



JAZZ PIANO SCHOOL

Learning Freedom

STAGE 02 Workbook

Lessons 17-24

By: Brenden Lowe



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WORKBOOK LESSON 17

DOMINANT BEBOP SCALE

BRENDEN LOWE

WRITE OUT YOUR C DOMINANT BEBOP SCALE GOING UP

DOWN

A musical staff in G clef and 4/4 time. It consists of five horizontal lines and four spaces. There are two vertical bar lines dividing the staff into three measures. The first measure starts with a quarter note on the second line, followed by a half note on the fourth space. The second measure starts with a quarter note on the first line, followed by a half note on the third space. The third measure starts with a quarter note on the second line.

F DOMINANT BEBOP SCALE GOING UP

DOWN

A musical staff in G clef and 4/4 time. It consists of five horizontal lines and four spaces. There are two vertical bar lines dividing the staff into three measures. The first measure starts with a quarter note on the second line, followed by a half note on the fourth space. The second measure starts with a quarter note on the first line, followed by a half note on the third space. The third measure starts with a quarter note on the second line.

B♭ DOMINANT BEBOP SCALE GOING UP

DOWN

A musical staff in G clef and 4/4 time. It consists of five horizontal lines and four spaces. There are two vertical bar lines dividing the staff into three measures. The first measure starts with a quarter note on the second line, followed by a half note on the fourth space. The second measure starts with a quarter note on the first line, followed by a half note on the third space. The third measure starts with a quarter note on the second line.

E♭ DOMINANT BEBOP SCALE GOING UP

DOWN

A musical staff in G clef and 4/4 time. It consists of five horizontal lines and four spaces. There are two vertical bar lines dividing the staff into three measures. The first measure starts with a quarter note on the second line, followed by a half note on the fourth space. The second measure starts with a quarter note on the first line, followed by a half note on the third space. The third measure starts with a quarter note on the second line.

A♭ DOMINANT BEBOP SCALE GOING UP

DOWN

A musical staff in G clef and 4/4 time. It consists of five horizontal lines and four spaces. There are two vertical bar lines dividing the staff into three measures. The first measure starts with a quarter note on the second line, followed by a half note on the fourth space. The second measure starts with a quarter note on the first line, followed by a half note on the third space. The third measure starts with a quarter note on the second line.

D♭ DOMINANT BEBOP SCALE GOING UP

DOWN

A musical staff in G clef and 4/4 time. It consists of five horizontal lines and four spaces. There are two vertical bar lines dividing the staff into three measures. The first measure starts with a quarter note on the second line, followed by a half note on the fourth space. The second measure starts with a quarter note on the first line, followed by a half note on the third space. The third measure starts with a quarter note on the second line.

G♭ DOMINANT BEBOP SCALE GOING UP

DOWN

A musical staff in G clef and 4/4 time. It consists of five horizontal lines and four spaces. There are two vertical bar lines dividing the staff into three measures. The first measure starts with a quarter note on the second line, followed by a half note on the fourth space. The second measure starts with a quarter note on the first line, followed by a half note on the third space. The third measure starts with a quarter note on the second line.

B DOMINANT BEBOP SCALE GOING UP

DOWN

A musical staff in G clef. It starts with a quarter note on the second line, followed by a half note on the first line, another quarter note on the second line, and a half note on the first line. A vertical bar line follows, and then a quarter note on the second line.

E DOMINANT BEBOP SCALE GOING UP

DOWN

A musical staff in G clef. It starts with a quarter note on the second line, followed by a half note on the first line, another quarter note on the second line, and a half note on the first line. A vertical bar line follows, and then a quarter note on the second line.

A DOMINANT BEBOP SCALE GOING UP

DOWN

A musical staff in G clef. It starts with a quarter note on the second line, followed by a half note on the first line, another quarter note on the second line, and a half note on the first line. A vertical bar line follows, and then a quarter note on the second line.

D DOMINANT BEBOP SCALE GOING UP

DOWN

A musical staff in G clef. It starts with a quarter note on the second line, followed by a half note on the first line, another quarter note on the second line, and a half note on the first line. A vertical bar line follows, and then a quarter note on the second line.

G DOMINANT BEBOP SCALE GOING UP

DOWN

A musical staff in G clef. It starts with a quarter note on the second line, followed by a half note on the first line, another quarter note on the second line, and a half note on the first line. A vertical bar line follows, and then a quarter note on the second line.

LESSON 17 WORKBOOK

BRENDEN LOWE

WRITE OUT LH SOLO PIANO COMPONENT #1 BASS NOTES THROUGH
ALL THE 2-5-1's

D-7

G⁷C MAJ⁷

A blank musical staff for writing out the bass note for the D-7 chord.

G-7

C⁷F MAJ⁷

A blank musical staff for writing out the bass note for the G-7 chord.

4

C-7

F⁷B^b MAJ⁷

A blank musical staff for writing out the bass note for the C-7 chord.

7

F-7

B^{b7}E^b MAJ⁷

A blank musical staff for writing out the bass note for the F-7 chord.

10

B^b-7E^{b7}A^b MAJ⁷

A blank musical staff for writing out the bass note for the B^b-7 chord.

13

E^b-7A^{b7}D^b MAJ⁷

A blank musical staff for writing out the bass note for the Eb-7 chord.

16

A^b-7D^{b7}G^b MAJ⁷

A blank musical staff for writing out the bass note for the Ab-7 chord.

19

2

C[#]-7

LESSON 17 WORKBOOK

F[#]7B MAJ⁷

22

F[#]-7B⁷E MAJ⁷

25

B-7

E⁷A MAJ⁷

28

E-7

A⁷D MAJ⁷

31

A-7

D⁷G MAJ⁷

34

LESSON 17 WORKBOOK

BRENDEN LOWE

WRITE OUT LH SOLO PIANO COMPONENT #2 BASS NOTE TO SHELLS THROUGH
ALL THE 2-5-1's

D-7

G⁷C MAJ⁷

A blank musical staff for writing out the bass note for the D-7 chord.

G-7

C⁷F MAJ⁷

A blank musical staff for writing out the bass note for the G-7 chord.

4

C-7

F⁷B^b MAJ⁷

A blank musical staff for writing out the bass note for the C-7 chord.

7

F-7

B^{b7}E^b MAJ⁷

A blank musical staff for writing out the bass note for the F-7 chord.

10

B^b-7E^{b7}A^b MAJ⁷

A blank musical staff for writing out the bass note for the B^b-7 chord.

13

E^b-7A^{b7}D^b MAJ⁷

A blank musical staff for writing out the bass note for the Eb-7 chord.

16

A^b-7D^{b7}G^b MAJ⁷

A blank musical staff for writing out the bass note for the Ab-7 chord.

19

2

C[#]-7

LESSON 17 WORKBOOK

F[#]7B MAJ⁷

22

F[#]-7B⁷E MAJ⁷

25

B-7

E⁷A MAJ⁷

28

E-7

A⁷D MAJ⁷

31

A-7

D⁷G MAJ⁷

34

LESSON 17 WORKBOOK

BRENDEN LOWE

WRITE OUT LH SOLO PIANO COMPONENT #3 BASS NOTE TO CHORDS THROUGH
ALL THE 2-5-1's

D-7 G⁷ C_{MAJ}⁷

G-7 C⁷ F_{MAJ}⁷

4

C-7 F⁷ B_{MAJ}⁷

7

F-7 B^{b7} E_{MAJ}^{b7}

10

B^{b7} E^{b7} A_{MAJ}^{b7}

13

E^{b7} A^{b7} D_{MAJ}^{b7}

16

A^{b7} D^{b7} G_{MAJ}^{b7}

19

2

C[#]-7

LESSON 17 WORKBOOK

F[#]7B MAJ⁷

22

F[#]-7B⁷E MAJ⁷

25

B-7

E⁷A MAJ⁷

28

E-7

A⁷D MAJ⁷

31

A-7

D⁷G MAJ⁷

34

LESSON 17 WORKBOOK

BRENDEN LOWE

WRITE OUT LH SOLO PIANO COMPONENT #4 (1 + 7)
ALL THE 2-5-1's

D-7

G⁷C MAJ⁷

A blank musical staff for the left hand, starting with a bass clef, a key signature of one sharp (F#), and a 4/4 time signature. It consists of five horizontal lines and four spaces.

G-7

C⁷F MAJ⁷

A blank musical staff for the left hand, starting with a bass clef, a key signature of one flat (B-flat), and a 4/4 time signature. It consists of five horizontal lines and four spaces.

4

C-7

F⁷B^b MAJ⁷

A blank musical staff for the left hand, starting with a bass clef, a key signature of one flat (B-flat), and a 4/4 time signature. It consists of five horizontal lines and four spaces.

7

F-7

B^{b7}E^b MAJ⁷

A blank musical staff for the left hand, starting with a bass clef, a key signature of one flat (B-flat), and a 4/4 time signature. It consists of five horizontal lines and four spaces.

10

B^b-7E^{b7}A^b MAJ⁷

A blank musical staff for the left hand, starting with a bass clef, a key signature of three flats (B-flat, D-flat, G-flat), and a 4/4 time signature. It consists of five horizontal lines and four spaces.

13

E^b-7A^{b7}D^b MAJ⁷

A blank musical staff for the left hand, starting with a bass clef, a key signature of three flats (B-flat, D-flat, G-flat), and a 4/4 time signature. It consists of five horizontal lines and four spaces.

16

A^b-7D^{b7}G^b MAJ⁷

A blank musical staff for the left hand, starting with a bass clef, a key signature of three flats (B-flat, D-flat, G-flat), and a 4/4 time signature. It consists of five horizontal lines and four spaces.

19

2

C[#]-7

LESSON 17 WORKBOOK

F[#]7B MAJ⁷

22

F[#]-7B⁷E MAJ⁷

25

B-7

E⁷A MAJ⁷

28

E-7

A⁷D MAJ⁷

31

A-7

D⁷G MAJ⁷

34

LESSON 17 WORKBOOK

BRENDEN LOWE

WRITE OUT LH SOLO PIANO COMPONENT #4 (1 + 3)
ALL THE 2-5-1's

D-7

G⁷C MAJ⁷

G-7

C⁷F MAJ⁷

4

C-7

F⁷B^b MAJ⁷

7

F-7

B^{b7}E^b MAJ⁷

10

B^b-7E^{b7}A^b MAJ⁷

13

E^b-7A^{b7}D^b MAJ⁷

16

A^b-7D^{b7}G^b MAJ⁷

19

2

C[#]-7

LESSON 17 WORKBOOK

F[#]7B MAJ⁷

22

F[#]-7B⁷E MAJ⁷

25

B-7

E⁷A MAJ⁷

28

E-7

A⁷D MAJ⁷

31

A-7

D⁷G MAJ⁷

34

LESSON 17 WORKBOOK

BRENDEN LOWE

WRITE OUT LH SOLO PIANO COMPONENT #4 (1 + 10)
ALL THE 2-5-1's

D-7

G⁷C MAJ⁷

A blank musical staff for writing out the D-7 component. It features a bass clef, a key signature of one sharp (F#), and a 4/4 time signature.

G-7

C⁷F MAJ⁷

A blank musical staff for writing out the G-7 component. It features a bass clef, a key signature of one flat (B-flat), and a 4/4 time signature.

4

C-7

F⁷B^b MAJ⁷

A blank musical staff for writing out the C-7 component. It features a bass clef, a key signature of one flat (B-flat), and a 4/4 time signature.

7

F-7

B^{b7}E^b MAJ⁷

A blank musical staff for writing out the F-7 component. It features a bass clef, a key signature of one flat (B-flat), and a 4/4 time signature.

10

B^b-7E^{b7}A^b MAJ⁷

A blank musical staff for writing out the Bb-7 component. It features a bass clef, a key signature of three flats (B-flat, D-flat, G-flat), and a 4/4 time signature.

13

E^b-7A^{b7}D^b MAJ⁷

A blank musical staff for writing out the Eb-7 component. It features a bass clef, a key signature of three flats (B-flat, D-flat, G-flat), and a 4/4 time signature.

16

A^b-7D^{b7}G^b MAJ⁷

A blank musical staff for writing out the Ab-7 component. It features a bass clef, a key signature of three flats (B-flat, D-flat, G-flat), and a 4/4 time signature.

19

2

C[#]-7

LESSON 17 WORKBOOK

F[#]7B MAJ⁷

22

F[#]-7B⁷E MAJ⁷

25

B-7

E⁷A MAJ⁷

28

E-7

A⁷D MAJ⁷

31

A-7

D⁷G MAJ⁷

34

LESSON 17 WORKBOOK

- #1 WRITE OUT A LINE TARGETING THE CHORD TONE PATTERNS BELOW THROUGH 2-5-1'S IN ALL KEYS
#2 PLAY YOUR LINE

EXAMPLE OF TARGETING (3, 7, 1 CHORD TONES)

D-7 G⁷ C_{MAJ}⁷

HERE ARE ALL YOUR CHORD TONE PATTERNS TO PRACTICE. SHOOT FOR ONE COLUMN A WEEK IN ONE KEY

1,1,1	3,1,1	5,1,1	7,1,1
1,1,3	3,1,3	5,1,3	7,1,3
1,1,5	3,1,5	5,1,5	7,1,5
1,1,7	3,1,7	5,1,7	7,1,7
1,3,1	3,3,1	5,3,1	7,3,1
1,3,3	3,3,3	5,3,3	7,3,3
1,3,5	3,3,5	5,3,5	7,3,5
1,3,7	3,3,7	5,3,7	7,3,7
1,5,1	3,5,1	5,5,1	7,5,1
1,5,3	3,5,3	5,5,3	7,5,3
1,5,5	3,5,5	5,5,5	7,5,5
1,5,7	3,5,7	5,5,7	7,5,7
1,7,1	3,7,1	5,7,1	7,7,1
1,7,3	3,7,3	5,7,3	7,7,3
1,7,5	3,7,5	5,7,5	7,7,5
1,7,7	3,7,7	5,7,7	7,7,7

D-7

G⁷CMAJ⁷

Handwritten musical staff for D-7 chord. The staff has a treble clef, a key signature of one sharp (F#), and a common time signature. The notes are: D (4th line), F# (3rd space), A (2nd line), C (1st space), E (2nd line), G (3rd space), B (4th line), D (5th line). The bass note is G (4th line).

C-7

F⁷B^bMAJ⁷

Handwritten musical staff for C-7 chord. The staff has a treble clef, a key signature of one flat (F#), and a common time signature. The notes are: C (4th line), E (3rd space), G (2nd line), B (1st space), D (2nd line), F# (3rd space), A (4th line), C (5th line). The bass note is F# (4th line).

F-7

B^{b7}E^bMAJ⁷

Handwritten musical staff for F-7 chord. The staff has a treble clef, a key signature of one flat (F#), and a common time signature. The notes are: F# (4th line), A (3rd space), C (2nd line), E (1st space), G (2nd line), B (3rd space), D (4th line), F# (5th line). The bass note is C (4th line).

B^b-7E^{b7}A^bMAJ⁷

Handwritten musical staff for B^b-7 chord. The staff has a treble clef, a key signature of one flat (F#), and a common time signature. The notes are: B (4th line), D (3rd space), F# (2nd line), A (1st space), C (2nd line), E (3rd space), G (4th line), B (5th line). The bass note is F# (4th line).

E^b-7A^{b7}D^bMAJ⁷

Handwritten musical staff for E^b-7 chord. The staff has a treble clef, a key signature of one flat (F#), and a common time signature. The notes are: E (4th line), G (3rd space), B (2nd line), D (1st space), F# (2nd line), A (3rd space), C (4th line), E (5th line). The bass note is B (4th line).

A^b-7D^{b7}G^bMAJ⁷

Handwritten musical staff for A^b-7 chord. The staff has a treble clef, a key signature of one flat (F#), and a common time signature. The notes are: A (4th line), C (3rd space), E (2nd line), G (1st space), B (2nd line), D (3rd space), F# (4th line), A (5th line). The bass note is D (4th line).

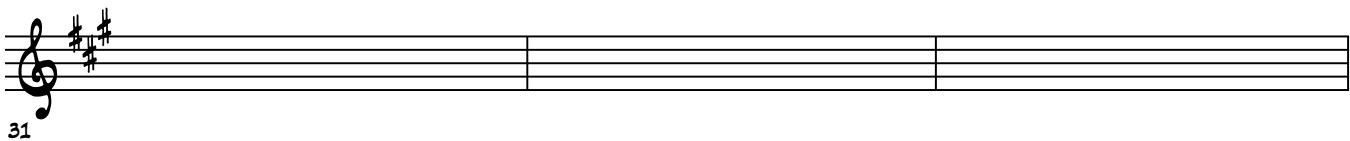
C[#]-7F^{#7}BMAJ⁷

Handwritten musical staff for C[#]-7 chord. The staff has a treble clef, a key signature of one sharp (F#), and a common time signature. The notes are: C (4th line), E (3rd space), G (2nd line), B (1st space), D (2nd line), F# (3rd space), A (4th line), C (5th line). The bass note is G (4th line).

F[#]-7B⁷EMAJ⁷

Handwritten musical staff for F[#]-7 chord. The staff has a treble clef, a key signature of one sharp (F#), and a common time signature. The notes are: F# (4th line), A (3rd space), C (2nd line), E (1st space), G (2nd line), B (3rd space), D (4th line), F# (5th line). The bass note is C (4th line).

B-7

E⁷A MAJ⁷

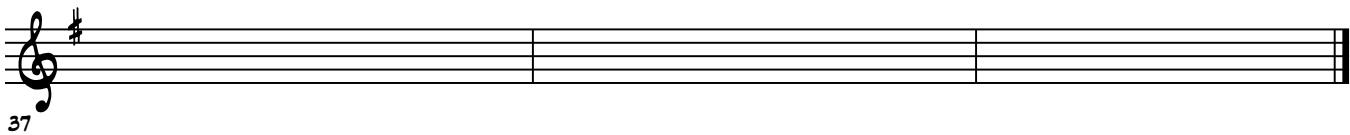
31

E-7

A⁷D MAJ⁷

34

A-7

D⁷G MAJ⁷

37

BLUES FOR ALICE

ANALYSIS WORKBOOK

CHARLIE PARKER

#1 - WRITE OUT THE ROMAN NUMERAL ASSOCIATED WITH EACH CHORD CHANGE

#2 - PUT THE 2-5 RELATIONSHIPS IN PARENTHESIS

F^b **E-7**_b**5** **A⁷** **D-7** **G⁷** **C-7** **F⁷**

B^{b7} **B^b-7** **E^{b7}** **A-7** **D⁷** **A^b-7** **D^{b7}**

5

G-7 **C⁷** **F^b** **D⁷** **G-7** **C⁷**

9 3

LESSON 17 WORKBOOK

BRENDEN LOWE

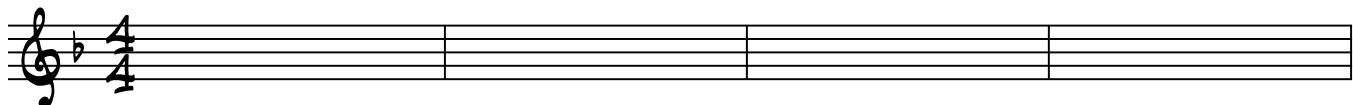
#1 - WRITE OUT A SOLO USING YOUR DOMINANT BEBOP SCALE IN APPLICABLE SPOTS

F^bE-7**5**A⁷

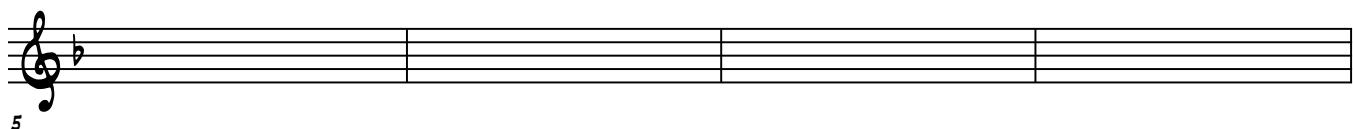
D-7

G⁷

C-7

F⁷B^{b7}B^{b-7}E^{b7}

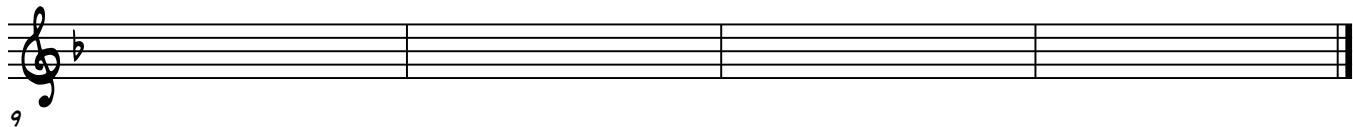
A-7

D⁷A^{b-7}D^{b7}

G-7

C⁷F^bD⁷

G-7

C⁷

LESSON 17 WORKBOOK

BRENDEN LOWE

LH SOLO PIANO COMPONENTS

#1 BASS NOTES

#2 BASS NOTES TO SHELLS

#3 BASS NOTES TO FULL CHORD

#4 (1 + 7)

#5 (1 + 3)

#6 (1 + 10)

#1 - WRITE OUT WHAT YOUR LH MIGHT PLAY USING ALL OF
THE LH SOLO PIANO COMPONENTS THROUGH BLUES FOR ALICE

#2 - PLAY YOUR LH WITH YOUR RH MELODY + IMPROVISE

F⁶E-7**5**A⁷

D-7

G⁷

C-7

F⁷

B^{b7}B^{b7}E^{b7}

A-7

D⁷A^{b-7}D^{b7}

5

G-7

C⁷F⁶D⁷

G-7

C⁷

9

LESSON 17 WORKBOOK

BRENDEN LOWE

- #1 - WRITE OUT 3 DIFFERENT SOLO'S USING CHORD TONES, CONNECTIONS & MELODIES
#2 - PLAY YOUR SOLO'S AND EDIT WHAT YOU DON'T LIKE

BLUES FOR ALICE

F^b E-7_{b5} A⁷ D-7 G⁷ C-7 F⁷

B^{b7} B^{b7} E^{b7} A-7 D⁷ A^{b7} D^{b7}

G-7 C⁷ F^b D⁷ G-7 C⁷

LESSON 18 WORKBOOK

BRENDEN LOWE

MAJOR 7TH ROOTLESS VOICING

#1 DRAW THE NOTES TO EACH MAJOR 7TH ROOTLESS VOICING, (3,5,7,9)
AND WRITE THE NAME OF EACH NOTE IN THE CHORD BELOW

C MAJ⁷

F MAJ⁷

B^b MAJ⁷

E^b MAJ⁷



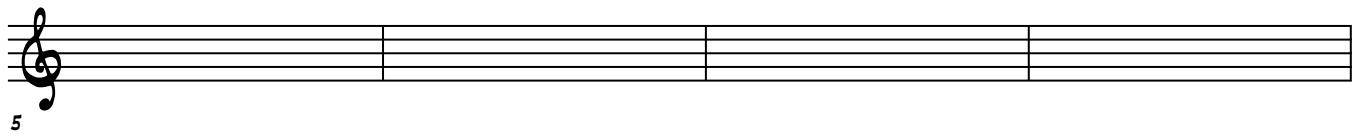
E, G, B, D

A^b MAJ⁷

D^b MAJ⁷

G^b MAJ⁷

B MAJ⁷

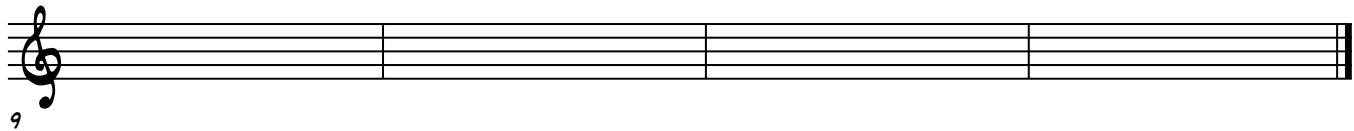


E MAJ⁷

A MAJ⁷

D MAJ⁷

G MAJ⁷



LESSON 18 WORKBOOK

BRENDEN LOWE

DOMINANT 7TH ROOTLESS VOICING

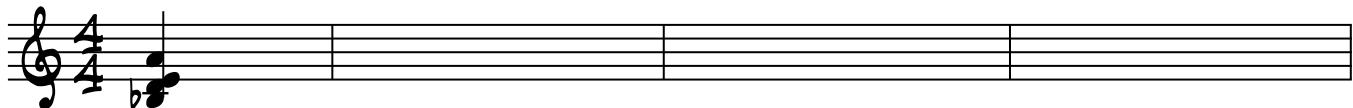
#1 DRAW THE NOTES TO EACH DOMINANT 7TH ROOTLESS VOICING, (7,9,3,13)
AND WRITE THE NAME OF EACH NOTE IN THE CHORD BELOW

C⁷

F⁷

B^{b7}

E^{b7}



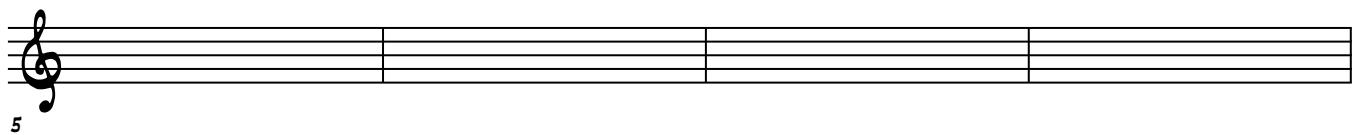
B_b, D, E, A

A^{b7}

D^{b7}

G^{b7}

B⁷



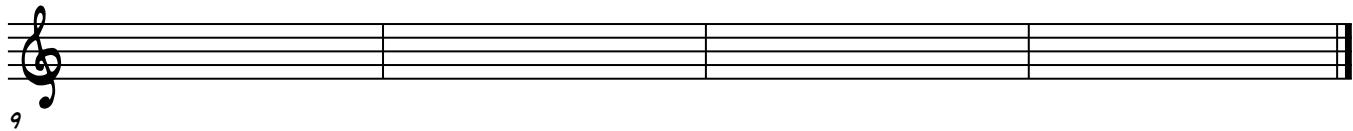
5

E⁷

A⁷

D⁷

G⁷



9

LESSON 18 WORKBOOK

BRENDEN LOWE

MINOR 7TH ROOTLESS VOICING

#1 DRAW THE NOTES TO EACH MINOR 7TH ROOTLESS VOICING, (3,5,7,9)
AND WRITE THE NAME OF EACH NOTE IN THE CHORD BELOW

C-7

F-7

B^b-7

E^b-7



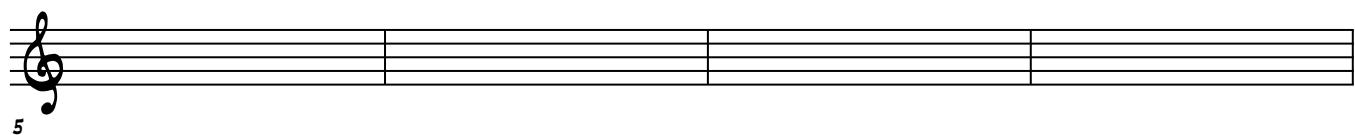
E^b, G, B^b, D

A^b-7

D^b-7

G^b-7

B-7

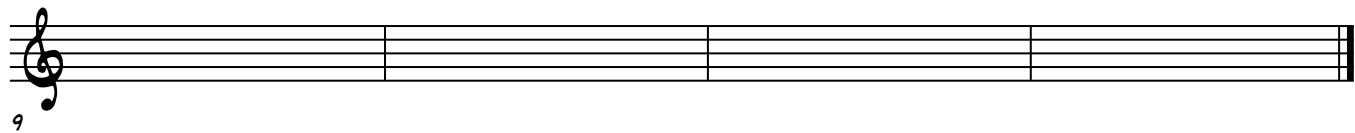


E-7

A-7

D-7

G-7



LESSON 18 WORKBOOK

WRITE OUT THE SHELLS BELOW THE GIVEN MELODY NOTES

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

B⁷E MAJ⁷

25

B-7

E⁷A MAJ⁷

28

E-7

A⁷D MAJ⁷

31

A-7

D⁷G MAJ⁷

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LESSON 18 WORKBOOK

BRENDEN LOWE

WRITE YOUR OWN SHORT DOWN BEAT RHYTHMS THE PRACTICE COMPING THROUGH THE 251'S WITH
JUST YOUR LH ALONE USING THE SHORT DOWNBEAT COMP RHYTHMS AT THE TOP

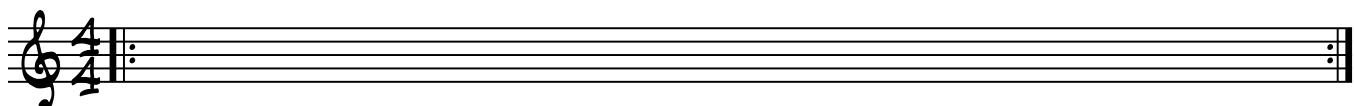
#1 - ANY CHORDS

#2 - BASS NOTES

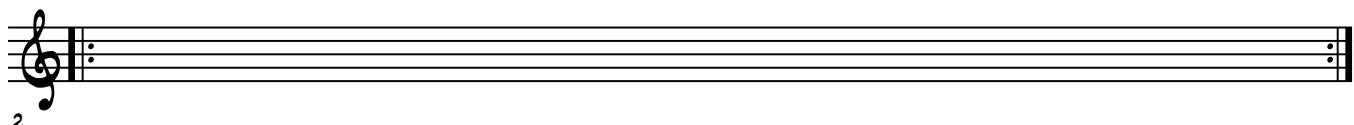
#3 - SHELLS

#4 - 1+3+7

RHYTHM #1



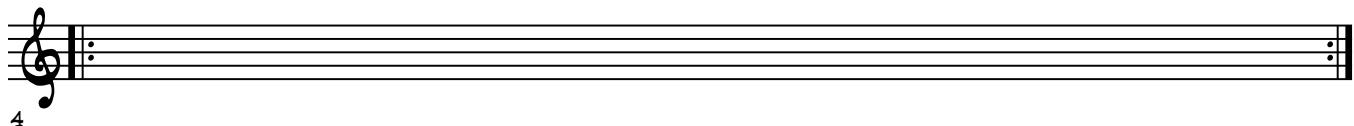
RHYTHM #2



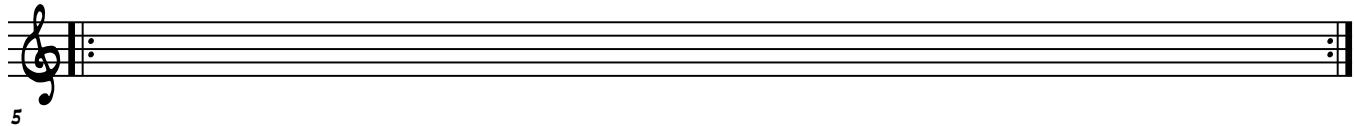
RHYTHM #3



RHYTHM #4



RHYTHM #5



D-7

G⁷C MAJ⁷

2 G-7

C⁷ LESSON 18 WORKBOOKF MAJ⁷

A handwritten jazz piano chord chart consisting of ten staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The chart consists of two-measure chords starting at measure 2 and ending at measure 39. The chords are labeled below each staff.

2 G-7 C⁷ F MAJ⁷

9 C-7 F⁷ B^b MAJ⁷

12 F-7 B^b7 E^b MAJ⁷

15 B^b-7 E^b7 A^b MAJ⁷

18 E^b-7 A^b7 D^b MAJ⁷

21 A^b-7 D^b7 G^b MAJ⁷

24 C[#]-7 F[#]7 B MAJ⁷

27 F[#]-7 B⁷ E MAJ⁷

30 B-7 E⁷ A MAJ⁷

33 E-7 A⁷ D MAJ⁷

36 A-7 D⁷ G MAJ⁷

39

LESSON 18 WORKBOOK

BRENDEN LOWE

WRITE OUT YOUR OWN SHORT UPBEAT COMPING RHYTHMS THE PLAY THEM THROUGH
THE 251'S WITH JUST YOUR LH ALONE USING

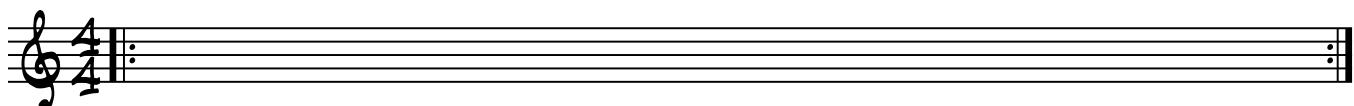
#1 - ANY CHORDS

#2 - BASS NOTES

#3 - SHELLS

#4 - 1+3+7

RHYTHM #1



RHYTHM #2



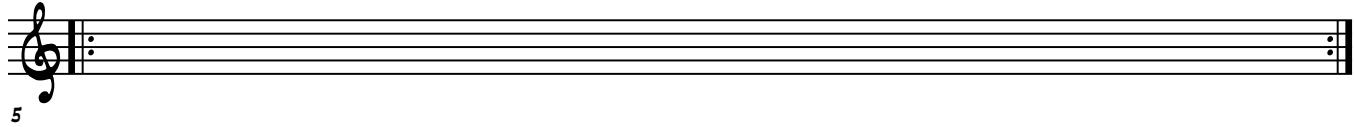
RHYTHM #3



RHYTHM #4



RHYTHM #5



D-7

G⁷C MAJ⁷

2 G-7

C⁷ LESSON 18 WORKBOOKF MAJ⁷

A handwritten jazz piano chord chart consisting of ten staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The chart consists of two-measure chords starting at measure 2 and ending at measure 39. The chords are labeled below each staff.

2 G-7 C⁷ F MAJ⁷

9 C-7 F⁷ B^b MAJ⁷

12 F-7 B^b7 E^b MAJ⁷

15 B^b-7 E^b7 A^b MAJ⁷

18 E^b-7 A^b7 D^b MAJ⁷

21 A^b-7 D^b7 G^b MAJ⁷

24 C[#]-7 F[#]7 B MAJ⁷

27 F[#]-7 B⁷ E MAJ⁷

30 B-7 E⁷ A MAJ⁷

33 E-7 A⁷ D MAJ⁷

36 A-7 D⁷ G MAJ⁷

39

LESSON 18 WORKBOOK

BRENDEN LOWE

WRITE YOUR OWN LONG UP BEAT RHYTHMS THEN COMP THROUGH THE 251'S
WITH JUST YOUR LH ALONE USING THE LONG UPBEAT COMP RHYTHMS AT THE TOP

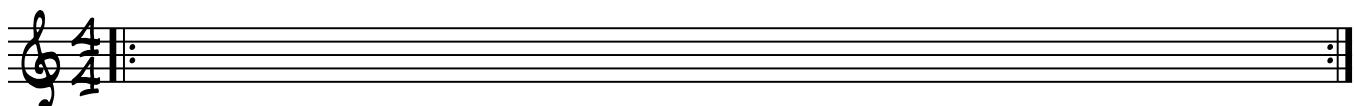
#1 - ANY CHORDS

#2 - BASS NOTES

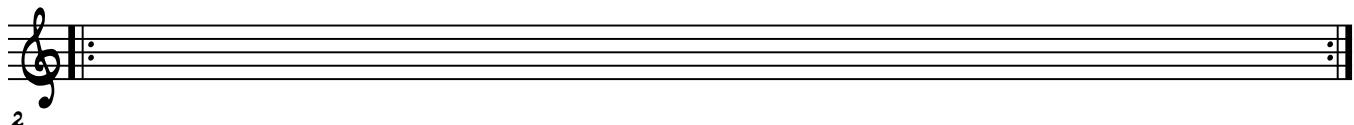
#3 - SHELLS

#4 - 1+3+7

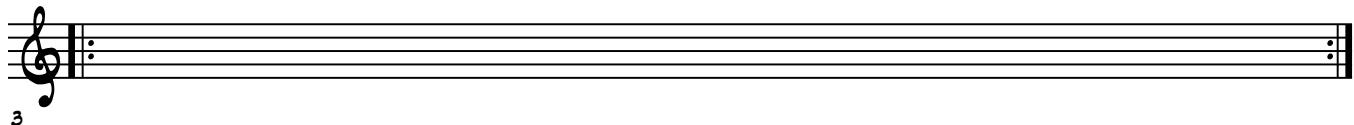
RHYTHM #1



RHYTHM #2



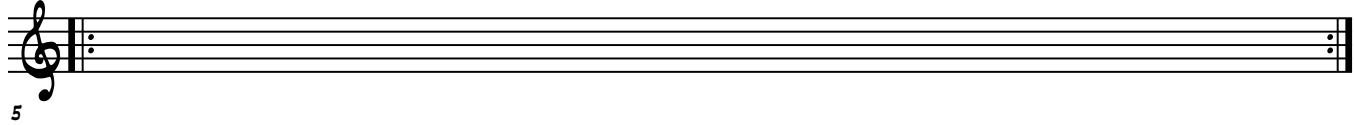
RHYTHM #3



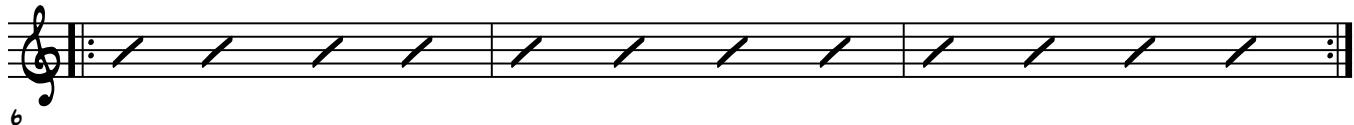
RHYTHM #4



RHYTHM #5



D-7

G⁷C MAJ⁷

2 G-7

C⁷ LESSON 18 WORKBOOKF MAJ⁷

A handwritten jazz piano chord chart consisting of ten staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The chart consists of two-measure chords starting at measure 2 and ending at measure 39. The chords are labeled below each staff.

2 G-7 C⁷ F MAJ⁷

9 C-7 F⁷ B^b MAJ⁷

12 F-7 B^b7 E^b MAJ⁷

15 B^b-7 E^b7 A^b MAJ⁷

18 E^b-7 A^b7 D^b MAJ⁷

21 A^b-7 D^b7 G^b MAJ⁷

24 C[#]-7 F[#]7 B MAJ⁷

27 F[#]-7 B⁷ E MAJ⁷

30 B-7 E⁷ A MAJ⁷

33 E-7 A⁷ D MAJ⁷

36 A-7 D⁷ G MAJ⁷

39

LESSON 18 WORKBOOK

BRENDEN LOWE

WRITE YOUR OWN RHYTHMS USING A VARIETY OF COMPING RHYTHMS. PRACTICE COMPING THROUGH THE 251'S WITH JUST YOUR LH ALONE USING THE RHYTHMS YOU'VE WRITTEN.

#1 - ANY CHORDS

#2 - BASS NOTES

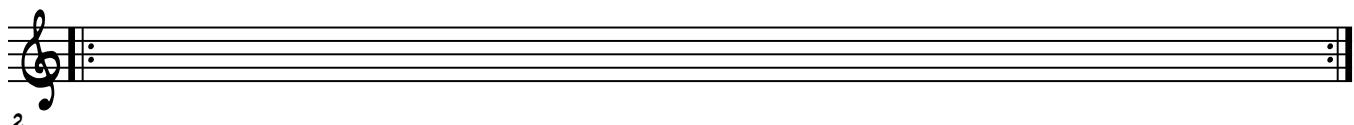
#3 - SHELLS

#4 - 1+3+7

RHYTHM #1



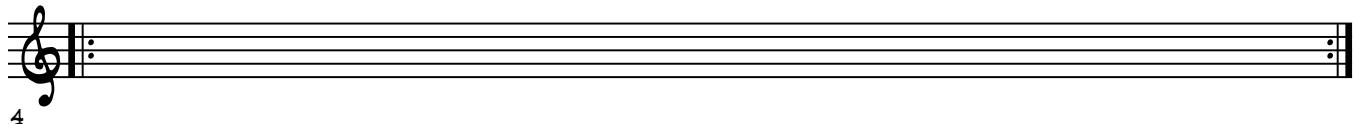
RHYTHM #2



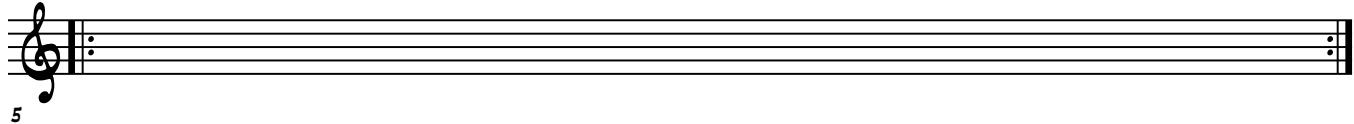
RHYTHM #3



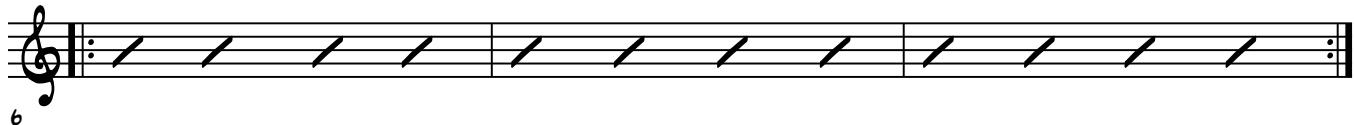
RHYTHM #4



RHYTHM #5



D-7

G⁷C MAJ⁷

2 G-7

C⁷ LESSON 18 WORKBOOKF MAJ⁷

A handwritten jazz piano chord chart consisting of ten staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The chart consists of two-measure chords starting at measure 2 and ending at measure 39. The chords are labeled below each staff.

2 G-7 C⁷ F MAJ⁷

9 C-7 F⁷ B^b MAJ⁷

12 F-7 B^b7 E^b MAJ⁷

15 B^b-7 E^b7 A^b MAJ⁷

18 E^b-7 A^b7 D^b MAJ⁷

21 A^b-7 D^b7 G^b MAJ⁷

24 C[#]-7 F[#]7 B MAJ⁷

27 F[#]-7 B⁷ E MAJ⁷

30 B-7 E⁷ A MAJ⁷

33 E-7 A⁷ D MAJ⁷

36 A-7 D⁷ G MAJ⁷

39

LESSON 18 WORKBOOK

BRENDEN LOWE

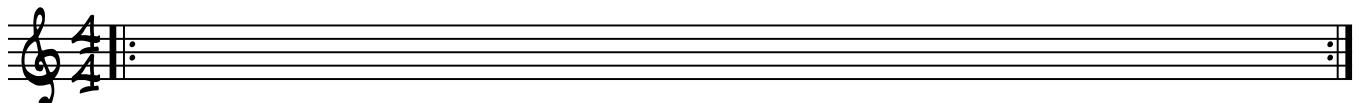
WRITE YOUR OWN MELODIC MOTIFS AND THE PRACTICE DEVELOPING YOUR SOLO WITH THEM THROUGH THE 251's.

#1 - RH ALONE W/ TRACK

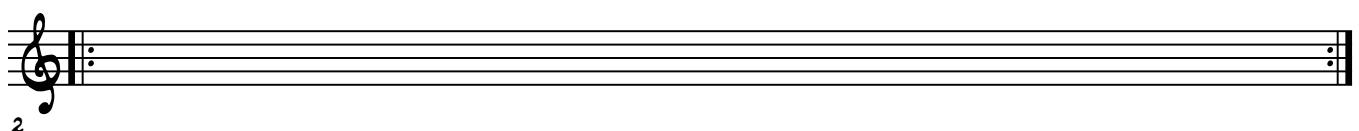
#2 - RH W/ LH HAND

#3 - RH W/LH HAND + TRACK

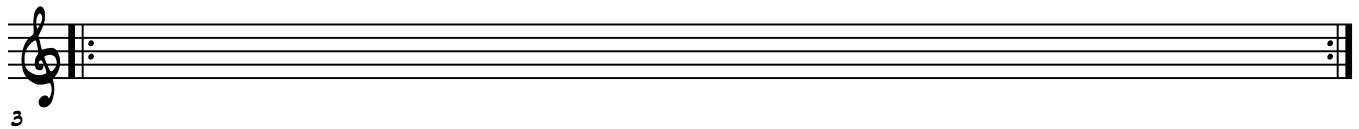
MOTIF #1



MOTIF #2



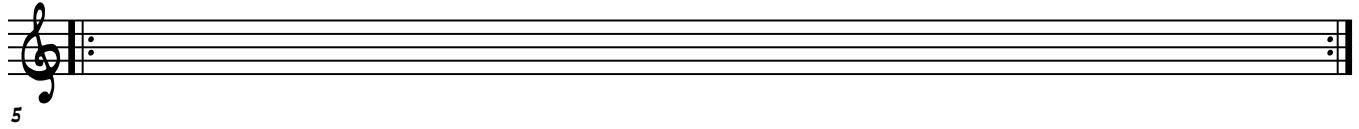
MOTIF #3



MOTIF #4



MOTIF #5



D-7

G⁷C MAJ⁷

2 G-7

C⁷ LESSON 18 WORKBOOKF MAJ⁷

A handwritten jazz piano chord chart consisting of ten staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The chart consists of two-measure chords starting at measure 2 and ending at measure 39. The chords are labeled below each staff.

2 G-7 C⁷ F MAJ⁷

9 C-7 F⁷ B^b MAJ⁷

12 F-7 B^b7 E^b MAJ⁷

15 B^b-7 E^b7 A^b MAJ⁷

18 E^b-7 A^b7 D^b MAJ⁷

21 A^b-7 D^b7 G^b MAJ⁷

24 C[#]-7 F[#]7 B MAJ⁷

27 F[#]-7 B⁷ E MAJ⁷

30 B-7 E⁷ A MAJ⁷

33 E-7 A⁷ D MAJ⁷

36 A-7 D⁷ G MAJ⁷

39

LESSON 18 WORKBOOK

BRENDEN LOWE

WRITE A SOLO INCORPORATING YOUR DOMINANT BEBOP SCALE
 STARTING ON DIFFERENT CHORD TONES IN "BLUES FOR ALICE"

#1 - RH ALONE W/ TRACK

#2 - RH W/ LH CHORDS

#3 - RH W/ LH CHORDS + TRACK

F⁶ E-7b5 A⁷ D-7 G⁷ C-7 F⁷

B⁷ B⁷-7 E⁷ A-7 D⁷ A⁷-7 D⁷

5 G-7 C⁷ F⁶ D⁷ G-7 C⁷

9

LESSON 18 WORKBOOK

BRENDEN LOWE

WRITE OUT YOUR ROOTLESS VOICINGS FROM STRUCTURE #1 FOR "BLUES FOR ALICE"
(USE THE MAJ7TH VOICING FOR ALL THE 6TH CHORDS)

F⁶ E-7b5 A⁷ D-7 G⁷ C-7 F⁷

B^{b7} B^{b7} E^{b7} A-7 D⁷ A^{b7} D^{b7}

5 G-7 C⁷ F⁶ D⁷ G-7 C⁷

9

LESSON 18 WORKBOOK

BRENDEN LOWE

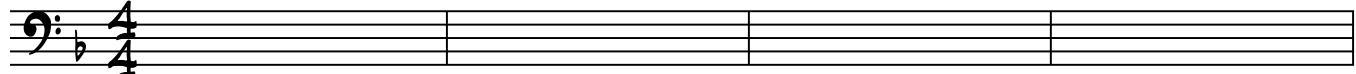
WRITE OUT YOUR LH RHYTHMIC COMPS FOR "BLUES FOR ALICE" THEN PLAY THEM

#1 - LH ALONE W/ TRACK

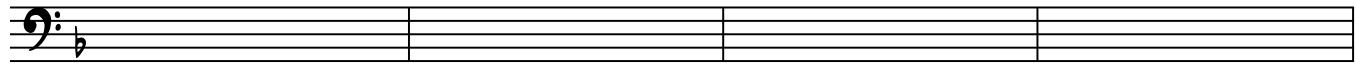
#2 - LH W/ RH IMPROV

#3 - LH W/ RH IMPROV + TRACK

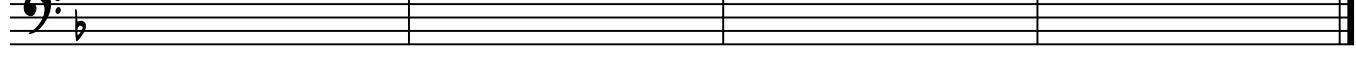
F⁶ **E-7**_b**5** **A⁷** **D-7** **G⁷** **C-7** **F⁷**



B^{b7} **B^b-7** **E^{b7}** **A-7** **D⁷** **A^b-7** **D^{b7}**



5 **G-7** **C⁷** **F⁶** **D⁷** **G-7** **C⁷**



9

LESSON 18 WORKBOOK

WRITE OUT MELODIC MOTIFS THROUGH BLUES FOR ALICE AND PLAY YOUR WRITTEN SOLO AFTER

#1 - RH ALONE W/ TRACK

#2 - RH W/ LH IMPROV

#3 - RH W/ LH IMPROV + TRACK

#1 - SAME NOTES, CHANGE REGISTER

#2 - SAME MOTION IN LINE BUT CHANGE REGISTER

#3 - CHANGE THE SHAPE, KEEP SAME AMOUNT OF NOTES

#4 - COMBINE SMALLER MOTIFS TO CREATE LARGER ONES

F⁶ **E-7b5** **A⁷** **D-7** **G⁷** **C-7** **F⁷**

B^{b7} **B^b-7** **E^{b7}** **A-7** **D⁷** **A^b-7** **D^{b7}**

5 **G-7** **C⁷** **F⁶** **D⁷** **G-7** **C⁷**

LESSON 19 WORKBOOK

BRENDEN LOWE

WRITE THE MAJOR 6TH BEBOP SCALE OUT IN ALL KEYS

WRITE OUT YOUR C MAJOR 6 BEBOP SCALE GOING UP

DOWN

A musical staff in G major (one sharp) and common time (4/4). It starts with a quarter note on G, followed by eighth notes on A, B, C, D, E, F, and G. The staff ends with a vertical bar line and a quarter note on G.

F MAJOR 6 BEBOP SCALE GOING UP

DOWN

A musical staff in F major (no sharps or flats) and common time (4/4). It starts with a quarter note on F, followed by eighth notes on G, A, B, C, D, E, and F. The staff ends with a vertical bar line and a quarter note on D.

B♭ MAJOR 6 BEBOP SCALE GOING UP

DOWN

A musical staff in B-flat major (two flats) and common time (4/4). It starts with a quarter note on B-flat, followed by eighth notes on C, D, E, F, G, A, and B-flat. The staff ends with a vertical bar line and a quarter note on G.

E♭ MAJOR 6 BEBOP SCALE GOING UP

DOWN

A musical staff in E-flat major (three flats) and common time (4/4). It starts with a quarter note on E-flat, followed by eighth notes on F, G, A, B-flat, C, D, and E-flat. The staff ends with a vertical bar line and a quarter note on C.

A♭ MAJOR 6 BEBOP SCALE GOING UP

DOWN

A musical staff in A-flat major (four flats) and common time (4/4). It starts with a quarter note on A-flat, followed by eighth notes on B-flat, C, D, E-flat, F, G, and A-flat. The staff ends with a vertical bar line and a quarter note on G.

D♭ MAJOR 6 BEBOP SCALE GOING UP

DOWN

A musical staff in D-flat major (five flats) and common time (4/4). It starts with a quarter note on D-flat, followed by eighth notes on E-flat, F, G, A-flat, B-flat, C, and D-flat. The staff ends with a vertical bar line and a quarter note on C.

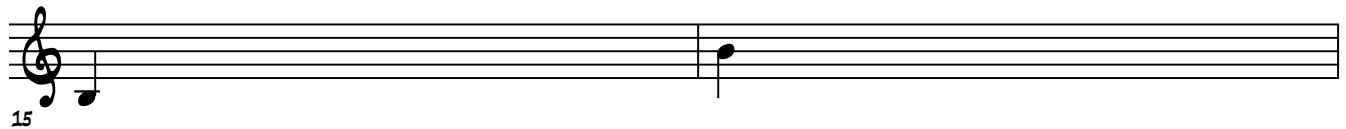
G♭ MAJOR 6 BEBOP SCALE GOING UP

DOWN

A musical staff in G-flat major (six flats) and common time (4/4). It starts with a quarter note on G-flat, followed by eighth notes on A-flat, B-flat, C, D-flat, E-flat, F, and G-flat. The staff ends with a vertical bar line and a quarter note on A.

B MAJOR 6 BEBOP SCALE GOING UP

DOWN



E MAJOR 6 BEBOP SCALE GOING UP

DOWN



A MAJOR 6 BEBOP SCALE GOING UP

DOWN



D MAJOR 6 BEBOP SCALE GOING UP

DOWN



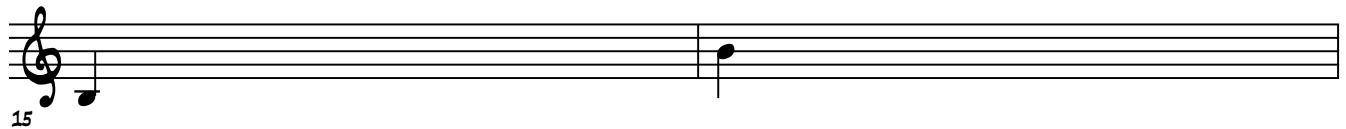
G MAJOR 6 BEBOP SCALE GOING UP

DOWN



B MAJOR 6 BEBOP SCALE GOING UP

DOWN



E MAJOR 6 BEBOP SCALE GOING UP

DOWN



A MAJOR 6 BEBOP SCALE GOING UP

DOWN



D MAJOR 6 BEBOP SCALE GOING UP

DOWN



G MAJOR 6 BEBOP SCALE GOING UP

DOWN



LESSON 19 WORKBOOK

BRENDEN LOWE

MAJOR 7TH ROOTLESS VOICING

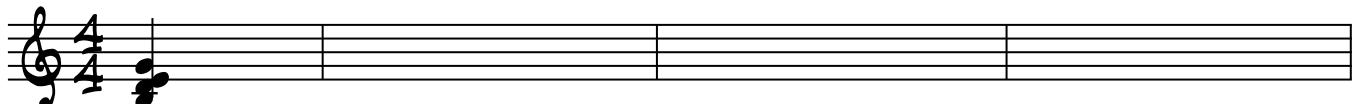
#1 DRAW THE NOTES TO EACH MAJOR 7TH ROOTLESS VOICING, (7,9,3,5)
AND WRITE THE NAME OF EACH NOTE IN THE CHORD BELOW

C MAJ⁷

F MAJ⁷

B^b MAJ⁷

E^b MAJ⁷



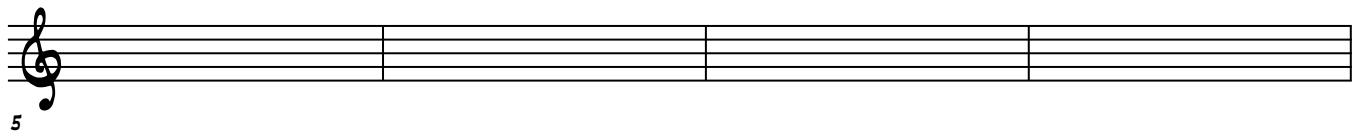
B, D, E, G

A^b MAJ⁷

D^b MAJ⁷

G^b MAJ⁷

B MAJ⁷

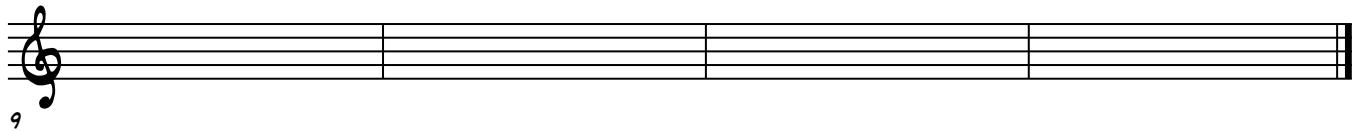


E MAJ⁷

A MAJ⁷

D MAJ⁷

G MAJ⁷



LESSON 19 WORKBOOK

BRENDEN LOWE

DOMINANT 7TH ROOTLESS VOICING

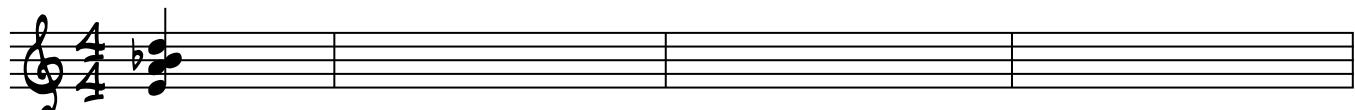
#1 DRAW THE NOTES TO EACH DOMINANT 7TH ROOTLESS VOICING, (3,13,7,9)
AND WRITE THE NAME OF EACH NOTE IN THE CHORD BELOW

C⁷

F⁷

B^{b7}

E^{b7}



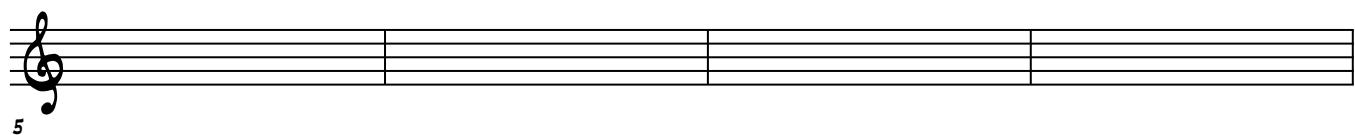
E, A, B_b, D

A^{b7}

D^{b7}

G^{b7}

B⁷



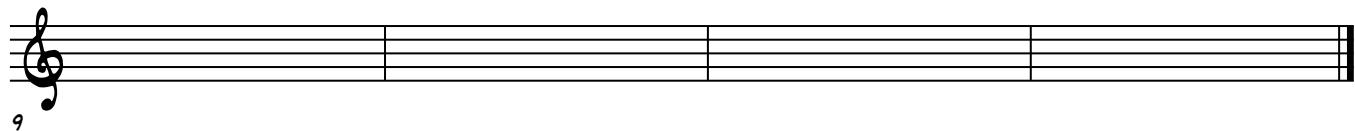
5

E⁷

A⁷

D⁷

G⁷



9

LESSON 19 WORKBOOK

BRENDEN LOWE

MINOR 7TH ROOTLESS VOICING

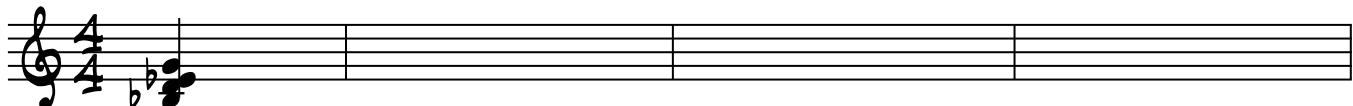
#1 DRAW THE NOTES TO EACH MINOR 7TH ROOTLESS VOICING, (7,9,3,5)
AND WRITE THE NAME OF EACH NOTE IN THE CHORD BELOW

C-7

F-7

B^b-7

E^b-7



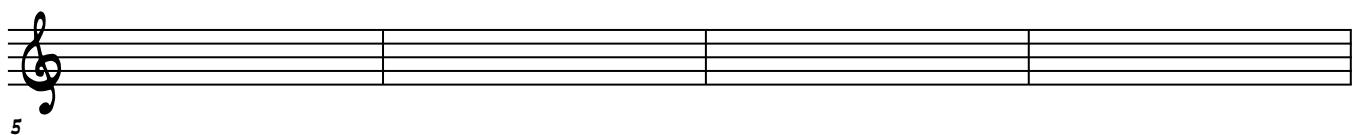
B^b, D, E^b, G

A^b-7

D^b-7

G^b-7

B-7

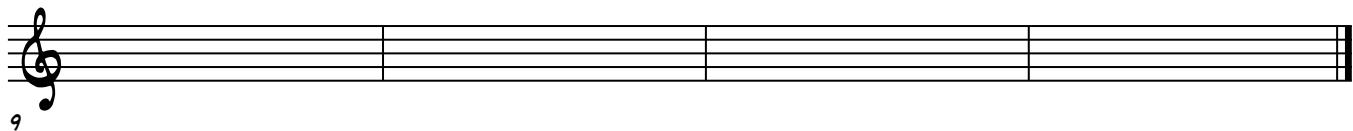


E-7

A-7

D-7

G-7



LESSON 19 WORKBOOK

WRITE OUT RHYTHMIC MOTIFS THEN PLAY THEM AFTERWARDS.
REPEAT EACH 2-5-1 AT LEAST 4 TIMES

- #1 - RH ALONE WITH TRACK
- #2 - RH SOLO, LH CHORDS
- #3 - RH SOLO, LH CHORDS + TRACK

D-7 G⁷ CMAJ⁷

G-7 C⁷ FMAJ⁷

5 C-7 F⁷ B^bMAJ⁷

9 F-7 B^b₇ E^bMAJ⁷

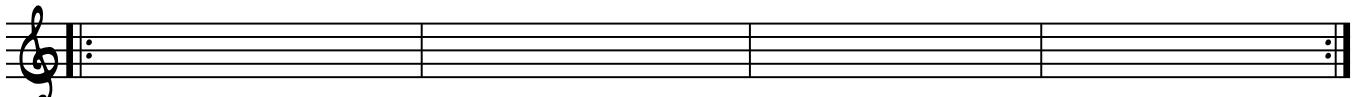
13 B^b-7 E^b₇ A^bMAJ⁷

17 E^b-7 A^b₇ D^bMAJ⁷

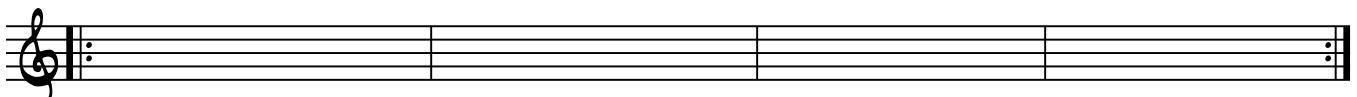
21 A^b-7 D^b₇ G^bMAJ⁷

25 C[#]-7 F[#]₇ BMAJ⁷

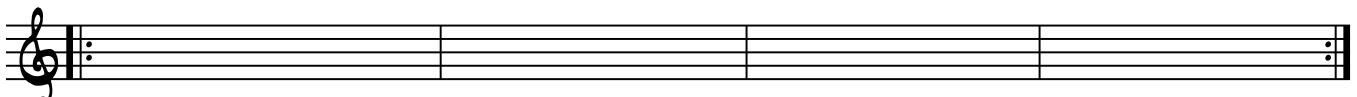
29

$F^{\#}-7$ B^7 $E\text{ MAJ}^7$ 

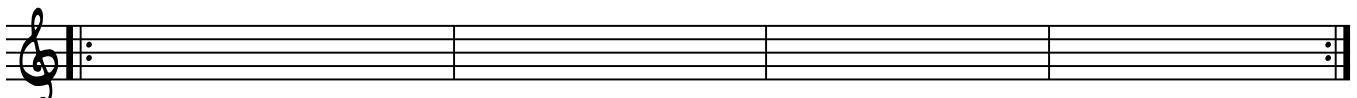
33

 $B-7$ E^7 $A\text{ MAJ}^7$ 

37

 $E-7$ A^7 $D\text{ MAJ}^7$ 

41

 $A-7$ D^7 $G\text{ MAJ}^7$ 

45

LESSON 19 WORKBOOK

BRENDEN LOWE

WRITE OUT A SOLO USING THE MAJOR 6TH BEBOP SCALE WHERE APPPLICABLE IN "BLUES FOR ALICE"

#1 - RH ALONE W/ TRACK

#2 - RH W/ LH IMPROV

#3 - RH W/ LH IMPROV + TRACK

F⁶ E-7b5 A⁷ D-7 G⁷ C-7 F⁷

B^{b7} E^{b7} A⁷ D⁷ A^{b7} D^{b7}

5 G-7 C⁷ F⁶ D⁷ G-7 C⁷

9

LESSON 19 WORKBOOK

BRENDEN LOWE

WRITE OUT YOUR ROOTLESS VOICINGS FROM STRUCTURE #2 FOR "BLUES FOR ALICE"
(USE THE MAJ7TH VOICING FOR ALL THE 6TH CHORDS)

F⁶ E-7_{b5} A⁷ D-7 G⁷ C-7 F⁷

B^{b7} B^{b7} E^{b7} A-7 D⁷ A^{b7} D^{b7}

5 G-7 C⁷ F⁶ D⁷ G-7 C⁷

9

WORKBOOK LESSON 20

WRITE YOUR MINOR 7TH BEBOP SCALE STARTING ON EVERY CHORD TONE

BRENDEN LOWE

WRITE OUT YOUR C MINOR 7TH BEBOP SCALE GOING UP

DOWN

A musical staff in G clef and common time (4/4). It starts with a quarter note on the second line, followed by a bar line, and then a quarter note on the first line.

F MINOR 7TH BEBOP SCALE GOING UP

DOWN

A musical staff in G clef and common time (4/4). It starts with a quarter note on the third line, followed by a bar line, and then a quarter note on the second line.

B♭ MINOR 7TH BEBOP SCALE GOING UP

DOWN

A musical staff in G clef and common time (4/4). It starts with a quarter note on the fifth line, followed by a bar line, and then a quarter note on the fourth line.

E♭ MINOR 7TH BEBOP SCALE GOING UP

DOWN

A musical staff in G clef and common time (4/4). It starts with a quarter note on the seventh line, followed by a bar line, and then a quarter note on the sixth line.

A♭ MINOR 7TH BEBOP SCALE GOING UP

DOWN

A musical staff in G clef and common time (4/4). It starts with a quarter note on the ninth line, followed by a bar line, and then a quarter note on the eighth line.

D♭ MINOR 7TH BEBOP SCALE GOING UP

DOWN

A musical staff in G clef and common time (4/4). It starts with a quarter note on the eleventh line, followed by a bar line, and then a quarter note on the tenth line.

G♭ MINOR 7TH SCALE GOING UP

DOWN

A musical staff in G clef and common time (4/4). It starts with a quarter note on the thirteenth line, followed by a bar line, and then a quarter note on the twelfth line.

B MINOR 7TH BEBOP SCALE GOING UP

DOWN

A musical staff in G clef. It starts with a note on the second line, followed by a rest on the first line, and then a note on the third line. A vertical bar line follows, and then a note on the fourth line.

E MINOR 7TH BEBOP SCALE GOING UP

DOWN

A musical staff in G clef. It starts with a note on the second line, followed by a rest on the first line, and then a note on the third line. A vertical bar line follows, and then a note on the fourth line.

A MINOR 7TH BEBOP SCALE GOING UP

DOWN

A musical staff in G clef. It starts with a note on the second line, followed by a rest on the first line, and then a note on the third line. A vertical bar line follows, and then a note on the fourth line.

D MINOR 7TH BEBOP SCALE GOING UP

DOWN

A musical staff in G clef. It starts with a note on the second line, followed by a rest on the first line, and then a note on the third line. A vertical bar line follows, and then a note on the fourth line.

G MINOR 7TH BEBOP SCALE GOING UP

DOWN

A musical staff in G clef. It starts with a note on the second line, followed by a rest on the first line, and then a note on the third line. A vertical bar line follows, and then a note on the fourth line.

LESSON 20 WORKBOOK

BRENDEN LOWE

WRITE OUT THE MINOR 251 ROOTLESS VOICINGS STRUCTURE 1 IN ALL KEYS

D-7b5

G7(b9)(b13)

C-MAJ7

A musical staff in G clef, 4/4 time, with a key signature of one flat. It shows a rootless voicing for D-7b5 consisting of notes B, D, F, and A.

G-7b5

C7(b9)(b13)

F-MAJ7

A musical staff in C clef, 4/4 time, with a key signature of one flat. It shows a rootless voicing for G-7b5 consisting of notes E, G, B, and D.

C-7b5

F7(b9)(b13)

B^b-MAJ7

A musical staff in F clef, 4/4 time, with a key signature of one flat. It shows a rootless voicing for C-7b5 consisting of notes C, E, G, and B.

F-7b5

B^b7(b9)(b13)E^b-MAJ7

A musical staff in B clef, 4/4 time, with a key signature of one flat. It shows a rootless voicing for F-7b5 consisting of notes F, A, C, and E.

B^b-7b5E^b7(b9)(b13)A^b-MAJ7

A musical staff in E clef, 4/4 time, with a key signature of one flat. It shows a rootless voicing for B^b-7b5 consisting of notes B, D, F, and A.

E^b-7b5A^b7(b9)(b13)D^b-MAJ7

A musical staff in A clef, 4/4 time, with a key signature of one flat. It shows a rootless voicing for E^b-7b5 consisting of notes E, G, B, and D.

A^b-7b5D^b7(b9)(b13)G^b-MAJ7

A musical staff in D clef, 4/4 time, with a key signature of one flat. It shows a rootless voicing for A^b-7b5 consisting of notes A, C, E, and G.

C[#]-7b5F[#]7(b9)(b13)

B-MAJ7

A musical staff in G clef, 4/4 time, with a key signature of one sharp. It shows a rootless voicing for C[#]-7b5 consisting of notes C, E, G, and B.

F[#]-7b5

B7(b9)(b13)

E-MAJ7

A musical staff in C# clef, 4/4 time, with a key signature of one sharp. It shows a rootless voicing for F[#]-7b5 consisting of notes F, A, C, and E.

B-7b5

E7(b9)(b13)

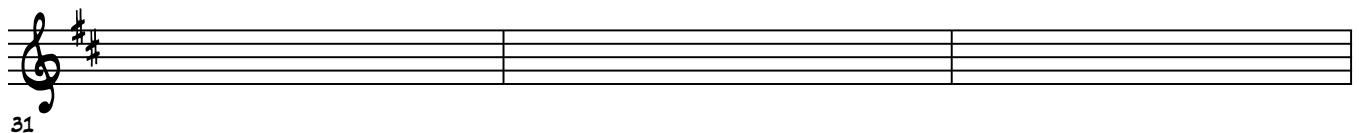
A-MAJ7

A musical staff in F# clef, 4/4 time, with a key signature of one sharp. It shows a rootless voicing for B-7b5 consisting of notes B, D, F, and A.

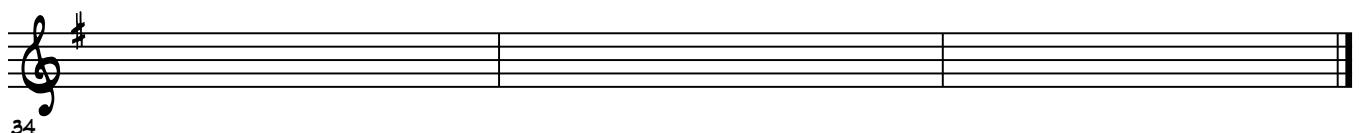
28

E-7**b**5A7(**b**9)(**b**13)

D-MAJ7

A-7**b**5D7(**b**9)(**b**13)

G-MAJ7



LESSON 20 WORKBOOK

BRENDEN LOWE

WRITE OUT THE MINOR 251 ROOTLESS VOICINGS STRUCTURE 2 IN ALL KEYS

D-7b5

G7(b9)(b13)

C-MAJ7

A musical staff in G clef, 4/4 time, with a key signature of one flat. It shows three measures of a rootless voicing for D-7b5. The first measure has a bass note B-flat and two upper notes. The second measure has a bass note G and two upper notes. The third measure has a bass note E and two upper notes.

G-7b5

C7(b9)(b13)

F-MAJ7

A musical staff in G clef, 4/4 time, with a key signature of one flat. It shows three measures of a rootless voicing for G-7b5. The first measure has a bass note C and two upper notes. The second measure has a bass note F and two upper notes. The third measure has a bass note B-flat and two upper notes.

C-7b5

F7(b9)(b13)

B^b-MAJ7

A musical staff in G clef, 4/4 time, with a key signature of one flat. It shows three measures of a rootless voicing for C-7b5. The first measure has a bass note F and two upper notes. The second measure has a bass note B-flat and two upper notes. The third measure has a bass note E and two upper notes.

F-7b5

B^b7(b9)(b13)E^b-MAJ7

A musical staff in G clef, 4/4 time, with a key signature of one flat. It shows three measures of a rootless voicing for F-7b5. The first measure has a bass note B-flat and two upper notes. The second measure has a bass note E and two upper notes. The third measure has a bass note A and two upper notes.

B^b-7b5E^b7(b9)(b13)A^b-MAJ7

A musical staff in G clef, 4/4 time, with a key signature of one flat. It shows three measures of a rootless voicing for B^b-7b5. The first measure has a bass note E and two upper notes. The second measure has a bass note A and two upper notes. The third measure has a bass note D and two upper notes.

E^b-7b5A^b7(b9)(b13)D^b-MAJ7

A musical staff in G clef, 4/4 time, with a key signature of one flat. It shows three measures of a rootless voicing for E^b-7b5. The first measure has a bass note A and two upper notes. The second measure has a bass note D and two upper notes. The third measure has a bass note G and two upper notes.

A^b-7b5D^b7(b9)(b13)G^b-MAJ7

A musical staff in G clef, 4/4 time, with a key signature of one flat. It shows three measures of a rootless voicing for A^b-7b5. The first measure has a bass note D and two upper notes. The second measure has a bass note G and two upper notes. The third measure has a bass note C-sharp and two upper notes.

C[#]-7b5F[#]7(b9)(b13)

B-MAJ7

A musical staff in G clef, 4/4 time, with a key signature of one sharp. It shows three measures of a rootless voicing for C[#]-7b5. The first measure has a bass note F and two upper notes. The second measure has a bass note B and two upper notes. The third measure has a bass note E and two upper notes.

F[#]-7b5

B7(b9)(b13)

E-MAJ7

A musical staff in G clef, 4/4 time, with a key signature of one sharp. It shows three measures of a rootless voicing for F[#]-7b5. The first measure has a bass note B and two upper notes. The second measure has a bass note E and two upper notes. The third measure has a bass note A and two upper notes.

B-7b5

E7(b9)(b13)

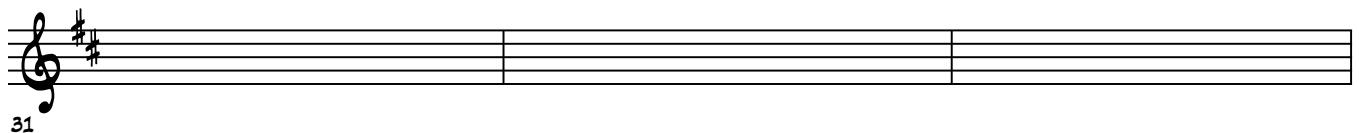
A-MAJ7

A musical staff in G clef, 4/4 time, with a key signature of one sharp. It shows three measures of a rootless voicing for B-7b5. The first measure has a bass note E and two upper notes. The second measure has a bass note A and two upper notes. The third measure has a bass note D and two upper notes.

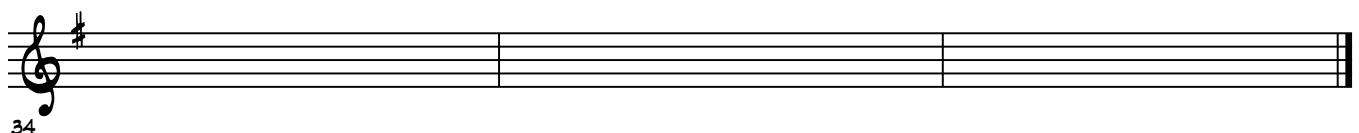
28

E-7**b**5A7(**b**9)(**b**13)

D-MAJ7

A-7**b**5D7(**b**9)(**b**13)

G-MAJ7



LESSON 20 WORKBOOK

BRENDEN LOWE

MINOR 7TH \flat 5 ROOTLESS VOICING 1

#1 DRAW THE NOTES TO EACH MINOR 7TH \flat 5 ROOTLESS VOICING, (3,5,7, \flat 9)
AND WRITE THE NAME OF EACH NOTE IN THE CHORD BELOW

C-7 \flat 5

F-7 \flat 5

B \flat -7 \flat 5

E \flat -7 \flat 5

A musical staff in G clef and 4/4 time. It starts with a C major chord (C, E, G) followed by a bass note F. The staff has six empty measures for drawing notes.

E \flat , G \flat , B \flat , D \flat

A \flat -7 \flat 5

D \flat -7 \flat 5

G \flat -7 \flat 5

B-7 \flat 5

A musical staff in G clef and 4/4 time. It starts with an A flat major chord (A flat, C, E) followed by a bass note D flat. The staff has six empty measures for drawing notes. The number 5 is written below the staff.

E-7 \flat 5

A-7 \flat 5

D-7 \flat 5

G-7 \flat 5

A musical staff in G clef and 4/4 time. It starts with an E flat major chord (E flat, G, B flat) followed by a bass note D. The staff has six empty measures for drawing notes. The number 9 is written below the staff.

LESSON 20 WORKBOOK

BRENDEN LOWE

DOMINANT 7TH ($\flat 9$, $\flat 13$) ROOTLESS VOICING 1

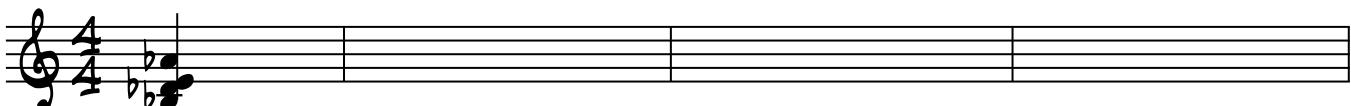
#1 DRAW THE NOTES TO EACH DOMINANT 7TH ($\flat 9$, $\flat 13$) ROOTLESS VOICING, ($7, \flat 9, 3, \flat 13$)
AND WRITE THE NAME OF EACH NOTE IN THE CHORD BELOW

C⁷

F⁷

B \flat 7

E \flat 7



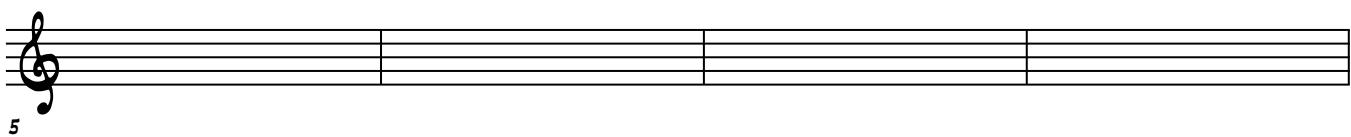
B \flat , D \flat , E, A \flat

A \flat 7

D \flat 7

G \flat 7

B7



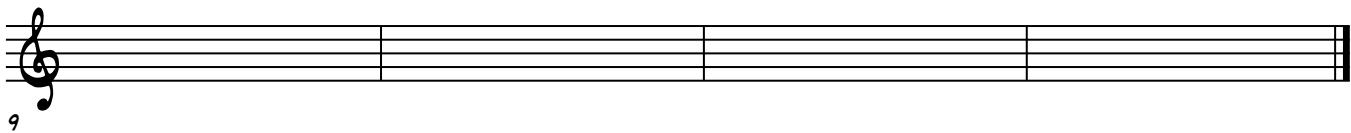
5

E7

A7

D7

G7



9

LESSON 20 WORKBOOK

BRENDEN LOWE

MINOR MAJOR 7TH ROOTLESS VOICING 1

#1 DRAW THE NOTES TO EACH MINOR MAJOR 7TH ROOTLESS VOICING, (3,5,7,9)
AND WRITE THE NAME OF EACH NOTE IN THE CHORD BELOW

C-MAJ7



F-MAJ7

B^b-MAJ7

E^b-MAJ7

E^b, G, B, D

A^b-MAJ7

D^b-MAJ7

G^b-MAJ7

B-MAJ7



E-MAJ7

A-MAJ7

D-MAJ7

G-MAJ7



LESSON 20 WORKBOOK

BRENDEN LOWE

MINOR 7TH \flat 5 ROOTLESS VOICING 2

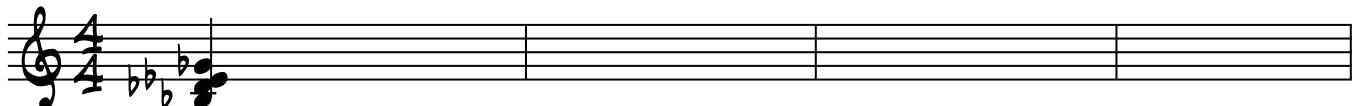
#1 DRAW THE NOTES TO EACH MINOR 7TH \flat 5 ROOTLESS VOICING 2, (7, \flat 9,3,5)
AND WRITE THE NAME OF EACH NOTE IN THE CHORD BELOW

C-7 \flat 5

F-7 \flat 5

B \flat -7 \flat 5

E \flat -7 \flat 5



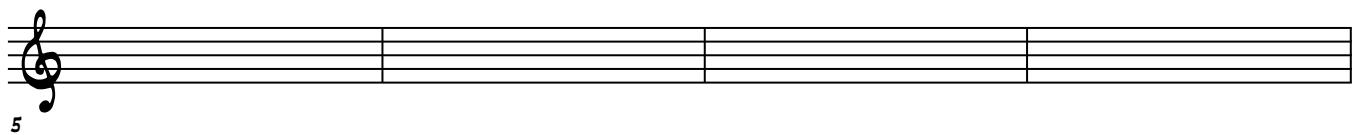
B \flat , D \flat , E \flat , G \flat

A \flat -7 \flat 5

D \flat -7 \flat 5

G \flat -7 \flat 5

B-7 \flat 5



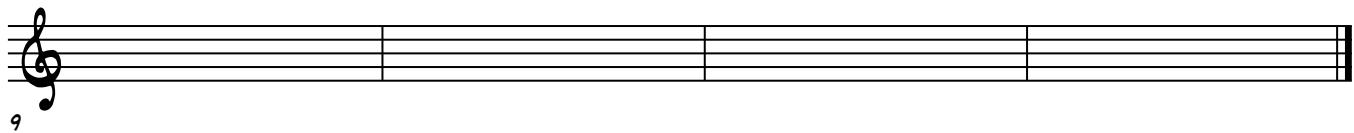
5

E-7 \flat 5

A-7 \flat 5

D-7 \flat 5

G-7 \flat 5



9

LESSON 20 WORKBOOK

BRENDEN LOWE

DOMINANT 7TH ($\flat 9$, $\flat 13$) ROOTLESS VOICING 2

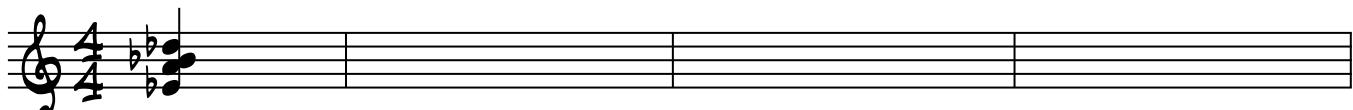
#1 DRAW THE NOTES TO EACH DOMINANT 7TH ($\flat 9$, $\flat 13$) ROOTLESS VOICING, ($3, \flat 13, 7, \flat 9$)
AND WRITE THE NAME OF EACH NOTE IN THE CHORD BELOW

C⁷

F⁷

B \flat 7

E \flat 7



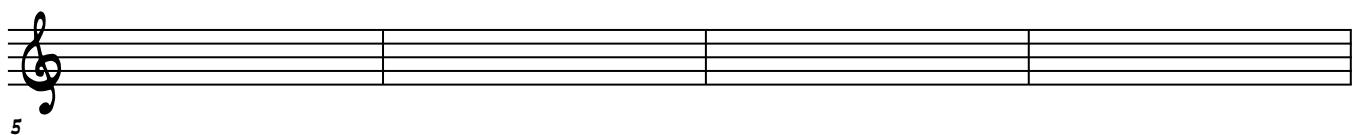
E, A \flat , B \flat , D \flat

A \flat 7

D \flat 7

G \flat 7

B7



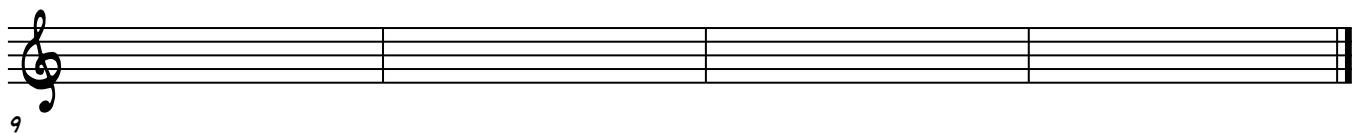
5

E7

A7

D7

G7



9

LESSON 20 WORKBOOK

BRENDEN LOWE

MINOR MAJOR 7TH ROOTLESS VOICING 2

#1 DRAW THE NOTES TO EACH MINOR MAJOR 7TH ROOTLESS VOICING 2, (7,9,3,5)
AND WRITE THE NAME OF EACH NOTE IN THE CHORD BELOW

C-MAJ7

F-MAJ7

B^b-MAJ7

E^b-MAJ7



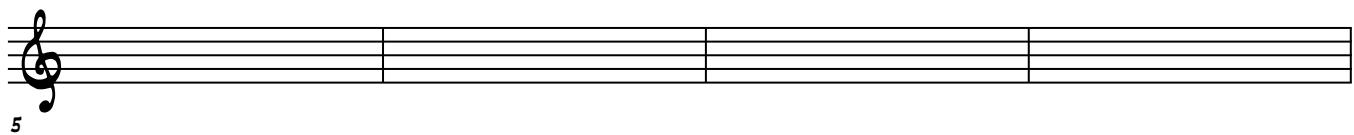
B, D, E^b, G

A^b-MAJ7

D^b-MAJ7

G^b-MAJ7

B-MAJ7

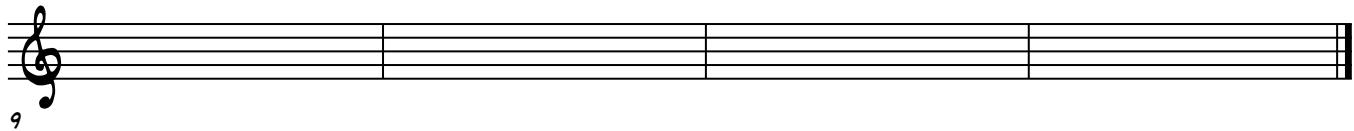


E-MAJ7

A-MAJ7

D-MAJ7

G-MAJ7



LESSON 20 PRACTICE

BRENDEN LOWE

PRACTICE ADDING SHELLS, ROOTS AND FIFTHS BELOW THE GIVEN MELODY NOTES

#1 - RH SHELLS, ROOTS & 5THS BELOW MELODY NOTES, LH BASS NOTES

D-7 G⁷ C MAJ⁷

G-7 C⁷ F MAJ⁷

4 C-7 F⁷ B♭ MAJ⁷

7 F-7 B♭⁷ E♭ MAJ⁷

10 B♭-7 E♭⁷ A♭ MAJ⁷

13 E♭-7 A♭⁷ D♭ MAJ⁷

16 A♭-7 D♭⁷ G♭ MAJ⁷

19 C♯-7 F♯⁷ B MAJ⁷

22

LESSON 20 PRACTICE

F#-7

B⁷E MAJ⁷

25

B-7

E⁷A MAJ⁷

28

E-7

A⁷D MAJ⁷

31

A-7

D⁷G MAJ⁷

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LESSON 20 WORKBOOK

BRENDEN LOWE

WRITE OUT MOTIFS USING MELODIC AND RHYTHMIC CHARACTERISTICS THEN PLAY THEM AFTERWARDS.
REPEAT EACH 2-5-1 AT LEAST 4 TIMES

#1 - RH ALONE WITH TRACK

#2 - RH SOLO, LH CHORDS

#3 - RH SOLO, LH CHORDS + TRACK

D-7 G⁷ CMAJ⁷

G-7 C⁷ FMAJ⁷

5 C-7 F⁷ B^bMAJ⁷

9 F-7 B^{b7} E^bMAJ⁷

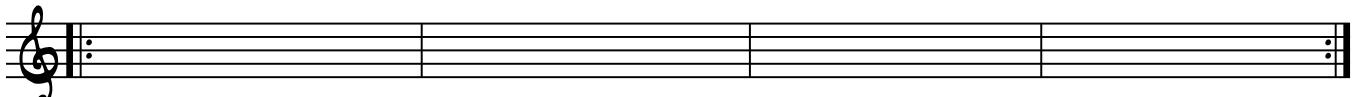
13 B^b-7 E^{b7} A^bMAJ⁷

17 E^b-7 A^{b7} D^bMAJ⁷

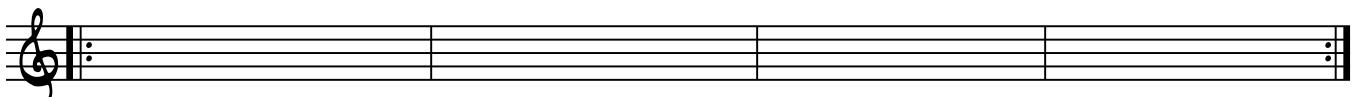
21 A^b-7 D^{b7} G^bMAJ⁷

25 C[#]-7 F^{#7} BMAJ⁷

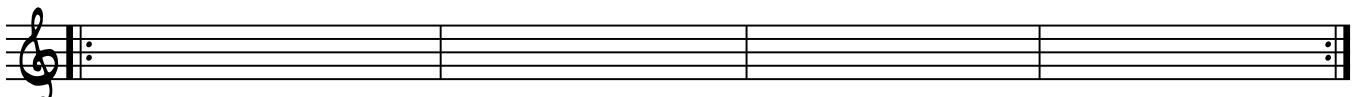
29

$F^{\#}-7$ B^7 $E\text{ MAJ}^7$ 

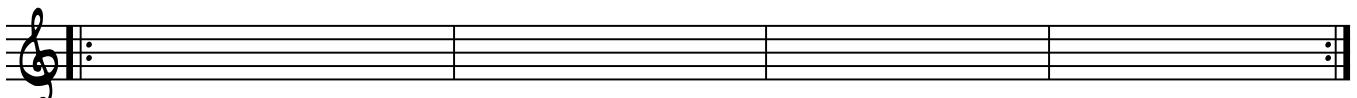
33

 $B-7$ E^7 $A\text{ MAJ}^7$ 

37

 $E-7$ A^7 $D\text{ MAJ}^7$ 

41

 $A-7$ D^7 $G\text{ MAJ}^7$ 

45

LESSON 20 WORKBOOK

BRENDEN LOWE

WRITE OUT A SOLO USING THE MINOR 7TH BEBOP SCALE WHERE APPLICABLE IN "BLUES FOR ALICE"

#1 - RH ALONE W/ TRACK

#2 - RH W/ LH IMPROV

#3 - RH W/ LH IMPROV + TRACK

F^6 $E-7b5$ A^7 $D-7$ G^7 $C-7$ F^7

B \flat 7 $E\flat-7$ $E\flat7$ $A-7$ D^7 $A\flat-7$ $D\flat7$

5 G-7 C^7 F^6 D^7 G-7 C^7

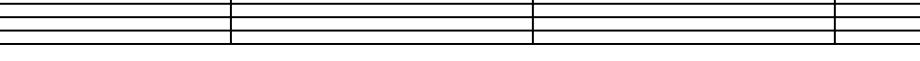
9

LESSON 20 WORKBOOK

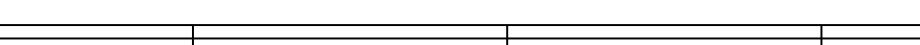
BRENDEN LOWE

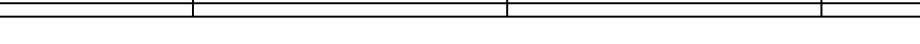
WRITE OUT A SOLO INCORPORATING RHYTHMIC + MELODIC MOTIFS

- #1 - RH ALONE W/ TRACK
 - #2 - RH W/ LH IMPROV
 - #3 - RH W/ LH IMPROV + TRACK

F⁶ E-7b5 A⁷ D-7 G⁷ C-7 F⁷


 B^{b7} B^{b7} E^{b7} A-7 D⁷ A^{b-7} D^{b7}


 5 G-7 C⁷ F⁶ D⁷ G-7 C⁷


 9 G-7 C⁷ F⁶ D⁷ G-7 C⁷


LESSON 21 WORKBOOK

BRENDEN LOWE
ARRANGER

WRITE OUT ALL THE HALF STEP BELOW APPROACHES IN ALL KEYS

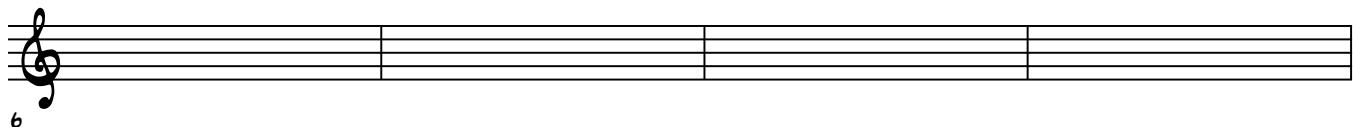
USE THIS TEMPLATE FOR ALL KEYS

KEY OF

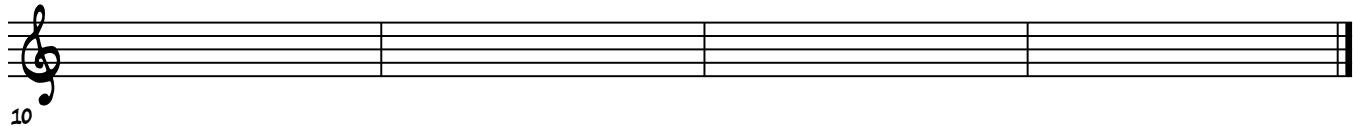
II-7



V7



I MAJ7



LESSON 21 WORKBOOK

BRENDEN LOWE

WRITE OUT ALL THE HALF STEP BELOW APPROACHES TO ALL ROOTS FOR MINOR 7TH CHORDS

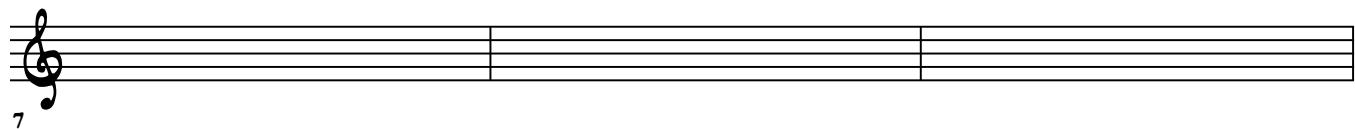
C-7

F-7

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

B-7

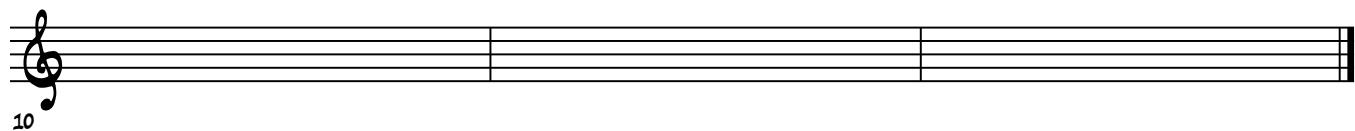
E-7



A-7

D-7

G-7



LESSON 21 WORKBOOK

BRENDEN LOWE

WRITE OUT ALL THE HALF STEP BELOW APPROACHES TO ALL THIRDS FOR MINOR 7TH CHORDS

C-7

F-7

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

B-7

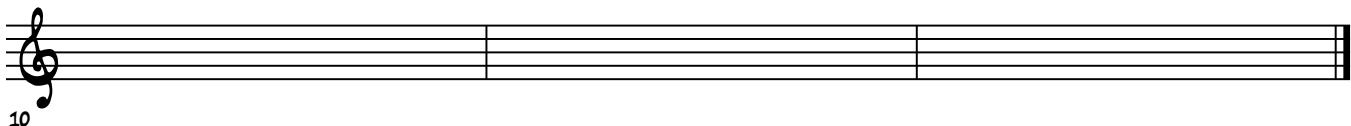
E-7



A-7

D-7

G-7



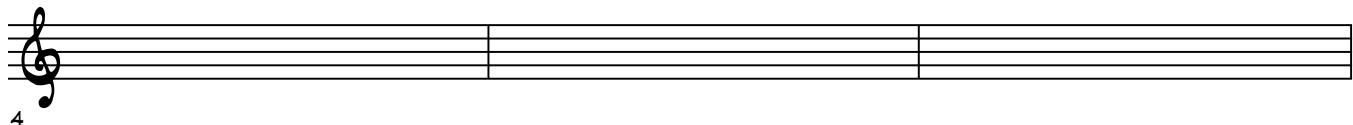
LESSON 21 WORKBOOK

BRENDEN LOWE

WRITE OUT ALL THE HALF STEP BELOW APPROACHES TO ALL FIFTHS FOR MINOR 7TH CHORDS

C-7

F-7

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

B-7

E-7



A-7

D-7

G-7



LESSON 21 WORKBOOK

BRENDEN LOWE

WRITE OUT ALL THE HALF STEP BELOW APPROACHES TO ALL SEVENTHS FOR MINOR 7TH CHORDS

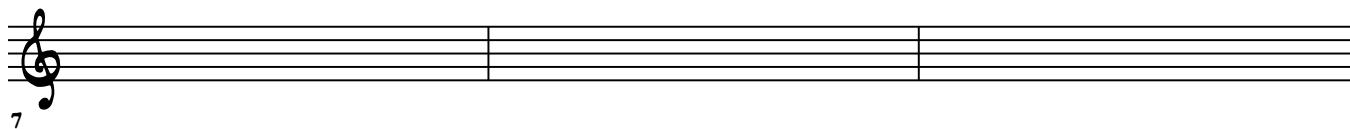
C-7

F-7

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

B-7

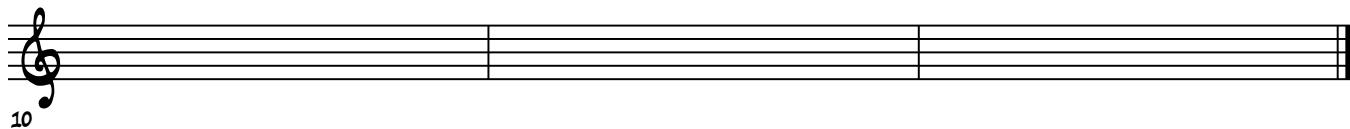
E-7



A-7

D-7

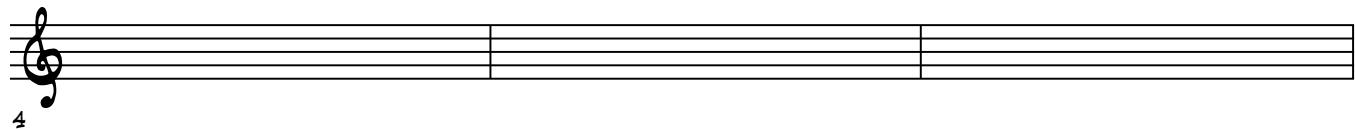
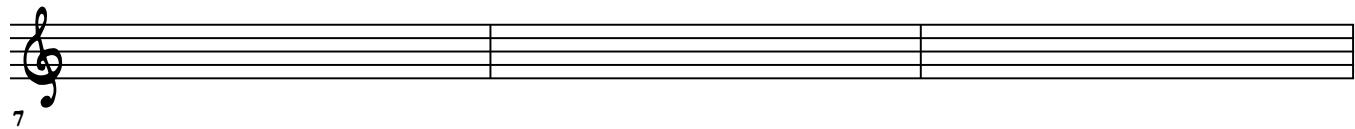
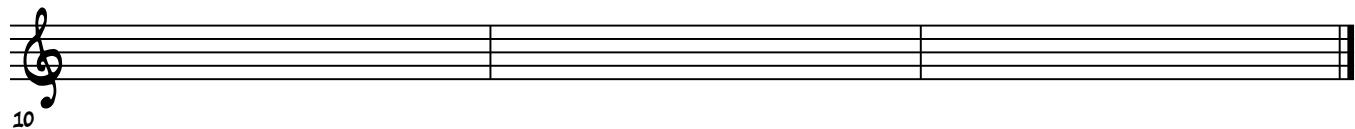
G-7



LESSON 21 WORKBOOK

BRENDEN LOWE

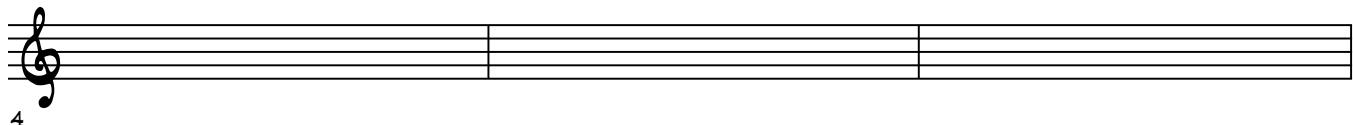
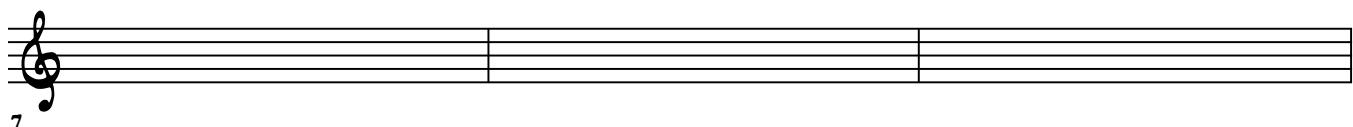
WRITE OUT ALL THE HALF STEP BELOW APPROACHES TO ALL ROOTS FOR DOMINANT 7TH CHORDS

C⁷F⁷B^{b7}E^{b7}A^{b7}D^{b7}G^{b7}B⁷E⁷A⁷D⁷G⁷

LESSON 21 WORKBOOK

BRENDEN LOWE

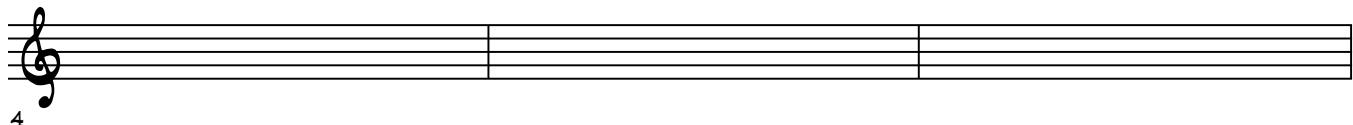
WRITE OUT ALL THE HALF STEP BELOW APPROACHES TO ALL THIRDS FOR MAJOR 7TH CHORDS

C_{MAJ}⁷F_{MAJ}⁷B^b_{MAJ}⁷E^b_{MAJ}⁷A^b_{MAJ}⁷D^b_{MAJ}⁷G^b_{MAJ}⁷B_{MAJ}⁷E_{MAJ}⁷A_{MAJ}⁷D_{MAJ}⁷G_{MAJ}⁷

LESSON 21 WORKBOOK

BRENDEN LOWE

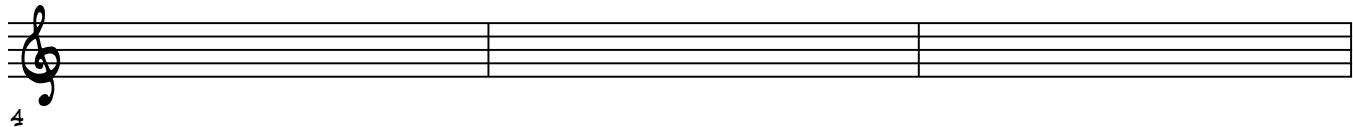
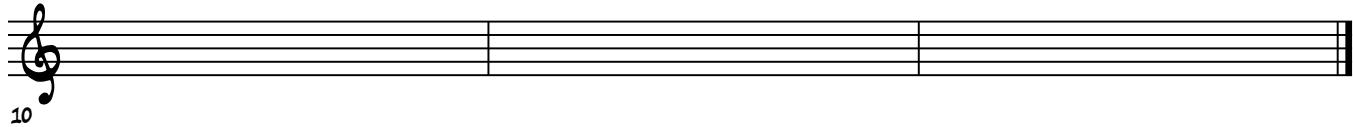
WRITE OUT ALL THE HALF STEP BELOW APPROACHES TO ALL FIFTHS FOR MAJOR 7TH CHORDS

C MAJ⁷F MAJ⁷B^b MAJ⁷E^b MAJ⁷A^b MAJ⁷D^b MAJ⁷G^b MAJ⁷B MAJ⁷E MAJ⁷A MAJ⁷D MAJ⁷G MAJ⁷

LESSON 21 WORKBOOK

BRENDEN LOWE

WRITE OUT ALL THE HALF STEP BELOW APPROACHES TO ALL 7THS FOR DOMINANT 7TH CHORDS

C⁷F⁷B^{b7}E^{b7}A^{b7}D^{b7}G^{b7}B⁷E⁷A⁷D⁷G⁷

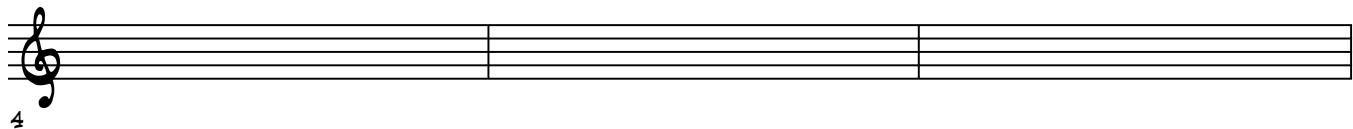
LESSON 21 WORKBOOK

BRENDEN LOWE

WRITE OUT ALL THE HALF STEP BELOW APPROACHES TO ALL ROOTS FOR MAJOR 7TH CHORDS

C MAJ⁷

A musical staff in G clef, 4/4 time. It consists of five horizontal lines and four spaces. There are vertical bar lines dividing the staff into measures. The first measure contains a quarter note on the second line and a half note on the third space. The second measure contains a half note on the second line and a quarter note on the third space.

F MAJ⁷B♭ MAJ⁷E♭ MAJ⁷A♭ MAJ⁷D♭ MAJ⁷

A musical staff in G clef, 4/4 time. It consists of five horizontal lines and four spaces. There are vertical bar lines dividing the staff into measures. The first measure contains a half note on the second line and a quarter note on the third space. The second measure contains a half note on the second line and a quarter note on the third space.

G♭ MAJ⁷B MAJ⁷E MAJ⁷

A musical staff in G clef, 4/4 time. It consists of five horizontal lines and four spaces. There are vertical bar lines dividing the staff into measures. The first measure contains a half note on the second line and a quarter note on the third space. The second measure contains a half note on the second line and a quarter note on the third space.

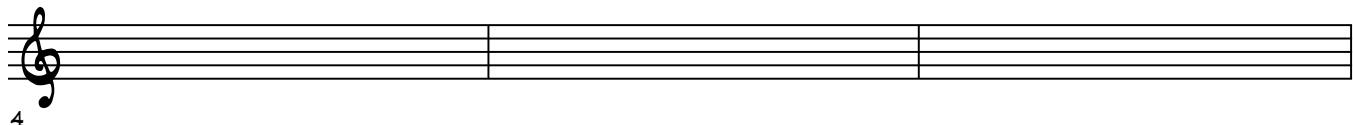
A MAJ⁷D MAJ⁷G MAJ⁷

A musical staff in G clef, 4/4 time. It consists of five horizontal lines and four spaces. There are vertical bar lines dividing the staff into measures. The first measure contains a half note on the second line and a quarter note on the third space. The second measure contains a half note on the second line and a quarter note on the third space.

LESSON 21 WORKBOOK

BRENDEN LOWE

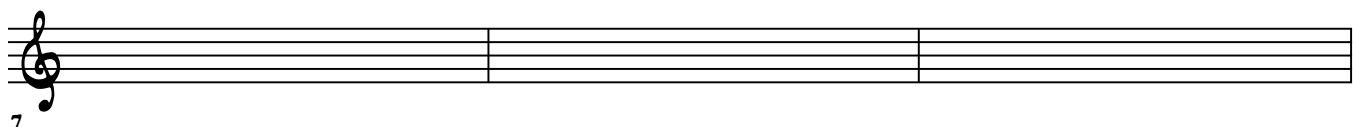
WRITE OUT ALL THE HALF STEP BELOW APPROACHES TO ALL THIRDS FOR MAJOR 7TH CHORDS

C_{MAJ}⁷F_{MAJ}⁷B^b_{MAJ}⁷E^b_{MAJ}⁷A^b_{MAJ}⁷D^b_{MAJ}⁷G^b_{MAJ}⁷B_{MAJ}⁷E_{MAJ}⁷A_{MAJ}⁷D_{MAJ}⁷G_{MAJ}⁷

LESSON 21 WORKBOOK

BRENDEN LOWE

WRITE OUT ALL THE HALF STEP BELOW APPROACHES TO ALL FIFTHS FOR MAJOR 7TH CHORDS

C_{MAJ}⁷F_{MAJ}⁷B^b_{MAJ}⁷E^b_{MAJ}⁷A^b_{MAJ}⁷D^b_{MAJ}⁷G^b_{MAJ}⁷B_{MAJ}⁷E_{MAJ}⁷A_{MAJ}⁷D_{MAJ}⁷G_{MAJ}⁷

LESSON 21 WORKBOOK

BRENDEN LOWE

WRITE OUT ALL THE HALF STEP BELOW APPROACHES TO ALL 7THS FOR MAJOR 7TH CHORDS

C MAJ⁷

A musical staff in G clef, 4/4 time, with a key signature of one flat. It consists of four measures. The first measure has a half note on the second line and a quarter note on the third line. The second measure has a half note on the fourth line and a quarter note on the fifth line. The third measure has a half note on the first line and a quarter note on the second line. The fourth measure has a half note on the third line and a quarter note on the fourth line.

F MAJ⁷B♭ MAJ⁷E♭ MAJ⁷A♭ MAJ⁷D♭ MAJ⁷

A musical staff in G clef, 4/4 time, with a key signature of one flat. It consists of four measures. The first measure has a half note on the second line and a quarter note on the third line. The second measure has a half note on the fourth line and a quarter note on the fifth line. The third measure has a half note on the first line and a quarter note on the second line. The fourth measure has a half note on the third line and a quarter note on the fourth line.

G♭ MAJ⁷B MAJ⁷E MAJ⁷

A musical staff in G clef, 4/4 time, with a key signature of one flat. It consists of four measures. The first measure has a half note on the second line and a quarter note on the third line. The second measure has a half note on the fourth line and a quarter note on the fifth line. The third measure has a half note on the first line and a quarter note on the second line. The fourth measure has a half note on the third line and a quarter note on the fourth line.

A MAJ⁷D MAJ⁷G MAJ⁷

A musical staff in G clef, 4/4 time, with a key signature of one flat. It consists of four measures. The first measure has a half note on the second line and a quarter note on the third line. The second measure has a half note on the fourth line and a quarter note on the fifth line. The third measure has a half note on the first line and a quarter note on the second line. The fourth measure has a half note on the third line and a quarter note on the fourth line.

LESSON 21 WORKBOOK

WRITE OUT THE MAJOR 7TH ROOTLESS VOICINGS BEGINNING WITH STRUCTURE 1 AND VOICELEAD
THROUGH THE CIRCLE OF FOURTHS

WRITE THE NOTES AND LETTERS OF EACH CHORD

C MAJ⁷

A musical staff in G clef, 4/4 time, with a vertical bar line. The first measure contains a G major chord (G-B-D) and the second measure contains a C major chord (C-E-G).

E, G, B, D

F MAJ⁷

A musical staff in G clef, 4/4 time, with a vertical bar line. The first measure contains an A major chord (A-C-E) and the second measure contains a D major chord (D-F-A).

E, G, A, C

B^b MAJ⁷E^b MAJA^b MAJ⁷D^b MAJ⁷G^b MAJ⁷B MAJ⁷

A musical staff in G clef, 4/4 time, with a vertical bar line. The first measure contains a B flat major chord (B flat-D-F) and the second measure contains an E flat major chord (E flat-G-B flat).

3

E MAJ⁷A MAJ⁷D MAJ⁷G MAJ⁷

A musical staff in G clef, 4/4 time, with a vertical bar line. The first measure contains an E major chord (E-G-B) and the second measure contains a G major chord (G-B-D).

5

LESSON 21 WORKBOOK

WRITE OUT THE MAJOR 7TH ROOTLESS VOICINGS BEGINNING WITH STRUCTURE 2 AND VOICELEAD
THROUGH THE CIRCLE OF FOURTHS

WRITE THE NOTES AND LETTERS OF EACH CHORD

C_{MAJ}⁷F_{MAJ}⁷B^b_{MAJ}⁷E^b_{MAJ}

A musical staff in G clef, 4/4 time, with a key signature of one sharp. It shows a rootless voicing for C major 7th: B, D, E, G.

B, D, E, G

A, C, E, G

A^b_{MAJ}⁷D^b_{MAJ}⁷G^b_{MAJ}⁷B_{MAJ}⁷

A musical staff in G clef, 3/4 time, with a key signature of one sharp. It shows a rootless voicing for A major 7th: A, C, E, G.

3

E_{MAJ}⁷A_{MAJ}⁷D_{MAJ}⁷G_{MAJ}⁷

A musical staff in G clef, 5/4 time, with a key signature of one sharp. It shows a rootless voicing for E major 7th: E, G, B, D.

5

LESSON 21 WORKBOOK

WRITE OUT THE DOMINANT 7TH ROOTLESS VOICINGS BEGINNING WITH STRUCTURE 1 AND VOICELEAD
THROUGH THE CIRCLE OF FOURTHS

WRITE THE NOTES AND LETTERS OF EACH CHORD

C⁷ F⁷ B^{b7} E^{b7}

B_b, D, E, A

A, D, E_b, G

A^{b7}

D^{b7}

G^{b7}

B⁷

3

E⁷

A⁷

D⁷

G⁷

5

LESSON 21 WORKBOOK

WRITE OUT THE DOMINANT 7TH ROOTLESS VOICINGS BEGINNING WITH STRUCTURE 2 AND VOICELEAD
THROUGH THE CIRCLE OF FOURTHS

WRITE THE NOTES AND LETTERS OF EACH CHORD

C⁷
E, A, B_b, D

F⁷
E_b, G, A, D

B^{b7}
A^{b7}

E^{b7}
D^{b7}

G⁷
B⁷

E⁷
A⁷

D⁷
G⁷

LESSON 21 WORKBOOK

WRITE OUT THE MINOR 7TH ROOTLESS VOICINGS BEGINNING WITH STRUCTURE 1 AND VOICELEAD
THROUGH THE CIRCLE OF FOURTHS

WRITE THE NOTES AND LETTERS OF EACH CHORD

C-7

F-7

B^b-7E^b-7

A musical staff in G major (indicated by a treble clef) and common time (indicated by a '4'). The staff begins with a C major chord (C, E, G). A vertical bar line follows, indicating the start of the next chord.

E_b, G, B_b, DE_b, G, A_b, CA^b-7D^b-7G^b-7

B-7

A musical staff in G major (indicated by a treble clef) and common time (indicated by a '4'). The staff begins with an A^b-7 chord (A_b, C, E, G). A vertical bar line follows, indicating the start of the next chord.

3

E-7

A-7

D-7

G-7

A musical staff in G major (indicated by a treble clef) and common time (indicated by a '4'). The staff begins with an E-7 chord (E, G, B, D). A vertical bar line follows, indicating the start of the next chord.

5

LESSON 21 WORKBOOK

WRITE OUT THE MINOR 7TH ROOTLESS VOICINGS BEGINNING WITH STRUCTURE 2 AND VOICELEAD
THROUGH THE CIRCLE OF FOURTHS

WRITE THE NOTES AND LETTERS OF EACH CHORD

C-7

F-7

B^b-7E^b-7

B_b, D, E_b, GA_b, C, E_b, GA^b-7D^b-7G^b-7

B-7

E-7

A-7

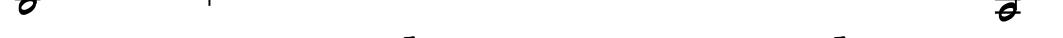
D-7

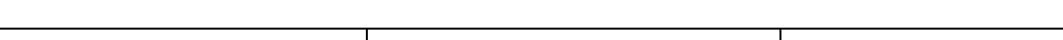
G-7

LESSON 21 WORKBOOK

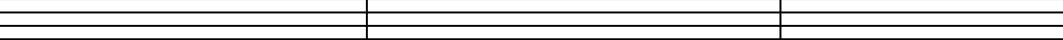
BRENDEN LOWE

WRITE OUT WALKING BASS LINES USING OCTAVES ON BEAT 1 & 3

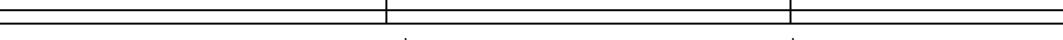
D-7 **G⁷** **C MAJ⁷**


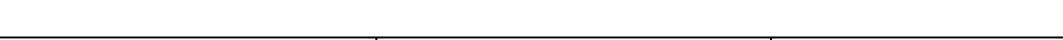
G-7 **C⁷** **F MAJ⁷**


C-7 **F⁷** **B♭ MAJ⁷**


F-7 **B♭⁷** **E♭ MAJ⁷**


B♭-7 **E♭⁷** **A♭ MAJ⁷**

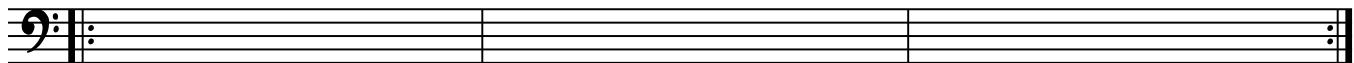

E♭-7 **A♭⁷** **D♭ MAJ⁷**


A♭-7 **D♭⁷** **G♭ MAJ⁷**


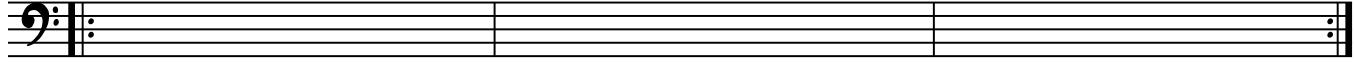
C♯-7 **F♯⁷** **B MAJ⁷**


F[#]-7**B⁷****E MAJ⁷**

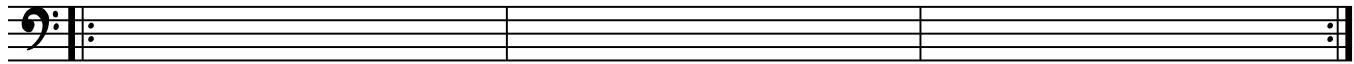
25

B-7**E⁷****A MAJ⁷**

28

E-7**A⁷****D MAJ⁷**

31

A-7**D⁷****G MAJ⁷**

34

LESSON 21 WORKBOOK

BRENDEN LOWE

WRITE OUT WALKING BASS LINES USING FIFTHS ON BEAT 3 OF EVERY MEASURE

D-7 **G⁷** **C MAJ⁷**

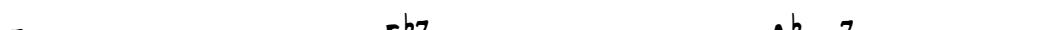

G-7 **C⁷** **F MAJ⁷**


C-7 **F⁷** **B♭ MAJ⁷**


F-7 **B♭⁷** **E♭ MAJ⁷**


B♭-7 **E♭⁷** **A♭ MAJ⁷**

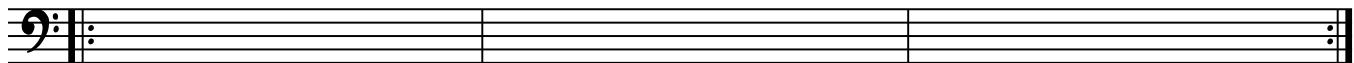

E♭-7 **A♭⁷** **D♭ MAJ⁷**


A♭-7 **D♭⁷** **G♭ MAJ⁷**


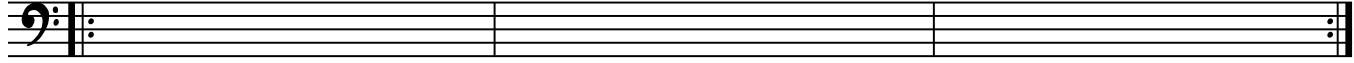
C♯-7 **F♯⁷** **B MAJ⁷**


F[#]-7**B⁷****E MAJ⁷**

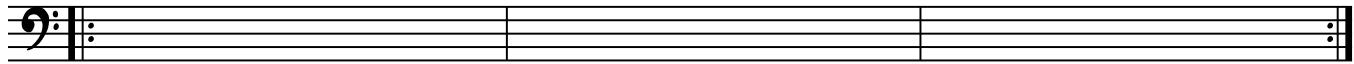
25

B-7**E⁷****A MAJ⁷**

28

E-7**A⁷****D MAJ⁷**

31

A-7**D⁷****G MAJ⁷**

34

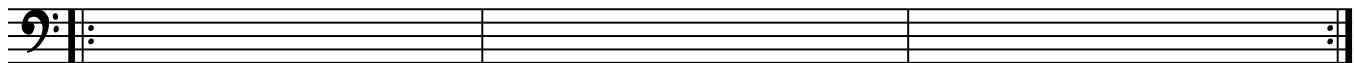
LESSON 21 WORKBOOK

BRENDEN LOWE

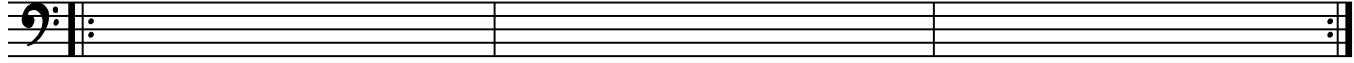
WRITE OUT WALKING BASS LINES USING OCTAVES & FIFTHS

F[#]-7**B⁷****E MAJ⁷**

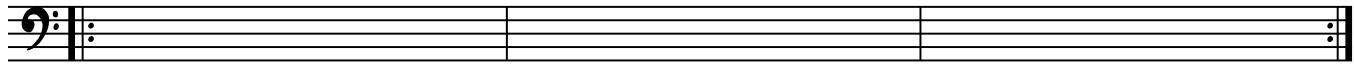
25

B-7**E⁷****A MAJ⁷**

28

E-7**A⁷****D MAJ⁷**

31

A-7**D⁷****G MAJ⁷**

34

LESSON 21 WORKBOOK

WRITE OUT IMPROV LINES USING THE HALF STEP BELOW APPROACH OVER THE 2-5-1'S IN THE WAYS LISTED BELOW
PLAY YOUR WRITTEN LINES AFTER

- #1 - START YOUR LINES WITH A HALF STEP BELOW (HB)
- #2 - ADD A HB IN THE MIDDLE OF YOUR LINES
- #3 - END YOUR LINES WITH A HB APPROACH

#1 - RH ALONE WITH TRACK

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

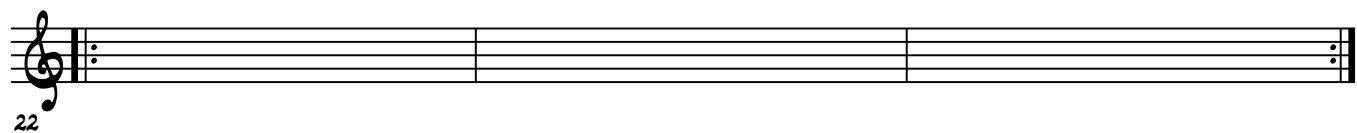
16 A^b-7 D^{b7} G^bMAJ⁷

19

2 C[#]-7

F[#]7 LESSON 21 WORKBOOK

B MAJ⁷



F[#]7

B⁷

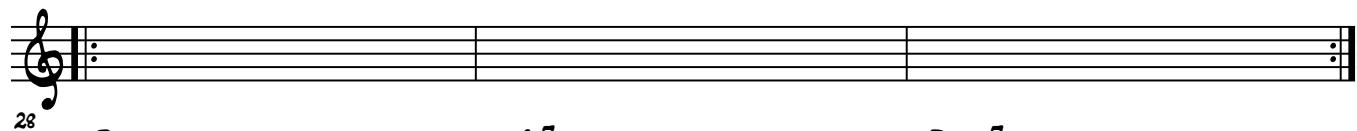
E MAJ⁷



B-7

E⁷

A MAJ⁷



E-7

A⁷

D MAJ⁷



A-7

D⁷

G MAJ⁷



LESSON 21 WORKBOOK

BRENDEN LOWE

ANALYZE AUTUMN LEAVES

C-7

F⁷B^bMAJ⁷E^bMAJ⁷

A-7b5

D⁷

G-MAJ7

G-MAJ7

A-7b5

D⁷

G-MAJ7

G-MAJ7

C-7

F⁷B^bMAJ⁷E^bMAJ⁷

A-7b5

D⁷

G-7

C⁷

F-7

B^{b7}

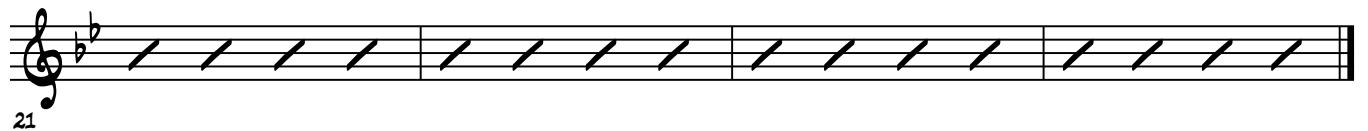
2

E^bMAJ7

D7

G-MAJ7

G-MAJ7



21

LESSON 21 WORKBOOK

WRITE OUT THE BASS LINES USING THE 3 METHODS

#1 - OCTAVES

#2 - FIFTHS

#3 - OCTAVES & FIFTHS

C-7

F⁷B^bMAJ⁷E^bMAJ⁷

A musical staff in bass clef and common time. It consists of five horizontal lines and four spaces. There are vertical bar lines dividing the staff into measures. The first measure starts with a bass clef, a key signature of one flat, and a '4' indicating common time.

A-7b5

D⁷

G-MAJ7

G-MAJ7

A musical staff in bass clef and common time. It consists of five horizontal lines and four spaces. Vertical bar lines divide the staff into measures. The first measure starts with a bass clef, a key signature of one flat, and a '4' indicating common time.

5

A-7b5

D⁷

G-MAJ7

G-MAJ7

A musical staff in bass clef and common time. It consists of five horizontal lines and four spaces. Vertical bar lines divide the staff into measures. The first measure starts with a bass clef, a key signature of one flat, and a '4' indicating common time.

9

C-7

F⁷B^bMAJ⁷E^bMAJ⁷

A musical staff in bass clef and common time. It consists of five horizontal lines and four spaces. Vertical bar lines divide the staff into measures. The first measure starts with a bass clef, a key signature of one flat, and a '4' indicating common time.

13

A-7b5

D⁷

G-7

C⁷

F-7

B^b⁷

A musical staff in bass clef and common time. It consists of five horizontal lines and four spaces. Vertical bar lines divide the staff into measures. The first measure starts with a bass clef, a key signature of one flat, and a '4' indicating common time.

17

E^bMAJ⁷D⁷

G-MAJ7

G-MAJ7

A musical staff in bass clef and common time. It consists of five horizontal lines and four spaces. Vertical bar lines divide the staff into measures. The first measure starts with a bass clef, a key signature of one flat, and a '4' indicating common time.

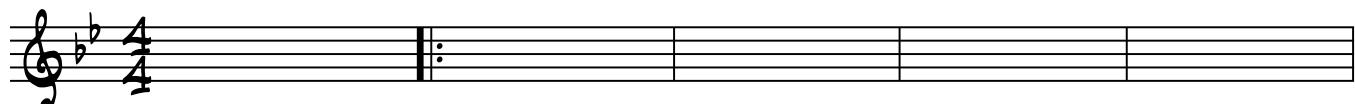
21

LESSON 21 WORKBOOK

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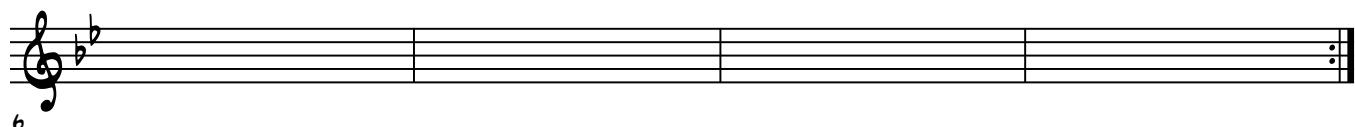
WRITE OUT ALL THE HALF STEP BELOW APPROACHES TO THE ROOTS OF THE HARMONIES

C-7

F⁷B^bMAJ⁷E^bMAJ⁷A-7_{b5}D⁷

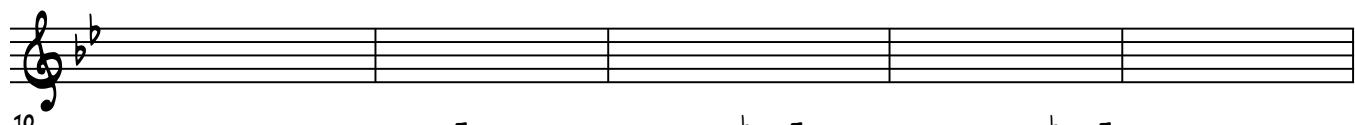
G-MAJ7

G-MAJ7

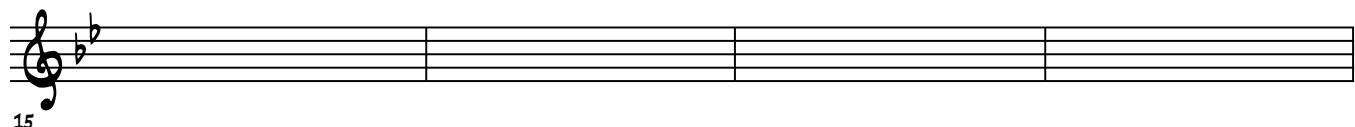
A-7_{b5}D⁷

G-MAJ7

G-MAJ7



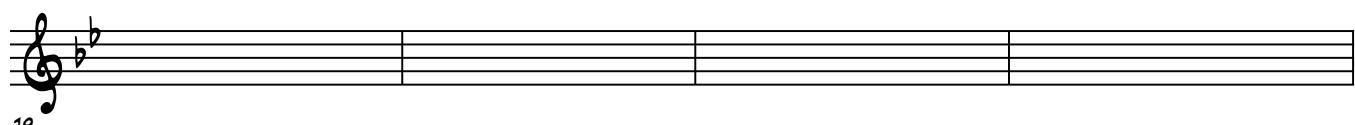
C-7

F⁷B^bMAJ⁷E^bMAJ⁷A-7_{b5}D⁷

G-7

C⁷

F-7

B^{b7}E^bMAJ⁷D⁷

G-MAJ7

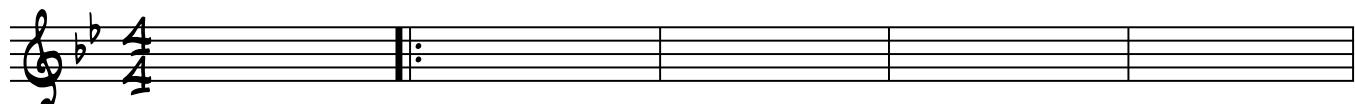
G-MAJ7



LESSON 21 WORKBOOK

WRITE OUT ALL THE HALF STEP BELOW APPROACHES TO THE THIRDS OF THE HARMONIES

C-7

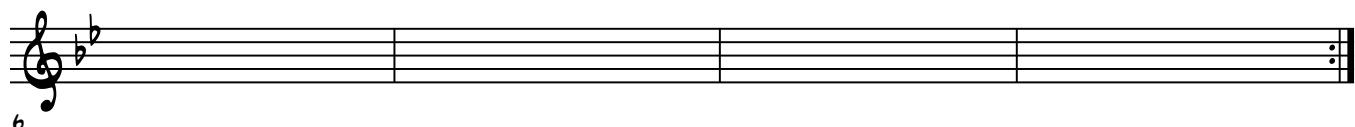
F⁷B^bMAJ⁷E^bMAJ⁷

A-7b5

D⁷

G-MAJ7

G-MAJ7

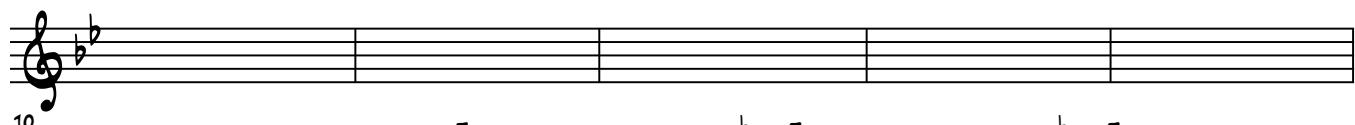


A-7b5

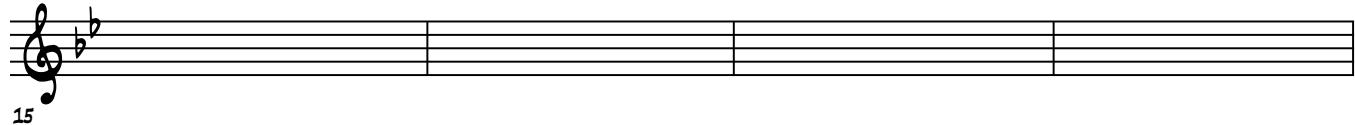
D⁷

G-MAJ7

G-MAJ7



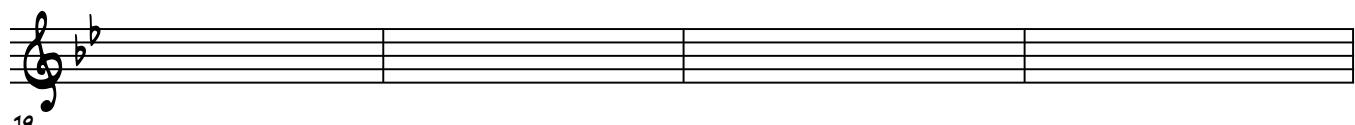
C-7

F⁷B^bMAJ⁷E^bMAJ⁷

A-7b5

D⁷

G-7

C⁷F⁷B^b⁷E^bMAJ⁷D⁷

G-MAJ7

G-MAJ7



LESSON 21 WORKBOOK

WRITE OUT ALL THE HALF STEP BELOW APPROACHES TO THE FIFTHS OF THE HARMONIES

C-7

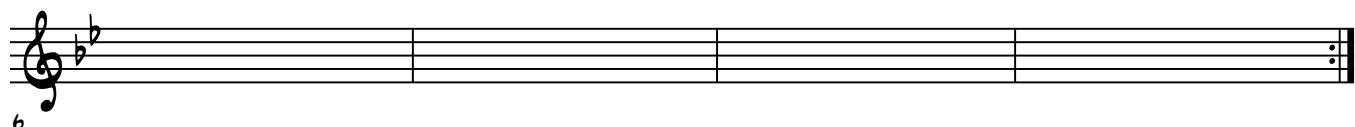
F⁷B^bMAJ⁷E^bMAJ⁷

A-7b5

D⁷

G-MAJ7

G-MAJ7

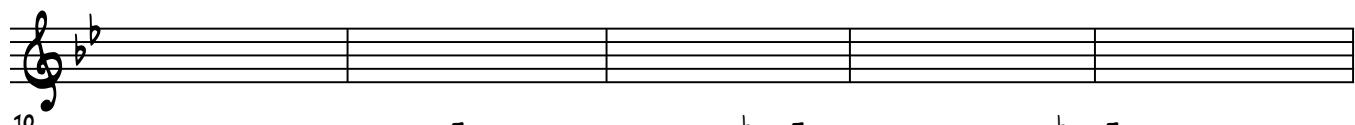


A-7b5

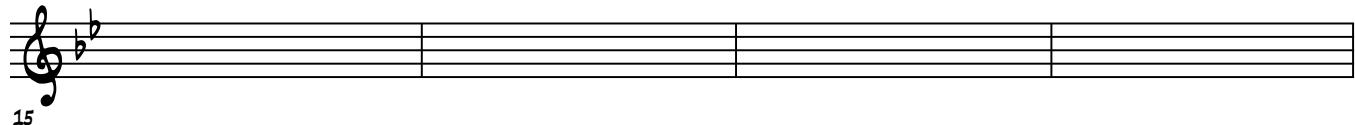
D⁷

G-MAJ7

G-MAJ7



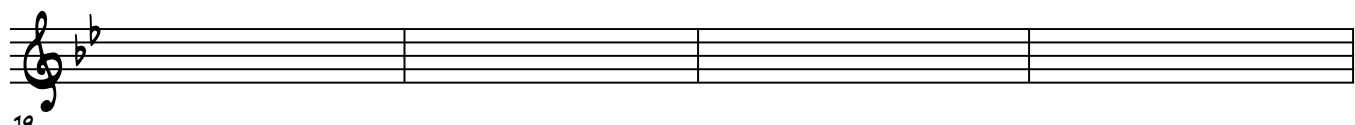
C-7

F⁷B^bMAJ⁷E^bMAJ⁷

A-7b5

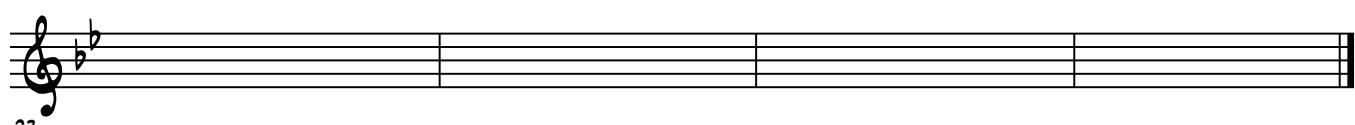
D⁷

G-7

C⁷F⁷B^b7E^bMAJ⁷D⁷

G-MAJ7

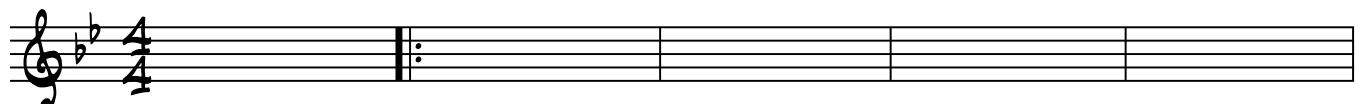
G-MAJ7



LESSON 21 WORKBOOK

WRITE OUT ALL THE HALF STEP BELOW APPROACHES TO THE 7THS OF THE HARMONIES

C-7

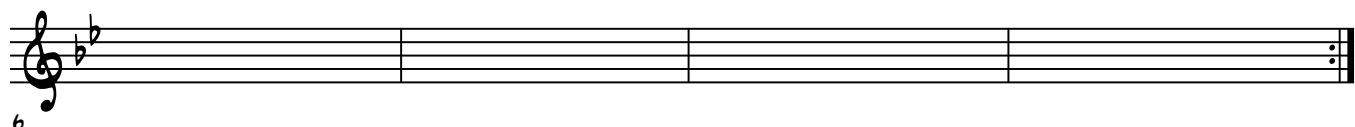
F⁷B^bMAJ⁷E^bMAJ⁷

A-7b5

D⁷

G-MAJ7

G-MAJ7

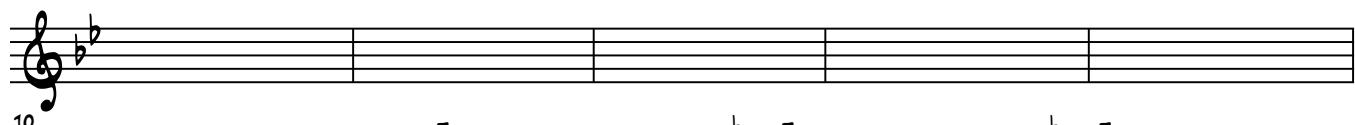


A-7b5

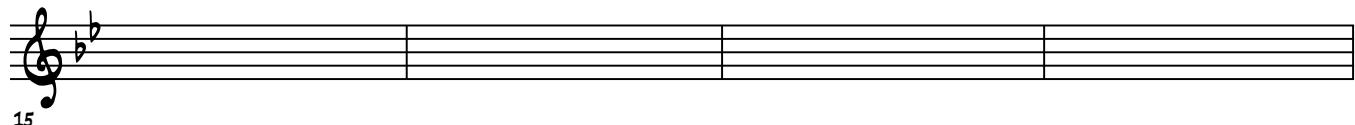
D⁷

G-MAJ7

G-MAJ7



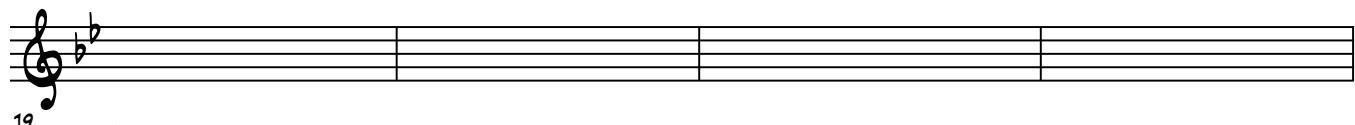
C-7

F⁷B^bMAJ⁷E^bMAJ⁷

A-7b5

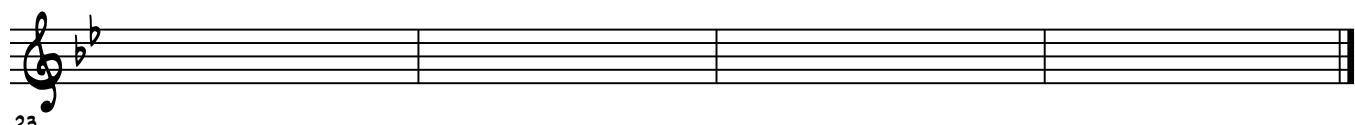
D⁷

G-7

C⁷F⁷B^b⁷E^bMAJ⁷D⁷

G-MAJ7

G-MAJ7



LESSON 22 PRACTICE

BRENDEN LOWE

WRITE ALL THE CHORD SCALE ABOVE APPROACHES TO ALL ROOTS FOR MINOR 7TH CHORDS

(BASED ON DORIAN MODE CHORD SCALE)

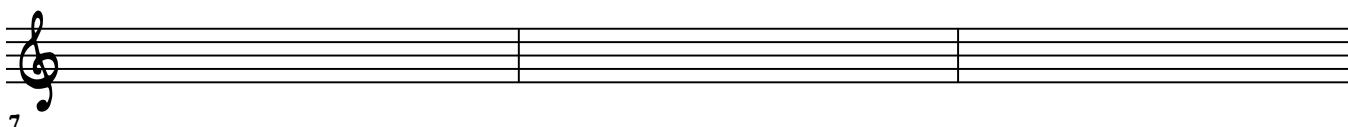
C-7

F-7

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

B-7

E-7



A-7

D-7

G-7



LESSON 22 WORKBOOK

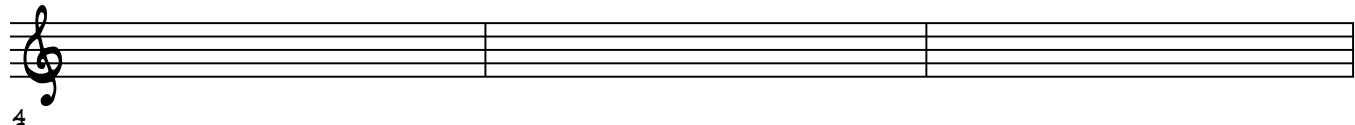
BRENDEN LOWE

WRITE ALL THE CHORD SCALE ABOVE APPROACHES TO ALL THIRDS FOR MINOR 7TH CHORDS

(BASED ON DORIAN MODE CHORD SCALE)

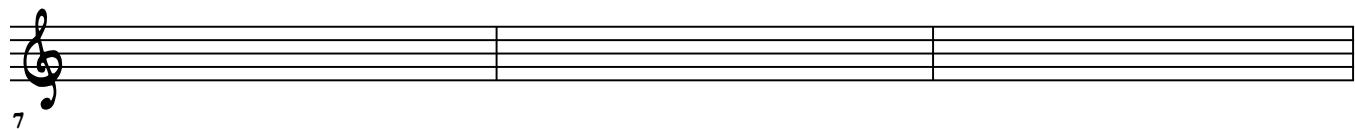
C-7

F-7

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

B-7

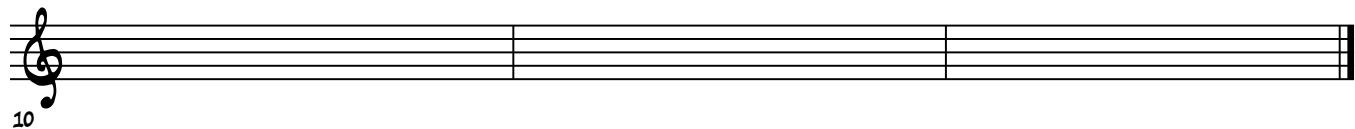
E-7



A-7

D-7

G-7



LESSON 22 WORKBOOK

BRENDEN LOWE

WRITE ALL THE CHORD SCALE ABOVE APPROACHES TO ALL FIFTHS FOR MINOR 7TH CHORDS

(BASED ON DORIAN MODE CHORD SCALE)

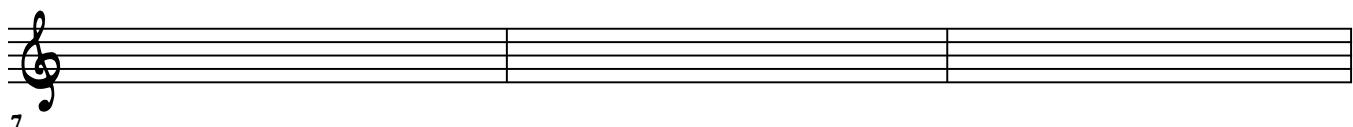
C-7

F-7

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

B-7

E-7



A-7

D-7

G-7



LESSON 22 WORKBOOK

BRENDEN LOWE

WRITE ALL THE CHORD SCALE ABOVE APPROACHES TO ALL SEVENTHS FOR MINOR 7TH CHORDS
 (BASED ON DORIAN MODE CHORD SCALE)

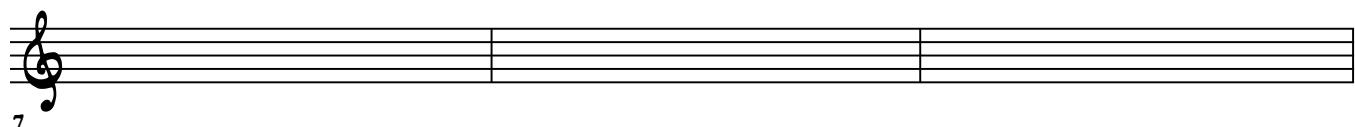
C-7

F-7

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

B-7

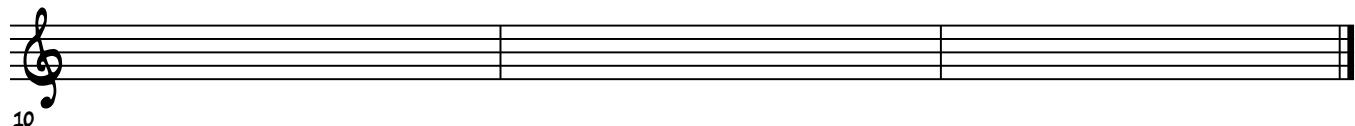
E-7



A-7

D-7

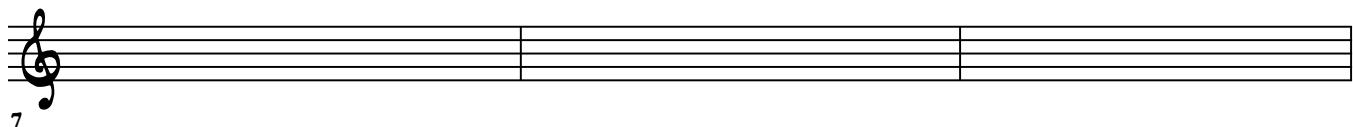
G-7



LESSON 22 PRACTICE

BRENDEN LOWE

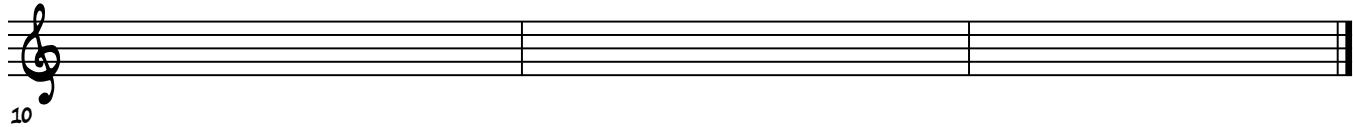
WRITE ALL THE CHORD SCALE ABOVE APPROACHES TO ALL ROOTS FOR DOMINANT 7TH CHORDS

C⁷F⁷B^{b7}E^{b7}A^{b7}D^{b7}G^{b7}B⁷E⁷A⁷D⁷G⁷

LESSON 22 WORKBOOK

BRENDEN LOWE

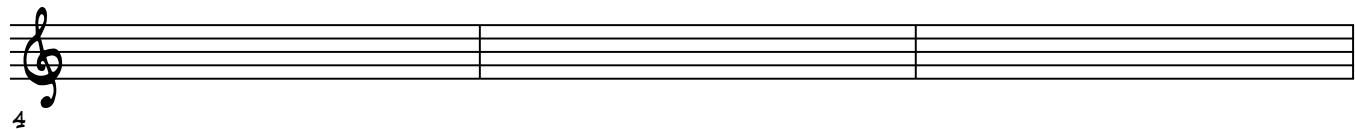
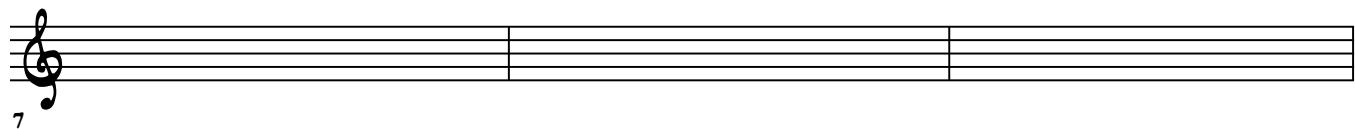
WRITE ALL THE CHORD SCALE ABOVE APPROACHES TO ALL THIRDS FOR DOMINANT 7TH CHORDS

C⁷F⁷B^{b7}E^{b7}A^{b7}D^{b7}G^{b7}B⁷E⁷A⁷D⁷G⁷

LESSON 22 WORKBOOK

BRENDEN LOWE

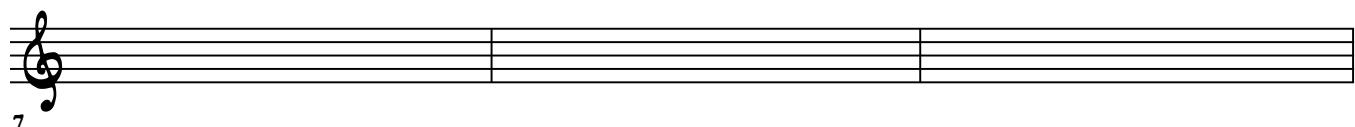
WRITE ALL THE CHORD SCALE ABOVE APPROACHES TO ALL FIFTHS FOR MINOR 7TH CHORDS

C⁷F⁷B^{b7}E^{b7}A^{b7}D^{b7}G^{b7}B⁷E⁷A⁷D⁷G⁷

LESSON 22 WORKBOOK

BRENDEN LOWE

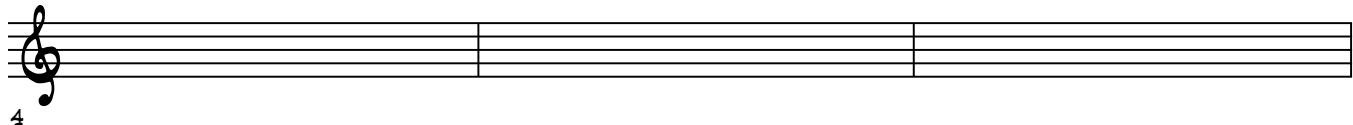
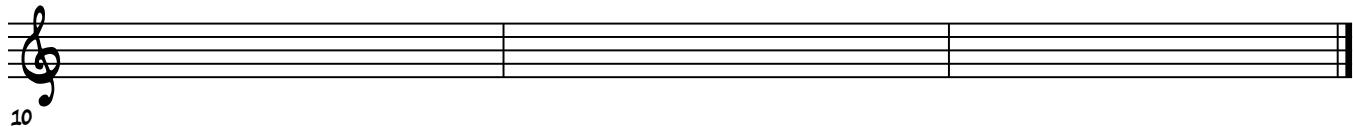
WRITE ALL THE CHORD SCALE ABOVE APPROACHES TO ALL SEVENTHS FOR DOMINANT 7TH CHORDS

C⁷F⁷B^{b7}E^{b7}A^{b7}D^{b7}G^{b7}B⁷E⁷A⁷D⁷G⁷

LESSON 22 WORKBOOK

BRENDEN LOWE

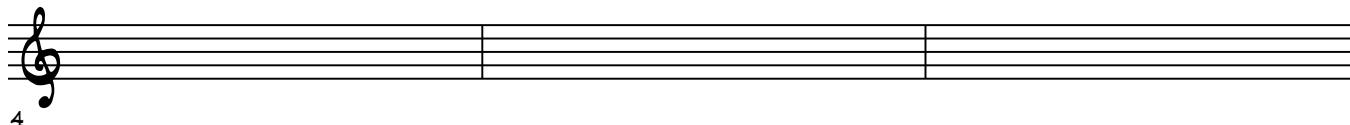
WRITE ALL THE CHORD SCALE ABOVE APPROACHES TO ALL ROOTS FOR MAJOR 7TH CHORDS

C_{MAJ}⁷F_{MAJ}⁷B^b_{MAJ}⁷E^b_{MAJ}⁷A^b_{MAJ}⁷D^b_{MAJ}⁷G^b_{MAJ}⁷B_{MAJ}⁷E_{MAJ}⁷A_{MAJ}⁷D_{MAJ}⁷G_{MAJ}⁷

LESSON 22 WORKBOOK

BRENDEN LOWE

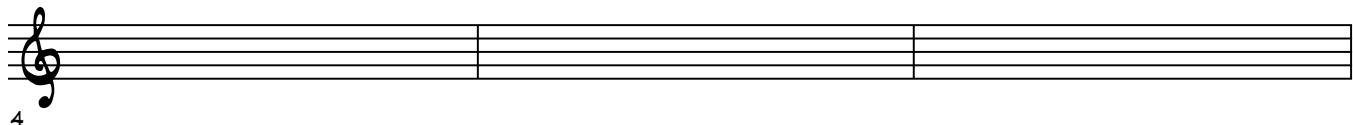
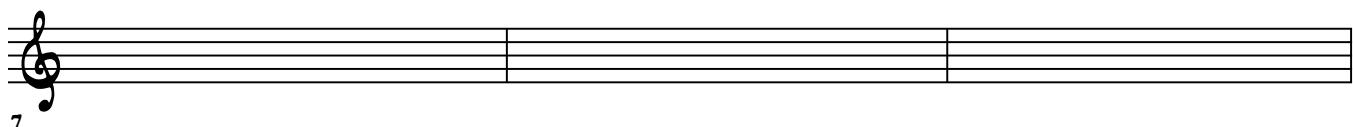
WRITE ALL THE CHORD SCALE ABOVE APPROACHES TO ALL THIRDS FOR MAJOR 7TH CHORDS

C_{MAJ}⁷F_{MAJ}⁷B^b_{MAJ}⁷E^b_{MAJ}⁷A^b_{MAJ}⁷D^b_{MAJ}⁷G^b_{MAJ}⁷B_{MAJ}⁷E_{MAJ}⁷A_{MAJ}⁷D_{MAJ}⁷G_{MAJ}⁷

LESSON 22 WORKBOOK

BRENDEN LOWE

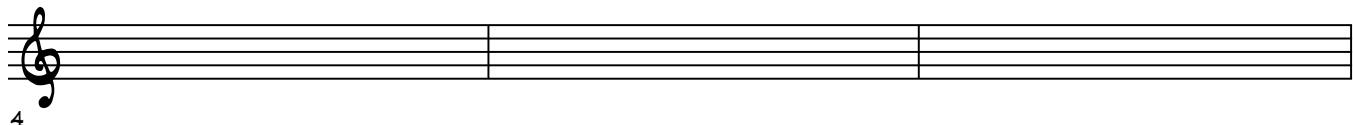
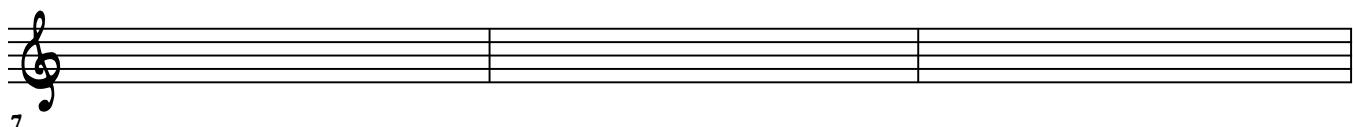
WRITE ALL THE CHORD SCALE ABOVE APPROACHES TO ALL FIFTHS FOR MAJOR 7TH CHORDS

C_{MAJ}⁷F_{MAJ}⁷B^b_{MAJ}⁷E^b_{MAJ}⁷A^b_{MAJ}⁷D^b_{MAJ}⁷G^b_{MAJ}⁷B_{MAJ}⁷E_{MAJ}⁷A_{MAJ}⁷D_{MAJ}⁷G_{MAJ}⁷

LESSON 22 WORKBOOK

BRENDEN LOWE

WRITE ALL THE CHORD SCALE ABOVE APPROACHES TO ALL SEVENTHS FOR MAJOR 7TH CHORDS

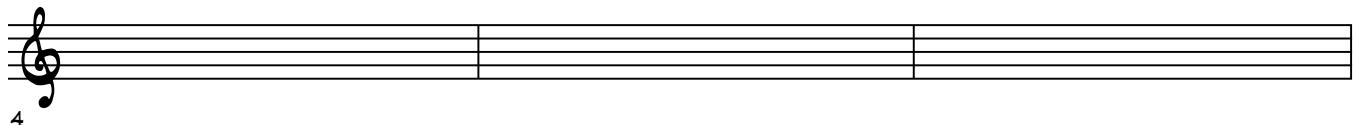
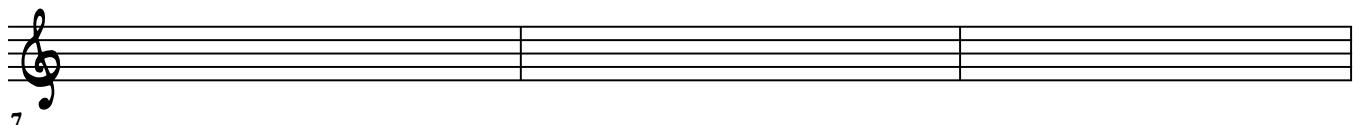
C_{MAJ}⁷F_{MAJ}⁷B^b_{MAJ}⁷E^b_{MAJ}⁷A^b_{MAJ}⁷D^b_{MAJ}⁷G^b_{MAJ}⁷B_{MAJ}⁷E_{MAJ}⁷A_{MAJ}⁷D_{MAJ}⁷G_{MAJ}⁷

LESSON 22 PRACTICE

BRENDEN LOWE

WRITE ALL THE CHORD SCALE ABOVE APPROACHES TO ALL ROOTS FOR MINOR 7TH \flat 5 CHORDS

(BASED ON NATURAL MINOR CHORD SCALE)

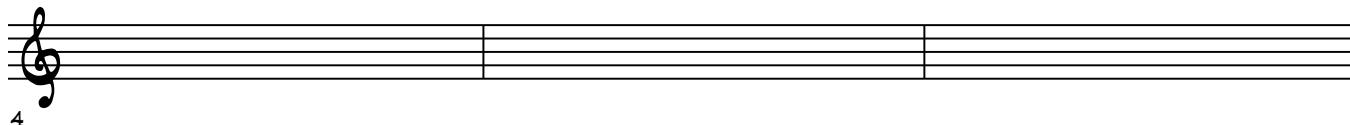
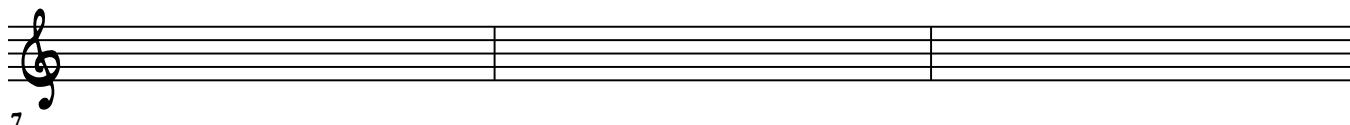
C- \flat 7 \flat 5F- \flat 7 \flat 5B \flat -7 \flat 5E \flat -7 \flat 5A \flat -7 \flat 5D \flat -7 \flat 5G \flat -7 \flat 5B-7 \flat 5E-7 \flat 5A-7 \flat 5D-7 \flat 5G-7 \flat 5

LESSON 22 WORKBOOK

BRENDEN LOWE

WRITE ALL THE CHORD SCALE ABOVE APPROACHES TO ALL THIRDS FOR MINOR 7TH \flat 5 CHORDS

(BASED ON NATURAL MINOR CHORD SCALE)

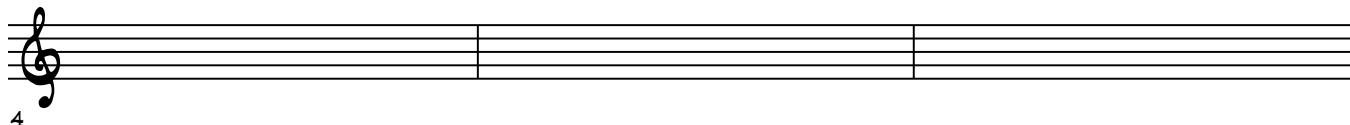
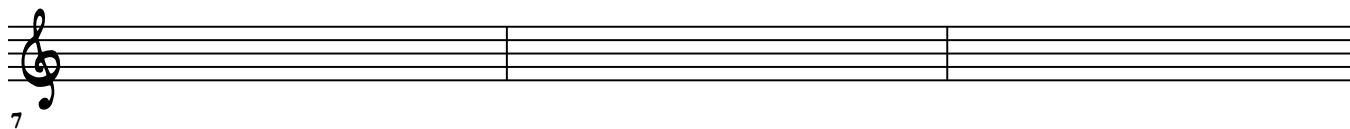
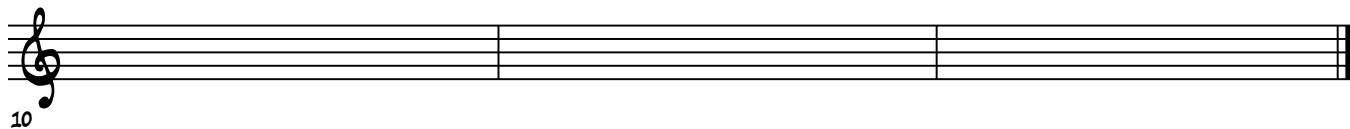
C- $\text{7}\flat$ 5F- $\text{7}\flat$ 5B \flat - $\text{7}\flat$ 5E \flat - $\text{7}\flat$ 5A \flat - $\text{7}\flat$ 5D \flat - $\text{7}\flat$ 5G \flat - $\text{7}\flat$ 5B- $\text{7}\flat$ 5E- $\text{7}\flat$ 5A- $\text{7}\flat$ 5D- $\text{7}\flat$ 5G- $\text{7}\flat$ 5

LESSON 22 WORKBOOK

BRENDEN LOWE

WRITE ALL THE CHORD SCALE ABOVE APPROACHES TO ALL FIFTHS FOR MINOR 7TH \flat 5 CHORDS

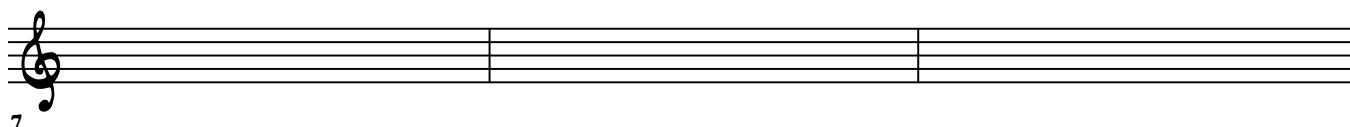
(BASED ON NATURAL MINOR CHORD SCALE)

C- \flat 7 \flat 5F- \flat 7 \flat 5B \flat -7 \flat 5E \flat -7 \flat 5A \flat -7 \flat 5D \flat -7 \flat 5G \flat -7 \flat 5B-7 \flat 5E-7 \flat 5A-7 \flat 5D-7 \flat 5G-7 \flat 5

LESSON 22 WORKBOOK

BRENDEN LOWE

WRITE ALL THE CHORD SCALE ABOVE APPROACHES TO ALL SEVENTHS FOR MINOR 7TH $\flat 5$ CHORDS
 (BASED ON NATURAL MINOR CHORD SCALE)

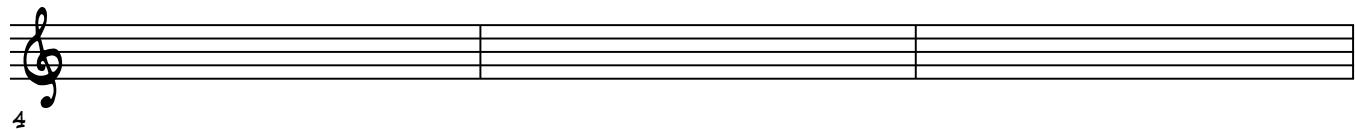
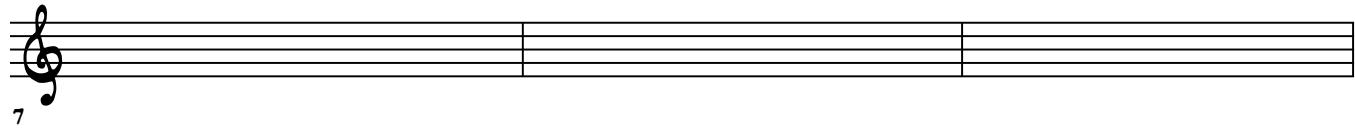
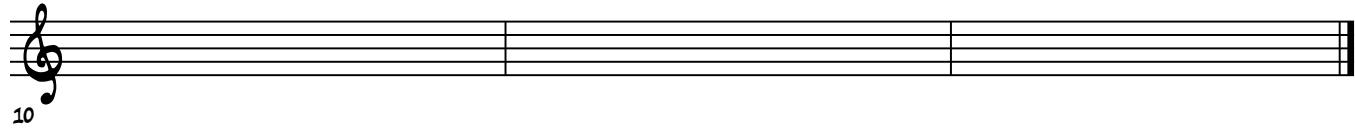
C- $\flat 7\flat 5$ F- $\flat 7\flat 5$ B \flat - $\flat 7\flat 5$ E \flat - $\flat 7\flat 5$ A \flat - $\flat 7\flat 5$ D \flat - $\flat 7\flat 5$ G \flat - $\flat 7\flat 5$ B- $\flat 7\flat 5$ E- $\flat 7\flat 5$ A- $\flat 7\flat 5$ D- $\flat 7\flat 5$ G- $\flat 7\flat 5$ 

LESSON 22 PRACTICE

BRENDEN LOWE

WRITE ALL THE CHORD SCALE ABOVE APPROACHES TO ALL ROOTS FOR DOMINANT 7TH $\flat 9$ $\flat 13$ CHORDS

BASED ON HARMONIC MINOR CHORD SCALE

(ALL DOMINANT CHORDS ARE $\flat 9$ & $\flat 13$)C⁷F⁷B \flat 7E \flat 7A \flat 7D \flat 7G \flat 7B⁷E⁷A⁷D⁷G⁷

LESSON 22 WORKBOOK

BRENDEN LOWE

WRITE ALL THE CHORD SCALE ABOVE APPROACHES TO ALL THIRDS FOR DOMINANT 7TH $\flat 9$ $\flat 13$ CHORDS

BASED ON HARMONIC MINOR CHORD SCALE

(ALL DOMINANT CHORDS ARE $\flat 9$ & $\flat 13$)

C⁷

F⁷

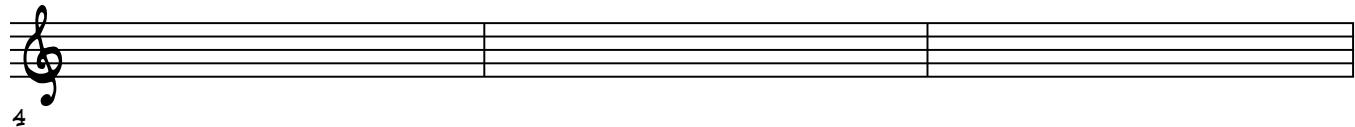
B \flat 7



E \flat 7

A \flat 7

D \flat 7



G \flat 7

B7

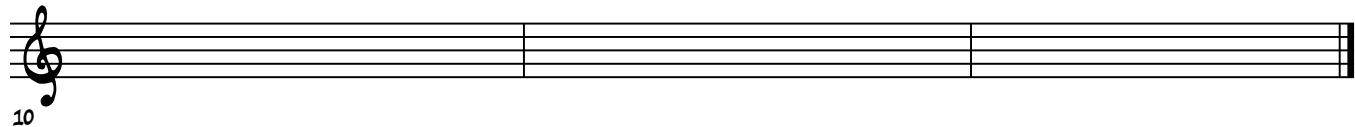
E7



A7

D7

G7

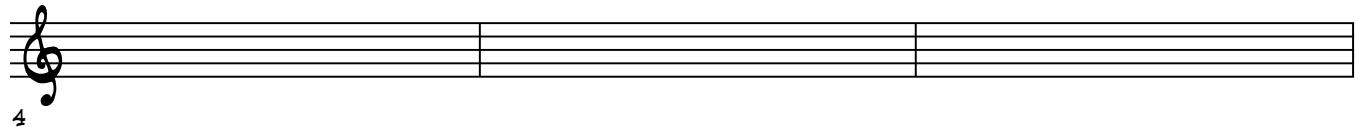


LESSON 22 WORKBOOK

BRENDEN LOWE

WRITE ALL THE CHORD SCALE ABOVE APPROACHES TO ALL FIFTHS FOR DOMINANT 7TH $\flat 9$ $\flat 13$ CHORDS

BASED ON HARMONIC MINOR CHORD SCALE

(ALL DOMINANT CHORDS ARE $\flat 9$ & $\flat 13$)C⁷F⁷B \flat 7E \flat 7A \flat 7D \flat 7G \flat 7

B7

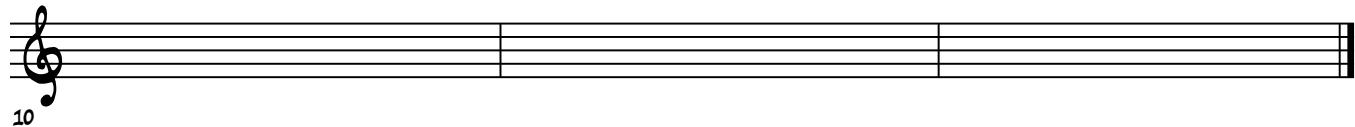
E7



A7

D7

G7

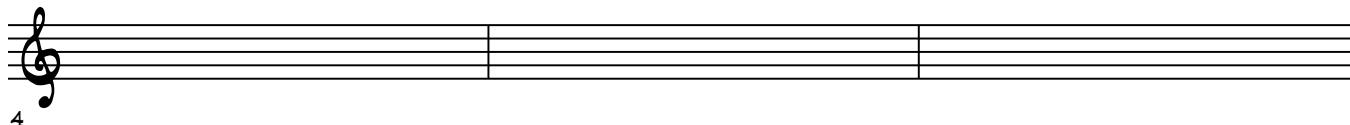


LESSON 22 WORKBOOK

BRENDEN LOWE

WRITE ALL THE CHORD SCALE ABOVE APPROACHES TO ALL SEVENTHS FOR DOMINANT 7TH $\flat 9$ $\flat 13$ CHORDS

BASED ON HARMONIC MINOR CHORD SCALE

(ALL DOMINANT CHORDS ARE $\flat 9$ & $\flat 13$)C⁷F⁷B \flat 7E \flat 7A \flat 7D \flat 7G \flat 7

B7

E7



A7

D7

G7



LESSON 22 WORKBOOK

BRENDEN LOWE

WRITE ALL THE CHORD SCALE ABOVE APPROACHES TO ALL ROOTS FOR MINOR MAJOR 7TH CHORDS

(BASED ON MELODIC MINOR CHORD SCALE)

C-MAJ7

F-MAJ7

B^b-MAJ7E^b-MAJ7A^b-MAJ7D^b-MAJ7G^b-MAJ7

B-MAJ7

E-MAJ7



A-MAJ7

D-MAJ7

G-MAJ7



LESSON 22 WORKBOOK

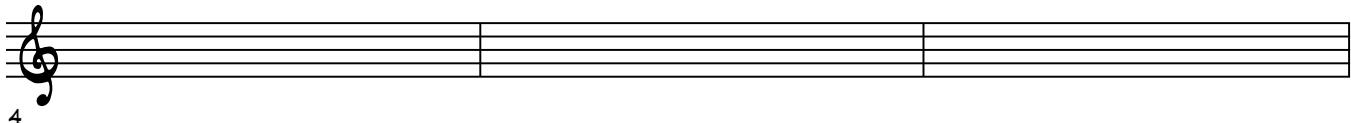
BRENDEN LOWE

WRITE ALL THE CHORD SCALE ABOVE APPROACHES TO ALL THIRDS FOR MINOR MAJOR 7TH CHORDS

(BASED ON MELODIC MINOR CHORD SCALE)

C-MAJ7

F-MAJ7

B^b-MAJ7E^b-MAJ7A^b-MAJ7D^b-MAJ7G^b-MAJ7

B-MAJ7

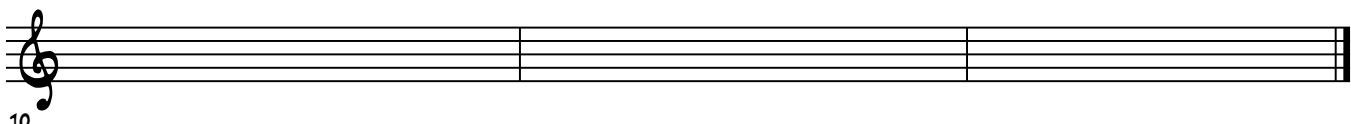
E-MAJ7



A-MAJ7

D-MAJ7

G-MAJ7



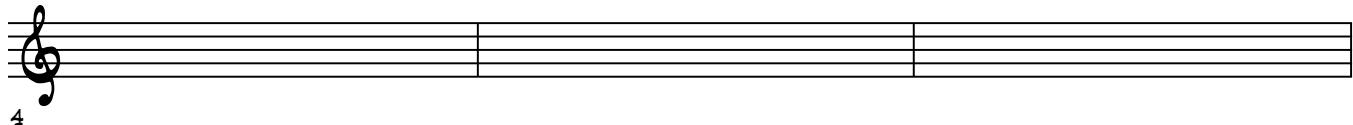
LESSON 22 WORKBOOK

BRENDEN LOWE

WRITE ALL THE CHORD SCALE ABOVE APPROACHES TO ALL FIFTHS FOR MINOR MAJOR 7TH CHORDS
 (BASED ON MELODIC MINOR CHORD SCALE)

C-MAJ7

F-MAJ7

B^b-MAJ7E^b-MAJ7A^b-MAJ7D^b-MAJ7G^b-MAJ7

B-MAJ7

E-MAJ7



A-MAJ7

D-MAJ7

G-MAJ7



LESSON 22 WORKBOOK

BRENDEN LOWE

WRITE ALL THE CHORD SCALE ABOVE APPROACHES TO ALL SEVENTHS FOR MINOR MAJOR 7TH CHORDS
 (BASED ON MELODIC MINOR CHORD SCALE)

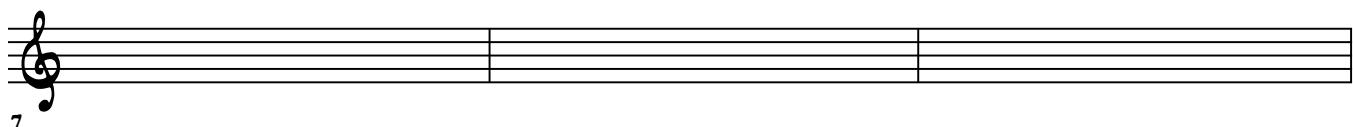
C-MAJ7

F-MAJ7

B^b-MAJ7E^b-MAJ7A^b-MAJ7D^b-MAJ7G^b-MAJ7

B-MAJ7

E-MAJ7



A-MAJ7

D-MAJ7

G-MAJ7



LESSON 22 WORKBOOK

BRENDEN LOWE

WRITE OUT WALKING BASS LINES USING AN OCTAVE TO FILL BEAT 2, THEN CHOOSE ANOTHER OCTAVE OR A FIFTH FOR BEAT 3

D-7 G⁷ C_{MAJ}⁷

G-7 C⁷ F_{MAJ}⁷

4 C-7 F⁷ B^b_{MAJ}⁷

7 F-7 B^b⁷ E^b_{MAJ}⁷

10 B^b-7 E^b⁷ A^b_{MAJ}⁷

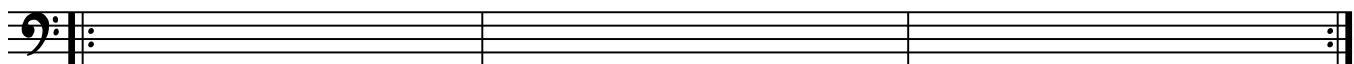
13 E^b-7 A^b⁷ D^b_{MAJ}⁷

16 A^b-7 D^b⁷ G^b_{MAJ}⁷

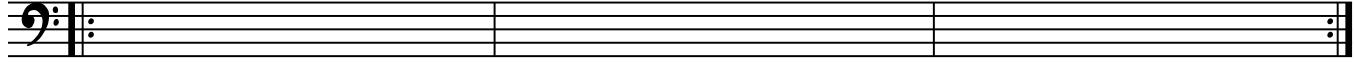
19 C[#]-7 F[#]⁷ B_{MAJ}⁷

F[#]-7**B⁷****E MAJ⁷**

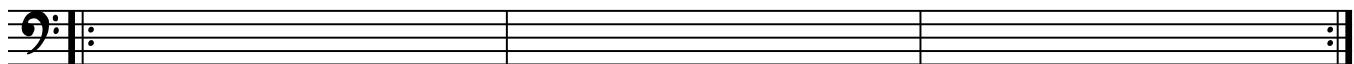
25

B-7**E⁷****A MAJ⁷**

28

E-7**A⁷****D MAJ⁷**

31

A-7**D⁷****G MAJ⁷**

34

LESSON 22 WORKBOOK

BRENDEN LOWE

WRITE OUT WALKING BASS LINES USING A FIFTH FIRST TO FILL BEAT 2, THEN CHOOSE ANOTHER OCTAVE
OR A FIFTH FOR BEAT 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

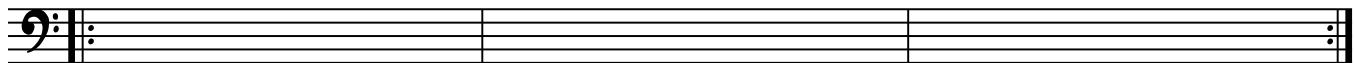
13 E^b-7 A^{b7} D^bMAJ⁷

16 A^b-7 D^{b7} G^bMAJ⁷

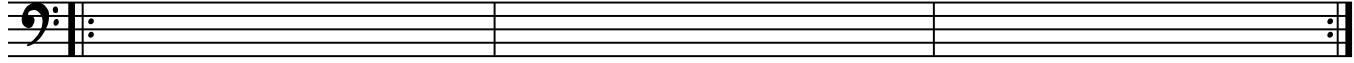
19 C[#]-7 F^{#7} BMAJ⁷

F[#]-7**B⁷****E MAJ⁷**

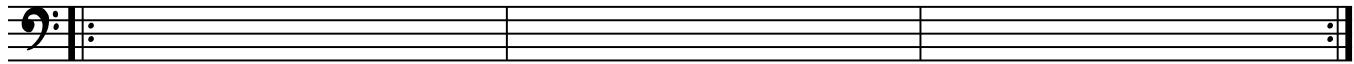
25

B-7**E⁷****A MAJ⁷**

28

E-7**A⁷****D MAJ⁷**

31

A-7**D⁷****G MAJ⁷**

34

LESSON 22 WORKBOOK

BRENDEN LOWE

**WRITE OUT IMPROV LINES USING THE CHORD SCALE ABOVE APPROACH TO APPROACH THE CHORD TONES IN YOUR SOLO.
USE THE CSA APPROACH IN THE FOLLOWING WAYS. PLAY YOUR LINES AFTER WRITING THEM.**

#1 - RH ALONE WITH TRACK
#2 - RH WITH LH + TRACK

- #1 - TO START YOUR PHRASES
 - #2 - IN THE MIDDLE OF YOUR PHRASES
 - #3 - TO FINISH YOUR PHRASES

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 A^b₇ D^b_{MAJ}⁷

16 A^b-7 D^b₇ G^b_{MAJ}⁷

19 C[#]-7 F[#]₇ B_{MAJ}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 22 WORKBOOK

WRITE OUT BASS LINES OVER AUTUMN LEAVES. USE THE STEPS BELOW.

#1 - USE A FIFTH FIRST TO FILL BEAT 2, THEN CHOOSE ANOTHER OCTAVE OR A FIFTH FOR BEAT 3

#2 - USE AN OCTAVE TO FILL BEAT 2, THEN CHOOSE ANOTHER OCTAVE OR A FIFTH FOR BEAT 3

C-7

F⁷B^bMAJ⁷E^bMAJ⁷

A musical staff in bass clef and common time. It contains four measures of chords: C-7, F⁷, B^bMAJ⁷, and E^bMAJ⁷. The first measure has a bass note on the second beat. The second measure has a bass note on the first beat. The third measure has a bass note on the second beat. The fourth measure has a bass note on the first beat.

A-7b5

D⁷

G-MAJ7

G-MAJ7

A musical staff in bass clef and common time. It contains four measures of chords: A-7b5, D⁷, G-MAJ7, and G-MAJ7. The first measure has a bass note on the second beat. The second measure has a bass note on the first beat. The third and fourth measures have bass notes on the second beat.

5

A-7b5

D⁷

G-MAJ7

G-MAJ7

A musical staff in bass clef and common time. It contains four measures of chords: A-7b5, D⁷, G-MAJ7, and G-MAJ7. The first measure has a bass note on the second beat. The second measure has a bass note on the first beat. The third and fourth measures have bass notes on the second beat.

9

C-7

F⁷B^bMAJ⁷E^bMAJ⁷

A musical staff in bass clef and common time. It contains four measures of chords: C-7, F⁷, B^bMAJ⁷, and E^bMAJ⁷. The first measure has a bass note on the second beat. The second measure has a bass note on the first beat. The third measure has a bass note on the second beat. The fourth measure has a bass note on the first beat.

13

A-7b5

D⁷

G-7

C⁷

F-7

B^{b7}

A musical staff in bass clef and common time. It contains six measures of chords: A-7b5, D⁷, G-7, C⁷, F-7, and B^{b7}. The first measure has a bass note on the second beat. The second measure has a bass note on the first beat. The third measure has a bass note on the second beat. The fourth measure has a bass note on the first beat. The fifth measure has a bass note on the second beat. The sixth measure has a bass note on the first beat.

17

E^bMAJ⁷D⁷

G-MAJ7

G-MAJ7

A musical staff in bass clef and common time. It contains four measures of chords: E^bMAJ⁷, D⁷, G-MAJ7, and G-MAJ7. The first measure has a bass note on the second beat. The second measure has a bass note on the first beat. The third and fourth measures have bass notes on the second beat.

21

LESSON 22 WORKBOOK

WRITE OUT A SOLO USING THE CHORD SCALE ABOVE APPROACH IN THE FOLLOWING WAYS

- #1 - TO START YOUR LINES
- #2 - IN THE MIDDLE OF YOUR LINES
- #3 - TO RESOLVE AND END YOUR LINES

C-7 F⁷ B^bMAJ⁷ E^bMAJ⁷

A-7b5 D⁷ G-MAJ7 G-MAJ7

5

A-7b5 D⁷ G-MAJ7 G-MAJ7

9 C-7 F⁷ B^bMAJ⁷ E^bMAJ⁷

13

A-7b5 D⁷ G-7 C⁷ F-7 B^b⁷

17

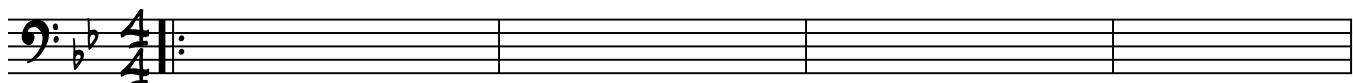
E^bMAJ⁷ D⁷ G-MAJ7 G-MAJ7

21

LESSON 22 WORKBOOK

WRITE OUT A SOLO CONNECTING THE DOM7TH BEBOP SCALE TO THE MAJ6TH BEBOP SCALE WHERE APPLICABLE

C-7

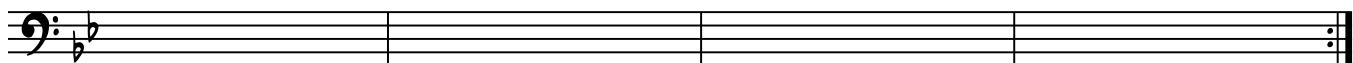
F⁷B^bMAJ⁷E^bMAJ⁷

A-7b5

D⁷

G-MAJ7

G-MAJ7



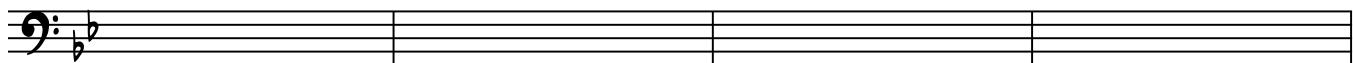
5

A-7b5

D⁷

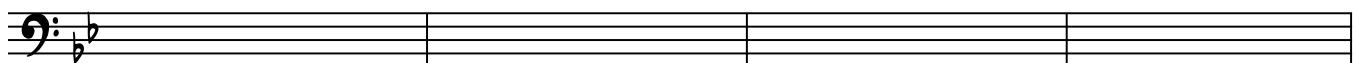
G-MAJ7

G-MAJ7



9

C-7

F⁷B^bMAJ⁷E^bMAJ⁷

13

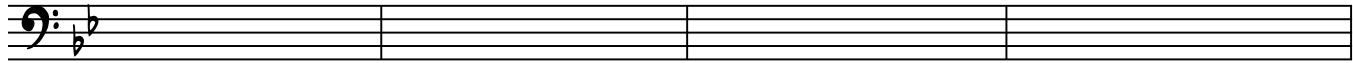
A-7b5

D⁷

G-7

C⁷

F-7

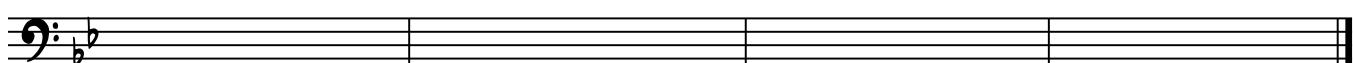
B^{b7}

17

E^bMAJ⁷D⁷

G-MAJ7

G-MAJ7



21

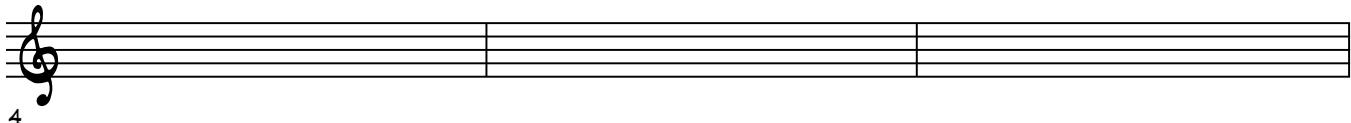
LESSON 23 WORKBOOK

BRENDEN LOWE

WRITE THE CHORD SCALE ABOVE TO HALF STEP BELOW FOR ALL ROOTS FOR MINOR 7TH CHORDS

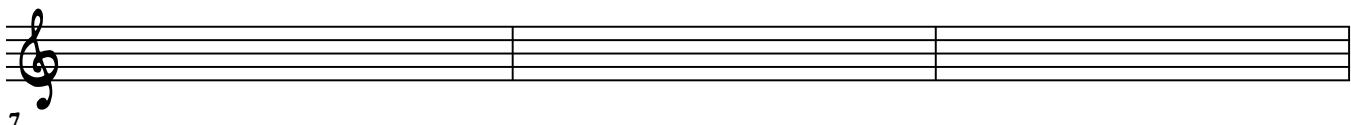
C-7

F-7

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

B-7

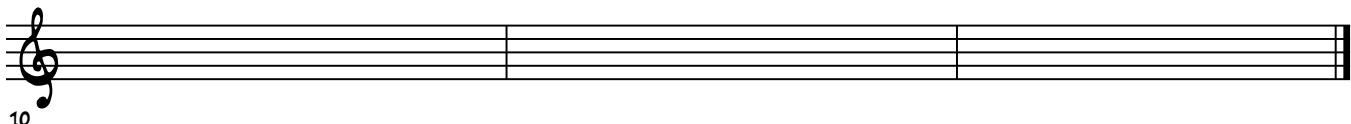
E-7



A-7

D-7

G-7



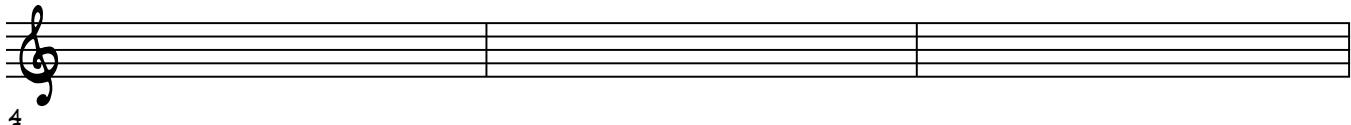
LESSON 23 WORKBOOK

BRENDEN LOWE

WRITE THE CHORD SCALE ABOVE TO HALF STEP BELOW FOR ALL THIRDS FOR MINOR 7TH CHORDS

C-7

F-7

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

B-7

E-7



A-7

D-7

G-7



LESSON 23 WORKBOOK

BRENDEN LOWE

WRITE THE CHORD SCALE ABOVE TO HALF STEP BELOW FOR ALL FIFTHS FOR MINOR 7TH CHORDS

C-7

F-7

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

B-7

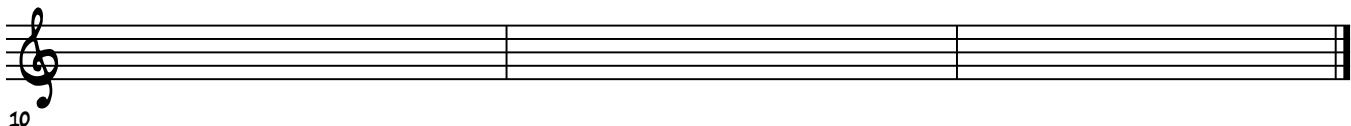
E-7



A-7

D-7

G-7



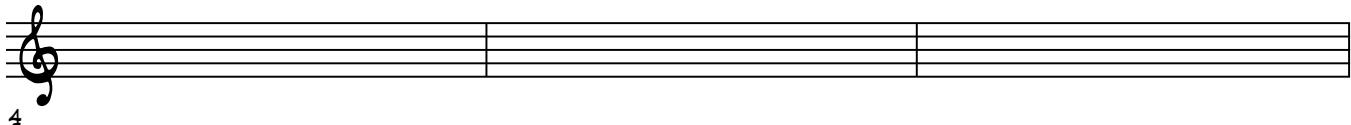
LESSON 23 WORKBOOK

BRENDEN LOWE

WRITE THE CHORD SCALE ABOVE TO HALF STEP BELOW FOR ALL SEVENTHS FOR MINOR 7TH CHORDS

C-7

F-7

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

B-7

E-7



A-7

D-7

G-7



LESSON 23 WORKBOOK

BRENDEN LOWE

WRITE THE HALF STEP BELOW APPROACHES TO CHORD SCALE ABOVE FOR ALL ROOTS FOR MINOR 7TH CHORDS

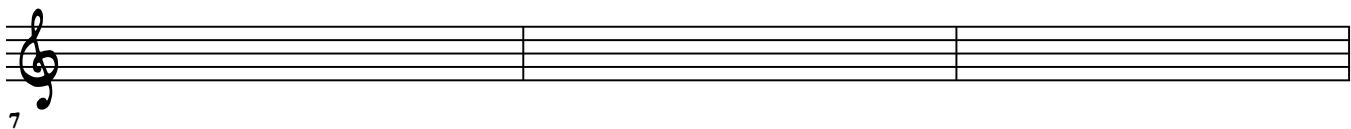
C-7

F-7

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

B-7

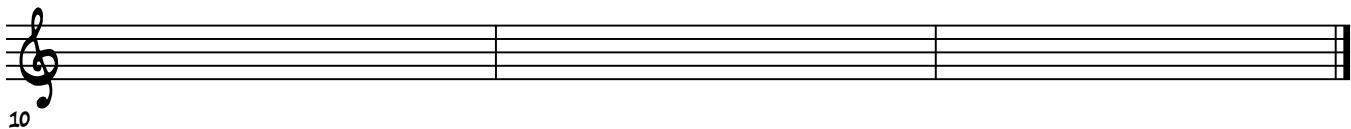
E-7



A-7

D-7

G-7



LESSON 23 WORKBOOK

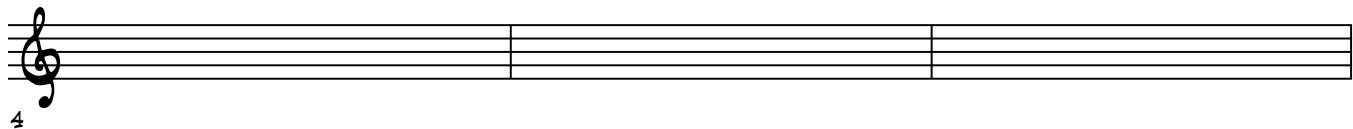
BRENDEN LOWE

WRITE THE HALF STEP BELOW APPROACHES TO CHORD SCALE ABOVE FOR ALL THIRDS FOR MINOR 7TH CHORDS

C-7

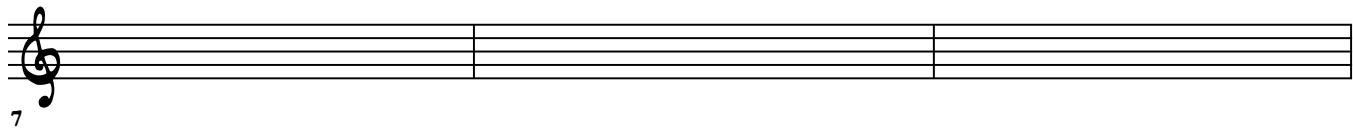


F-7

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

B-7

E-7



A-7

D-7

G-7



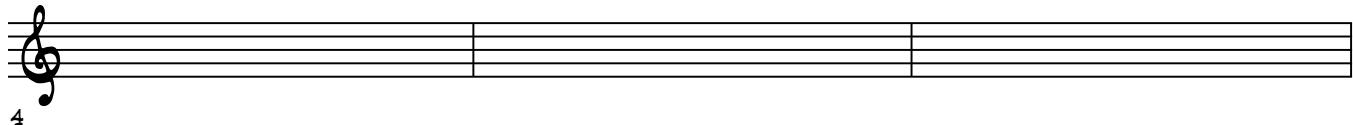
LESSON 23 WORKBOOK

BRENDEN LOWE

WRITE THE HALF STEP BELOW APPROACHES TO CHORD SCALE ABOVE FOR ALL FIFTHS FOR MINOR 7TH CHORDS

C-7

F-7

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

B-7

E-7



A-7

D-7

G-7



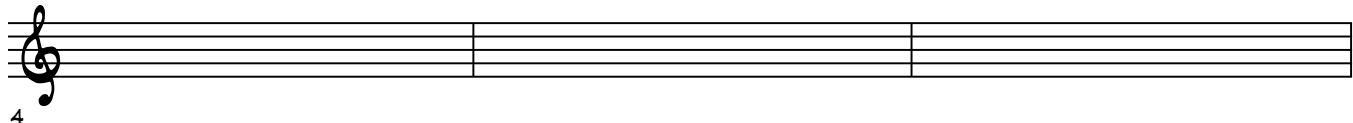
LESSON 23 WORKBOOK

BRENDEN LOWE

WRITE THE HALF STEP BELOW APPROACHES TO CHORD SCALE ABOVE FOR ALL SEVENTHS FOR MINOR 7TH CHORDS

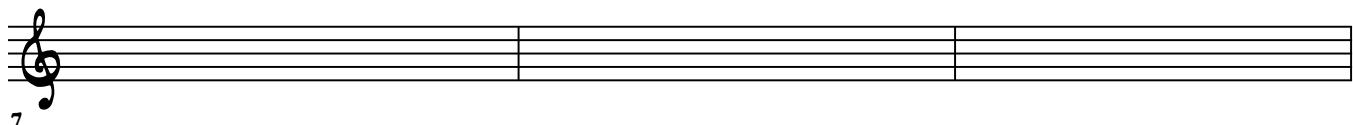
C-7

F-7

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

B-7

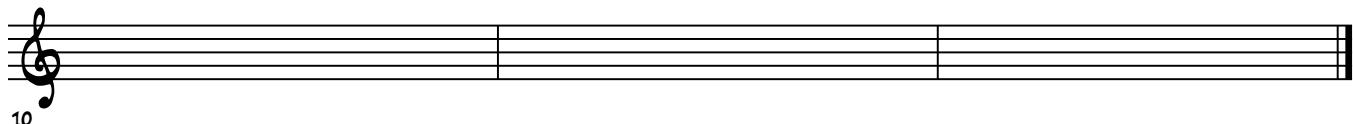
E-7



A-7

D-7

G-7



LESSON 23 WORKBOOK

BRENDEN LOWE

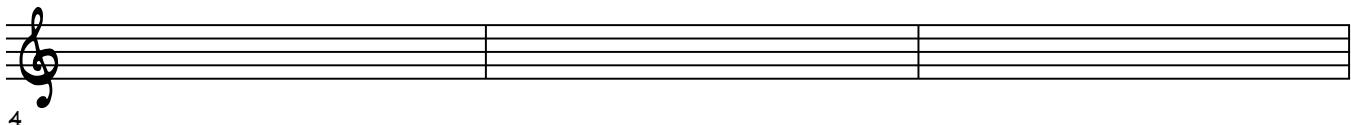
WRITE THE CHORD SCALE ABOVE TO HALF STEP BELOW FOR ALL ROOTS FOR DOMINANT 7TH CHORDS

C⁷F⁷B^{b7}E^{b7}A^{b7}D^{b7}G^{b7}B⁷E⁷A⁷D⁷G⁷

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BRENDEN LOWE

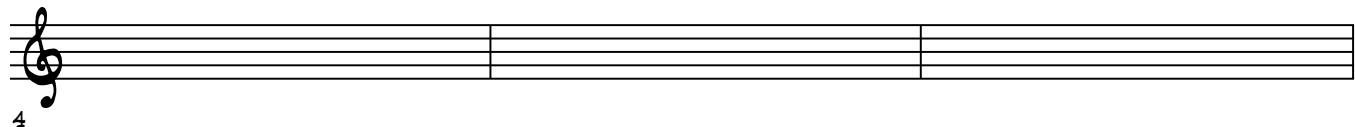
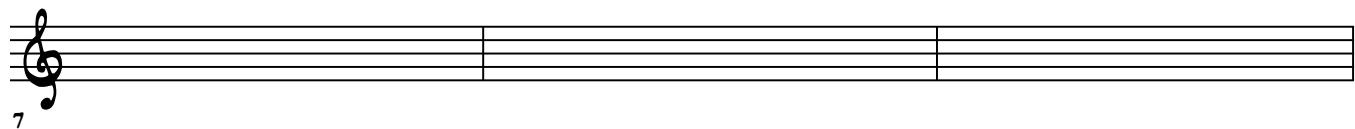
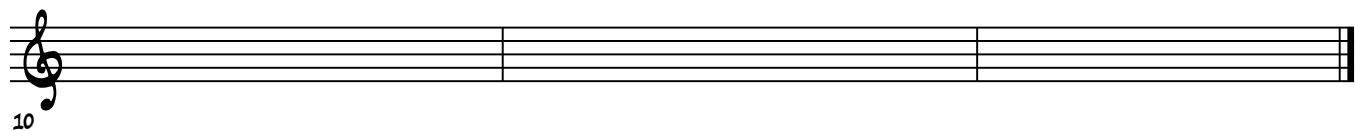
WRITE THE CHORD SCALE ABOVE TO HALF STEP BELOW FOR ALL THIRDS FOR DOMINANT 7TH CHORDS

C⁷F⁷B^{b7}E^{b7}A^{b7}D^{b7}G^{b7}B⁷E⁷A⁷D⁷G⁷

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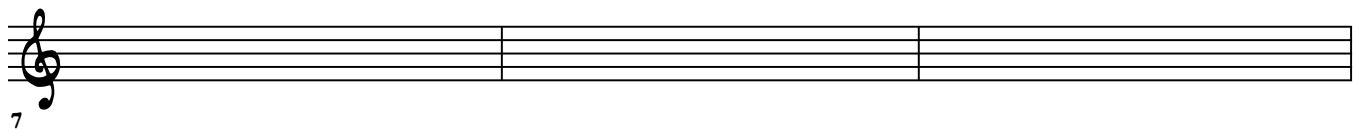
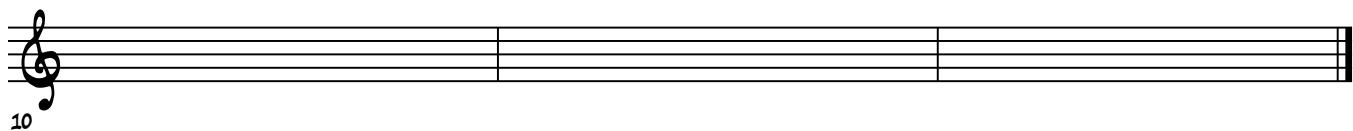
WRITE THE CHORD SCALE ABOVE TO HALF STEP BELOW FOR ALL FIFTHS FOR DOMINANT 7TH CHORDS

C⁷F⁷B^{b7}E^{b7}A^{b7}D^{b7}G^{b7}B⁷E⁷A⁷D⁷G⁷

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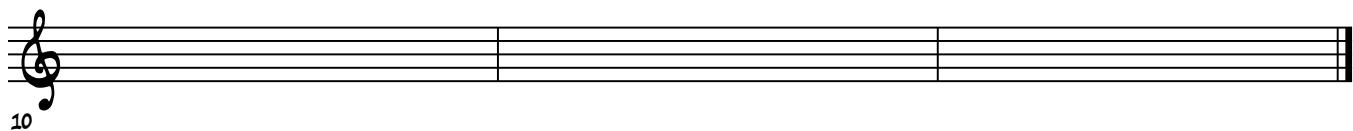
WRITE THE CHORD SCALE ABOVE TO HALF STEP BELOW FOR ALL SEVENTHS FOR DOMINANT 7TH CHORDS

C⁷F⁷B^{b7}E^{b7}A^{b7}D^{b7}G^{b7}B⁷E⁷A⁷D⁷G⁷

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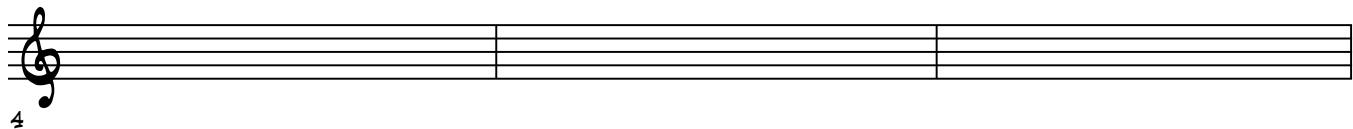
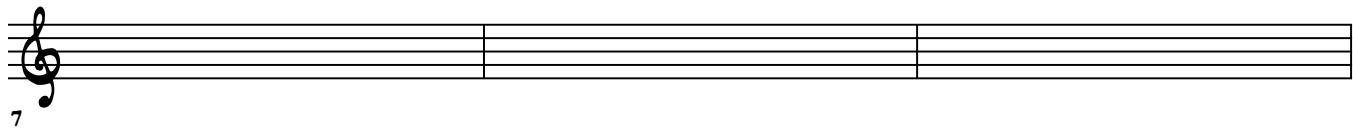
WRITE THE HALF STEP BELOW APPROACHES TO CHORD SCALE ABOVE FOR ALL ROOTS FOR DOMINANT 7TH CHORDS

C⁷F⁷B^{b7}E^{b7}A^{b7}D^{b7}G^{b7}B⁷E⁷A⁷D⁷G⁷

LESSON 23 WORKBOOK

BRENDEN LOWE

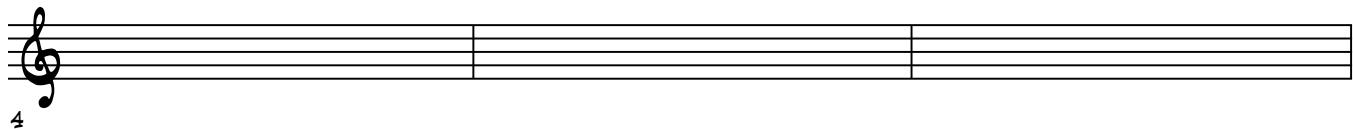
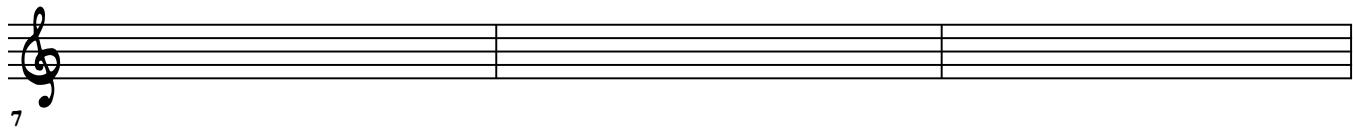
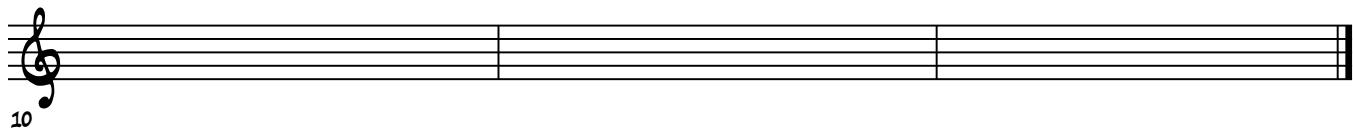
WRITE THE HALF STEP BELOW APPROACHES TO CHORD SCALE ABOVE FOR ALL THIRDS FOR DOMINANT 7TH CHORDS

C⁷F⁷B^{b7}E^{b7}A^{b7}D^{b7}G^{b7}B⁷E⁷A⁷D⁷G⁷

LESSON 23 WORKBOOK

BRENDEN LOWE

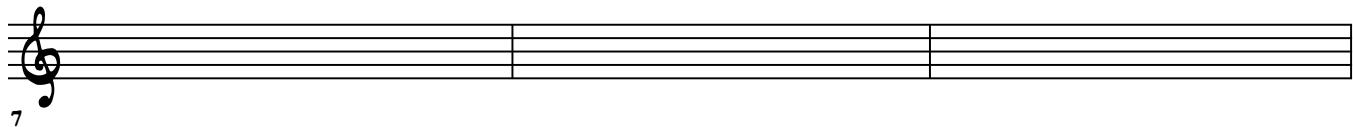
WRITE THE HALF STEP BELOW APPROACHES TO CHORD SCALE ABOVE FOR ALL FIFTHS FOR DOMINANT 7TH CHORDS

C⁷F⁷B^{b7}E^{b7}A^{b7}D^{b7}G^{b7}B⁷E⁷A⁷D⁷G⁷

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BRENDEN LOWE

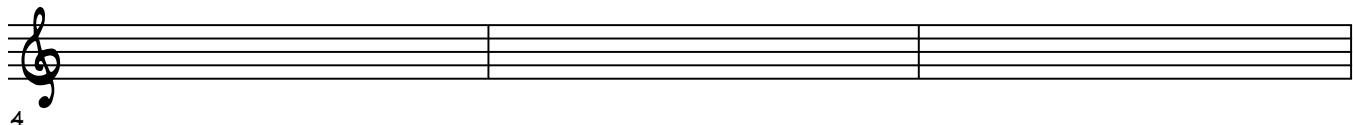
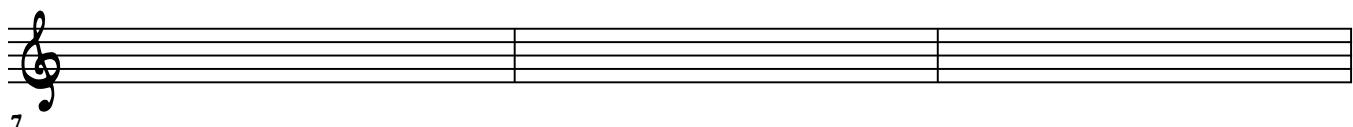
WRITE THE HALF STEP BELOW APPROACHES TO CHORD SCALE ABOVE FOR ALL SEVENTHS FOR DOMINANT 7TH CHORDS

C⁷F⁷B^{b7}E^{b7}A^{b7}D^{b7}G^{b7}B⁷E⁷A⁷D⁷G⁷

LESSON 23 WORKBOOK

BRENDEN LOWE

WRITE THE CHORD SCALE ABOVE TO HALF STEP BELOW FOR ALL ROOTS FOR MAJOR 7TH CHORDS

C_{MAJ}⁷F_{MAJ}⁷B^b_{MAJ}⁷E^b_{MAJ}⁷A^b_{MAJ}⁷D^b_{MAJ}⁷G^b_{MAJ}⁷B_{MAJ}⁷E_{MAJ}⁷A_{MAJ}⁷D_{MAJ}⁷G_{MAJ}⁷

LESSON 23 WORKBOOK

BRENDEN LOWE

WRITE THE CHORD SCALE ABOVE TO HALF STEP BELOW FOR ALL THIRDS FOR MAJOR 7TH CHORDS

C_{MAJ}⁷

A musical staff in G clef, 4/4 time. It contains two measures. The first measure has a quarter note on the second line and a half note on the third line. The second measure has a quarter note on the fourth line and a half note on the fifth line.

F_{MAJ}⁷B^b_{MAJ}⁷E^b_{MAJ}⁷A^b_{MAJ}⁷D^b_{MAJ}⁷

A musical staff in G clef, 4/4 time. It contains two measures. Both measures are empty, consisting only of vertical bar lines.

G^b_{MAJ}⁷B_{MAJ}⁷E_{MAJ}⁷

A musical staff in G clef, 4/4 time. It contains two measures. Both measures are empty, consisting only of vertical bar lines.

A_{MAJ}⁷D_{MAJ}⁷G_{MAJ}⁷

A musical staff in G clef, 4/4 time. It contains two measures. Both measures are empty, consisting only of vertical bar lines.

LESSON 23 WORKBOOK

BRENDEN LOWE

WRITE THE CHORD SCALE ABOVE TO HALF STEP BELOW FOR ALL FIFTHS FOR MAJOR 7TH CHORDS

C MAJ⁷

A musical staff in G major (one sharp) and common time (4/4). It contains two measures. The first measure has a eighth note followed by a sixteenth note. The second measure has a quarter note followed by a half note.

F MAJ⁷B^b MAJ⁷E^b MAJ⁷A^b MAJ⁷D^b MAJ⁷

A musical staff in E major (no sharps or flats) and common time (4/4). It contains two measures, each consisting of a single blank measure line.

G^b MAJ⁷B MAJ⁷E MAJ⁷

A musical staff in G major (one sharp) and common time (4/4). It contains two measures, each consisting of a single blank measure line.

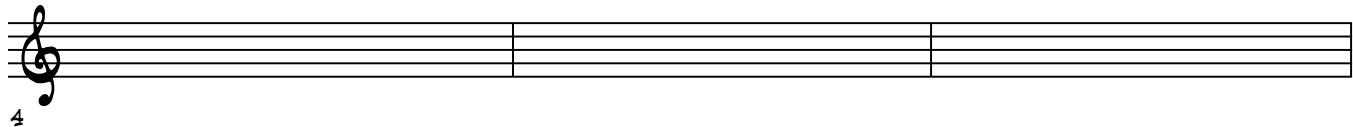
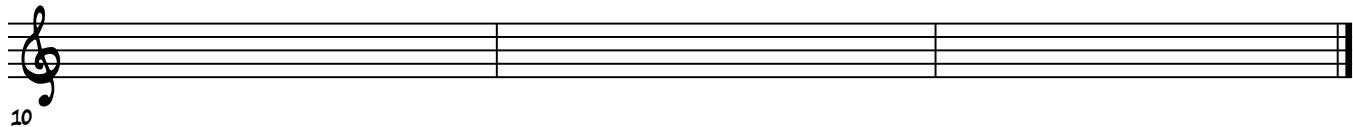
A MAJ⁷D MAJ⁷G MAJ⁷

A musical staff in A major (no sharps or flats) and common time (4/4). It contains two measures, each consisting of a single blank measure line.

LESSON 23 WORKBOOK

BRENDEN LOWE

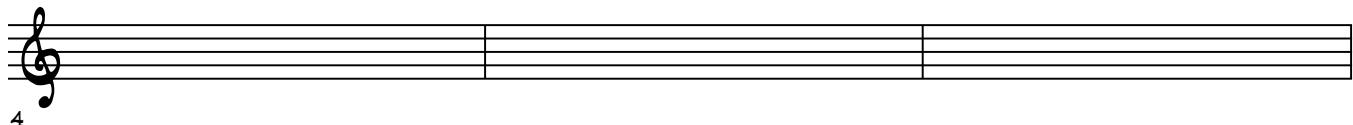
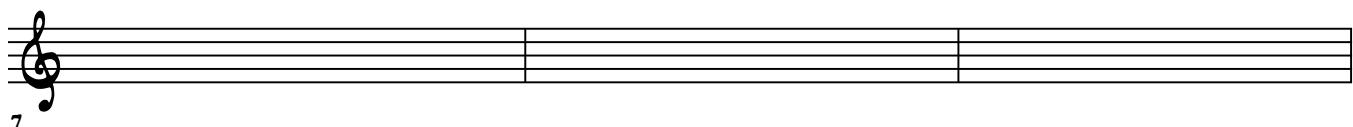
WRITE THE CHORD SCALE ABOVE TO HALF STEP BELOW FOR ALL SEVENTHS FOR MAJOR 7TH CHORDS

C MAJ⁷F MAJ⁷B^b MAJ⁷E^b MAJ⁷A^b MAJ⁷D^b MAJ⁷G^b MAJ⁷B MAJ⁷E MAJ⁷A MAJ⁷D MAJ⁷G MAJ⁷

LESSON 23 WORKBOOK

BRENDEN LOWE

WRITE THE HALF STEP BELOW APPROACHES TO CHORD SCALE ABOVE FOR ALL ROOTS FOR MAJOR 7TH CHORDS

C MAJ⁷F MAJ⁷B^b MAJ⁷E^b MAJ⁷A^b MAJ⁷D^b MAJ⁷G^b MAJ⁷B MAJ⁷E MAJ⁷A MAJ⁷D MAJ⁷G MAJ⁷

LESSON 23 WORKBOOK

BRENDEN LOWE

WRITE THE HALF STEP BELOW APPROACHES TO CHORD SCALE ABOVE FOR ALL THIRDS FOR MAJOR 7TH CHORDS

C_{MAJ}⁷

A musical staff in G clef, 4/4 time, with a sharp sign indicating the key signature. It contains two measures of music. The first measure has a eighth note followed by a sixteenth note. The second measure has a dotted quarter note followed by a sixteenth note. The notes are positioned on the first and third lines of the staff.

F_{MAJ}⁷B^b_{MAJ}⁷E^b_{MAJ}⁷A^b_{MAJ}⁷D^b_{MAJ}⁷

A musical staff in G clef, 4/4 time, with a flat sign indicating the key signature. It contains two empty measures for writing the half-step below approach to the third of the chord.

G^b_{MAJ}⁷B_{MAJ}⁷E_{MAJ}⁷

A musical staff in G clef, 4/4 time, with a flat sign indicating the key signature. It contains two empty measures for writing the half-step below approach to the third of the chord.

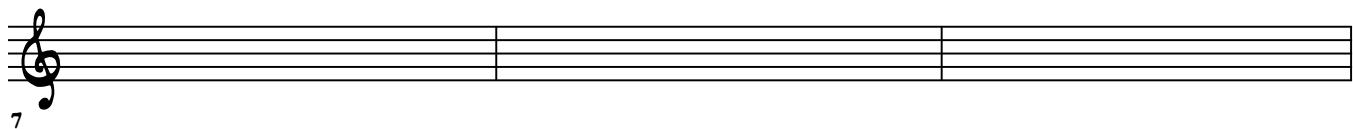
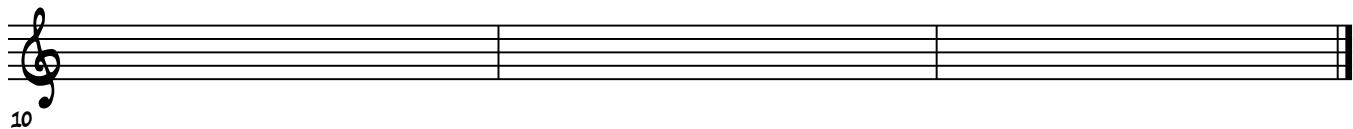
A_{MAJ}⁷D_{MAJ}⁷G_{MAJ}⁷

A musical staff in G clef, 4/4 time, with no key signature. It contains two empty measures for writing the half-step below approach to the third of the chord.

LESSON 23 WORKBOOK

BRENDEN LOWE

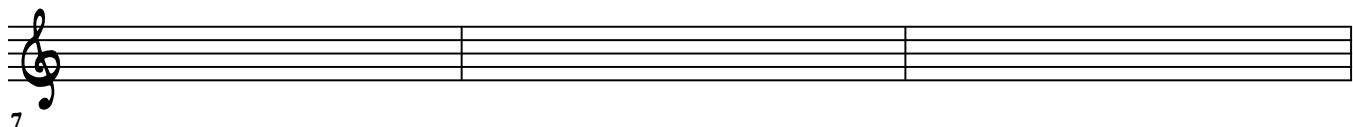
WRITE THE HALF STEP BELOW APPROACHES TO CHORD SCALE ABOVE FOR ALL FIFTHS FOR MAJOR 7TH CHORDS

C MAJ⁷F MAJ⁷B^b MAJ⁷E^b MAJ⁷A^b MAJ⁷D^b MAJ⁷G^b MAJ⁷B MAJ⁷E MAJ⁷A MAJ⁷D MAJ⁷G MAJ⁷

LESSON 23 WORKBOOK

BRENDEN LOWE

WRITE THE HALF STEP BELOW APPROACHES TO CHORD SCALE ABOVE FOR ALL SEVENTHS FOR MAJOR 7TH CHORDS

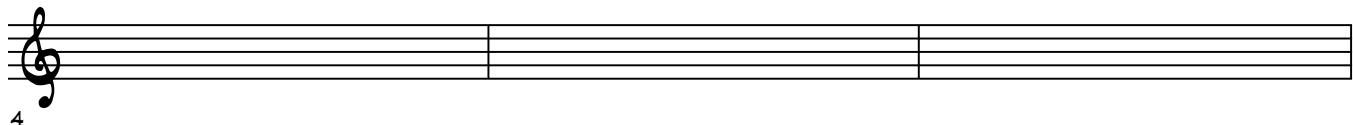
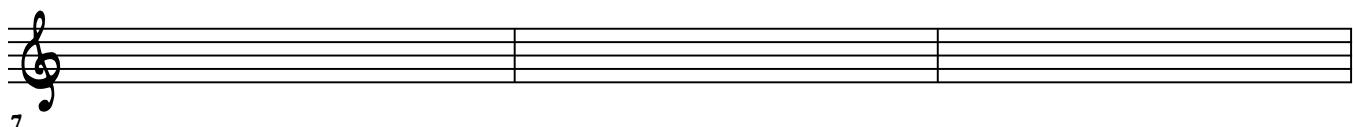
C MAJ⁷F MAJ⁷B^b MAJ⁷E^b MAJ⁷A^b MAJ⁷D^b MAJ⁷G^b MAJ⁷B MAJ⁷E MAJ⁷A MAJ⁷D MAJ⁷G MAJ⁷

LESSON 23 WORKBOOK

BRENDEN LOWE

WRITE THE CHORD SCALE ABOVE TO HALF STEP BELOW FOR ALL ROOTS FOR MINOR 7TH \flat 5 CHORDS

CHORD SCALE BASED OFF OF NATURAL MINOR CHORD SCALE OF THE I.
 ASSUME THESE CHORDS ARE II CHORDS IN A MINOR 251.

C- \flat 7 \flat 5F- \flat 7 \flat 5B \flat -7 \flat 5E \flat -7 \flat 5A \flat -7 \flat 5D \flat -7 \flat 5G \flat -7 \flat 5B-7 \flat 5E-7 \flat 5A-7 \flat 5D-7 \flat 5G-7 \flat 5

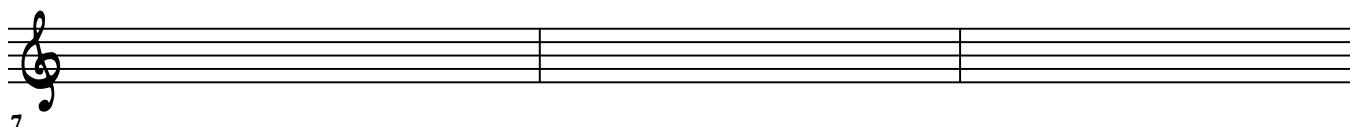
LESSON 23 WORKBOOK

BRENDEN LOWE

WRITE THE CHORD SCALE ABOVE TO HALF STEP BELOW FOR ALL THIRDS FOR MINOR 7TH \flat 5 CHORDS

CHORD SCALE BASED OFF OF NATURAL MINOR CHORD SCALE OF THE I.

ASSUME THESE CHORDS ARE II CHORDS IN A MINOR 251.

C- $\text{7} \flat 5$ F- $\text{7} \flat 5$ B \flat - $\text{7} \flat 5$ E \flat - $\text{7} \flat 5$ A \flat - $\text{7} \flat 5$ D \flat - $\text{7} \flat 5$ G \flat - $\text{7} \flat 5$ B- $\text{7} \flat 5$ E- $\text{7} \flat 5$ A- $\text{7} \flat 5$ D- $\text{7} \flat 5$ G- $\text{7} \flat 5$ 

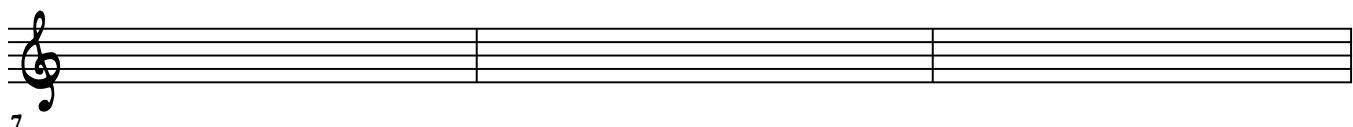
LESSON 23 WORKBOOK

BRENDEN LOWE

WRITE THE CHORD SCALE ABOVE TO HALF STEP BELOW FOR ALL FIFTHS FOR MINOR 7TH $\flat 5$ CHORDS

CHORD SCALE BASED OFF OF NATURAL MINOR CHORD SCALE OF THE I.

ASSUME THESE CHORDS ARE II CHORDS IN A MINOR 251.

C- $\flat 7\flat 5$ F- $\flat 7\flat 5$ B \flat - $\flat 7\flat 5$ E \flat - $\flat 7\flat 5$ A \flat - $\flat 7\flat 5$ D \flat - $\flat 7\flat 5$ G \flat - $\flat 7\flat 5$ B- $\flat 7\flat 5$ E- $\flat 7\flat 5$ A- $\flat 7\flat 5$ D- $\flat 7\flat 5$ G- $\flat 7\flat 5$ 

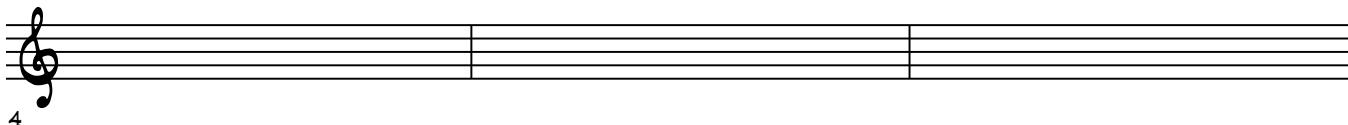
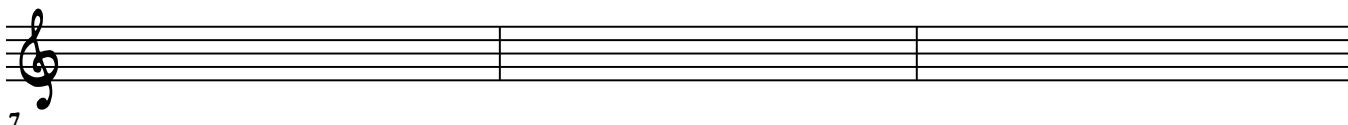
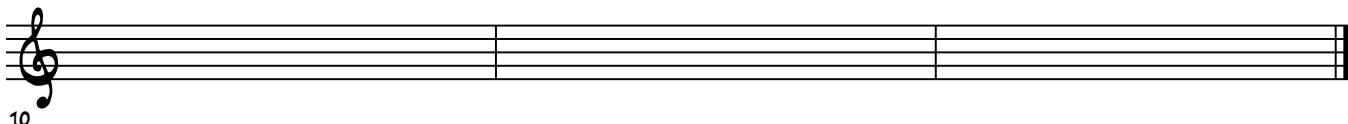
LESSON 23 WORKBOOK

BRENDEN LOWE

WRITE THE CHORD SCALE ABOVE TO HALF STEP BELOW FOR ALL SEVENTHS FOR MINOR 7TH \flat 5 CHORDS

CHORD SCALE BASED OFF OF NATURAL MINOR CHORD SCALE OF THE I.

ASSUME THESE CHORDS ARE II CHORDS IN A MINOR 251.

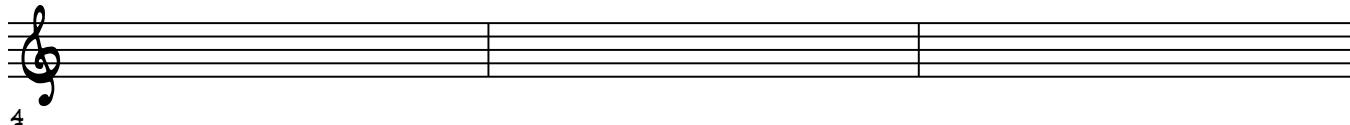
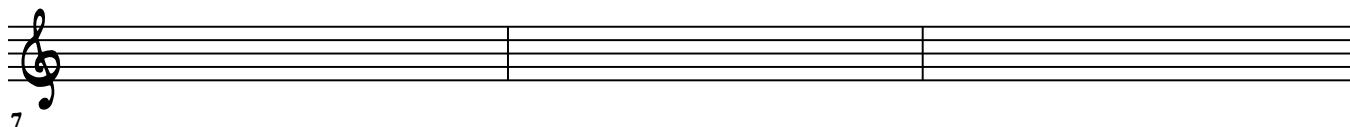
C- \flat 7 \flat 5F- \flat 7 \flat 5B \flat -7 \flat 5E \flat -7 \flat 5A \flat -7 \flat 5D \flat -7 \flat 5G \flat -7 \flat 5B-7 \flat 5E-7 \flat 5A-7 \flat 5D-7 \flat 5G-7 \flat 5

LESSON 23 WORKBOOK

BRENDEN LOWE

WRITE THE HALF STEP BELOW APPROACHES TO CHORD SCALE ABOVE FOR ALL ROOTS FOR MINOR 7TH \flat 5 CHORDS

CHORD SCALE BASED OFF OF NATURAL MINOR CHORD SCALE OF THE I.
 ASSUME THESE CHORDS ARE II CHORDS IN A MINOR 251.

C- \flat 7 \flat 5F- \flat 7 \flat 5B \flat -7 \flat 5E \flat -7 \flat 5A \flat -7 \flat 5D \flat -7 \flat 5G \flat -7 \flat 5B-7 \flat 5E-7 \flat 5A-7 \flat 5D-7 \flat 5G-7 \flat 5

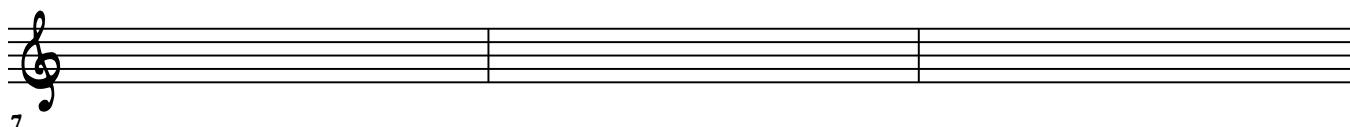
LESSON 23 WORKBOOK

BRENDEN LOWE

WRITE THE HALF STEP BELOW APPROACHES TO CHORD SCALE ABOVE FOR ALL THIRDS FOR MINOR 7TH \flat 5 CHORDS

CHORD SCALE BASED OFF OF NATURAL MINOR CHORD SCALE OF THE I.

ASSUME THESE CHORDS ARE II CHORDS IN A MINOR 251.

C- $\text{7}\flat\text{5}$ F- $\text{7}\flat\text{5}$ B \flat - $\text{7}\flat\text{5}$ E \flat - $\text{7}\flat\text{5}$ A \flat - $\text{7}\flat\text{5}$ D \flat - $\text{7}\flat\text{5}$ G \flat - $\text{7}\flat\text{5}$ B- $\text{7}\flat\text{5}$ E- $\text{7}\flat\text{5}$ A- $\text{7}\flat\text{5}$ D- $\text{7}\flat\text{5}$ G- $\text{7}\flat\text{5}$ 

LESSON 23 WORKBOOK

BRENDEN LOWE

WRITE THE HALF STEP BELOW APPROACHES TO CHORD SCALE ABOVE FOR ALL FIFTHS FOR MINOR 7TH CHORDS

CHORD SCALE BASED OFF OF NATURAL MINOR CHORD SCALE OF THE I.

ASSUME THESE CHORDS ARE II CHORDS IN A MINOR 251.

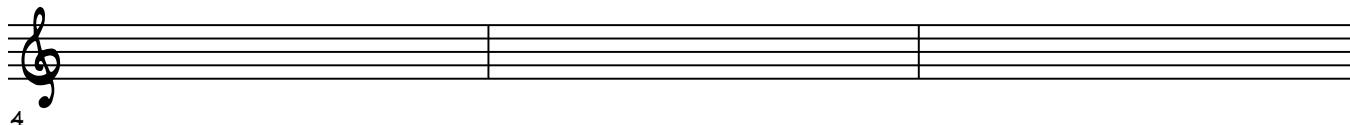
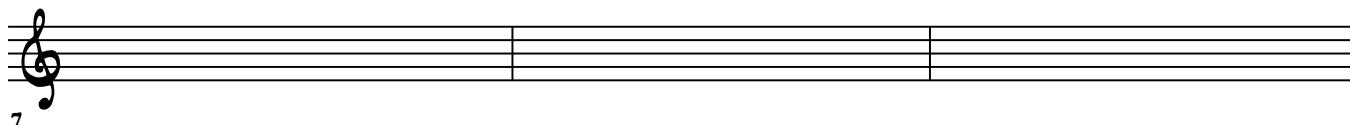
C-7 \flat 5F-7 \flat 5B \flat -7 \flat 5E \flat -7 \flat 5A \flat -7 \flat 5D \flat -7 \flat 5G \flat -7 \flat 5B-7 \flat 5E-7 \flat 5A-7 \flat 5D-7 \flat 5G-7 \flat 5

LESSON 23 WORKBOOK

BRENDEN LOWE

WRITE THE HALF STEP BELOW APPROACHES TO CHORD SCALE ABOVE FOR ALL SEVENTHS FOR MINOR 7TH \flat 5 CHORDS

CHORD SCALE BASED OFF OF NATURAL MINOR CHORD SCALE OF THE I.
 ASSUME THESE CHORDS ARE II CHORDS IN A MINOR 251.

C- \flat 7 \flat 5F- \flat 7 \flat 5B \flat -7 \flat 5E \flat -7 \flat 5A \flat -7 \flat 5D \flat -7 \flat 5G \flat -7 \flat 5B-7 \flat 5E-7 \flat 5A-7 \flat 5D-7 \flat 5G-7 \flat 5

LESSON 23 WORKBOOK

BRENDEN LOWE

WRITE THE CHORD SCALE ABOVE TO HALF STEP BELOW FOR ALL ROOTS FOR DOMINANT 7TH ($\flat 9$, $\flat 13$) CHORDS

THE CHORD SCALE IS BASED UPON HARMONIC MINOR FROM THE ROOT OF THE 1 CHORD.
 THESE DOMINANTS ARE THE V OF THE 251

C7($\flat 9, \flat 13$)F7($\flat 9, \flat 13$)B \flat 7($\flat 9, \flat 13$)

A musical staff in G major (one sharp) and common time (4/4). It consists of four measures. The first measure has a quarter note followed by a eighth note and a sixteenth note. The second measure has a quarter note followed by a eighth note and a sixteenth note. The third measure has a quarter note followed by a eighth note and a sixteenth note. The fourth measure has a quarter note followed by a eighth note and a sixteenth note.

E \flat 7($\flat 9, \flat 13$)A \flat 7($\flat 9, \flat 13$)D \flat 7($\flat 9, \flat 13$)

A musical staff in E major (no sharps or flats) and common time (4/4). It consists of four measures. The first measure has a quarter note followed by a eighth note and a sixteenth note. The second measure has a quarter note followed by a eighth note and a sixteenth note. The third measure has a quarter note followed by a eighth note and a sixteenth note. The fourth measure has a quarter note followed by a eighth note and a sixteenth note.

G \flat 7($\flat 9, \flat 13$)B7($\flat 9, \flat 13$)E7($\flat 9, \flat 13$)

A musical staff in G major (one sharp) and common time (4/4). It consists of four measures. The first measure has a quarter note followed by a eighth note and a sixteenth note. The second measure has a quarter note followed by a eighth note and a sixteenth note. The third measure has a quarter note followed by a eighth note and a sixteenth note. The fourth measure has a quarter note followed by a eighth note and a sixteenth note.

A7($\flat 9, \flat 13$)D7($\flat 9, \flat 13$)G7($\flat 9, \flat 13$)

A musical staff in A major (two sharps) and common time (4/4). It consists of four measures. The first measure has a quarter note followed by a eighth note and a sixteenth note. The second measure has a quarter note followed by a eighth note and a sixteenth note. The third measure has a quarter note followed by a eighth note and a sixteenth note. The fourth measure has a quarter note followed by a eighth note and a sixteenth note.

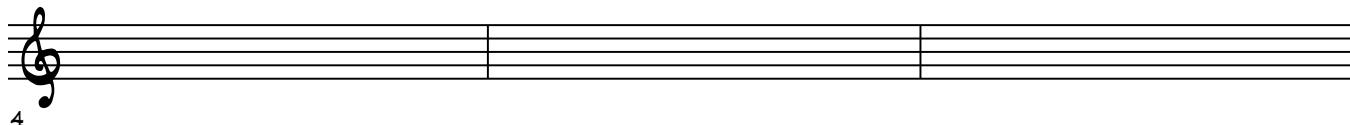
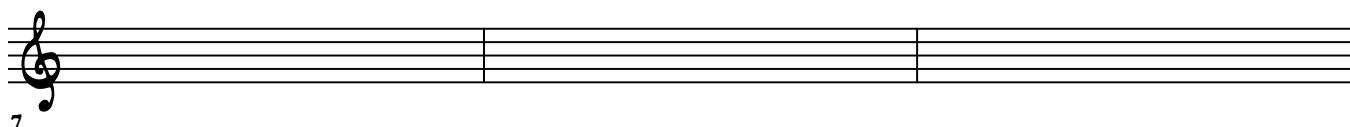
LESSON 23 WORKBOOK

BRENDEN LOWE

WRITE THE CHORD SCALE ABOVE TO HALF STEP BELOW FOR ALL THIRDS FOR DOMINANT 7TH ($\flat 9$, $\flat 13$) CHORDS

THE CHORD SCALE IS BASED UPON HARMONIC MINOR FROM THE ROOT OF THE 1 CHORD.

THESE DOMINANTS ARE THE V OF THE 251

C7($\flat 9$, $\flat 13$)F7($\flat 9$, $\flat 13$)B \flat 7($\flat 9$, $\flat 13$)E \flat 7($\flat 9$, $\flat 13$)A \flat 7($\flat 9$, $\flat 13$)D \flat 7($\flat 9$, $\flat 13$)G \flat 7($\flat 9$, $\flat 13$)B7($\flat 9$, $\flat 13$)E7($\flat 9$, $\flat 13$)A7($\flat 9$, $\flat 13$)D7($\flat 9$, $\flat 13$)G7($\flat 9$, $\flat 13$)

LESSON 23 WORKBOOK

BRENDEN LOWE

WRITE THE CHORD SCALE ABOVE TO HALF STEP BELOW FOR ALL FIFTHS FOR DOMINANT 7TH ($\flat 9$, $\flat 13$) CHORDS

THE CHORD SCALE IS BASED UPON HARMONIC MINOR FROM THE ROOT OF THE 1 CHORD.

THESE DOMINANTS ARE THE V OF THE 251

C7($\flat 9$, $\flat 13$)F7($\flat 9$, $\flat 13$)B \flat 7($\flat 9$, $\flat 13$)

A musical staff in G clef, 4/4 time. It contains two measures. The first measure has a dotted half note followed by a half note with a sharp sign. The second measure has a dotted half note followed by a half note with a flat sign.

E \flat 7($\flat 9$, $\flat 13$)A \flat 7($\flat 9$, $\flat 13$)D \flat 7($\flat 9$, $\flat 13$)

A musical staff in G clef, 4/4 time. It contains two measures. The first measure is empty. The second measure is empty.

G \flat 7($\flat 9$, $\flat 13$)B7($\flat 9$, $\flat 13$)E7($\flat 9$, $\flat 13$)

A musical staff in G clef, 4/4 time. It contains two measures. The first measure is empty. The second measure is empty.

A7($\flat 9$, $\flat 13$)D7($\flat 9$, $\flat 13$)G7($\flat 9$, $\flat 13$)

A musical staff in G clef, 4/4 time. It contains two measures. The first measure is empty. The second measure is empty.

LESSON 23 WORKBOOK

BRENDEN LOWE

WRITE THE CHORD SCALE ABOVE TO HALF STEP BELOW FOR ALL SEVENTHS FOR DOMINANT 7TH ($\flat 9, \flat 13$) CHORDS

THE CHORD SCALE IS BASED UPON HARMONIC MINOR FROM THE ROOT OF THE 1 CHORD.

THESE DOMINANTS ARE THE V OF THE 251

C7($\flat 9, \flat 13$)F7($\flat 9, \flat 13$)B $^{\flat}$ 7($\flat 9, \flat 13$)

A musical staff in G major (one sharp) and common time (4/4). It consists of four measures. The first measure has a quarter note followed by a eighth note. The second measure has a quarter note followed by a eighth note. The third measure has a quarter note followed by a eighth note. The fourth measure has a quarter note followed by a eighth note.

E $^{\flat}$ 7($\flat 9, \flat 13$)A $^{\flat}$ 7($\flat 9, \flat 13$)D $^{\flat}$ 7($\flat 9, \flat 13$)

A musical staff in E major (no sharps or flats) and common time (4/4). It consists of four measures. The first measure has a quarter note followed by a eighth note. The second measure has a quarter note followed by a eighth note. The third measure has a quarter note followed by a eighth note. The fourth measure has a quarter note followed by a eighth note.

G $^{\flat}$ 7($\flat 9, \flat 13$)B7($\flat 9, \flat 13$)E7($\flat 9, \flat 13$)

A musical staff in G major (one sharp) and common time (4/4). It consists of four measures. The first measure has a quarter note followed by a eighth note. The second measure has a quarter note followed by a eighth note. The third measure has a quarter note followed by a eighth note. The fourth measure has a quarter note followed by a eighth note.

A7($\flat 9, \flat 13$)D7($\flat 9, \flat 13$)G7($\flat 9, \flat 13$)

A musical staff in A major (no sharps or flats) and common time (4/4). It consists of four measures. The first measure has a quarter note followed by a eighth note. The second measure has a quarter note followed by a eighth note. The third measure has a quarter note followed by a eighth note. The fourth measure has a quarter note followed by a eighth note.

LESSON 23 WORKBOOK

BRENDEN LOWE

WRITE THE HALF STEP BELOW APPROACHES TO CHORD SCALE ABOVE FOR ALL ROOTS FOR DOMINANT 7TH CHORDS

THE CHORD SCALE IS BASED UPON HARMONIC MINOR FROM THE ROOT OF THE 1 CHORD.
 THESE DOMINANTS ARE THE V OF THE 251

C7(b9,b13)

F7(b9,b13)

B^b7(b9,b13)

A musical staff in G major (indicated by a treble clef and a '4' below it) with four measures. The first measure has a quarter note on the second line, a eighth note on the third line, and a quarter note on the fourth line. The second measure has a quarter note on the first line. The third measure has a quarter note on the second line and a eighth note on the third line. The fourth measure has a quarter note on the first line.

E^b7(b9,b13)A^b7(b9,b13)D^b7(b9,b13)

A musical staff in G major (indicated by a treble clef and a '4' below it) with four measures. It is currently empty, awaiting a student's response.

G^b7(b9,b13)

B7(b9,b13)

E7(b9,b13)

A musical staff in G major (indicated by a treble clef and a '4' below it) with four measures. It is currently empty, awaiting a student's response.

A7(b9,b13)

D7(b9,b13)

G7(b9,b13)

A musical staff in G major (indicated by a treble clef and a '4' below it) with four measures. It is currently empty, awaiting a student's response.

LESSON 23 WORKBOOK

BRENDEN LOWE

WRITE THE HALF STEP BELOW APPROACHES TO CHORD SCALE ABOVE FOR ALL THIRDS FOR DOMINANT 7TH CHORDS

THE CHORD SCALE IS BASED UPON HARMONIC MINOR FROM THE ROOT OF THE 1 CHORD.

THESE DOMINANTS ARE THE V OF THE 251

C7(b9,b13)

F7(b9,b13)

B^b7(b9,b13)E^b7(b9,b13)A^b7(b9,b13)D^b7(b9,b13)G^b7(b9,b13)

B7(b9,b13)

E7(b9,b13)



A7(b9,b13)

D7(b9,b13)

G7(b9,b13)



LESSON 23 WORKBOOK

BRENDEN LOWE

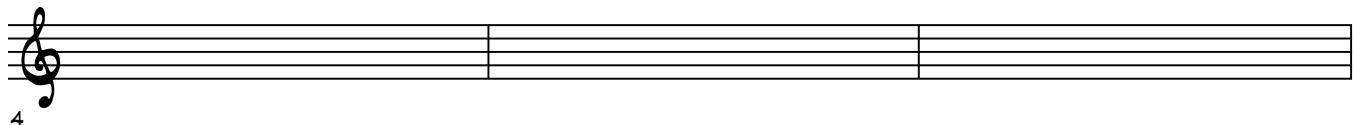
WRITE THE HALF STEP BELOW APPROACHES TO CHORD SCALE ABOVE FOR ALL FIFTHS FOR DOMINANT 7TH CHORDS

THE CHORD SCALE IS BASED UPON HARMONIC MINOR FROM THE ROOT OF THE 1 CHORD.

THESE DOMINANTS ARE THE V OF THE 251

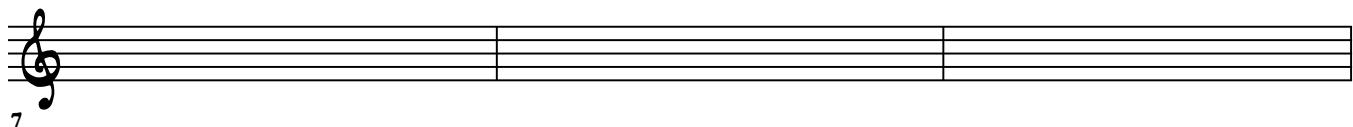
C7(b9,b13)

F7(b9,b13)

B^b7(b9,b13)E^b7(b9,b13)A^b7(b9,b13)D^b7(b9,b13)G^b7(b9,b13)

B7(b9,b13)

E7(b9,b13)



A7(b9,b13)

D7(b9,b13)

G7(b9,b13)



LESSON 23 WORKBOOK

BRENDEN LOWE

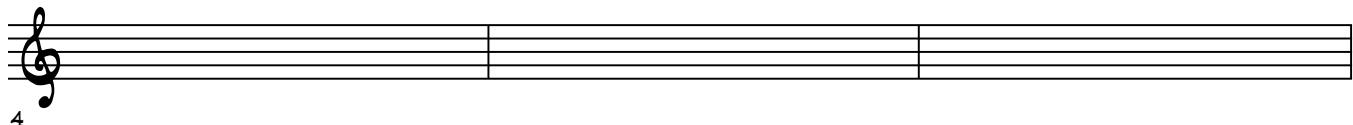
WRITE THE HALF STEP BELOW APPROACHES TO CHORD SCALE ABOVE FOR ALL SEVENTHS FOR DOMINANT 7TH CHORDS

THE CHORD SCALE IS BASED UPON HARMONIC MINOR FROM THE ROOT OF THE 1 CHORD.

THESE DOMINANTS ARE THE V OF THE 251

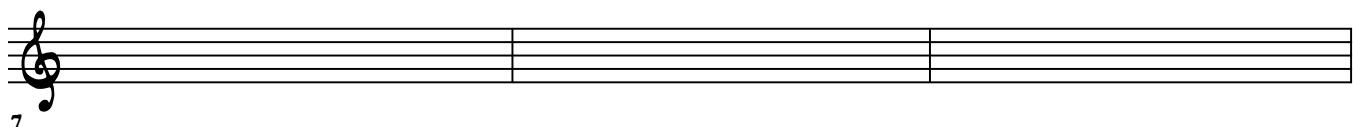
C7(b9,b13)

F7(b9,b13)

B^b7(b9,b13)E^b7(b9,b13)A^b7(b9,b13)D^b7(b9,b13)G^b7(b9,b13)

B7(b9,b13)

E7(b9,b13)



A7(b9,b13)

D7(b9,b13)

G7(b9,b13)



LESSON 23 WORKBOOK

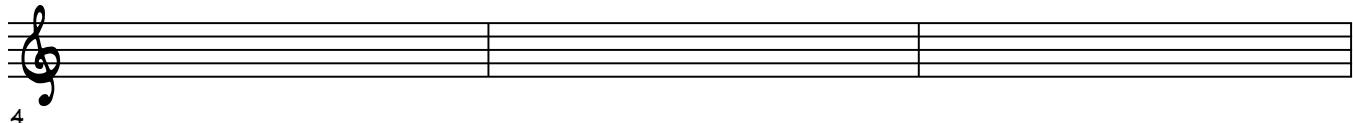
BRENDEN LOWE

WRITE THE CHORD SCALE ABOVE TO HALF STEP BELOW FOR ALL ROOTS FOR MINOR MAJOR 7TH CHORDS

CHORD SCALED BASED OFF OF MELODIC MINOR FROM THE 1

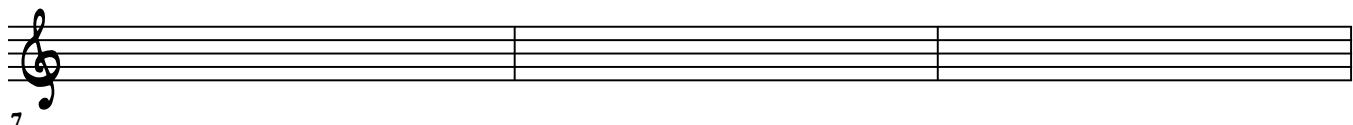
C-MAJ7

F-MAJ7

B^b-MAJ7E^b-MAJ7A^b-MAJ7D^b-MAJ7G^b-MAJ7

B-MAJ7

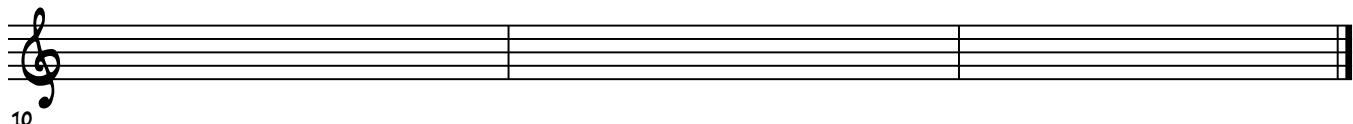
E-MAJ7



A-MAJ7

D-MAJ7

G-MAJ7



LESSON 23 WORKBOOK

BRENDEN LOWE

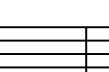
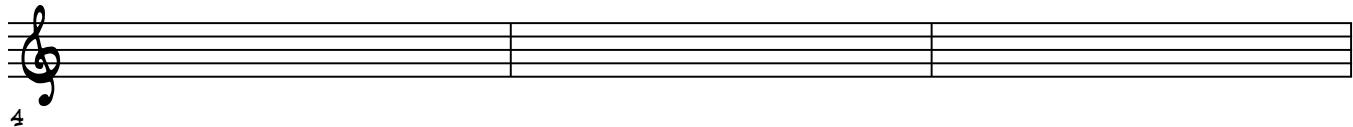
WRITE THE CHORD SCALE ABOVE TO HALF STEP BELOW FOR ALL THIRDS FOR MINOR MAJOR 7TH CHORDS

CHORD SCALES BASED OFF OF MELODIC MINOR FROM THE 1

C-MAJ7

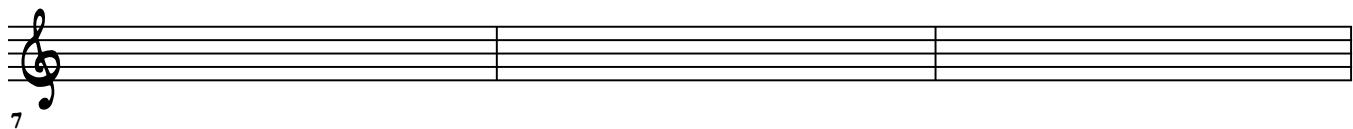


F-MAJ7

B^b-MAJ7E^b-MAJ7A^b-MAJ7D^b-MAJ7G^b-MAJ7

B-MAJ7

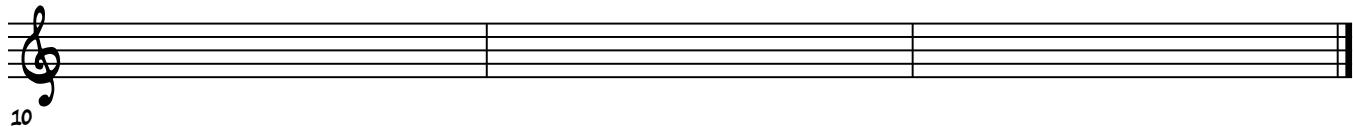
E-MAJ7



A-MAJ7

D-MAJ7

G-MAJ7



LESSON 23 WORKBOOK

BRENDEN LOWE

WRITE THE CHORD SCALE ABOVE TO HALF STEP BELOW FOR ALL FIFTHS FOR MINOR MAJOR 7TH CHORDS

CHORD SCALES BASED OFF OF MELODIC MINOR FROM THE 1

C-MAJ7



F-MAJ7

B^b-MAJ7E^b-MAJ7A^b-MAJ7D^b-MAJ7G^b-MAJ7

B-MAJ7

E-MAJ7



A-MAJ7

D-MAJ7

G-MAJ7



LESSON 23 WORKBOOK

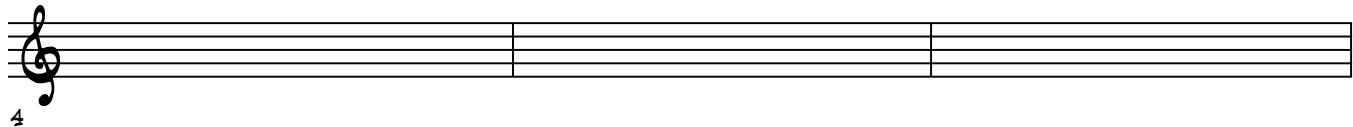
BRENDEN LOWE

WRITE THE CHORD SCALE ABOVE TO HALF STEP BELOW FOR ALL SEVENTHS FOR MINOR MAJOR 7TH CHORDS

CHORD SCALES BASED OFF OF MELODIC MINOR FROM THE 1

C-MAJ7

F-MAJ7

B^b-MAJ7E^b-MAJ7A^b-MAJ7D^b-MAJ7G^b-MAJ7

B-MAJ7

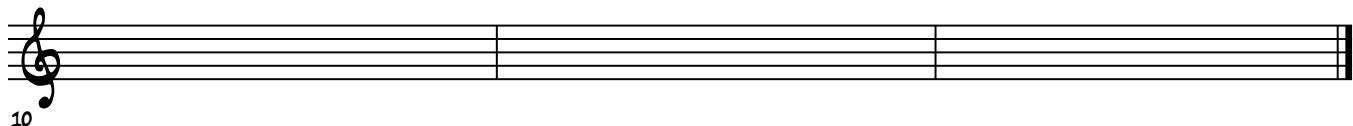
E-MAJ7



A-MAJ7

D-MAJ7

G-MAJ7



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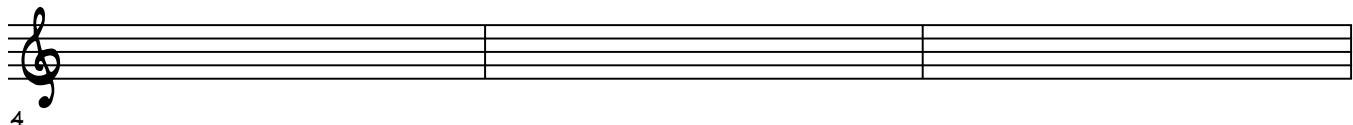
BRENDEN LOWE

WRITE THE HALF STEP BELOW APPROACHES TO CHORD SCALE ABOVE FOR ALL ROOTS FOR MINOR MAJOR 7TH CHORDS

CHORD SCALES BASED OFF OF MELODIC MINOR FROM THE 1

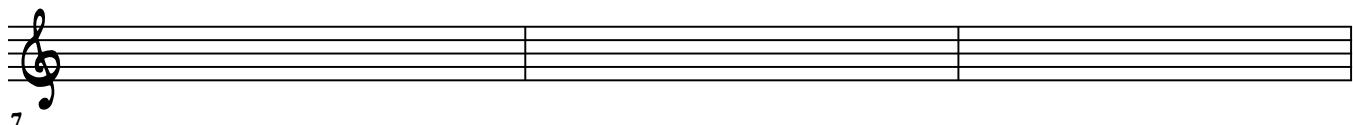
C-MAJ7

F-MAJ7

B^b-MAJ7E^b-MAJ7A^b-MAJ7D^b-MAJ7G^b-MAJ7

B-MAJ7

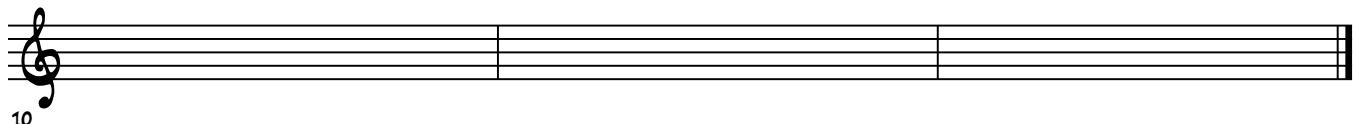
E-MAJ7



A-MAJ7

D-MAJ7

G-MAJ7



LESSON 23 WORKBOOK

BRENDEN LOWE

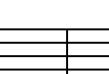
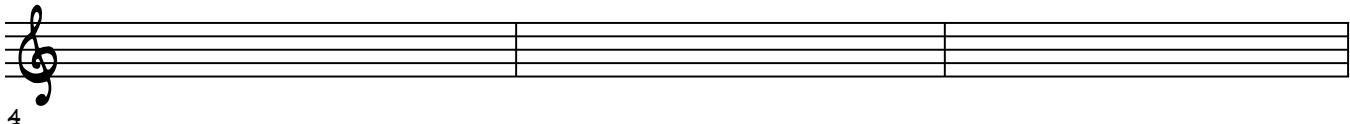
WRITE THE HALF STEP BELOW APPROACHES TO CHORD SCALE ABOVE FOR ALL THIRDS FOR MINOR MAJOR 7TH CHORDS

CHORD SCALED BASED OFF OF MELODIC MINOR FROM THE 1

C-MAJ7

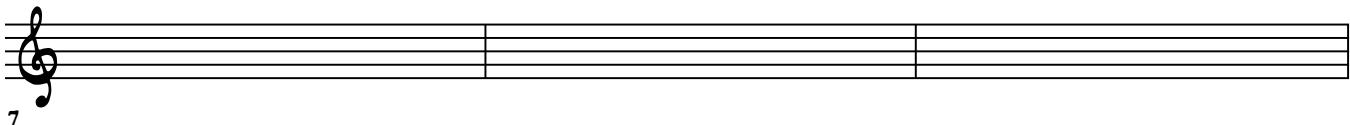


F-MAJ7

B^b-MAJ7E^b-MAJ7A^b-MAJ7D^b-MAJ7G^b-MAJ7

B-MAJ7

E-MAJ7



A-MAJ7

D-MAJ7

G-MAJ7



LESSON 23 WORKBOOK

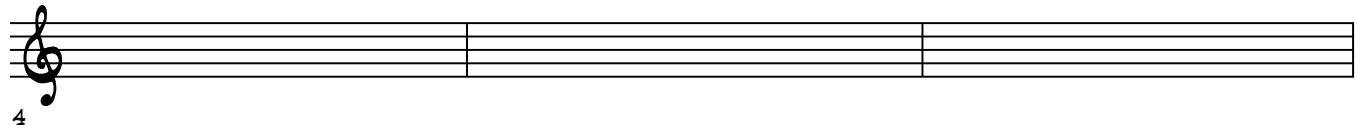
BRENDEN LOWE

WRITE THE HALF STEP BELOW APPROACHES TO CHORD SCALE ABOVE FOR ALL FIFTHS FOR MINOR MAJOR 7TH CHORDS

CHORD SCALES BASED OFF OF MELODIC MINOR FROM THE 1

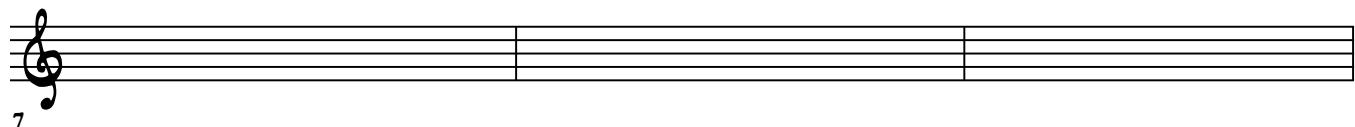
C-MAJ7

F-MAJ7

B^b-MAJ7E^b-MAJ7A^b-MAJ7D^b-MAJ7G^b-MAJ7

B-MAJ7

E-MAJ7



A-MAJ7

D-MAJ7

G-MAJ7



LESSON 23 WORKBOOK

BRENDEN LOWE

WRITE THE HALF STEP BELOW APPROACHES TO CHORD SCALE ABOVE FOR ALL SEVENTHS FOR MINOR MAJOR 7TH CHORDS

CHORD SCALES BASED OFF OF MELODIC MINOR FROM THE 1

C-MAJ7

F-MAJ7

B^b-MAJ7E^b-MAJ7A^b-MAJ7D^b-MAJ7G^b-MAJ7

B-MAJ7

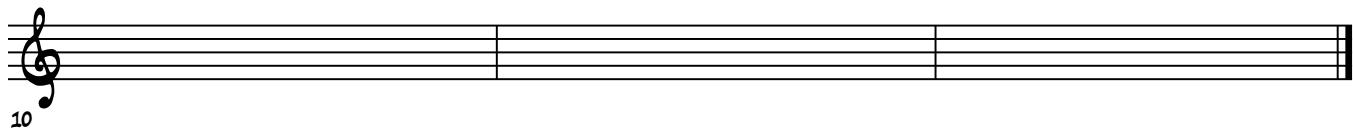
E-MAJ7



A-MAJ7

D-MAJ7

G-MAJ7



LESSON 23 WORKBOOK

BRENDEN LOWE

WRITE OUT WALKING BASS LINES USING A HALF STEP BELOW ON BEAT 4 TO MOVE INTO THE NEXT CHORD

1 D-7 HB G⁷ HB C_{MAJ}⁷ HB

2 G-7 C⁷ F_{MAJ}⁷

4 C-7 F⁷ B^b_{MAJ}⁷

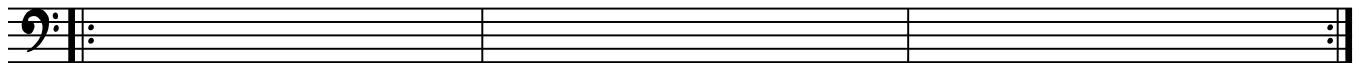
7 F-7 B^b E^b_{MAJ}⁷

10 B^b-7 E^b A^b_{MAJ}⁷

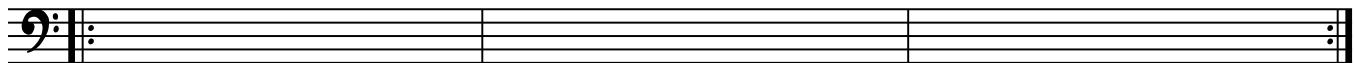
13 E^b-7 A^b D^b_{MAJ}⁷

16 A^b-7 D^b G^b_{MAJ}⁷

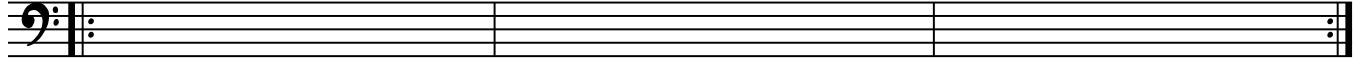
19 C[#]-7 F[#] B_{MAJ}⁷

F[#]-7**B⁷****E MAJ⁷**

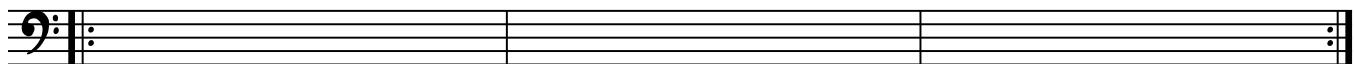
25

B-7**E⁷****A MAJ⁷**

28

E-7**A⁷****D MAJ⁷**

31

A-7**D⁷****G MAJ⁷**

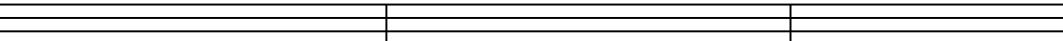
34

LESSON 23 WORKBOOK

BRENDEN LOWE

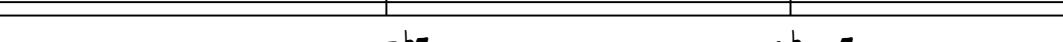
WRITE OUT WALKING BASS LINES USING A HALF STEP ABOVE ON BEAT 4 TO MOVE INTO THE NEXT CHORD

D-7 **G⁷** **C MAJ⁷**


G-7 **C⁷** **F MAJ⁷**


C-7 **F⁷** **B^b MAJ⁷**

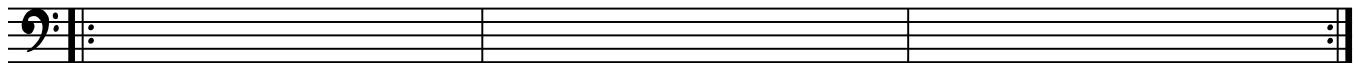

F-7 **B^{b7}** **E^b MAJ⁷**


B^b-7 **E^{b7}** **A^b MAJ⁷**


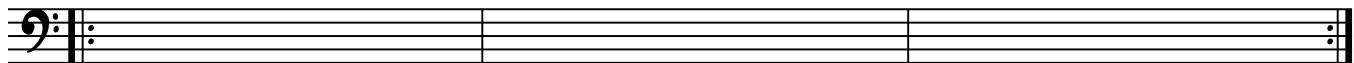
E^b-7 **A^{b7}** **D^b MAJ⁷**


A^b-7 **D^{b7}** **G^b MAJ⁷**

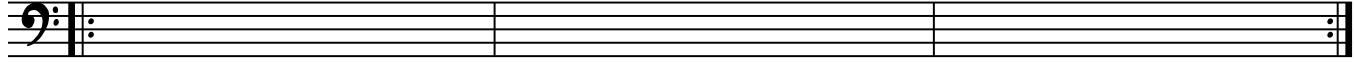

C[#]-7 **F^{#7}** **B MAJ⁷**


F[#]-7**B⁷****E MAJ⁷**

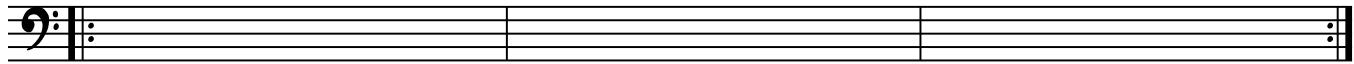
25

B-7**E⁷****A MAJ⁷**

28

E-7**A⁷****D MAJ⁷**

31

A-7**D⁷****G MAJ⁷**

34

LESSON 23 WORKBOOK

BRENDEN LOWE

WRITE OUT WALKING BASS LINES USING A CHORD SCALE BELOW ON BEAT 4 TO MOVE INTO THE NEXT CHORD

D-7 G⁷ C_{MAJ}⁷

G-7 C⁷ F_{MAJ}⁷

C-7 F⁷ B^b_{MAJ}⁷

F-7 B^{b7} E^b_{MAJ}⁷

B^b-7 E^{b7} A^{b7} D^b_{MAJ}⁷

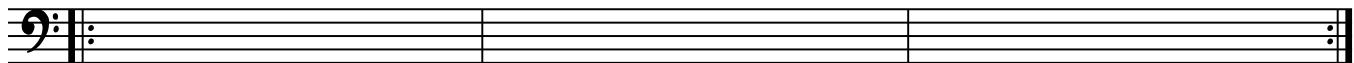
E^b-7 A^{b7} D^{b7} G^b_{MAJ}⁷

A^b-7 D^{b7} F^{#7} B_{MAJ}⁷

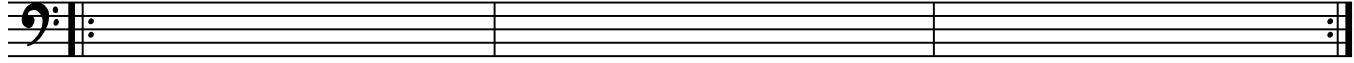
C[#]-7 F^{#7}

F[#]-7**B⁷****E MAJ⁷**

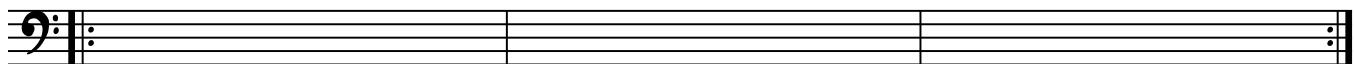
25

B-7**E⁷****A MAJ⁷**

28

E-7**A⁷****D MAJ⁷**

31

A-7**D⁷****G MAJ⁷**

34

LESSON 23 WORKBOOK

BRENDEN LOWE

WRITE OUT WALKING BASS LINES USING A CHORD SCALE ABOVE ON BEAT 4 TO MOVE INTO THE NEXT CHORD

D-7 G⁷ C_{MAJ}⁷

G-7 C⁷ F_{MAJ}⁷

C-7 F⁷ B^b_{MAJ}⁷

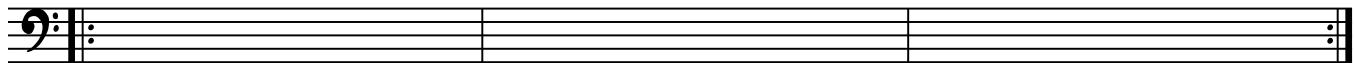
F-7 B^{b7} E^b_{MAJ}⁷

B^b-7 E^{b7} A^{b7} D^b_{MAJ}⁷

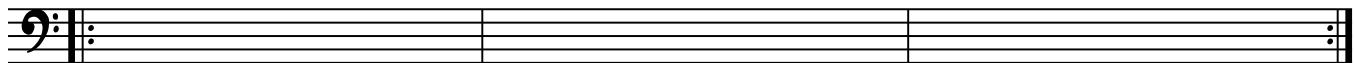
E^b-7 A^{b7} D^{b7} G^b_{MAJ}⁷

A^b-7 D^{b7} G^b_{MAJ}⁷

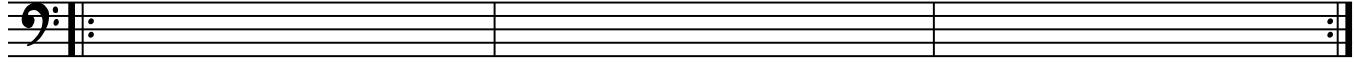
C[#]-7 F^{#7} B_{MAJ}⁷

F[#]-7**B⁷****E MAJ⁷**

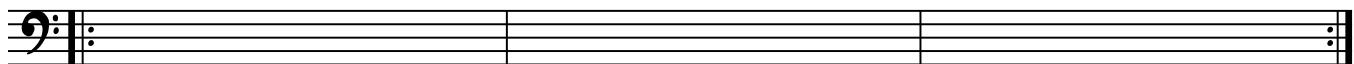
25

B-7**E⁷****A MAJ⁷**

28

E-7**A⁷****D MAJ⁷**

31

A-7**D⁷****G MAJ⁷**

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LESSON 23 WORKBOOK

BRENDEN LOWE

WRITE OUT THE TENTHS METHOD THROUGH 2-5-1'S IN YOUR LH

1 D-7 G⁷ C_{MAJ}⁷

2 G-7 C⁷ F_{MAJ}⁷

3 C-7 F⁷ B_b_{MAJ}⁷

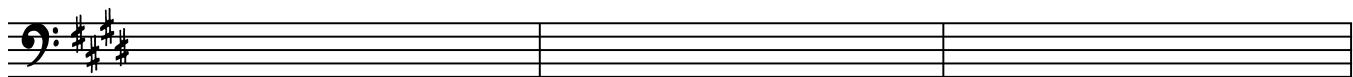
4 F-7 B^{b7} E_b_{MAJ}⁷

5 B_b-7 E^{b7} A_b_{MAJ}⁷

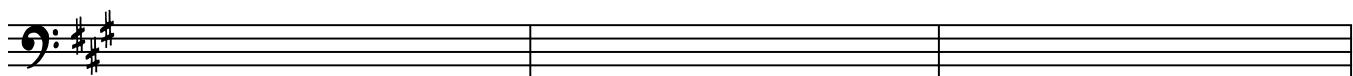
6 E^{b-7} A^{b7} D_b_{MAJ}⁷

7 A^{b-7} D^{b7} G_b_{MAJ}⁷

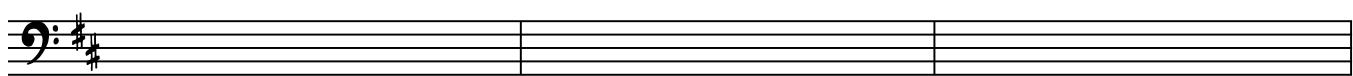
8 C^{#-7} F^{#7} B_{MAJ}⁷

F[#]-7**B⁷****E MAJ⁷**

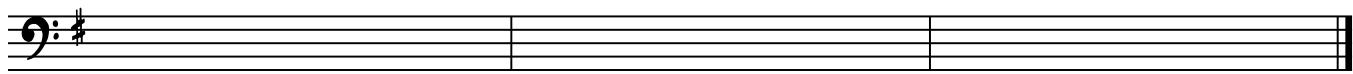
25

B-7**E⁷****A MAJ⁷**

28

E-7**A⁷****D MAJ⁷**

31

A-7**D⁷****G MAJ⁷**

34

LESSON 23 WORKBOOK

BRENDEN LOWE

WRITE OUT IMPROV LINES USING THE NEW COMBO APPROACHES IN YOUR IMPROV OVER THE 2-5-1'S

- #1 - RH ALONE WITH TRACK
- #2 - RH WITH LH CHORDS
- #3 - RH WITH LH CHORDS + TRACK

- #1 - CHORD SCALE ABOVE TO CHORD SCALE BELOW
- #2 - CHORD SCALE BELOW TO CHORD SCALE ABOVE
- #3 - HALF STEP BELOW TO CHORD SCALE ABOVE
- #4 - CHORD SCALE ABOVE TO HALF STEP BELOW

D-7 CSA To CSB 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

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 23 WORKBOOK

WRITE OUT BASS LINES OVER AUTUMN LEAVES. USE THE STEPS BELOW.

- #1 - FILL BEAT 4 WITH A CHORD SCALE ABOVE
- #2 - FILL BEAT 4 WITH A CHORD SCALE BELOW
- #3 - FILL BEAT 4 WITH A HALF STEP BELOW
- #4 - FILL BEAT 4 WITH A HALF STEP ABOVE
- #5 - COMBINE ALL!

COMBINATION EX.

C-7

F⁷B^bMAJ⁷E^bMAJ⁷

Handwritten musical staff showing a bass line over four measures. Measure 1: C-7. Measure 2: F⁷. Measure 3: B^bMAJ⁷. Measure 4: E^bMAJ⁷.

A-7b5

D⁷

G-MAJ7

G-MAJ7

Handwritten musical staff showing a bass line over four measures. Measures 1-2: A-7b5. Measures 3-4: D⁷.

5

A-7b5

D⁷

G-MAJ7

G-MAJ7

Handwritten musical staff showing a bass line over four measures. Measures 1-2: A-7b5. Measures 3-4: D⁷.

9

C-7

F⁷B^bMAJ⁷E^bMAJ⁷

Handwritten musical staff showing a bass line over four measures. Measures 1-2: C-7. Measures 3-4: F⁷.

13

A-7b5

D⁷

G-7

C⁷

F-7

B^b⁷

Handwritten musical staff showing a bass line over four measures. Measures 1-2: A-7b5. Measures 3-4: D⁷.

17

E^bMAJ⁷D⁷

G-MAJ7

G-MAJ7

Handwritten musical staff showing a bass line over four measures. Measures 1-2: E^bMAJ⁷. Measures 3-4: D⁷.

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LESSON 23 WORKBOOK

#1 - LH ALONE
#2 - LH + RH

WRITE OUT THE TENTHS METHOD WHERE POSSIBLE IN AUTUMN LEAVES

C-7 F⁷ B^bMAJ⁷ E^bMAJ⁷

A-7b5 D⁷ G-MAJ7 G-MAJ7

5

A-7b5 D⁷ G-MAJ7 G-MAJ7

9 C-7 F⁷ B^bMAJ⁷ E^bMAJ⁷

13 A-7b5 D⁷ G-7 C⁷ F-7 B^b7

17 E^bMAJ⁷ D⁷ G-MAJ7 G-MAJ7

21

LESSON 23 WORKBOOK

BRENDEN LOWE

WRITE A SOLO USING THE DOUBLE APPROACHES OVER AUTUMN LEAVES.

#1 - CHORD SCALE ABOVE TO CHORD SCALE BELOW

#2 - CHORD SCALE BELOW TO CHORD SCALE ABOVE

#3 - HALF STEP BELOW TO CHORD SCALE ABOVE

#4 - CHORD SCALE ABOVE TO HALF STEP BELOW

C-7 F⁷ B^bMAJ⁷ E^bMAJ⁷

A-7^b5 D⁷ G-MAJ7 G-MAJ7

A-7^b5 D⁷ G-MAJ7 G-MAJ7

C-7 F⁷ B^bMAJ⁷ E^bMAJ⁷

A-7^b5 D⁷ G-7 C⁷ F-7 B^b⁷

E^bMAJ⁷ D⁷ G-MAJ7 G-MAJ7

LESSON 24 WORKBOOK

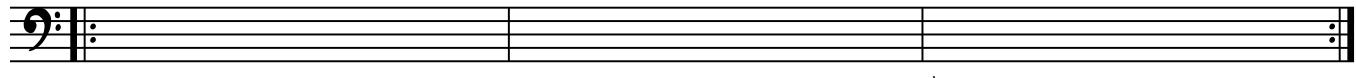
BRENDEN LOWE

WRITE OUT WALKING BASS LINES USING DIATONIC MOVEMENT FROM WITHIN THE KEY TO CONNECT YOUR CHANGES
MOVING UP AND DOWN BETWEEN THE 2-5-1'S

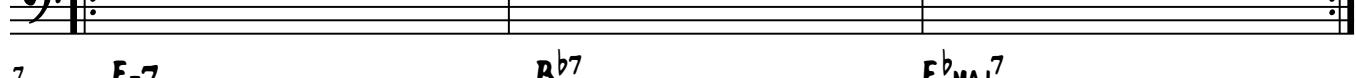
D-7 G⁷ C MAJ⁷



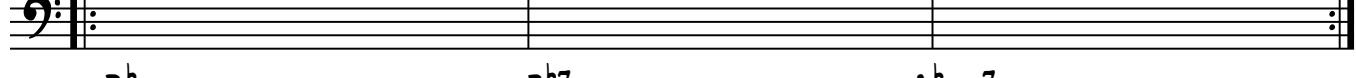
G-7 C⁷ F MAJ⁷



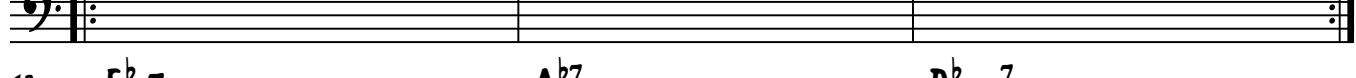
4 C-7 F⁷ B^b MAJ⁷



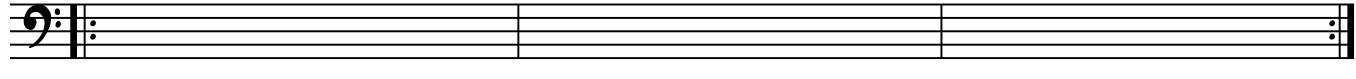
7 F-7 B^b⁷ E^b MAJ⁷



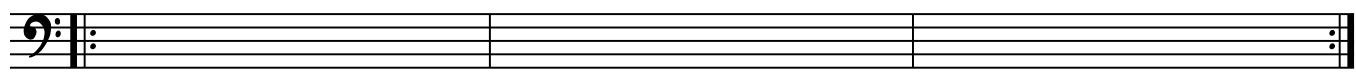
10 B^b-7 E^b⁷ A^b MAJ⁷



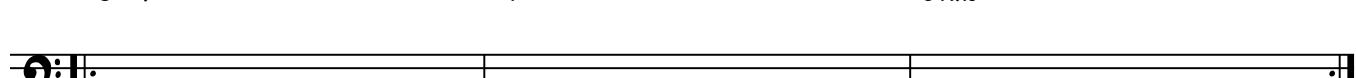
13 E^b-7 A^b⁷ D^b MAJ⁷



16 A^b-7 D^b⁷ G^b MAJ⁷

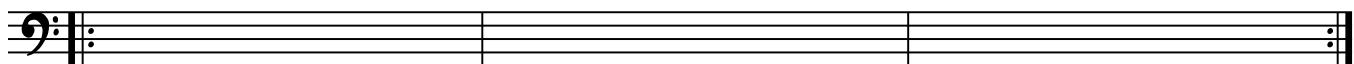


19 C[#]-7 F[#]⁷ B MAJ⁷

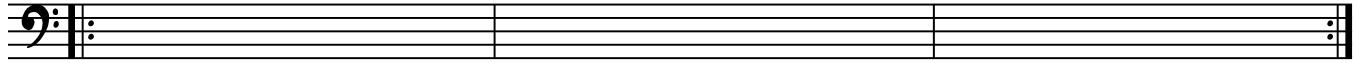


F[#]-7**B⁷****E MAJ⁷**

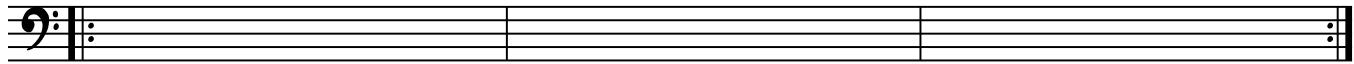
25

B-7**E⁷****A MAJ⁷**

28

E-7**A⁷****D MAJ⁷**

31

A-7**D⁷****G MAJ⁷**

34

LESSON 24 WORKBOOK

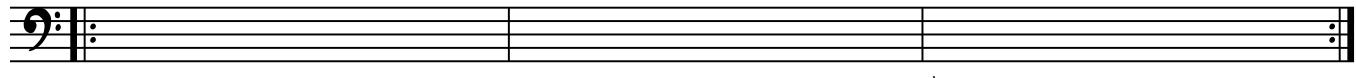
BRENDEN LOWE

WRITE OUT WALKING BASS LINES USING DIATONIC MOVEMENT FROM WITHIN THE KEY TO CONNECT YOUR CHANGES
MOVING UP AND DOWN BETWEEN THE 2-5-1'S

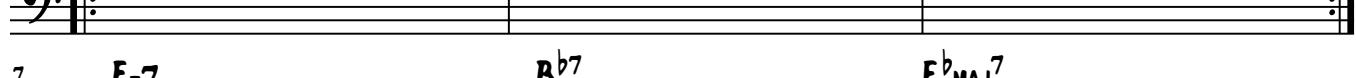
D-7 G⁷ C MAJ⁷



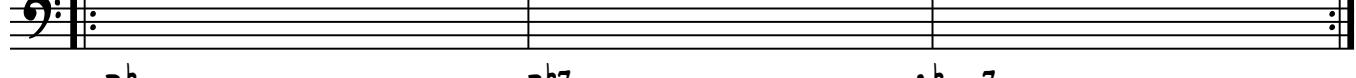
G-7 C⁷ F MAJ⁷



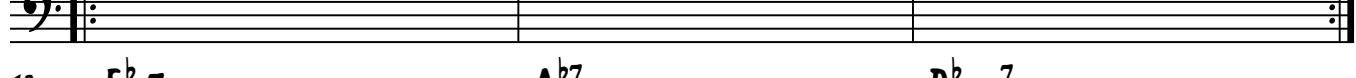
4 C-7 F⁷ B^b MAJ⁷



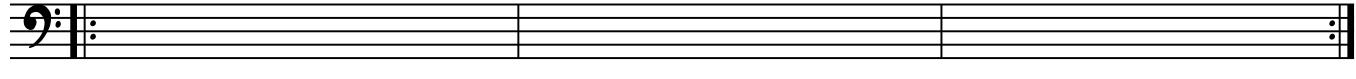
7 F-7 B^b⁷ E^b MAJ⁷



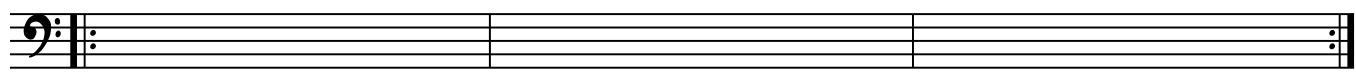
10 B^b-7 E^b⁷ A^b MAJ⁷



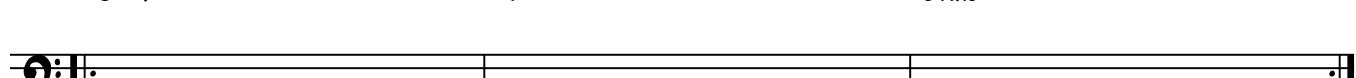
13 E^b-7 A^b⁷ D^b MAJ⁷



16 A^b-7 D^b⁷ G^b MAJ⁷

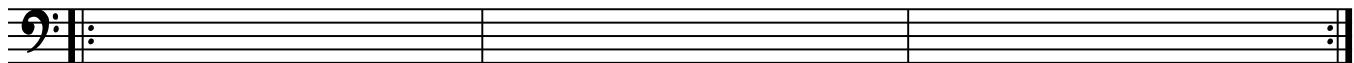


19 C[#]-7 F[#]⁷ B MAJ⁷

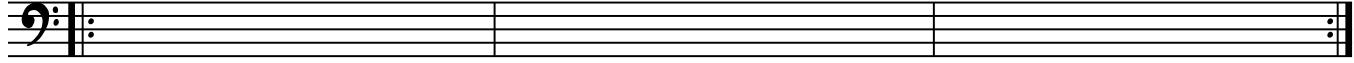


F[#]-7**B⁷****E MAJ⁷**

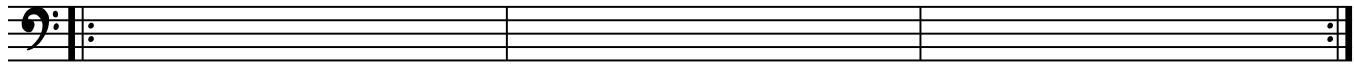
25

B-7**E⁷****A MAJ⁷**

28

E-7**A⁷****D MAJ⁷**

31

A-7**D⁷****G MAJ⁷**

34

LESSON 24 WORKBOOK

BRENDEN LOWE

WRITE OUT IMPROV LINES USING THE NEW CHROMATIC APPROACHES IN YOUR IMPROV OVER THE 2-5-1'S

#1 - 2 CHROMATIC HALF STEPS UP

#2 - 2 CHROMATIC HALF STEPS DOWN

#3 - CHORD SCALE ABOVE TO CHROMATICS UP

#4 - CHORD SCALE BELOW TO CHROMATICS DOWN

D-7 COMBO EX. G⁷ CMAJ⁷

1 D-7 G⁷ CMAJ⁷

2 G-7 C⁷ FMAJ⁷

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

F[#]-7**B⁷****E MAJ⁷**

25

B-7**E⁷****A MAJ⁷**

28

E-7**A⁷****D MAJ⁷**

31

A-7**D⁷****G MAJ⁷**

34

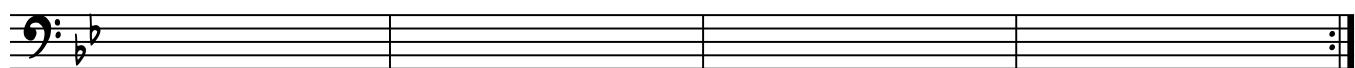
LESSON 24 WORKBOOK

WRITE OUT DIATONIC MOVEMENT BASS LINES OVER AUTUMN LEAVES. USE THE STEPS BELOW.

C-7

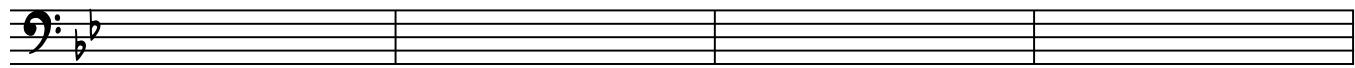
F⁷B^bMAJ⁷E^bMAJ⁷

A-7b5

D⁷G-MAJ⁷G-MAJ⁷

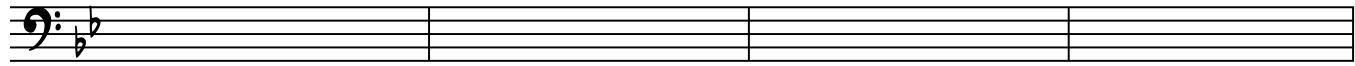
5

A-7b5

D⁷G-MAJ⁷G-MAJ⁷

9

C-7

F⁷B^bMAJ⁷E^bMAJ⁷

13

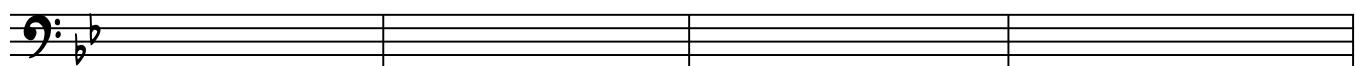
A-7b5

D⁷

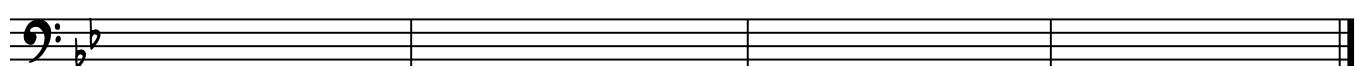
G-7

C⁷

F-7

B^{b7}

17

E^bMAJ⁷D⁷G-MAJ⁷G-MAJ⁷

21

LESSON 24 WORKBOOK

WRITE OUT A SOLO USING THE CHROMATIC APPROACHES IN YOUR SOLO OVER AUTUMN LEAVES.

#1 - 2 CHROMATIC HALF STEPS UP

#2 - 2 CHROMATIC HALF STEPS DOWN

#3 - CHORD SCALE ABOVE TO CHROMATICS UP

#4 - CHORD SCALE BELOW TO CHROMATICS DOWN

C-7 F⁷ B^bMAJ⁷ E^bMAJ⁷

A-7b5 D⁷ G-MAJ7 G-MAJ7

5

A-7b5 D⁷ G-MAJ7 G-MAJ7

9

C-7 F⁷ B^bMAJ⁷ E^bMAJ⁷

13

A-7b5 D⁷ G-7 C⁷ F-7 B^b7

17

Eb^bMAJ⁷ D⁷ G-MAJ7 G-MAJ7

21

F[#]-7**B⁷****E MAJ⁷**

25

B-7**E⁷****A MAJ⁷**

28

E-7**A⁷****D MAJ⁷**

31

A-7**D⁷****G MAJ⁷**

34