar line and a key signature change to three sharps (F-sharp, C-sharp, G-sharp).

B BLUES

Musical notation for B Blues, measures 85-92. The key signature has three sharps (F-sharp, C-sharp, G-sharp). The notation consists of three staves of bass clef music. Above the first staff are four measures of music with the chord B⁷ written above each. Above the second staff are four measures of music with the chords E⁷, E⁷, B⁷, and B⁷ written above each. Above the third staff are four measures of music with the chords F^{#7}, E⁷, B⁷, and F^{#7} written above each. The piece concludes with a double bar line and a key signature change to three sharps (F-sharp, C-sharp, G-sharp).

E BLUES

97

101

105

E7 E7 E7 E7

A7 A7 E7 E7

B7 A7 E7 B7

Detailed description: This section contains three staves of music for an E Blues. The first staff (measures 97-100) features a bass line with a consistent eighth-note pattern, primarily using the E7 chord. The second staff (measures 101-104) continues the pattern, introducing A7 and E7 chords. The third staff (measures 105-108) concludes the section with B7, A7, E7, and B7 chords, ending with a double bar line and a key signature change to A major.

A BLUES

109

113

117

A7 A7 A7 A7

D7 D7 A7 A7

E7 D7 A7 E7

Detailed description: This section contains three staves of music for an A Blues. The first staff (measures 109-112) features a bass line with a consistent eighth-note pattern, primarily using the A7 chord. The second staff (measures 113-116) continues the pattern, introducing D7 and A7 chords. The third staff (measures 117-120) concludes the section with E7, D7, A7, and E7 chords, ending with a double bar line and a key signature change to D major.

6

D BLUES

121 **D⁷** **D⁷** **D⁷** **D⁷**

125 **G⁷** **G⁷** **D⁷** **D⁷**

129 **A⁷** **G⁷** **D⁷** **A⁷**

G BLUES

133 **G⁷** **G⁷** **G⁷** **G⁷**

137 **C⁷** **C⁷_b** **G⁷** **G⁷**

141 **D⁷** **C⁷** **G⁷** **D⁷**

LESSON 16 BLUES STRIDE

BRENDEN LOWE

PRACTICE YOUR BLUES STRIDE IN ALL KEYS

STRIDE IN C

4/4

Measures 1-9: C7, C7, C7, C7, F7, F7, C7, C7, G7, F7, C7, G7

5

9

STRIDE IN F

Measures 13-21: F7, F7, F7, F7, Bb7, Bb7, F7, F7, C7, Bb7, F7, C7

13

17

21

STRIDE IN B^b

21 22 23 24

25

25 26 27 28

29

29 30 31

32

STRIDE IN E^b

33 34 35 36

37

37 38 39

41

40 41 42 43

44

STRIDE IN A^b

Musical notation for measures 45-48. Chords: A^b7

49

Musical notation for measures 49-52. Chords: D^b7, A^b7

53

Musical notation for measures 53-56. Chords: E^b7, D^b7, A^b7

57

STRIDE IN D^b

Musical notation for measures 61-64. Chords: D^b7

61

Musical notation for measures 65-68. Chords: G^b7, D^b7

65

Musical notation for measures 69-72. Chords: A^b7, G^b7, D^b7

69

STRIDE IN G \flat

Measures 73-76: Bass clef, key signature of G \flat (three flats). Chords: G \flat 7, G \flat 7, G \flat 7, G \flat 7. The melody consists of quarter notes: G \flat , B \flat , D \flat , G \flat , B \flat , D \flat , G \flat , B \flat , D \flat , G \flat , B \flat , D \flat , G \flat , B \flat , D \flat , G \flat .

73

Measures 77-80: Bass clef, key signature of G \flat . Chords: B \flat 7, B \flat 7, G \flat 7, G \flat 7. The melody consists of quarter notes: B \flat , D \flat , G \flat , B \flat , D \flat , G \flat , B \flat , D \flat , G \flat , B \flat , D \flat , G \flat , B \flat , D \flat , G \flat .

77

Measures 81-84: Bass clef, key signature of G \flat . Chords: D \flat 7, B \flat 7, G \flat 7, D \flat 7. The melody consists of quarter notes: D \flat , G \flat , B \flat , D \flat , G \flat , B \flat , D \flat , G \flat , B \flat , D \flat , G \flat , B \flat , D \flat , G \flat , B \flat , D \flat . The piece ends with a key signature change to B major (two sharps).

81

STRIDE IN B

Measures 85-88: Bass clef, key signature of B major (two sharps). Chords: B7, B7, B7, B7. The melody consists of quarter notes: B, D#, F#, B.

85

Measures 89-92: Bass clef, key signature of B major. Chords: E7, E7, B7, B7. The melody consists of quarter notes: E, G#, B, E, G#, B, B, D#, F#, B, D#, F#, B, D#, F#, B.

89

Measures 93-96: Bass clef, key signature of B major. Chords: F#7, E7, B7, F#7. The melody consists of quarter notes: F#, A, C#, F#, A, C#, B, D#, F#, B, D#, F#, F#, A, C#, F#. The piece ends with a key signature change to B major (two sharps).

93

STRIDE IN D

121

D⁷ D⁷ D⁷ D⁷

125

G⁷ G⁷ D⁷ D⁷

129

A⁷ G⁷ D⁷ A⁷

STRIDE IN G

133

G⁷ G⁷ G⁷ G⁷

137

C⁷ C⁷ G⁷ G⁷

141

D⁷ C⁷ G⁷ D⁷

LESSON 16 MIXOLYDIAN MODE PRACTICE

C MIXO

F MIXO

Bb MIXO

Eb MIXO

Ab MIXO

Db MIXO

Gb MIXO

B MIXO

E MIXO

Musical notation for E Mixolydian mode practice, starting at measure 17. The key signature has three sharps (F#, C#, G#). The melody consists of quarter notes with fingerings: 1 2 3 1 2 3 4 5 4 3 2 1 3 2 1.

A MIXO

Musical notation for A Mixolydian mode practice, starting at measure 19. The key signature has three sharps (F#, C#, G#). The melody consists of quarter notes with fingerings: 1 2 3 1 2 3 4 5 4 3 2 1 3 2 1.

D MIXO

Musical notation for D Mixolydian mode practice, starting at measure 21. The key signature has two sharps (F#, C#). The melody consists of quarter notes with fingerings: 1 2 3 1 2 3 4 5 4 3 2 1 3 2 1.

G MIXO

Musical notation for G Mixolydian mode practice, starting at measure 23. The key signature has one sharp (F#). The melody consists of quarter notes with fingerings: 1 2 3 1 2 3 4 5 4 3 2 1 3 2 1.

LESSON 16 MAJOR 6TH BLUES SCALE PRACTICE

PRACTICE THE MAJOR 6TH BLUES SCALE IN ALL KEYS

C MAJ 6TH BLUES SCALE

Musical notation for the C Major 6th Blues Scale in 4/4 time. The scale is written on a single staff in treble clef. The notes are C4, D4, E4, F#4, G4, A4, Bb4, and C5. Fingerings are indicated by numbers 1-5 above the notes. The sequence is: C (1), D (3), E (1), F# (3), G (1), A (2), Bb (4), C (2), D (1), E (3), F# (1), G (3), A (1), Bb (3), C (1).

F MAJ 6TH BLUES SCALE

Musical notation for the F Major 6th Blues Scale in 4/4 time. The scale is written on a single staff in treble clef with one flat (Bb). The notes are F4, G4, A4, Bb4, C5, D5, Eb5, and F5. Fingerings are indicated by numbers 1-5 above the notes. The sequence is: F (1), G (2), A (3), Bb (1), C (2), D (3), Eb (5), F (3), G (2), A (1), Bb (3), C (2), D (1).

Bb MAJ 6TH BLUES SCALE

Musical notation for the Bb Major 6th Blues Scale in 4/4 time. The scale is written on a single staff in treble clef with two flats (Bb, Eb). The notes are Bb4, C5, D5, Eb5, F5, G5, Ab5, and Bb5. Fingerings are indicated by numbers 1-5 above the notes. The sequence is: Bb (1), C (2), D (3), Eb (1), F (2), G (3), Ab (4), Bb (3), C (2), D (1), Eb (3), F (2), G (1).

Eb MAJ 6TH BLUES SCALE

Musical notation for the Eb Major 6th Blues Scale in 4/4 time. The scale is written on a single staff in treble clef with three flats (Bb, Eb, Ab). The notes are Eb4, F4, G4, Ab4, Bb4, C5, Db5, and Eb5. Fingerings are indicated by numbers 1-5 above the notes. The sequence is: Eb (2), F (3), G (4), Ab (1), Bb (2), C (3), Db (4), Eb (3), F (2), G (1), Ab (4), Bb (3), C (2).

Ab MAJ 6TH BLUES SCALE

Musical notation for the Ab Major 6th Blues Scale in 4/4 time. The scale is written on a single staff in treble clef with four flats (Bb, Eb, Ab, Db). The notes are Ab4, Bb4, C5, Db5, Eb5, F5, Gb5, and Ab5. Fingerings are indicated by numbers 1-5 above the notes. The sequence is: Ab (1), Bb (2), C (3), Db (1), Eb (2), F (3), Gb (5), Ab (3), Bb (2), C (1), Db (3), Eb (2), F (1).

Db MAJ 6TH BLUES SCALE

Musical notation for the Db Major 6th Blues Scale in 4/4 time. The scale is written on a single staff in treble clef with five flats (Bb, Eb, Ab, Db, Gb). The notes are Db4, Eb4, F4, Gb4, Ab4, Bb4, C5, and Db5. Fingerings are indicated by numbers 1-5 above the notes. The sequence is: Db (1), Eb (2), F (3), Gb (1), Ab (2), Bb (3), C (5), Db (3), Eb (2), F (1), Gb (3), Ab (2), Bb (1).

G \flat MAJ 6TH BLUES SCALE

Musical notation for the G \flat Major 6th Blues Scale. The scale is written on a single treble clef staff. It consists of three measures. The first measure contains the notes G \flat , A \flat , B \flat , and C \flat with fingerings 1, 2, 3, and 1 above them. The second measure contains the notes D \flat , E \flat , F \flat , and G \flat with fingerings 2, 3, 5, and 3 above them. The third measure contains the notes A \flat , B \flat , C \flat , and D \flat with fingerings 2, 1, 3, and 2 above them, followed by a whole note G \flat with a fingering of 1 above it. The page number 13 is located below the first measure.

B MAJ 6TH BLUES SCALE

Musical notation for the B Major 6th Blues Scale. The scale is written on a single treble clef staff. It consists of three measures. The first measure contains the notes B, C \sharp , D \sharp , and E \sharp with fingerings 1, 2, 3, and 1 above them. The second measure contains the notes F \sharp , G \sharp , A \sharp , and B with fingerings 2, 3, 5, and 3 above them. The third measure contains the notes C \sharp , D \sharp , E \sharp , and F \sharp with fingerings 2, 1, 3, and 2 above them, followed by a whole note B with a fingering of 1 above it. The page number 15 is located below the first measure.

E MAJ 6TH BLUES SCALE

Musical notation for the E Major 6th Blues Scale. The scale is written on a single treble clef staff. It consists of three measures. The first measure contains the notes E, F \sharp , G \sharp , and A \sharp with fingerings 1, 2, 3, and 4 above them. The second measure contains the notes B, C \sharp , D \sharp , and E with fingerings 1, 2, 3, and 2 above them. The third measure contains the notes F \sharp , G \sharp , A \sharp , and B with fingerings 1, 4, 3, and 2 above them, followed by a whole note E with a fingering of 1 above it. The page number 17 is located below the first measure.

A MAJ 6TH BLUES SCALE

Musical notation for the A Major 6th Blues Scale. The scale is written on a single treble clef staff. It consists of three measures. The first measure contains the notes A, B, C, and D with fingerings 1, 2, 3, and 4 above them. The second measure contains the notes E, F \sharp , G \sharp , and A with fingerings 1, 2, 3, and 2 above them. The third measure contains the notes B, C, D, and E with fingerings 1, 4, 3, and 2 above them, followed by a whole note A with a fingering of 1 above it. The page number 19 is located below the first measure.

D MAJ 6TH BLUES SCALE

Musical notation for the D Major 6th Blues Scale. The scale is written on a single treble clef staff. It consists of three measures. The first measure contains the notes D, E, F \sharp , and G \sharp with fingerings 1, 2, 3, and 4 above them. The second measure contains the notes A, B, C, and D with fingerings 1, 2, 3, and 2 above them. The third measure contains the notes E, F \sharp , G \sharp , and A with fingerings 1, 4, 3, and 2 above them, followed by a whole note D with a fingering of 1 above it. The page number 21 is located below the first measure.

G MAJ 6TH BLUES SCALE

Musical notation for the G Major 6th Blues Scale. The scale is written on a single treble clef staff. It consists of three measures. The first measure contains the notes G, A, B, and C with fingerings 1, 2, 3, and 4 above them. The second measure contains the notes D, E, F \sharp , and G with fingerings 1, 2, 3, and 2 above them. The third measure contains the notes A, B, C, and D with fingerings 1, 4, 3, and 2 above them, followed by a whole note G with a fingering of 1 above it. The page number 23 is located below the first measure.

LESSON 16 FULL MAJOR BLUES SCALE PRACTICE

PRACTICE THE FULL MAJOR BLUES SCALE IN ALL KEYS

BRENDEN LOWE

C FULL MAJOR BLUES SCALE

F FULL MAJOR BLUES SCALE

Bb FULL MAJOR BLUES SCALE

Eb FULL MAJOR BLUES SCALE

Ab FULL MAJOR BLUES SCALE

Db FULL MAJOR BLUES SCALE

G \flat FULL MAJOR BLUES SCALE

Musical notation for the G \flat Full Major Blues Scale. The scale is written on a treble clef staff with a key signature of three flats (B \flat , E \flat , A \flat). The notes are G \flat , A \flat , B \flat , C, D, E \flat , F, G. The practice sequence consists of three measures: the first measure contains the ascending scale with fingerings 2, 3, 1, 2; the second measure contains the ascending scale with fingerings 3, 4, 5, 4; the third measure contains the descending scale with fingerings 3, 2, 1, 3, 2.

B FULL MAJOR BLUES SCALE

Musical notation for the B Full Major Blues Scale. The scale is written on a treble clef staff with a key signature of two sharps (F \sharp , C \sharp). The notes are B, C, D, E, F \sharp , G, A, B. The practice sequence consists of three measures: the first measure contains the ascending scale with fingerings 1, 3, 1, 2; the second measure contains the ascending scale with fingerings 3, 4, 5, 4; the third measure contains the descending scale with fingerings 3, 2, 1, 3, 1.

E FULL MAJOR BLUES SCALE

Musical notation for the E Full Major Blues Scale. The scale is written on a treble clef staff with a key signature of two sharps (F \sharp , C \sharp). The notes are E, F \sharp , G, A, B, C, D, E. The practice sequence consists of three measures: the first measure contains the ascending scale with fingerings 1, 3, 1, 3; the second measure contains the ascending scale with fingerings 1, 2, 4, 2; the third measure contains the descending scale with fingerings 1, 3, 1, 3, 1.

A FULL MAJOR BLUES SCALE

Musical notation for the A Full Major Blues Scale. The scale is written on a treble clef staff with a key signature of three sharps (F \sharp , C \sharp , G \sharp). The notes are A, B, C, D, E, F \sharp , G, A. The practice sequence consists of three measures: the first measure contains the ascending scale with fingerings 1, 3, 1, 3; the second measure contains the ascending scale with fingerings 1, 2, 4, 2; the third measure contains the descending scale with fingerings 1, 3, 1, 3, 1.

D FULL MAJOR BLUES SCALE

Musical notation for the D Full Major Blues Scale. The scale is written on a treble clef staff with a key signature of two sharps (F \sharp , C \sharp). The notes are D, E, F \sharp , G, A, B, C, D. The practice sequence consists of three measures: the first measure contains the ascending scale with fingerings 1, 3, 1, 3; the second measure contains the ascending scale with fingerings 1, 2, 4, 2; the third measure contains the descending scale with fingerings 1, 3, 1, 3, 1.

G FULL MAJOR BLUES SCALE

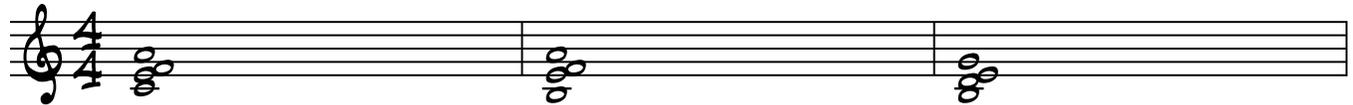
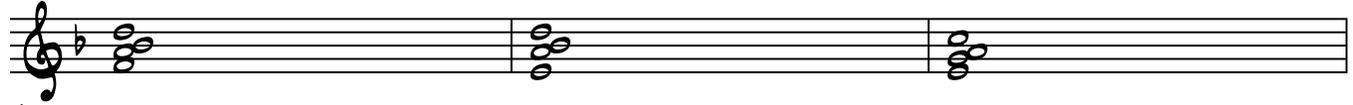
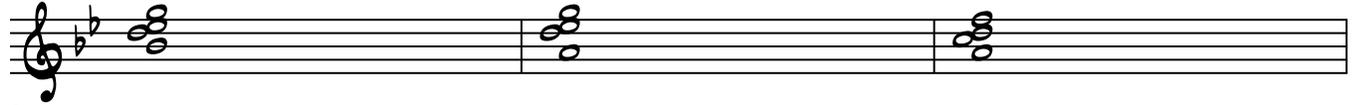
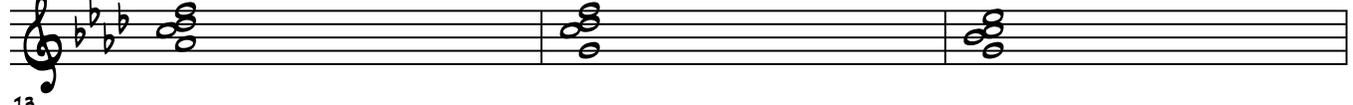
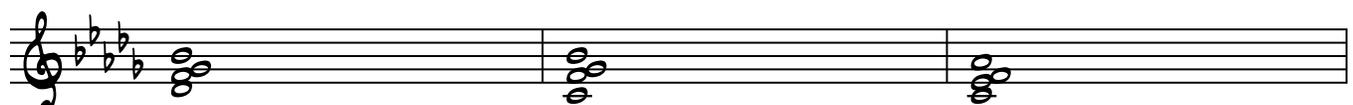
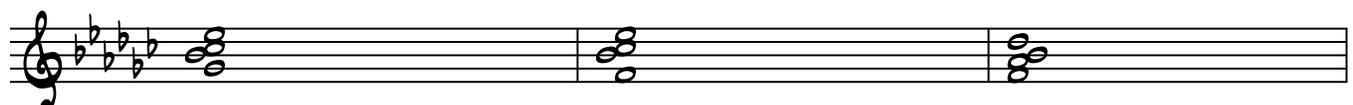
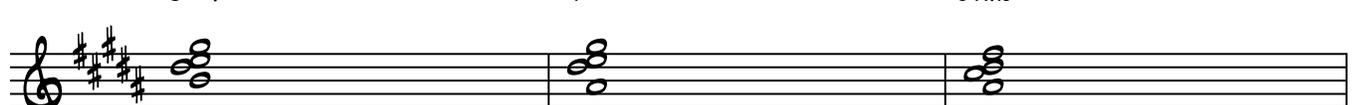
Musical notation for the G Full Major Blues Scale. The scale is written on a treble clef staff with a key signature of one sharp (F \sharp). The notes are G, A, B, C, D, E, F \sharp , G. The practice sequence consists of three measures: the first measure contains the ascending scale with fingerings 1, 2, 3, 1; the second measure contains the ascending scale with fingerings 2, 3, 5, 3; the third measure contains the descending scale with fingerings 2, 1, 3, 2, 1.

LESSON 16 PRACTICE

BRENDEN LOWE

PRACTICE ROOTLESS VOICINGS STRUCTURE 2 IN ALL KEYS

#1 - RH ALONE

	D-7	G ⁷	CMAJ ⁷
			
	G-7	C ⁷	FMAJ ⁷
			
4	C-7	F ⁷	B ^b MAJ ⁷
			
7	F-7	B ^b 7	E ^b MAJ ⁷
			
10	B ^b -7	E ^b 7	A ^b MAJ ⁷
			
13	E ^b -7	A ^b 7	D ^b MAJ ⁷
			
16	A ^b -7	D ^b 7	G ^b MAJ ⁷
			
19	C [#] -7	F [#] 7	BMAJ ⁷
			
22			

F-7

B^b7

E^bMAJ7

Musical notation for measures 82-84. The key signature has three flats (B-flat, E-flat, A-flat). Measure 82: Treble clef has a triad of F, A-flat, C-flat; Bass clef has a single note F. Measure 83: Treble clef has a triad of B-flat, D-flat, F; Bass clef has a single note B-flat. Measure 84: Treble clef has a triad of E-flat, G, B-flat; Bass clef has a single note E-flat.

82

B^b-7

E^b7

A^bMAJ7

Musical notation for measures 85-87. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). Measure 85: Treble clef has a triad of B-flat, D-flat, F; Bass clef has a single note B-flat. Measure 86: Treble clef has a triad of E-flat, G, B-flat; Bass clef has a single note E-flat. Measure 87: Treble clef has a triad of A-flat, C, E-flat; Bass clef has a single note A-flat.

85

E^b-7

A^b7

D^bMAJ7

Musical notation for measures 88-90. The key signature has five flats (B-flat, E-flat, A-flat, D-flat, G-flat). Measure 88: Treble clef has a triad of E-flat, G, B-flat; Bass clef has a single note E-flat. Measure 89: Treble clef has a triad of A-flat, C, E-flat; Bass clef has a single note A-flat. Measure 90: Treble clef has a triad of D-flat, F, A-flat; Bass clef has a single note D-flat.

88

A^b-7

D^b7

G^bMAJ7

Musical notation for measures 91-93. The key signature has six flats (B-flat, E-flat, A-flat, D-flat, G-flat, C-flat). Measure 91: Treble clef has a triad of A-flat, C, E-flat; Bass clef has a single note A-flat. Measure 92: Treble clef has a triad of D-flat, F, A-flat; Bass clef has a single note D-flat. Measure 93: Treble clef has a triad of G-flat, B-flat, D-flat; Bass clef has a single note G-flat.

91

C#-7 F#7 BMAJ7

94

F#-7 B7 E MAJ7

97

B-7 E7 AMAJ7

100

E-7 A7 DMAJ7

103

LESSON 16 PRACTICE

BRENDEN LOWE

PRACTICE LH MOVEMENTS

#1 - PRACTICE LH MOVEMENTS ALONE

#2 - PRACTICE LH MOVEMENTS WHILE YOUR RH IS IMPROVISING

EXAMPLE IN C

4/4

D-7 G⁷ CMAJ⁷

G-7 C⁷ FMAJ⁷

4 C-7 F⁷ B^bMAJ⁷

7 F-7 B^b7 E^bMAJ⁷

10 B^b-7 E^b7 A^bMAJ⁷

13 E^b-7 A^b7 D^bMAJ⁷

16 A^b-7 D^b7 G^bMAJ⁷

19 C[#]-7 F[#]7 BMAJ⁷

22

F#-7

B7

E MAJ7



25

B-7

E7

A MAJ7



28

E-7

A7

D MAJ7



31

A-7

D7

G MAJ7



34

2

B-7

E⁷ LESSON 16 PRACTICE

A MAJ⁷



28

E-7

A⁷

D MAJ⁷



31

A-7

D⁷

G MAJ⁷



34

LESSON 16 PRACTICE

BRENDEN LOWE

PRACTICE LONG AND SHORT PHRASE COMPING

#1 - PRACTICE LH LONG PHRASE COMPING WHILE YOUR RH LEAVES LOTS OF SPACE

#2 - PRACTICE LH SHORT PHRASE COMPING WHILE YOUR RH LEAVES LITTLE SPACE

EXAMPLE IN C

1 D-7 G⁷ C^{MAJ}⁷

4 G-7 C⁷ F^{MAJ}⁷

7 C-7 F⁷ B^b^{MAJ}⁷

10 F-7 B^b⁷ E^b^{MAJ}⁷

13 B^b-7 E^b⁷ A^b^{MAJ}⁷

16 E^b-7 A^b⁷ D^b^{MAJ}⁷

19 A^b-7 D^b⁷ G^b^{MAJ}⁷

22 C[#]-7 F[#]⁷ B^{MAJ}⁷

F#-7

B7

E MAJ7

A musical staff in treble clef containing three measures of music. Each measure contains a single slash (/) on the middle line of the staff, indicating a specific chord voicing. The staff is enclosed in a double bar line with repeat dots at both ends.

25

B-7

E7

A MAJ7

A musical staff in treble clef containing three measures of music. Each measure contains a single slash (/) on the middle line of the staff, indicating a specific chord voicing. The staff is enclosed in a double bar line with repeat dots at both ends.

28

E-7

A7

D MAJ7

A musical staff in treble clef containing three measures of music. Each measure contains a single slash (/) on the middle line of the staff, indicating a specific chord voicing. The staff is enclosed in a double bar line with repeat dots at both ends.

31

A-7

D7

G MAJ7

A musical staff in treble clef containing three measures of music. Each measure contains a single slash (/) on the middle line of the staff, indicating a specific chord voicing. The staff is enclosed in a double bar line with repeat dots at both ends.

34

LESSON 16 PRACTICE

BRENDEN LOWE

PRACTICE HAVING YOUR RH AND LH WORK TOGETHER THROUGH CALL AND RESPONSE

#1 - RH IMPROVISES AND LH COMPS TO FIT WITH RH IMPROV. DON'T LET THE LH COMP SUBCONCIOUSLY

EXAMPLE IN C

1 D-7 G⁷ CMAJ⁷

4 G-7 C⁷ FMAJ⁷

7 C-7 F⁷ B^bMAJ⁷

10 F-7 B^b7 E^bMAJ⁷

13 B^b-7 E^b7 A^bMAJ⁷

16 E^b-7 A^b7 D^bMAJ⁷

19 A^b-7 D^b7 G^bMAJ⁷

22 C[#]-7 F[#]7 BMAJ⁷

F#-7

B7

E MAJ7



25

B-7

E7

A MAJ7



28

E-7

A7

D MAJ7



31

A-7

D7

G MAJ7



34