



JAZZ PIANO SCHOOL

*Learning Freedom*

## STAGE 03 Workbook

# Lessons 25-32

*By: Brenden Lowe*



## Table of Contents

### **Lesson 25 ..... 5**

Tritone Substitutions For All Dominant Chords.....	5
Rootless Voicing 1 Through Tritone Subs 251 .....	6
Rootless Voicings Structure 2 Tritone Subs In All Keys.....	8
Tritone Mixolydian Mode Over The 251's Going Up .....	10
Tritone Mixolydian Mode Over The 251's Going Down .....	12
I Should Care .....	14
Tritone Reharm Above Dominant Chords .....	16

### **Lesson 26 ..... 18**

Relative II-7 Chords Dominants The Circle Of Fourths .....	18
Comping Patterns And Play Them Through All The 251's. ....	19
Long To Short Focused Rhythms .....	22
Short To Long Focused Rhythms Below To Comp .....	25
Upbeat Focused Rhythms .....	28
Relative 2 Minor Chords Before All Of The Dominant Chords. ....	31

### **Lesson 27 ..... 33**

251 Reharm W/Relative Minor-Tritone Sub .....	33
251 Reharm W/Relative Minor-Tritone Sub- The First Measure .....	35
251 Reharm W/ Relative Minor-Tritone W/ The Regular 2-5 .....	37
251 Reharm W/ Flipped Version Relative Minor & The Tritone W/ Regular 2-5.....	39
Relative 2 & Tritone Reharm .....	41

### **Lesson 28 ..... 43**

Secondary Dominants-C.....	43
Secondary Dominants-F .....	45
Secondary Dominants-Bb .....	47

Secondary Dominants-Eb .....	49
Secondary Dominants-Ab.....	51
Secondary Dominants-Db.....	53
Secondary Dominants-Gb .....	55
Secondary Dominants-B.....	57
Secondary Dominants-E .....	58
Secondary Dominants-A.....	59
Secondary Dominants-D.....	60
Secondary Dominants-G.....	61
Diminished 7th Chords .....	63
Secondary Dominant Reharms In Above The Minor Chords.....	64

## **Lesson 29 ..... 66**

Sus 7th Chords .....	66
Sus 7th Chords Using Structure 1 Rootless For Relative 2 Minor.....	67
Sus 7th Chords Using Structure 2 Rootless For Relative 2 Minor.....	68
Sus7 Recharm 251's Using The Sus7 Chord –Dominant 7 <sup>th</sup> .....	69
Sus7 Recharm 251's Using The Sus7 Chord -2-7 Chord.....	71
Analysis For The Nearness Of You .....	73
Sus Recharm Method #1. (Sus Chord Infront Of Dom7).....	75
Sus Recharm Method #2. (Sus Chord In Place Of The Minor 2 Chord) .....	77

## **Lesson 30 ..... 79**

251 Reharms With The Sus7th Chord Substituting-Dominant Chord .....	79
251 Reharms With The Sus7th Chord In Place Of Tritone Sub.....	81
Sus7th Blues Reharms In All Keys.....	83
Diminished Chord From Below To Approach The Minor 7th Chord.....	88
Diminished Chord From Above To Approach The Minor 7 <sup>th</sup> Chord.....	89
Diminished Approaches To Minor Chords From Above And Below .....	90
Sus Chord In Place Of All The Dominant Chords .....	92
Sus Chord For All The Tritone Subs .....	94

## **Lesson 31 ..... 96**

4,4-,3,b3,2,5,1 Intro Progression In All Keys. ....	96
Intro (4, 4-, 3, 6, 2, 5, 1).....	98
Intro (1, 3, 4, #4, 1/5,6, 2, 5) .....	100
Intro (2 ,5 ,1, ,4-, 3, 6).....	102
Intro (1, 6, 2, 5).....	104
(2,5,b7, 7, 1) Outro Below In All Keys. ....	106
(1,3,4,#4,1/5,6,2,5,1) Outro Below.....	108
Double Handed Lick To Lead Into bVIII To I Progression Outro .....	112

## **Lesson 32 ..... 114**

Drop 2 Minor Voicings Structure 1 .....	114
Drop 2 Dominant 7 <sup>th</sup> Voicings Structure 1 .....	115
Drop 2 Major 7 <sup>th</sup> Voicings Structure 1 .....	116
Drop 2 Minor 7 <sup>th</sup> Voicings Structure 2.....	117
Drop 2 Dominant 7 <sup>th</sup> Voicings Structure 2.....	118
Drop 2 Major 7 <sup>th</sup> Voicings Structure 2.....	119

# LESSON 24 WORKBOOK

BRENDEN LOWE

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

C-7    F<sup>7</sup>    B<sup>b</sup>MAJ<sup>7</sup>    E<sup>b</sup>MAJ<sup>7</sup>

A-7b5    D<sup>7</sup>    G-MAJ7    G-MAJ7

5  
A-7b5    D<sup>7</sup>    G-MAJ7    G-MAJ7

9  
C-7    F<sup>7</sup>    B<sup>b</sup>MAJ<sup>7</sup>    E<sup>b</sup>MAJ<sup>7</sup>

13  
A-7b5    D<sup>7</sup>    G-7    C<sup>7</sup>    F-7    B<sup>b</sup>7

17  
E<sup>b</sup>MAJ<sup>7</sup>    D<sup>7</sup>    G-MAJ7    G-MAJ7

21

# LESSON 24 WORKBOOK

BRENDEn LOWE

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                      F<sup>7</sup>                      B<sup>b</sup>MAJ<sup>7</sup>                      E<sup>b</sup>MAJ<sup>7</sup>

A-7b5                      D<sup>7</sup>                      G-MAJ7                      G-MAJ7

A-7b5                      D<sup>7</sup>                      G-MAJ7                      G-MAJ7

C-7                      F<sup>7</sup>                      B<sup>b</sup>MAJ<sup>7</sup>                      E<sup>b</sup>MAJ<sup>7</sup>

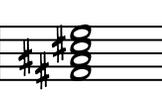
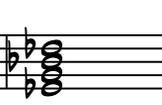
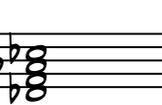
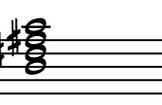
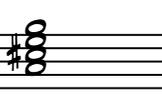
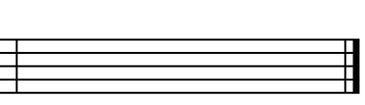
A-7b5                      D<sup>7</sup>                      G-7                      C<sup>7</sup>                      F-7                      B<sup>b</sup>7

E<sup>b</sup>MAJ<sup>7</sup>                      D<sup>7</sup>                      G-MAJ7                      G-MAJ7

# LESSON 25 WORKBOOK

BRENDEN LOWE

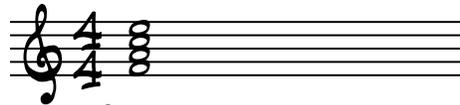
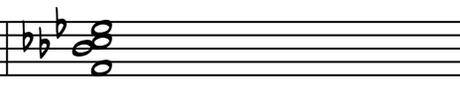
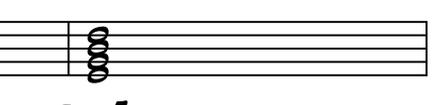
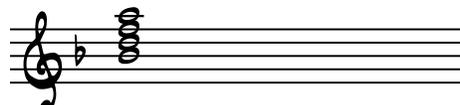
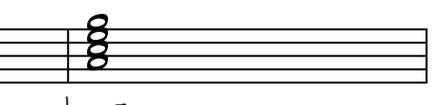
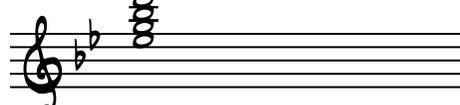
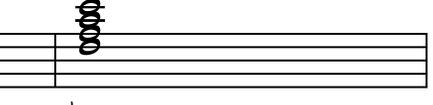
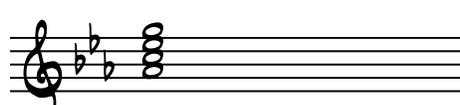
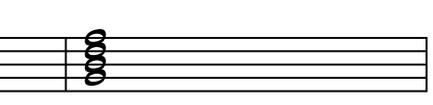
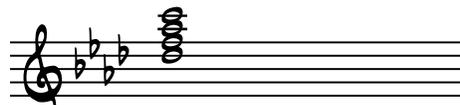
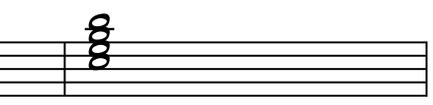
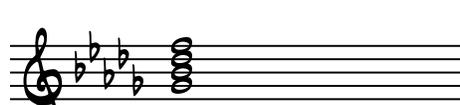
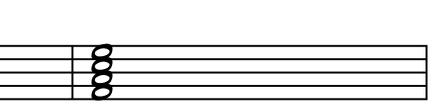
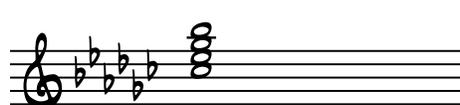
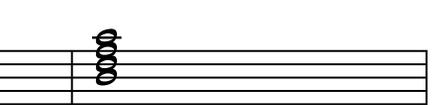
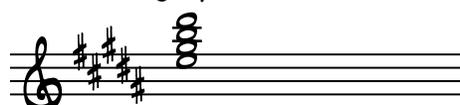
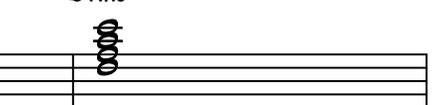
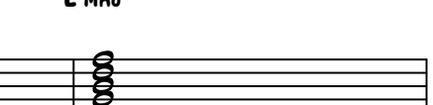
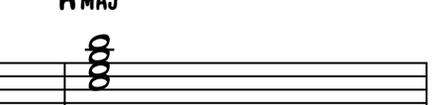
WRITE THE TRITONE SUBSTITUTIONS FOR ALL DOMINANT CHORDS

	<b>C<sup>7</sup></b>	<b>F<sup>#7</sup></b>	<b>F<sup>7</sup></b>	<b>B<sup>7</sup></b>
				
	<b>B<sup>b7</sup></b>		<b>E<sup>b7</sup></b>	
5				
	<b>A<sup>b7</sup></b>		<b>D<sup>b7</sup></b>	
9				
	<b>G<sup>b7</sup></b>		<b>B<sup>7</sup></b>	
13				
	<b>E<sup>7</sup></b>		<b>A<sup>7</sup></b>	
17				
	<b>D<sup>7</sup></b>		<b>G<sup>7</sup></b>	
21				

# LESSON 25 WORKBOOK

BRENDEN LOWE

WRITE THE ROOTLESS VOICING 1 TRITONE SUBS IN THE 251

	D-7	D <sup>b</sup> 7	CMAJ <sup>7</sup>
			
	G-7		FMAJ <sup>7</sup>
			
4	C-7		B <sup>b</sup> MAJ <sup>7</sup>
			
7	F-7		E <sup>b</sup> MAJ <sup>7</sup>
			
10	B <sup>b</sup> -7		A <sup>b</sup> MAJ <sup>7</sup>
			
13	E <sup>b</sup> -7		D <sup>b</sup> MAJ <sup>7</sup>
			
16	A <sup>b</sup> -7		G <sup>b</sup> MAJ <sup>7</sup>
			
19	C <sup>#</sup> -7		BMAJ <sup>7</sup>
			
22	F <sup>#</sup> -7		E MAJ <sup>7</sup>
			
25	B-7		A MAJ <sup>7</sup>
			
28			

E-7 D MAJ<sup>7</sup>

31

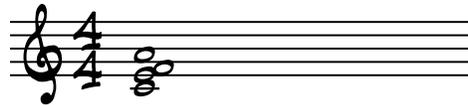
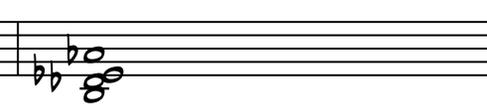
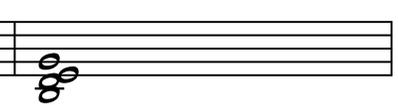
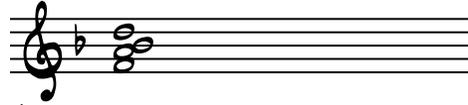
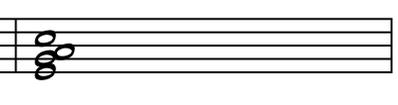
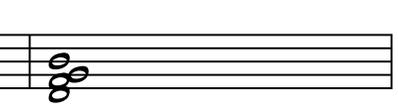
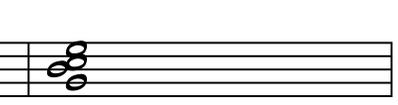
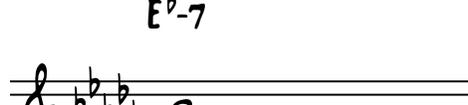
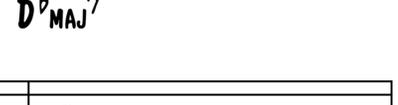
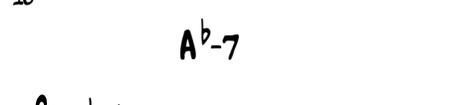
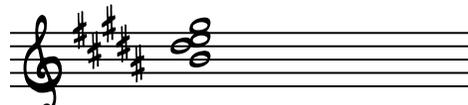
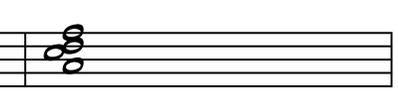
A-7 G MAJ<sup>7</sup>

34

# LESSON 25 WORKBOOK

BRENDEN LOWE

WRITE THE ROOTLESS VOICINGS STRUCTURE 2 TRITONE SUBS IN ALL KEYS

<p>D-7</p> 	<p>D<sup>b</sup>7</p> 	<p>CMAJ<sup>7</sup></p> 
<p>G-7</p> 		<p>FMAJ<sup>7</sup></p> 
<p>4</p> <p>C-7</p> 		<p>B<sup>b</sup>MAJ<sup>7</sup></p> 
<p>7</p> <p>F-7</p> 		<p>E<sup>b</sup>MAJ<sup>7</sup></p> 
<p>10</p> <p>B<sup>b</sup>-7</p> 		<p>A<sup>b</sup>MAJ<sup>7</sup></p> 
<p>13</p> <p>E<sup>b</sup>-7</p> 		<p>D<sup>b</sup>MAJ<sup>7</sup></p> 
<p>16</p> <p>A<sup>b</sup>-7</p> 		<p>G<sup>b</sup>MAJ<sup>7</sup></p> 
<p>19</p> <p>C<sup>#</sup>-7</p> 		<p>BMAJ<sup>7</sup></p> 
<p>22</p> 		

F#-7 E MAJ<sup>7</sup>

25

B-7 A MAJ<sup>7</sup>

28

E-7 D MAJ<sup>7</sup>

31

A-7 G MAJ<sup>7</sup>

34

# LESSON 25 WORKBOOK

WRITE OUT THE TRITONE MIXOLYDIAN MODES OVER THE 251'S GOING UP

#1 - RH ALONE WITH TRACK

#2 - LH COMPING

The musical notation consists of 10 rows, each with two staves. The first staff of each row shows a 251 progression with a tritone mixolydian mode written over it. The second staff shows the same progression with a different tritone mixolydian mode. Fingerings are indicated by numbers 1-4. Chord symbols are written above the staves.

Row 1: D-7, D<sup>b</sup>7, C<sup>MAJ</sup>7

Row 2: G-7, F<sup>MAJ</sup>7

Row 3: C-7, B<sup>b</sup>MAJ7

Row 4: F-7, E<sup>b</sup>MAJ7

Row 5: B<sup>b</sup>-7, A<sup>b</sup>MAJ7

Row 6: E<sup>b</sup>-7, D<sup>b</sup>MAJ7

Row 7: C<sup>#</sup>-7, BMAJ7

Row 8: F<sup>#</sup>-7, EMAJ7

Row 9: (Empty)

Row 10: (Empty)

**B-7** **A MAJ<sup>7</sup>**

25

**E-7** **D MAJ<sup>7</sup>**

28

**A-7** **G MAJ<sup>7</sup>**

31

# LESSON 25 WORKBOOK

WRITE THE TRITONE MIXOLYDIAN MODE OVER THE 251'S GOING DOWN

#1 - RH ALONE WITH TRACK

#2 - LH COMPING

The musical notation consists of eight staves, each containing two measures of music. The first staff shows a descending eighth-note scale starting on D4, with fingerings 4, 3, 2, 1, 3, 2, 1. The second staff shows a descending eighth-note scale starting on D♭4, with fingerings 5, 4, 3, 2, 1, 3, 2. The remaining staves show descending eighth-note scales for each chord, with fingerings 4, 3, 2, 1, 3, 2, 1. The chords and their corresponding melodic lines are as follows:

- Staff 1: D-7 (4, 3, 2, 1, 3, 2, 1) and D<sup>b</sup>7 (5, 4, 3, 2, 1, 3, 2)
- Staff 2: CMAJ<sup>7</sup> (4, 3, 2, 1, 3, 2, 1)
- Staff 3: G-7 and FMAJ<sup>7</sup>
- Staff 4: C-7 and B<sup>b</sup>MAJ<sup>7</sup>
- Staff 5: F-7 and E<sup>b</sup>MAJ<sup>7</sup>
- Staff 6: B<sup>b</sup>-7 and A<sup>b</sup>MAJ<sup>7</sup>
- Staff 7: E<sup>b</sup>-7 and D<sup>b</sup>MAJ<sup>7</sup>
- Staff 8: C<sup>#</sup>-7 and BMAJ<sup>7</sup>

F#-7 E MAJ<sup>7</sup>

22

B-7 A MAJ<sup>7</sup>

25

E-7 D MAJ<sup>7</sup>

28

A-7 G MAJ<sup>7</sup>

31

# LESSON 25 WORKBOOK

BRENDEn LOWE

## I SHOULD CARE

WORDS & MUSIC BY SAMMY CAHN  
 AXEL STORDAHL & PAUL WESTON

D-7 G<sup>7</sup> E-7 A<sup>7</sup> D-7 G<sup>7</sup> CMAJ<sup>7</sup>

E-7b5 A<sup>7</sup> D-7 F-7 B<sup>b7</sup>

CMAJ<sup>7</sup> B-7b5 E<sup>7</sup> G-7 C<sup>7</sup> FMAJ<sup>7</sup>

B-7b5 E<sup>7</sup> A-7 A-7 D<sup>7</sup> D-7 G<sup>7</sup>

D-7 G<sup>7</sup> E-7 A<sup>7</sup> D-7 G<sup>7</sup> CMAJ<sup>7</sup>

E-7b5 A<sup>7</sup> D-7 F-7 B<sup>b7</sup>



# LESSON 25 WORKBOOK

#1 - WRITE IN ALL THE TRITONE REHARMS ABOVE THE DOMINANT CHORDS

## I SHOULD CARE

WORDS & MUSIC BY SAMMY CAHN  
AXEL STORDAHL & PAUL WESTON

(D<sup>b</sup>7)
(E<sup>b</sup>7)
(D<sup>b</sup>7)
  
 D-7   G<sup>7</sup>   E-7   A<sup>7</sup>   D-7   G<sup>7</sup>   CMAJ<sup>7</sup>

E-7<sup>b</sup>5
A<sup>7</sup>
D-7
F-7
B<sup>b</sup>7

5

CMAJ<sup>7</sup>
B-7<sup>b</sup>5
E<sup>7</sup>
G-7
C<sup>7</sup>
FMAJ<sup>7</sup>

9

B-7<sup>b</sup>5
E<sup>7</sup>
A-7
A-7
D<sup>7</sup>
D-7
G<sup>7</sup>

13

D-7
G<sup>7</sup>
E-7
A<sup>7</sup>
D-7
G<sup>7</sup>
CMAJ<sup>7</sup>

17

E-7<sup>b</sup>5
A<sup>7</sup>
D-7
F-7
B<sup>b</sup>7

21

B-7<sup>b</sup>5

E<sup>7</sup>

A-7

A-7/G

D/F<sup>#</sup>



25

D-7

G<sup>7</sup>

C<sup>MAJ</sup>7

F-7

E-7

A<sup>7</sup>



29

# LESSON 26 WORKBOOK

BRENDEN LOWE

WRITE ALL THE RELATIVE II-7 CHORDS BEFORE THE DOMINANTS THROUGH THE CIRCLE OF FOURTHS

D-7                      G<sup>7</sup>                      C<sup>7</sup>

4

F<sup>7</sup>                      B<sup>b7</sup>

5

E<sup>b7</sup>                      A<sup>b7</sup>

9

D<sup>b7</sup>                      G<sup>b7</sup>

13

B<sup>7</sup>                      E<sup>7</sup>

17

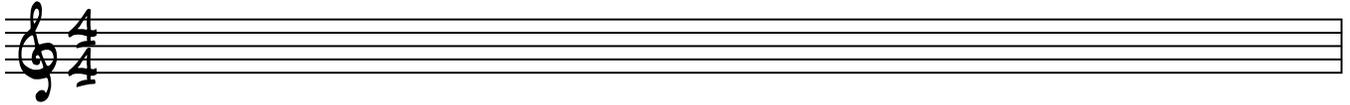
A<sup>7</sup>                      D<sup>7</sup>

21

# LESSON 26 WORKBOOK

WRITE OUT YOUR OWN COMPING PATTERNS AND PLAY THEM THROUGH ALL THE 251'S.  
USE ANY VOICINGS YOU ARE COMFORTABLE WITH TO COMP

RHYTHM #1



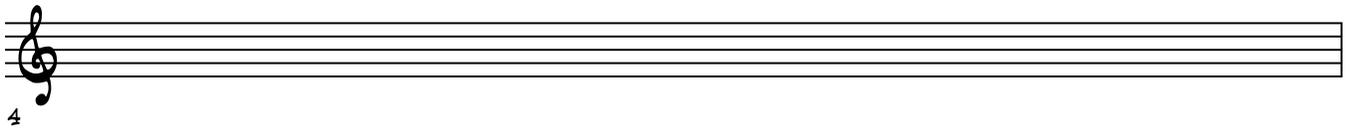
RHYTHM #2



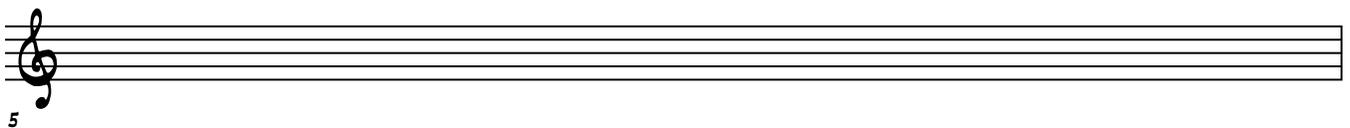
RHYTHM #3



RHYTHM #4



RHYTHM #5



RHYTHM #6



RHYTHM #7



RHYTHM #8



D-7                      G<sup>7</sup>                      C<sup>MAJ</sup><sup>7</sup>

A musical staff with a treble clef, divided into four measures. Each measure contains a whole note with a slash through it, representing a rhythmic exercise. The staff is bracketed with a double bar line and repeat dots at both ends.

9                      G-7                      C<sup>7</sup>                      F<sup>MAJ</sup><sup>7</sup>

A musical staff with a treble clef, divided into four measures. Each measure contains a whole note with a slash through it, representing a rhythmic exercise. The staff is bracketed with a double bar line and repeat dots at both ends.

13                      C-7                      F<sup>7</sup>                      B<sup>b</sup><sup>MAJ</sup><sup>7</sup>

A musical staff with a treble clef, divided into four measures. Each measure contains a whole note with a slash through it, representing a rhythmic exercise. The staff is bracketed with a double bar line and repeat dots at both ends.

17                      F-7                      B<sup>b</sup><sup>7</sup>                      E<sup>b</sup><sup>MAJ</sup><sup>7</sup>

A musical staff with a treble clef, divided into four measures. Each measure contains a whole note with a slash through it, representing a rhythmic exercise. The staff is bracketed with a double bar line and repeat dots at both ends.

21                      B<sup>b</sup>-7                      E<sup>b</sup><sup>7</sup>                      A<sup>b</sup><sup>MAJ</sup><sup>7</sup>

A musical staff with a treble clef, divided into four measures. Each measure contains a whole note with a slash through it, representing a rhythmic exercise. The staff is bracketed with a double bar line and repeat dots at both ends.

25                      E<sup>b</sup>-7                      A<sup>b</sup><sup>7</sup>                      D<sup>b</sup><sup>MAJ</sup><sup>7</sup>

A musical staff with a treble clef, divided into four measures. Each measure contains a whole note with a slash through it, representing a rhythmic exercise. The staff is bracketed with a double bar line and repeat dots at both ends.

29

$A^b-7$ 
 $D^b7$ 
 $G^b MAJ^7$

33  $C^\#-7$   $F^\#7$   $B MAJ^7$

37  $F^\#-7$   $B^7$   $E MAJ^7$

41  $B-7$   $E^7$   $A MAJ^7$

45  $E-7$   $A^7$   $D MAJ^7$

49  $A-7$   $D^7$   $G MAJ^7$

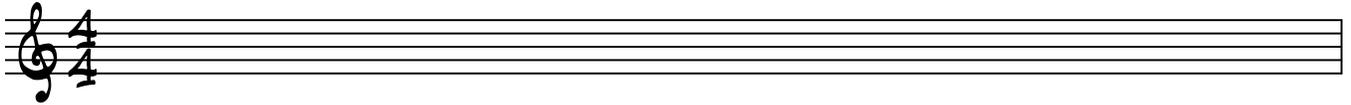
53

# LESSON 26 WORKBOOK

BRENDEN LOWE

WRITE OUT YOUR OWN RHYTHMS USING LONG TO SHORT FOCUSED RHYTHMS. AFTERWARDS, PLAY YOUR WRITTEN RHYTHMS THROUGH ALL THE 251'S. USE ANY COMPING VOICINGS.

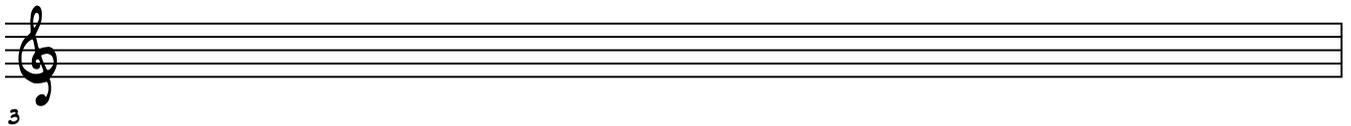
RHYTHM #1



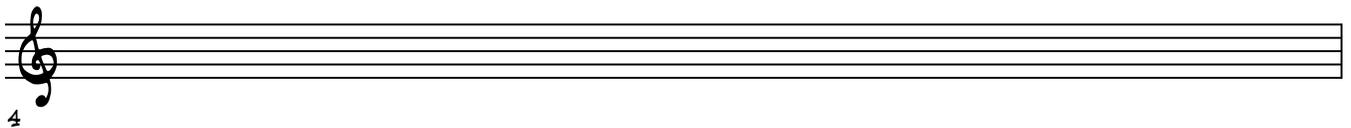
RHYTHM #2



RHYTHM #3



RHYTHM #4



D-7

G<sup>7</sup>

CMAJ<sup>7</sup>



G-7

C<sup>7</sup>

FMAJ<sup>7</sup>



C-7

F7

B<sup>b</sup>MAJ7



13

F-7

B<sup>b</sup>7

E<sup>b</sup>MAJ7



17

B<sup>b</sup>-7

E<sup>b</sup>7

A<sup>b</sup>MAJ7



21

E<sup>b</sup>-7

A<sup>b</sup>7

D<sup>b</sup>MAJ7



25

A<sup>b</sup>-7

D<sup>b</sup>7

G<sup>b</sup>MAJ7



29

C<sup>#</sup>-7

F<sup>#</sup>7

BMAJ7



33

F<sup>#</sup>-7

B7

E MAJ7



37

B-7

E7

A MAJ7



41

E-7

A<sup>7</sup>

D<sup>MAJ</sup><sup>7</sup>



45

A-7

D<sup>7</sup>

G<sup>MAJ</sup><sup>7</sup>



49

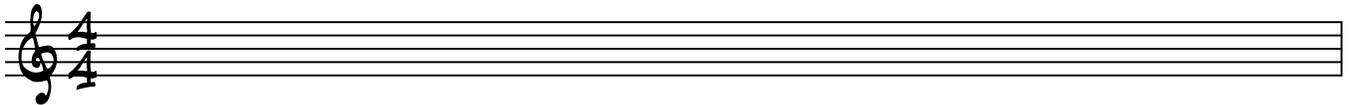
# LESSON 26 WORKBOOK

#1 - COMP ALONE

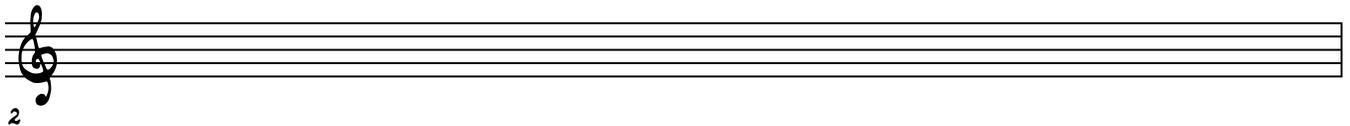
#2 - COMP WITH TRACK

WRITE YOUR OWN SHORT TO LONG FOCUSED RHYTHMS BELOW TO COMP THROUGH ALL THE 251'S.  
USE ANY COMPING VOICINGS YOU LIKE

RHYTHM #1



RHYTHM #2



RHYTHM #3



RHYTHM #4



D-7                      G<sup>7</sup>                      CMAJ<sup>7</sup>

A musical staff with a treble clef, divided into four measures. Above the staff are the chords D-7, G<sup>7</sup>, and CMAJ<sup>7</sup>. The staff contains rhythmic notation consisting of diagonal slashes in each measure, indicating a comping exercise. The staff is numbered 5 at the beginning.

G-7                      C<sup>7</sup>                      FMAJ<sup>7</sup>

A musical staff with a treble clef, divided into four measures. Above the staff are the chords G-7, C<sup>7</sup>, and FMAJ<sup>7</sup>. The staff contains rhythmic notation consisting of diagonal slashes in each measure, indicating a comping exercise. The staff is numbered 9 at the beginning.

C-7

F7

B<sup>b</sup>MAJ7



13

F-7

B<sup>b</sup>7

E<sup>b</sup>MAJ7



17

B<sup>b</sup>-7

E<sup>b</sup>7

A<sup>b</sup>MAJ7



21

E<sup>b</sup>-7

A<sup>b</sup>7

D<sup>b</sup>MAJ7



25

A<sup>b</sup>-7

D<sup>b</sup>7

G<sup>b</sup>MAJ7



29

C<sup>#</sup>-7

F<sup>#</sup>7

BMAJ7



33

F<sup>#</sup>-7

B7

E MAJ7



37

B-7

E7

A MAJ7



41

E-7

A<sup>7</sup>

D<sup>MAJ</sup><sup>7</sup>



45

A-7

D<sup>7</sup>

G<sup>MAJ</sup><sup>7</sup>



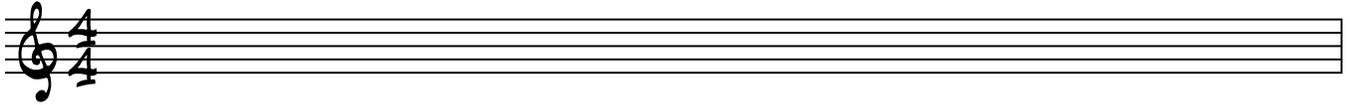
49

# LESSON 26 WORKBOOK

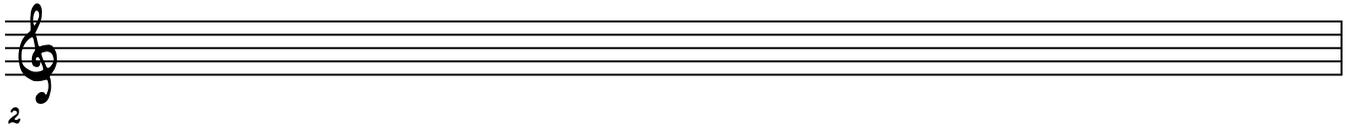
WRITE YOUR OWN UPBEAT FOCUSED RHYTHMS ONE AT A TIME THROUGH ALL THE 251'S.  
USE ANY VOICINGS YOU ARE COMFORTABLE WITH.

- #1 - COMP ALONE
- #2 - COMP WITH TRACK

RHYTHM #1



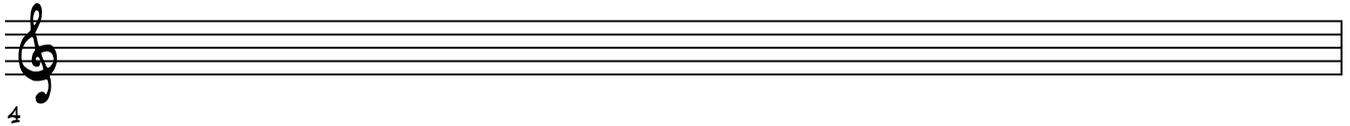
RHYTHM #2



RHYTHM #3



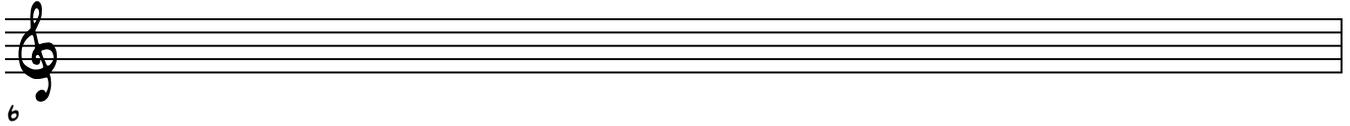
RHYTHM #4



RHYTHM #5



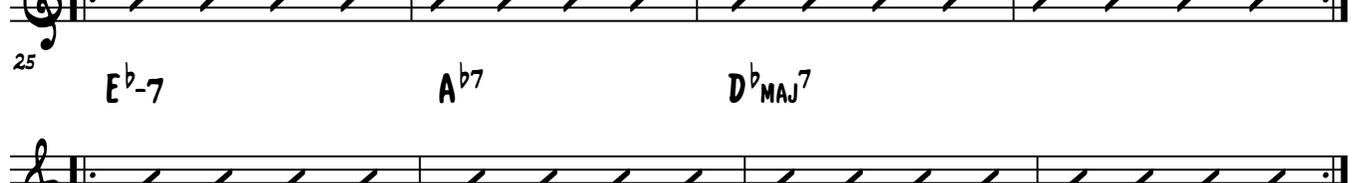
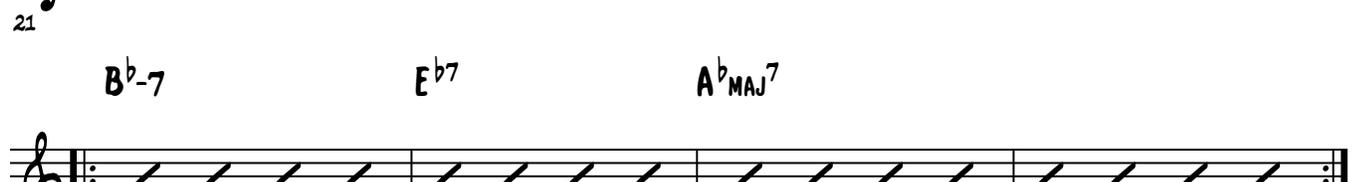
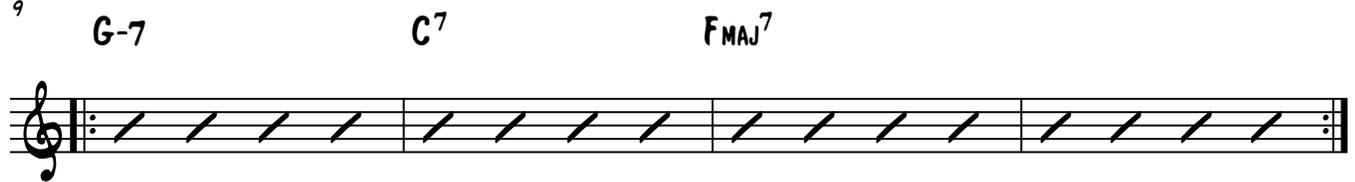
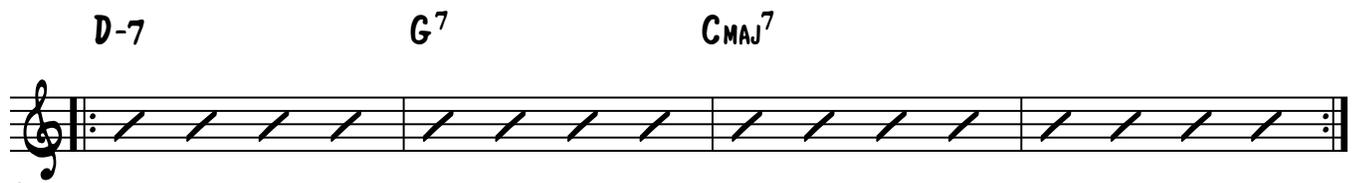
RHYTHM #6



## RHYTHM #7



## RHYTHM #8



A<sup>b</sup>-7

D<sup>b</sup>7

LESSON 26 ~~BOOK~~ <sup>BOOK</sup>

3

33 C<sup>#</sup>-7 F<sup>#</sup>7 B MAJ<sup>7</sup>

37 F<sup>#</sup>-7 B<sup>7</sup> E MAJ<sup>7</sup>

41 B-7 E<sup>7</sup> A MAJ<sup>7</sup>

45 E-7 A<sup>7</sup> D MAJ<sup>7</sup>

49 A-7 D<sup>7</sup> G MAJ<sup>7</sup>

53

# LESSON 26 WORKBOOK

BRENDEN LOWE

REHARM THIS BLUES BY WRITING IN ALL THE RELATIVE 2 MINOR CHORDS BEFORE ALL OF THE DOMINANT CHORDS.

ANSWER KEY ON NEXT PAGE

## #1 - BLUES BEFORE REHARM

$C^7$ 
 $F^7$ 
 $C^7$ 
 $C^7$

$F^7$ 
 $F^7$ 
 $C^7$ 
 $B^7$ 
 $B^b7$ 
 $A^7$

5  $D^7$ 
 $G^7$ 
 $C^7$ 
 $A^7$ 
 $D^7$ 
 $G^7$

9

## REHARM BLUES HERE

13

17

21

ANSWER KEY

G-7 C7 C-7 F7 G-7 C7 G-7 C7



25

C-7 F7 C-7 F7 G-7 C7 F#-7 B7 F-7 B<sup>b</sup>7 E-7 A7



29

A-7 D7 D-7 G7 G-7 C7 E-7 A7 D-7 G7 D-7 G7



33

# LESSON 27 WORKBOOK

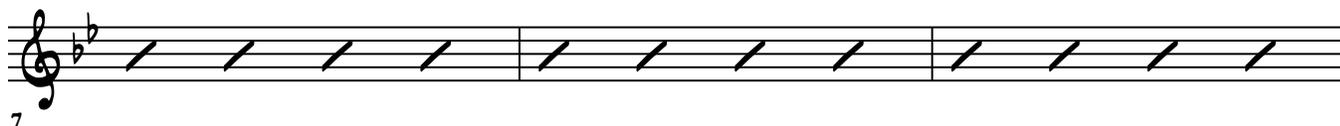
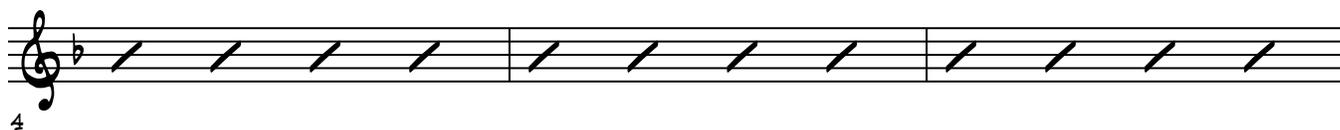
WRITE OUT THE RELATIVE MINOR IN FRONT OF THE TRITONE SUB REHARM FOR THE 251'S

D-7

A<sup>b</sup>-7

D<sup>b</sup>7

CMAJ<sup>7</sup>



22

25

28

31

34

# LESSON 27 WORKBOOK

WRITE OUT THE RELATIVE MINOR FOR THE TRITONE SUB IN THE FIRST MEASURE THEN THE NORMAL 251

$A^{\flat-7}$ 
 $D-7$ 
 $G^7$ 
 $CMAJ^7$

4

7

10

13

16

19

22

25

28

31

34

# LESSON 27 WORKBOOK

WRITE OUT THE REHARMS WITH THE RELATIVE MINOR & THE TRITONE IN BOTH MEASURES  
WITH THE REGULAR 2-5 IN THE FIRST MEASURE

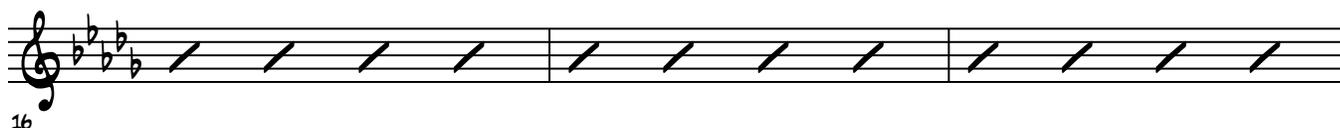
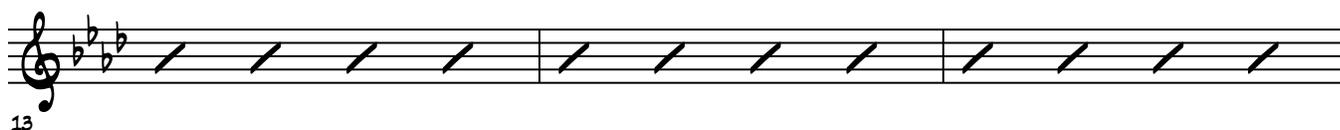
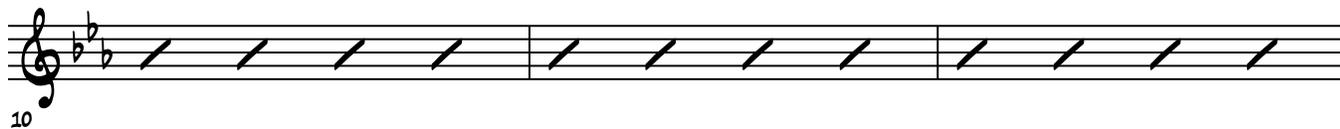
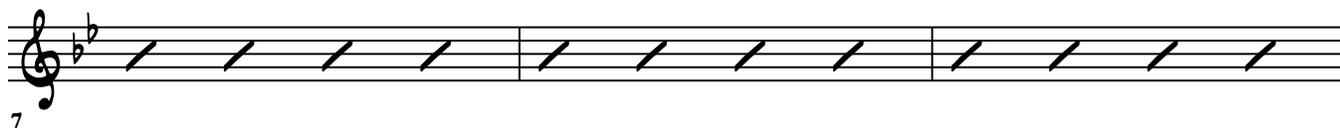
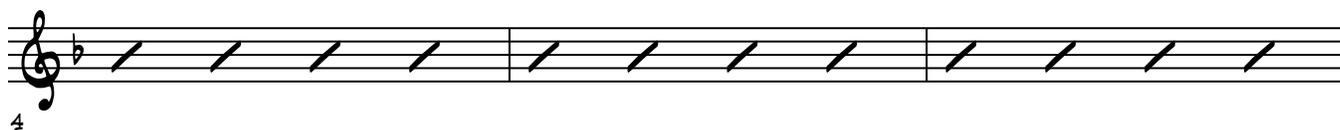
D-7

G<sup>7</sup>

A<sup>b</sup>-7

D<sup>b</sup>7

CMAJ<sup>7</sup>



22

25

28

31

34

# LESSON 27 WORKBOOK

BRENDEN LOWE

WRITE THE 251 REHARMS WITH THE FLIPPED VERSION OF THE RELATIVE MINOR AND  
THE TRITONE WITH THE REGULAR 2-5 IN THE SECOND MEASURE

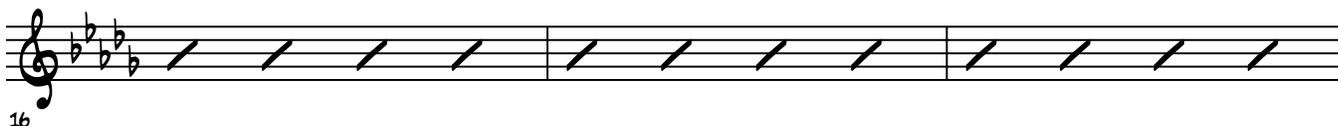
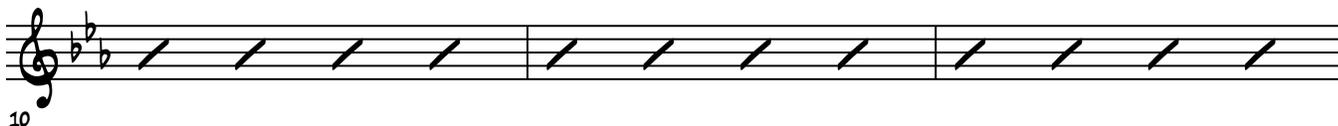
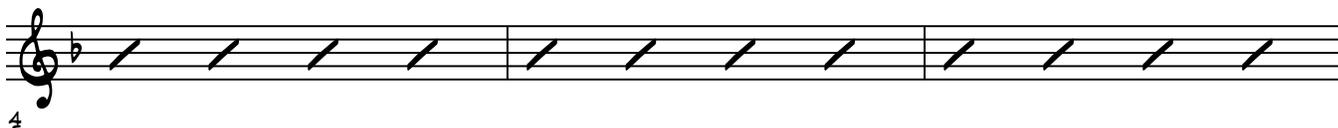
A<sup>b</sup>-7

D<sup>b</sup>7

D-7

G<sup>7</sup>

CMAJ<sup>7</sup>



22

25

28

31

34

# LESSON 27 WORKBOOK

#1 -WRITE IN ALL THE RELATIVE 2 & TRITONE REHARMS ABOVE THE DOMINANT CHORDS

## I SHOULD CARE

WORDS & MUSIC BY SAMMY CAHN  
AXEL STORDAHL & PAUL WESTON

(A<sup>b</sup>-7 D<sup>b</sup>7) (B<sup>b</sup>-7 E<sup>b</sup>7) (A<sup>b</sup>-7 D<sup>b</sup>7)  
D-7 G<sup>7</sup> E-7 A<sup>7</sup> D-7 G<sup>7</sup> CMAJ<sup>7</sup>



E-7<sup>b</sup>5 A<sup>7</sup> D-7 F-7 B<sup>b</sup>7



5

CMAJ<sup>7</sup> B-7<sup>b</sup>5 E<sup>7</sup> G-7 C<sup>7</sup> FMAJ<sup>7</sup>



9

B-7<sup>b</sup>5 E<sup>7</sup> A-7 A-7 D<sup>7</sup> D-7 G<sup>7</sup>



13

D-7 G<sup>7</sup> E-7 A<sup>7</sup> D-7 G<sup>7</sup> CMAJ<sup>7</sup>



17

E-7<sup>b</sup>5 A<sup>7</sup> D-7 F-7 B<sup>b</sup>7



21



# LESSON 28 WORKBOOK

WRITE OUT ALL THE SECONDARY DOMINANTS IN THE KEY OF C AND ANALYZE THE CHORD CHANGE ABOVE

V7/IMAJ7

G<sup>7</sup>

IMAJ7

CMAJ<sup>7</sup>



II-7

D-7



3

III-7

E-7



5

IVMAJ7

FMAJ<sup>7</sup>



7

V7

G<sup>7</sup>



9

IV-7

A-7



11

VII-7b5

B-7b5



13

# LESSON 28 WORKBOOK

WRITE OUT ALL THE SECONDARY DOMINANTS IN THE KEY OF F AND ANALYZE THE CHORD CHANGE ABOVE

V7/IMAJ7

IMAJ7

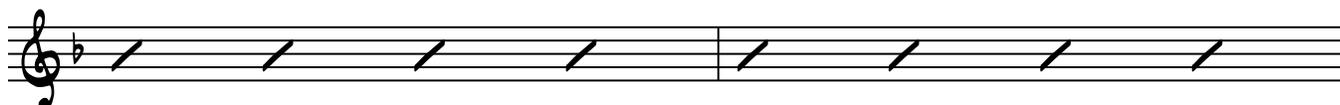
C<sup>7</sup>

FMAJ<sup>7</sup>



II-7

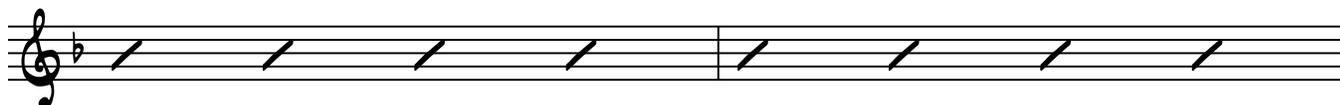
G-7



3

III-7

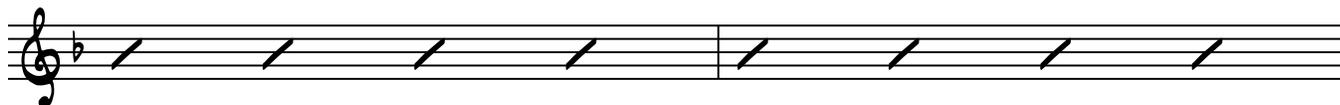
A-7



5

IVMAJ7

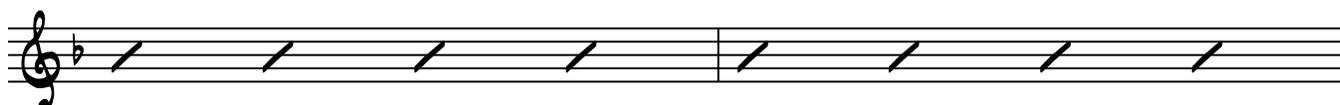
B<sup>b</sup>MAJ<sup>7</sup>



7

V7

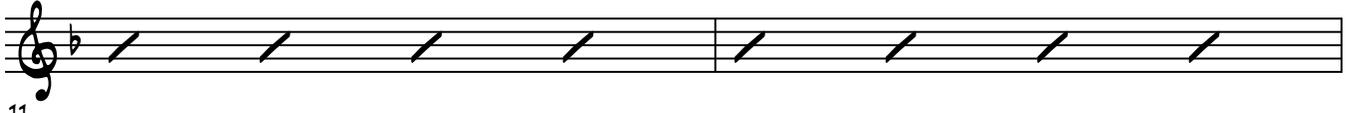
C<sup>7</sup>



9

IV-7

D-7



11

VII-7b5

E-7b5



13

# LESSON 28 WORKBOOK

WRITE OUT ALL THE SECONDARY DOMINANTS IN THE KEY OF B $\flat$  AND ANALYZE THE CHORD CHANGE ABOVE

V7/IMAJ7

F<sup>7</sup>

IMAJ7

B $\flat$ MAJ7

3

II-7

C-7

3

III-7

D-7

5

IVMAJ7

E $\flat$ MAJ7

7

V7

F<sup>7</sup>

9

IV-7

G-7



11

VII-7b5

A-7b5



13

# LESSON 28 WORKBOOK

WRITE OUT ALL THE SECONDARY DOMINANTS IN THE KEY OF E<sup>b</sup> AND ANALYZE THE CHORD CHANGE ABOVE

V7/IMAJ7

B<sup>b</sup>7

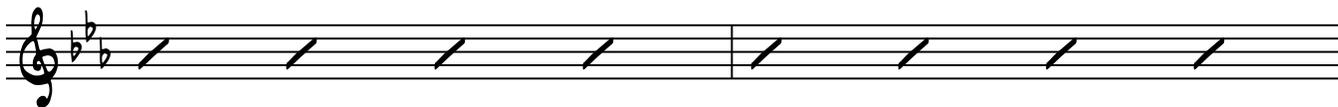
IMAJ7

E<sup>b</sup>MAJ7



II-7

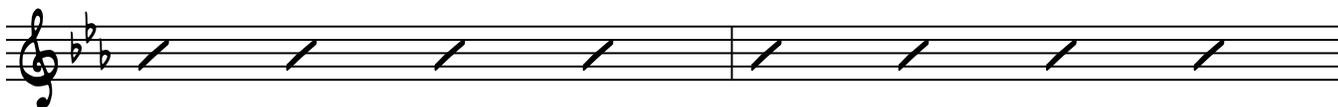
F-7



3

III-7

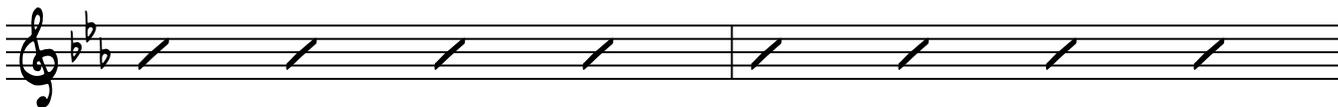
G-7



5

IVMAJ7

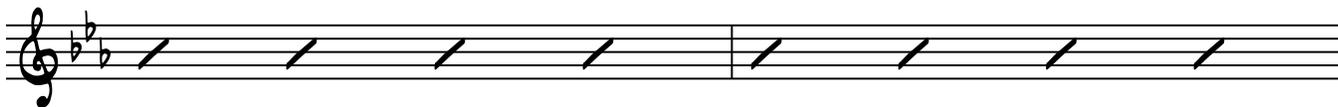
A<sup>b</sup>MAJ7



7

V7

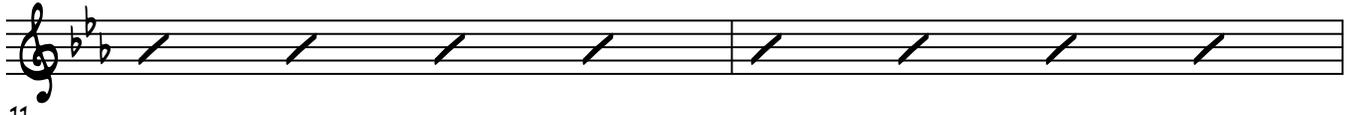
B<sup>b</sup>7



9

IV-7

C-7



11

VII-7b5

D-7b5



13

# LESSON 28 WORKBOOK

WRITE OUT ALL THE SECONDARY DOMINANTS IN THE KEY OF A<sup>b</sup> AND ANALYZE THE CHORD CHANGE ABOVE

V7/IMAJ7  
E<sup>b</sup>7

IMAJ7  
A<sup>b</sup>MAJ7

II-7  
B<sup>b</sup>-7

3

III-7  
C-7

5

IVMAJ7  
D<sup>b</sup>MAJ7

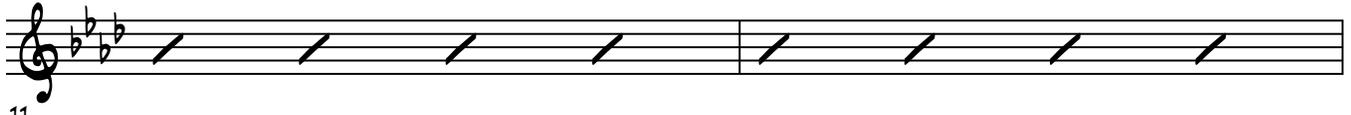
7

V7  
E<sup>b</sup>7

9

IV-7

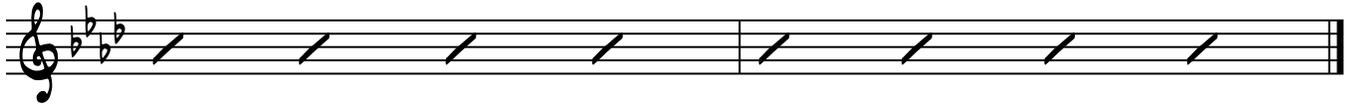
F-7



11

VII-7<sup>b</sup>5

G-7<sup>b</sup>5



13

# LESSON 28 WORKBOOK

WRITE OUT ALL THE SECONDARY DOMINANTS IN THE KEY OF D $\flat$  AND ANALYZE THE CHORD CHANGE ABOVE

V7/IMAJ7

A $\flat$ 7

IMAJ7

D $\flat$ MAJ7

Musical staff 1: Treble clef, key signature of D $\flat$  (three flats), 4/4 time signature. The staff contains two measures of whole rests, indicated by diagonal slashes.

II-7

E $\flat$ -7

Musical staff 2: Treble clef, key signature of D $\flat$  (three flats). The staff contains two measures of whole rests, indicated by diagonal slashes.

3

III-7

F-7

Musical staff 3: Treble clef, key signature of D $\flat$  (three flats). The staff contains two measures of whole rests, indicated by diagonal slashes.

5

IVMAJ7

G $\flat$ MAJ7

Musical staff 4: Treble clef, key signature of D $\flat$  (three flats). The staff contains two measures of whole rests, indicated by diagonal slashes.

7

V7

A $\flat$ 7

Musical staff 5: Treble clef, key signature of D $\flat$  (three flats). The staff contains two measures of whole rests, indicated by diagonal slashes.

9

IV-7

B<sup>b</sup>-7

11

VII-7<sup>b</sup>5

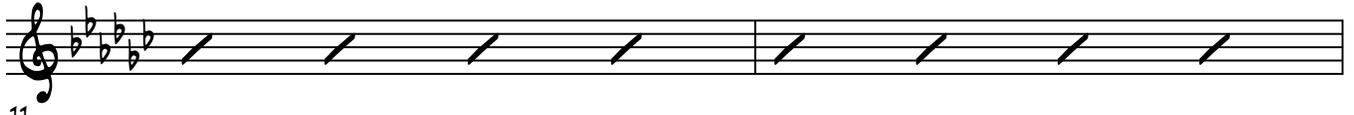
C-7<sup>b</sup>5

13



IV-7

E<sup>b</sup>-7



11

VII-7<sup>b</sup>5

F-7<sup>b</sup>5



13

# LESSON 28 WORKBOOK

WRITE OUT ALL THE SECONDARY DOMINANTS IN THE KEY OF B AND ANALYZE THE CHORD CHANGE ABOVE

V7/IMAJ7  
F#7

IMAJ7  
BMAJ7

II-7  
C#-7

3

III-7  
D#-7

5

IVMAJ7  
E MAJ7

7

V7  
F#7

9

# LESSON 28 WORKBOOK

WRITE OUT ALL THE SECONDARY DOMINANTS IN THE KEY OF E AND ANALYZE THE CHORD CHANGE ABOVE

V7/IMAJ7  
B<sup>7</sup>

IMAJ7  
E MAJ<sup>7</sup>

II-7  
F#-7

3

III-7  
G#-7

5

IVMAJ7  
A MAJ<sup>7</sup>

7

V7  
B<sup>7</sup>

9

# LESSON 28 WORKBOOK

WRITE OUT ALL THE SECONDARY DOMINANTS IN THE KEY OF A AND ANALYZE THE CHORD CHANGE ABOVE

V7/IMAJ7  
E<sup>7</sup>

IMAJ7  
A MAJ<sup>7</sup>

II-7  
B-7

III-7  
C<sup>#</sup>-7

IVMAJ7  
D MAJ<sup>7</sup>

V7  
E<sup>7</sup>

# LESSON 28 WORKBOOK

WRITE OUT ALL THE SECONDARY DOMINANTS IN THE KEY OF D AND ANALYZE THE CHORD CHANGE ABOVE

V7/IMAJ7  
A<sup>7</sup>

IMAJ7  
D<sup>MAJ7</sup>

II-7  
E-7

3

III-7  
F#-7

5

IVMAJ7  
G<sup>MAJ7</sup>

7

V7  
A<sup>7</sup>

9

# LESSON 28 WORKBOOK

WRITE OUT ALL THE SECONDARY DOMINANTS IN THE KEY OF G AND ANALYZE THE CHORD CHANGE ABOVE

V7/IMAJ7  
D<sup>7</sup>

IMAJ7  
GMAJ<sup>7</sup>

II-7  
A-7

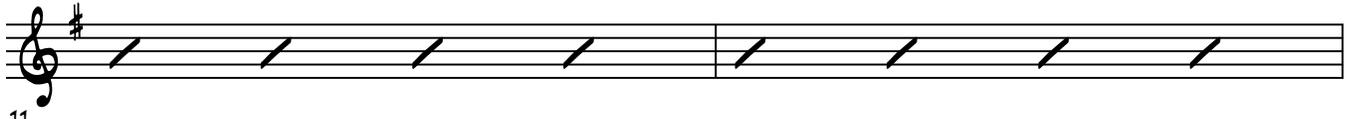
III-7  
B-7

IVMAJ7  
CMAJ<sup>7</sup>

V7  
D<sup>7</sup>

IV-7

E-7



11

VII-7b5

F#-7b5



13

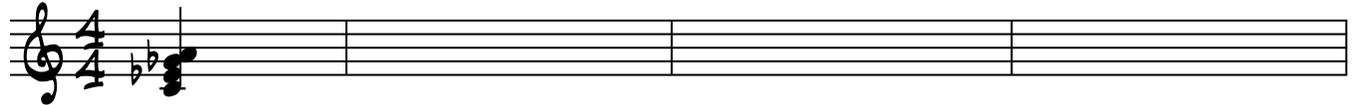
# LESSON 28 WORKBOOK

BRENDEN LOWE

## DIMINISHED 7TH CHORDS

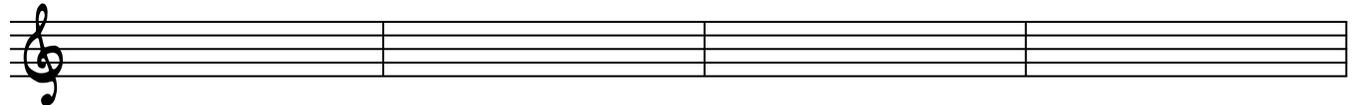
#1 DRAW THE NOTES TO EACH MAJOR 7TH CHORD IN ROOT POSITION AND WRITE THE NAME OF EACH NOTE IN THE CHORD BELOW

C<sub>0</sub>7      F<sub>0</sub>7      B<sup>b</sup><sub>0</sub>7      E<sup>b</sup><sub>0</sub>7



C E<sup>b</sup> G<sup>b</sup> A

A<sup>b</sup><sub>0</sub>7      D<sup>b</sup><sub>0</sub>7      G<sup>b</sup><sub>0</sub>7      B<sub>0</sub>7



5

E<sub>0</sub>7      A<sub>0</sub>7      D<sub>0</sub>7      G<sub>0</sub>7



9

# LESSON 28 WORKBOOK

#1 - WRITE THE SECONDARY DOMINANT REHARMS IN ABOVE THE MINOR CHORDS IN I SHOULD CARE

WORDS & MUSIC BY SAMMY CAHN  
 AXEL STORDAHL & PAUL WESTON

## I SHOULD CARE

(D7) (E7) (D7)  
 D-7 G<sup>7</sup> E-7 A<sup>7</sup> D-7 G<sup>7</sup> CMAJ<sup>7</sup>

E-7b5 A<sup>7</sup> D-7 F-7 B<sup>b7</sup>

5

CMAJ<sup>7</sup> B-7b5 E<sup>7</sup> G-7 C<sup>7</sup> FMAJ<sup>7</sup>

9

B-7b5 E<sup>7</sup> A-7 A-7 D<sup>7</sup> D-7 G<sup>7</sup>

13

D-7 G<sup>7</sup> E-7 A<sup>7</sup> D-7 G<sup>7</sup> CMAJ<sup>7</sup>

17

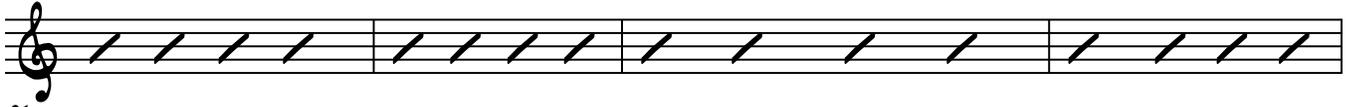
E-7b5

A<sup>7</sup>

D-7

F-7

B<sup>b7</sup>



21

B-7b5

E<sup>7</sup>

A-7

A-7/G

D/F<sup>#</sup>



25

D-7

G<sup>7</sup>

CMAJ<sup>7</sup>

F-7

E-7

A<sup>7</sup>



29

# LESSON 29 WORKBOOK

BRENDEN LOWE

## SUS 7TH CHORDS

#1 DRAW THE NOTES TO EACH SUS 7TH CHORD IN ROOT POSITION AND WRITE THE NAME OF EACH NOTE IN THE CHORD BELOW

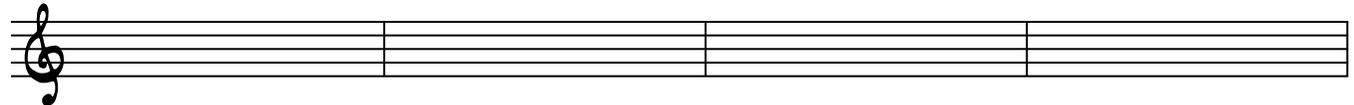
C<sup>sus7</sup>      F<sup>sus7</sup>      B<sup>b</sup>sus7      E<sup>b</sup>sus7



A musical staff in 4/4 time with a treble clef and a key signature of one flat (Bb). The first measure contains a C<sup>sus7</sup> chord in root position, represented by a whole note chord symbol with a flat sign on the B line. The remaining three measures are empty.

C, F, G, B<sup>b</sup>

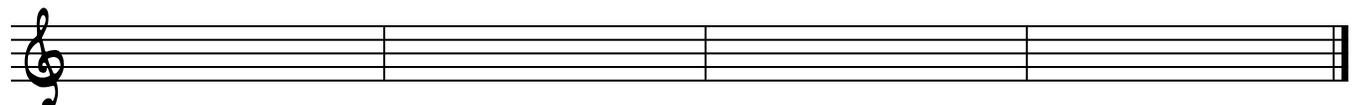
A<sup>b</sup>sus7      D<sup>b</sup>sus7      G<sup>b</sup>sus7      B<sup>sus7</sup>



A musical staff in 4/4 time with a treble clef. The first measure contains an A<sup>b</sup>sus7 chord in root position, represented by a whole note chord symbol with a flat sign on the A line. The remaining three measures are empty.

5

E<sup>sus7</sup>      A<sup>sus7</sup>      D<sup>sus7</sup>      G<sup>sus7</sup>



A musical staff in 4/4 time with a treble clef. The first measure contains an E<sup>sus7</sup> chord in root position, represented by a whole note chord symbol. The remaining three measures are empty.

9

# LESSON 29 WORKBOOK

BRENDEN LOWE

## SUS 7TH CHORDS USING STRUCTURE 1 ROOTLESS FOR RELATIVE 2 MINOR

#1 - DRAW THE NOTES TO EACH SUS 7TH CHORD BY USING ROOTLESS VOICING FOR THE RELATIVE 2 MINOR CHORD  
WRITE THE NAME OF EACH NOTE IN THE CHORD BELOW

C<sup>sus7</sup>                      F<sup>sus7</sup>                      B<sup>b</sup><sup>sus7</sup>                      E<sup>b</sup><sup>sus7</sup>

B<sup>b</sup>, D, F, A

A<sup>b</sup><sup>sus7</sup>                      D<sup>b</sup><sup>sus7</sup>                      G<sup>b</sup><sup>sus7</sup>                      B<sup>sus7</sup>

5

E<sup>sus7</sup>                      A<sup>sus7</sup>                      D<sup>sus7</sup>                      G<sup>sus7</sup>

9

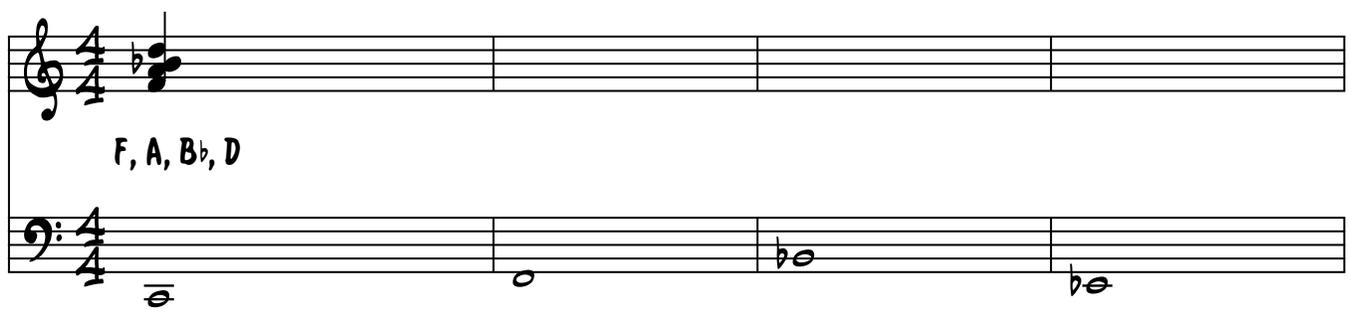
# LESSON 29 WORKBOOK

BRENDEN LOWE

## SUS 7TH CHORDS USING STRUCTURE 2 ROOTLESS FOR RELATIVE 2 MINOR

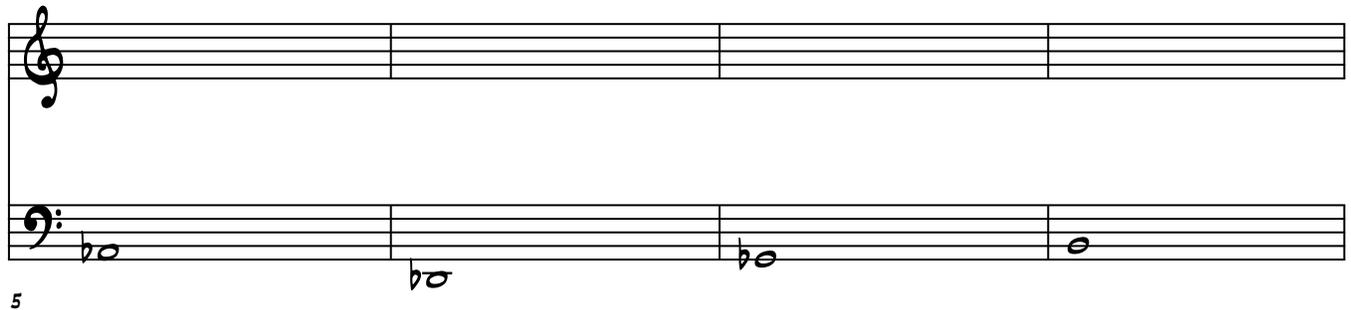
#1 - DRAW THE NOTES TO EACH SUS 7TH CHORD BY USING ROOTLESS VOICING STRUCTURE 2 FOR THE RELATIVE 2 MINOR CHORD  
WRITE THE NAME OF EACH NOTE IN THE CHORD BELOW

C<sup>sus7</sup>                      F<sup>sus7</sup>                      B<sup>b</sup>sus7                      E<sup>b</sup>sus7



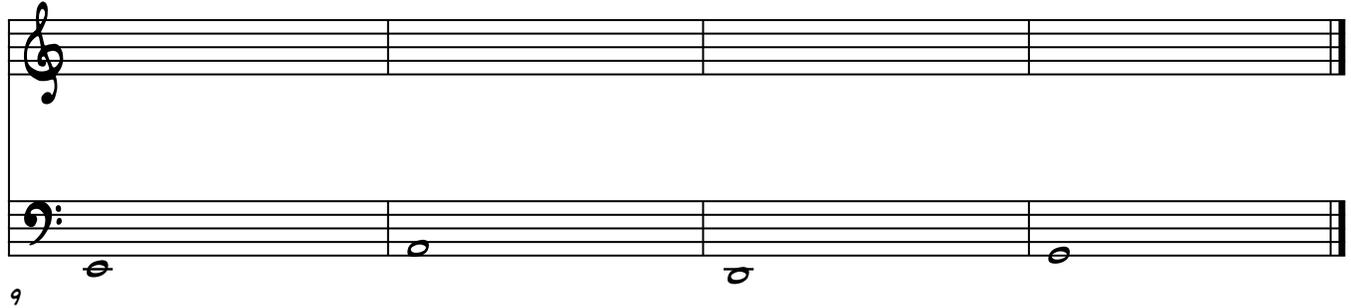
F, A, B<sup>b</sup>, D

A<sup>b</sup>sus7                      D<sup>b</sup>sus7                      G<sup>b</sup>sus7                      B<sup>sus7</sup>



5

E<sup>sus7</sup>                      A<sup>sus7</sup>                      D<sup>sus7</sup>                      G<sup>sus7</sup>



9

WRITE OUT ALL SUS7 REHARM 251'S USING THE SUS7 CHORD BEFORE THE DOMINANT 7TH CHORD IN MEASURE 2

D-7

G<sub>SUS7</sub>

G<sup>7</sup>

C<sub>MAJ7</sub>

Musical staff 1: Treble clef, 4/4 time signature, three measures of slanted lines representing chords.

Musical staff 2: Treble clef, key signature of one flat (B $\flat$ ), three measures of slanted lines representing chords.

Musical staff 3: Treble clef, key signature of two flats (B $\flat$ , E $\flat$ ), three measures of slanted lines representing chords.

Musical staff 4: Treble clef, key signature of three flats (B $\flat$ , E $\flat$ , A $\flat$ ), three measures of slanted lines representing chords.

Musical staff 5: Treble clef, key signature of four flats (B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ ), three measures of slanted lines representing chords.

Musical staff 6: Treble clef, key signature of five flats (B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ , G $\flat$ ), three measures of slanted lines representing chords.

Musical staff 7: Treble clef, key signature of six flats (B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ , G $\flat$ , C $\flat$ ), three measures of slanted lines representing chords.

22

25

28

31

34

WRITE OUT ALL SUS7 REHARM 251'S USING THE SUS7 CHORD IN PLACE OF THE 2-7 CHORD

<p>G<sup>SUS7</sup></p>  <p>4</p>	<p>G<sup>7</sup></p>  <p>7</p>	<p>C<sup>MAJ7</sup></p>  <p>10</p>
 <p>13</p>	 <p>16</p>	 <p>19</p>

22

A musical staff in treble clef with a key signature of two sharps (F# and C#). The staff contains a series of diagonal slashes representing a scale exercise, divided into three measures of four slashes each.

25

A musical staff in treble clef with a key signature of two sharps (F# and C#). The staff contains a series of diagonal slashes representing a scale exercise, divided into three measures of four slashes each.

28

A musical staff in treble clef with a key signature of two sharps (F# and C#). The staff contains a series of diagonal slashes representing a scale exercise, divided into three measures of four slashes each.

31

A musical staff in treble clef with a key signature of one sharp (F#). The staff contains a series of diagonal slashes representing a scale exercise, divided into three measures of four slashes each.

34

A musical staff in treble clef with a key signature of one sharp (F#). The staff contains a series of diagonal slashes representing a scale exercise, divided into three measures of four slashes each.

# THE NEARNESS OF YOU

BRENDEn LOWE

WRITE OUT THE ANALYSIS FOR THE NEARNESS OF YOU

FMAJ<sup>7</sup> C-7 F<sup>7</sup> B<sup>b</sup>MAJ<sup>7</sup> B<sup>b</sup>07  
 A-7 D<sup>7</sup> G-7 C<sup>7</sup> A-7 D<sup>7</sup> G-7 C<sup>7</sup>  
 FMAJ<sup>7</sup> C-7 F<sup>7</sup> B<sup>b</sup>MAJ<sup>7</sup> B<sup>b</sup>07  
 A-7 D<sup>7</sup> G-7 C<sup>7</sup> FMAJ<sup>7</sup> E<sup>b</sup>7 FMAJ<sup>7</sup>  
 G-7 C<sup>7</sup> FMAJ<sup>7</sup> C-7 F<sup>7</sup>  
 B<sup>b</sup>MAJ<sup>7</sup> A-7<sup>b</sup>5 D<sup>7</sup>(<sup>b</sup>9) G<sup>7</sup> G-7 C<sup>7</sup>

5 9 13 17 21

F<sup>MAJ</sup>7 C-7 F<sup>7</sup> B<sup>b</sup>MAJ<sup>7</sup> B<sup>b</sup>07



25

Detailed description: This musical staff covers measures 25 to 28. It is in the key of F major (one flat) and 4/4 time. The notes are: 25: F4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes); 26: F4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes); 27: F4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes); 28: F4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes).

A-7 D<sup>7</sup> G-7 C<sup>7</sup> A-7<sup>b</sup>5 D<sup>7(b9)</sup>



29

Detailed description: This musical staff covers measures 29 to 32. It is in the key of F major (one flat) and 4/4 time. The notes are: 29: F4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes); 30: F4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes); 31: F4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes); 32: F4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes). There are triplets over the last two notes of measures 30 and 32.

G-7 C<sup>7</sup> F<sup>MAJ</sup>7 D-7 G-7 C<sup>7</sup>



33

Detailed description: This musical staff covers measures 33 to 36. It is in the key of F major (one flat) and 4/4 time. The notes are: 33: F4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes); 34: F4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes); 35: F4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes); 36: F4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes).

# LESSON 29 WORKBOOK

BRENDEN LOWE

WRITE IN THE CHANGES FOR SUS REHARM METHOD #1. (SUS CHORD INFRONT OF DOM7)

"THE NEARNESS OF YOU"

(Fsus7 F7)

FMAJ7 C-7 F7 B<sup>b</sup>MAJ7 B<sup>b</sup>07

A-7 D7 G-7 C7 A-7 D7 G-7 C7

FMAJ7 C-7 F7 B<sup>b</sup>MAJ7 B<sup>b</sup>07

A-7 D7 G-7 C7 FMAJ7 E<sup>b</sup>7 FMAJ7

G-7 C7 FMAJ7 C-7 F7

B<sup>b</sup>MAJ7 A-7<sup>b</sup>5 D<sup>7(b9)</sup> G7 G-7 C7

FMAJ<sup>7</sup> C-7 F<sup>7</sup> B<sup>b</sup>MAJ<sup>7</sup> B<sup>b</sup>07



25

Detailed description: This musical staff contains measures 25 through 28. It is written in a treble clef with a key signature of one flat (Bb). The notes are: measure 25 (F4, A4, C5), measure 26 (Bb4, G4, F4), measure 27 (E4, D4, C4), and measure 28 (Bb3, A3, G3). Chord symbols are placed above the staff: FMAJ<sup>7</sup> above measure 25, C-7 above measure 26, F<sup>7</sup> above measure 27, B<sup>b</sup>MAJ<sup>7</sup> above measure 28, and B<sup>b</sup>07 above measure 28. The number 25 is written below the first measure.

A-7 D<sup>7</sup> G-7 C<sup>7</sup> A-7<sup>b</sup>5 D<sup>7</sup>(<sup>b</sup>9)



29

Detailed description: This musical staff contains measures 29 through 32. It is written in a treble clef with a key signature of one flat (Bb). The notes are: measure 29 (A3, G3, F3), measure 30 (E4, D4, C4), measure 31 (Bb4, A4, G4), and measure 32 (F4, E4, D4). Chord symbols are placed above the staff: A-7 above measure 29, D<sup>7</sup> above measure 30, G-7 above measure 31, C<sup>7</sup> above measure 32, A-7<sup>b</sup>5 above measure 32, and D<sup>7</sup>(<sup>b</sup>9) above measure 32. Triplet markings are present: a triplet of eighth notes (E4, D4, C4) in measure 30, and a triplet of eighth notes (F4, E4, D4) in measure 32. The number 29 is written below the first measure.

G-7 C<sup>7</sup> FMAJ<sup>7</sup> D-7 G-7 C<sup>7</sup>



33

Detailed description: This musical staff contains measures 33 through 36. It is written in a treble clef with a key signature of one flat (Bb). The notes are: measure 33 (G3, F3, E3), measure 34 (D4, C4, Bb3), measure 35 (A3, G3, F3), and measure 36 (E3, D3, C3). Chord symbols are placed above the staff: G-7 above measure 33, C<sup>7</sup> above measure 34, FMAJ<sup>7</sup> above measure 35, D-7 above measure 36, G-7 above measure 36, and C<sup>7</sup> above measure 36. The number 33 is written below the first measure.

# LESSON 29 WORKBOOK

WRITE IN THE CHANGES FOR SUS REHARM METHOD #2. (SUS CHORD IN PLACE OF THE MINOR 2 CHORD)

## "THE NEARNESS OF YOU"

(Fsus7 F7)

FMAJ7 F7 B<sup>b</sup>MAJ7 B<sup>b</sup>07

A-7 D7 G-7 C7 A-7 D7 G-7 C7

FMAJ7 C-7 F7 B<sup>b</sup>MAJ7 B<sup>b</sup>07

A-7 D7 G-7 C7 FMAJ7 E<sup>b</sup>7 FMAJ7

G-7 C7 FMAJ7 C-7 F7

B<sup>b</sup>MAJ7 A-7<sup>b</sup>5 D7<sup>(b9)</sup> G7 G-7 C7

5

9

13

17

21

F<sup>MAJ7</sup> C-7 F<sup>7</sup> B<sup>b</sup>MAJ<sup>7</sup> B<sup>b</sup>07



25

Detailed description: This musical staff contains measures 25 through 28. It is written in a treble clef with a key signature of one flat (B-flat major). The notes are: 25: F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter); 26: C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter); 27: F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter); 28: B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter). Chord symbols are placed above the staff: F<sup>MAJ7</sup> above measure 25, C-7 above measure 26, F<sup>7</sup> above measure 27, B<sup>b</sup>MAJ<sup>7</sup> above measure 28, and B<sup>b</sup>07 above measure 28.

A-7 D<sup>7</sup> G-7 C<sup>7</sup> A-7<sup>b5</sup> D<sup>7(b9)</sup>



29

Detailed description: This musical staff contains measures 29 through 32. It is written in a treble clef with a key signature of one flat. The notes are: 29: A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter); 30: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter); 31: A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter); 32: A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter). Chord symbols are placed above the staff: A-7 above measure 29, D<sup>7</sup> above measure 30, G-7 above measure 31, C<sup>7</sup> above measure 32, A-7<sup>b5</sup> above measure 32, and D<sup>7(b9)</sup> above measure 32. There are triplets over the notes in measures 30 and 32.

G-7 C<sup>7</sup> F<sup>MAJ7</sup> D-7 G-7 C<sup>7</sup>



33

Detailed description: This musical staff contains measures 33 through 36. It is written in a treble clef with a key signature of one flat. The notes are: 33: G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter); 34: C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter); 35: F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter); 36: B2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter). Chord symbols are placed above the staff: G-7 above measure 33, C<sup>7</sup> above measure 34, F<sup>MAJ7</sup> above measure 35, D-7 above measure 36, G-7 above measure 36, and C<sup>7</sup> above measure 36.

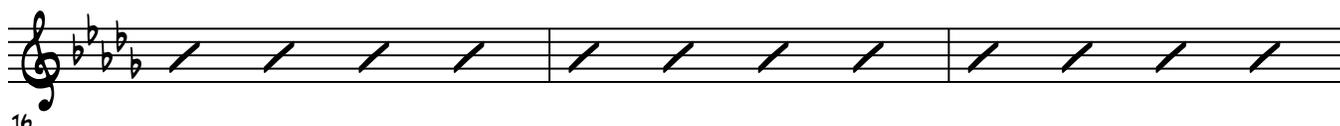
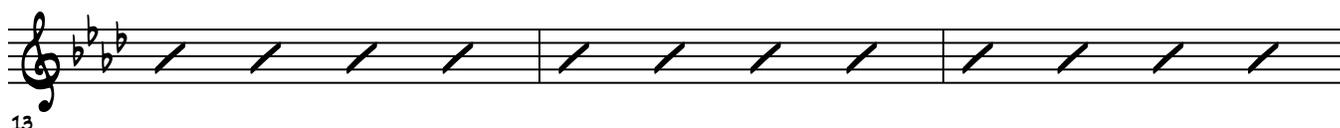
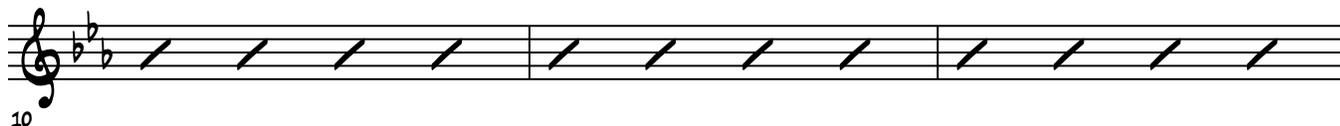
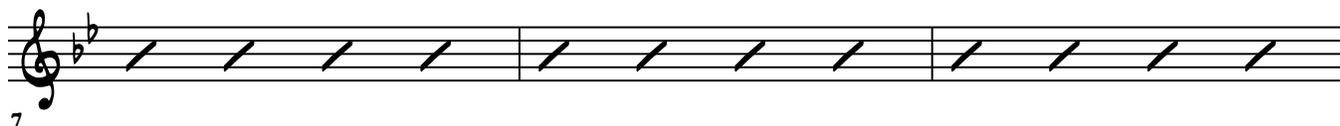
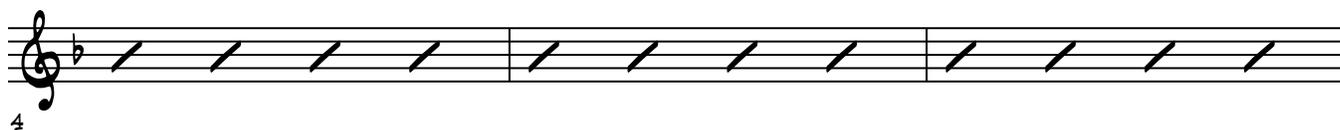
# LESSON 30 WORKBOOK

WRITE OUT THE SUS7TH CHORD REHARMS FOR ALL 251'S, SUBSTITUTING THE DOMINANT CHORD FOR THE ENTIRE MEASURE.

D-7

G<sup>SUS7</sup>

CMAJ<sup>7</sup>



22

25

28

31

34

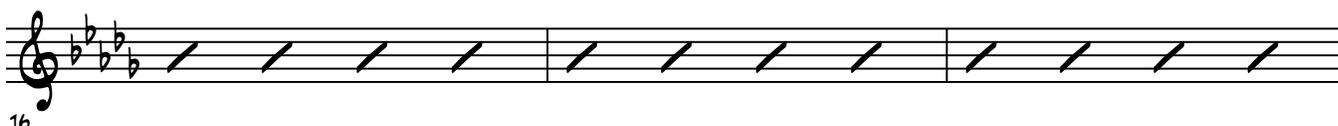
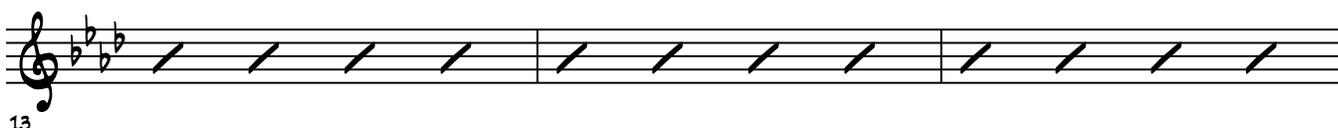
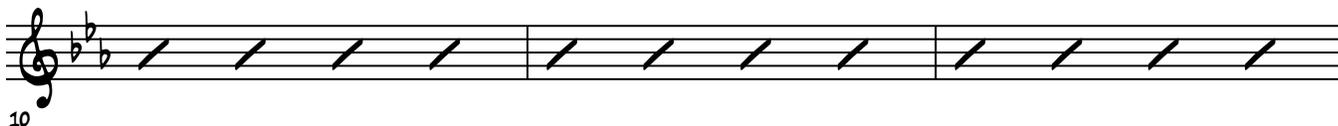
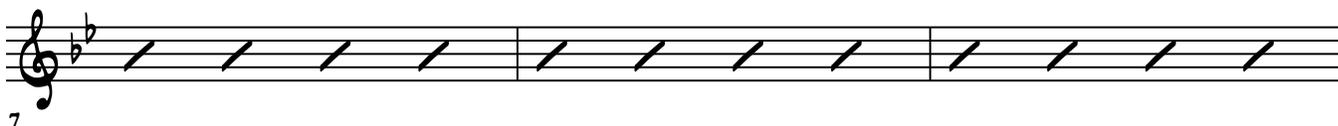
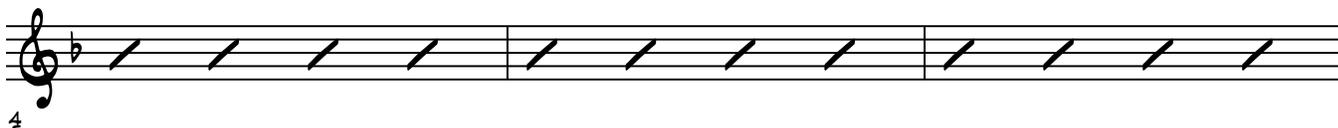
# LESSON 30 WORKBOOK

WRITE IN ALL THE SUS7TH CHORDS IN PLACE OF THE TRITONE SUB OVER THE 251'S IN ALL KEYS

D-7

D<sup>b</sup>sus7

CMAJ7



22

25

28

31

34

# LESSON 30 WORKBOOK

WRITE THE SUS7TH BLUES REHARMS IN ALL KEYS

## C BLUES

Csus7      F<sup>7</sup>      Csus7      Csus7



F<sup>7</sup>      F<sup>7</sup>      Csus7      A<sup>7</sup>



5

D<sup>7</sup>      G<sup>7</sup>      Csus7      G<sup>7</sup>



9

## F BLUES



13



17



21

**B $\flat$  BLUES**

25

29

33

**E $\flat$  BLUES**

37

41

45

**A $\flat$  BLUES**

49

53

57

**D $\flat$  BLUES**

61

65

69

**G $\flat$  BLUES**

73

77

81

**B BLUES**

85

89

93

E BLUES

Musical staff for E Blues, measure 97. The staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a whole note chord with a slash through it, indicating a whole note rest.

Musical staff for E Blues, measure 101. The staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a whole note chord with a slash through it, indicating a whole note rest.

Musical staff for E Blues, measure 105. The staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a whole note chord with a slash through it, indicating a whole note rest.

A BLUES

Musical staff for A Blues, measure 109. The staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a whole note chord with a slash through it, indicating a whole note rest.

Musical staff for A Blues, measure 113. The staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a whole note chord with a slash through it, indicating a whole note rest.

Musical staff for A Blues, measure 117. The staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a whole note chord with a slash through it, indicating a whole note rest.

D BLUES

Musical staff for D Blues, measure 121. The staff is in treble clef with a key signature of two sharps (F#, C#). It contains a whole note chord with a slash through it, indicating a whole note rest.

Musical staff for D Blues, measure 125. The staff is in treble clef with a key signature of two sharps (F#, C#). It contains a whole note chord with a slash through it, indicating a whole note rest.

Musical staff for D Blues, measure 129. The staff is in treble clef with a key signature of two sharps (F#, C#). It contains a whole note chord with a slash through it, indicating a whole note rest.

G BLUES

133

137

141

# LESSON 30 WORKBOOK

WRITE IN THE DIMINISHED CHORD FROM BELOW TO APPROACH THE MINOR 7TH CHORD

B<sup>o</sup>7      C-7      F-7      B<sup>b</sup>-7

B, D, F, A<sup>b</sup>

E<sup>b</sup>-7      A<sup>b</sup>-7      D<sup>b</sup>-7

4

G<sup>b</sup>-7      B-7      E-7

7

A-7      D-7      G-7

10

# LESSON 30 WORKBOOK

WRITE IN THE DIMINISHED CHORD FROM ABOVE TO APPROACH THE MINOR 7TH CHORD

C#<sup>b</sup>7      C-7      F-7      B<sup>b</sup>-7

C#, E, G, B<sup>b</sup>

E<sup>b</sup>-7      A<sup>b</sup>-7      D<sup>b</sup>-7

G<sup>b</sup>-7      B-7      E-7

A-7      D-7      G-7

# LESSON 30 WORKBOOK

BRENDEN LOWE

WRITE IN ALL THE DIMINISHED APPROACHES TO MINOR CHORDS FROM ABOVE AND BELOW

## "THE NEARNESS OF YOU"

(B<sup>o</sup>7)  
(C<sup>#o</sup>7)

F<sup>MAJ</sup>7                      C-7    F<sup>7</sup>    B<sup>b</sup>MAJ<sup>7</sup>                      B<sup>b</sup>o7

A-7    D<sup>7</sup>    G-7                      C<sup>7</sup>                      A-7    D<sup>7</sup>    G-7    C<sup>7</sup>

5

F<sup>MAJ</sup>7                      C-7    F<sup>7</sup>    B<sup>b</sup>MAJ<sup>7</sup>                      B<sup>b</sup>o7

9

A-7    D<sup>7</sup>    G-7                      C<sup>7</sup>                      F<sup>MAJ</sup>7    E<sup>b</sup>7    F<sup>MAJ</sup>7

13

G-7                      C<sup>7</sup>                      F<sup>MAJ</sup>7                      C-7    F<sup>7</sup>

17

**B<sup>b</sup>MAJ<sup>7</sup>      A-7<sup>b</sup>5    D<sup>7</sup>(<sup>b</sup>9)      G<sup>7</sup>                  G-7      C<sup>7</sup>**

21

**FMAJ<sup>7</sup>                  C-7      F<sup>7</sup>                  B<sup>b</sup>MAJ<sup>7</sup>                  B<sup>b</sup>07**

25

**A-7    D<sup>7</sup>      G-7                  C<sup>7</sup>                  A-7<sup>b</sup>5                  D<sup>7</sup>(<sup>b</sup>9)**

29

**G-7                  C<sup>7</sup>                  FMAJ<sup>7</sup>    D-7      G-7      C<sup>7</sup>**

33

# LESSON 30 WORKBOOK

BRENDEN LOWE

WRITE IN A SUS CHORD IN PLACE OF ALL THE DOMINANT CHORDS  
(I'VE GIVEN A FEW EXAMPLES IN THE FIRST 8 BARS)

## "THE NEARNESS OF YOU"

**Staff 1:** FMAJ<sup>7</sup> C-7 (FSUS<sup>7</sup>) B<sup>b</sup>MAJ<sup>7</sup> B<sup>b</sup>0<sup>7</sup>

**Staff 2:** (Dsus<sup>7</sup>) A-7 G-7 C<sup>7</sup> A-7 D<sup>7</sup> G-7 C<sup>7</sup>

**Staff 3:** FMAJ<sup>7</sup> C-7 F<sup>7</sup> B<sup>b</sup>MAJ<sup>7</sup> B<sup>b</sup>0<sup>7</sup>

**Staff 4:** A-7 D<sup>7</sup> G-7 C<sup>7</sup> FMAJ<sup>7</sup> E<sup>b</sup>7 FMAJ<sup>7</sup>

**Staff 5:** G-7 C<sup>7</sup> FMAJ<sup>7</sup> C-7 F<sup>7</sup>

**B<sup>b</sup>MAJ<sup>7</sup>**      **A-7<sup>b</sup>5**    **D<sup>7</sup>(<sup>b</sup>9)**      **G<sup>7</sup>**      **G-7**    **C<sup>7</sup>**

21

**FMAJ<sup>7</sup>**      **C-7**    **F<sup>7</sup>**      **B<sup>b</sup>MAJ<sup>7</sup>**      **B<sup>b</sup>0<sup>7</sup>**

25

**A-7**    **D<sup>7</sup>**    **G-7**      **C<sup>7</sup>**      **A-7<sup>b</sup>5**      **D<sup>7</sup>(<sup>b</sup>9)**

29

**G-7**      **C<sup>7</sup>**      **FMAJ<sup>7</sup>**    **D-7**    **G-7**    **C<sup>7</sup>**

33

# LESSON 30 WORKBOOK

BRENDEN LOWE

WRITE IN A SUS CHORD FOR ALL THE TRITONE SUBS

(I'VE GIVEN A FEW EXAMPLES IN THE FIRST 8 BARS)

"THE NEARNESS OF YOU"

F<sup>MAJ</sup>7
C-7 (B<sup>SUS</sup>7)
B<sup>b</sup>MAJ<sup>7</sup>
B<sup>b</sup>07

A-7 (A<sup>b</sup>SUS7)
G-7
C<sup>7</sup>
A-7
D<sup>7</sup>
G-7
C<sup>7</sup>

F<sup>MAJ</sup>7
C-7
F<sup>7</sup>
B<sup>b</sup>MAJ<sup>7</sup>
B<sup>b</sup>07

A-7
D<sup>7</sup>
G-7
C<sup>7</sup>
F<sup>MAJ</sup>7
E<sup>b</sup>7
F<sup>MAJ</sup>7

G-7
C<sup>7</sup>
F<sup>MAJ</sup>7
C-7
F<sup>7</sup>

B<sup>b</sup>MAJ<sup>7</sup>                    A-7<sup>b</sup>5    D<sup>7(b9)</sup>                    G<sup>7</sup>                    G-7                    C<sup>7</sup>

21

FMAJ<sup>7</sup>                    C-7                    F<sup>7</sup>                    B<sup>b</sup>MAJ<sup>7</sup>                    B<sup>b</sup>07

25

A-7    D<sup>7</sup>    G-7                    C<sup>7</sup>                    A-7<sup>b</sup>5                    D<sup>7(b9)</sup>

29

G-7                    C<sup>7</sup>                    FMAJ<sup>7</sup>    D-7    G-7                    C<sup>7</sup>

33

# LESSON 31 WORKBOOK

WRITE OUT THE #4,4-,3,b3,2,5,1 INTRO PROGRESSION IN ALL KEYS.

#IV-7b5	IV-7	III-7	bIII-7	II-7	V7	IMAJ7	V7
F#-7b5	F-7	E-7	E <sup>b</sup> o7	D-7	G <sup>7</sup>	CMAJ <sup>7</sup>	G <sup>7</sup>

4/4

5

9

13

17

21

25

29

33

37

41

45

# LESSON 31 WORKBOOK

BRENDEN LOWE

WRITE OUT THE INTRO (4, 4-, 3, 6, 2, 5, 1) PROGRESSIONS IN ALL KEYS.

IVMAJ7	IV-7	III-7	VI7	II-7	V7	IMAJ7	V7
FMAJ7	F-6	E-7	A7	D-7	G7	CMAJ7	G7

4/4

5

9

13

17

21

25

29

A musical staff in treble clef with a key signature of three sharps (F#, C#, G#). The staff contains four measures of rhythmic notation, each represented by a series of slanted lines. The first measure starts with a treble clef and the key signature.

33

A musical staff in treble clef with a key signature of three sharps (F#, C#, G#). The staff contains four measures of rhythmic notation, each represented by a series of slanted lines. The first measure starts with a treble clef and the key signature.

37

A musical staff in treble clef with a key signature of three sharps (F#, C#, G#). The staff contains four measures of rhythmic notation, each represented by a series of slanted lines. The first measure starts with a treble clef and the key signature.

41

A musical staff in treble clef with a key signature of two sharps (F#, C#). The staff contains four measures of rhythmic notation, each represented by a series of slanted lines. The first measure starts with a treble clef and the key signature.

45

A musical staff in treble clef with a key signature of one sharp (F#). The staff contains four measures of rhythmic notation, each represented by a series of slanted lines. The first measure starts with a treble clef and the key signature. The staff ends with a double bar line.

# LESSON 31 WORKBOOK

WRITE OUT THE (1, 3, 4, #4, 1/5, 6, 2, 5) INTRO PROGRESSION IN ALL KEYS.

Imaj7	I/III	IVmaj7	#IVo7	I/V	VI7	II-7	V7
Cmaj7	C/E	Fmaj7	F#o7	C/G	A7	D-7	G7

4/4

5

9

13

17

21

25

29

33

37

41

45

# LESSON 31 WORKBOOK

WRITE OUT THE (2, 5, 1, 4-, 3, 6) INTRO PROGRESSION IN ALL KEYS.

II-7	V7	IMAJ7	IV-7	III-7	VI7
D-7	G <sup>7</sup>	CMAJ <sup>7</sup>	F-7	E-7	A <sup>7</sup>

4/4

5

9

13

17

21

25

29

A musical staff in treble clef with a key signature of three sharps (F#, C#, G#). The staff contains four measures of rhythmic notation, each consisting of a series of diagonal lines representing notes.

33

A musical staff in treble clef with a key signature of three sharps (F#, C#, G#). The staff contains four measures of rhythmic notation, each consisting of a series of diagonal lines representing notes.

37

A musical staff in treble clef with a key signature of three sharps (F#, C#, G#). The staff contains four measures of rhythmic notation, each consisting of a series of diagonal lines representing notes.

41

A musical staff in treble clef with a key signature of two sharps (F#, C#). The staff contains four measures of rhythmic notation, each consisting of a series of diagonal lines representing notes.

45

A musical staff in treble clef with a key signature of one sharp (F#). The staff contains four measures of rhythmic notation, each consisting of a series of diagonal lines representing notes. The staff ends with a double bar line.

# LESSON 31 WORKBOOK

BRENDEN LOWE

WRITE OUT THE (1, 6, 2, 5) INTRO PROGRESSION IN ALL KEYS.

IMAJ7	VI7	II-7	V7	IMAJ7	VI7	II-7	V7
CMAJ7	A7	D-7	G7	CMAJ7	A7	D-7	G7

4/4

5

9

13

17

21

25

29

33

37

41

45

# LESSON 31 WORKBOOK

BRENDEN LOWE

WRITE OUT THE (2,5, $\flat$ 7, 7, 1) OUTRO BELOW IN ALL KEYS.

II-7

V7

$\flat$ VII7

VII7

I $\flat$

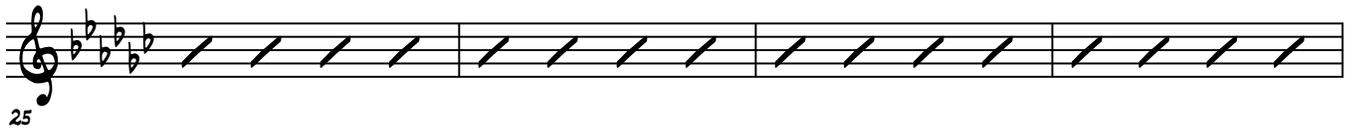
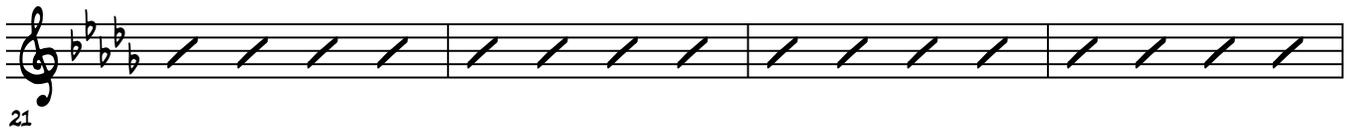
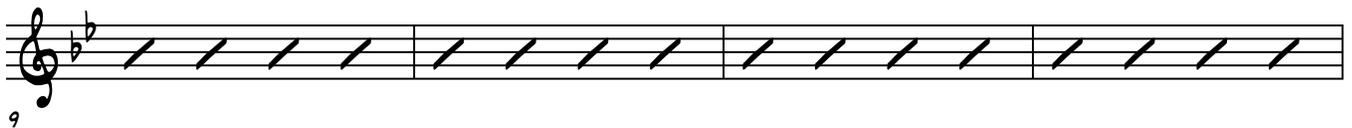
D-7

G<sup>7</sup>

B $\flat$ 7

B<sup>7</sup>

C<sup>6</sup>



29

33

37

41

45

# LESSON 31 WORKBOOK

WRITE OUT THE (1,3,4,#4,1/5,6,2,5,1) OUTRO BELOW.

HALF TIME HERE

II-7	V7	I	I/III	IV	#IV
D-7	G <sup>7</sup>	C	C/E	F	F#07



I/V	VI7	II-7	V7	IMAJ7	IMAJ7
C/G	A <sup>7</sup>	D-7	G <sup>7</sup>	CMAJ <sup>7</sup>	CMAJ <sup>7</sup>



5



9



13



17



21

25



29



33



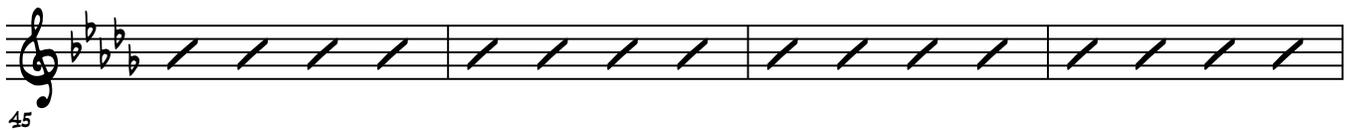
37



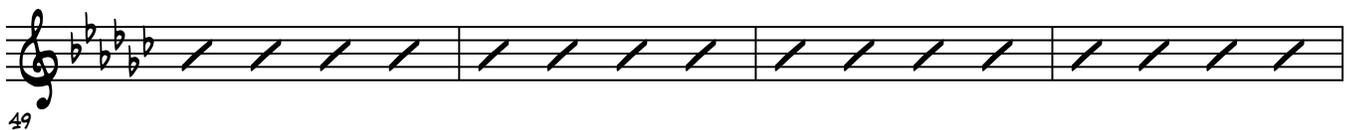
41



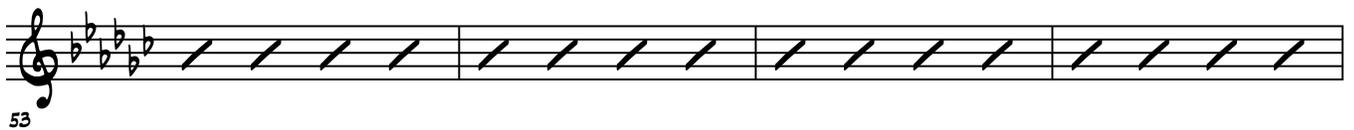
45



49



53



57

61

65

69

73

77

81

85

A musical staff in treble clef with a key signature of one sharp (F#). The staff contains four measures, each filled with five slanted lines representing a scale. The number 89 is written below the first measure.

A musical staff in treble clef with a key signature of one sharp (F#). The staff contains four measures, each filled with five slanted lines representing a scale. The number 93 is written below the first measure.

# LESSON 31 WORKBOOK

BRENDEN LOWE

PRACTICE ADDING A DOUBLE HANDED LICK TO LEAD INTO THE  $\text{VII}$  TO  $\text{I}$  PROGRESSION OUTRO BELOW.

YOU CAN USE ANY LICK YOU WANT

	$\text{II-7}$	$\text{V7}$	$\text{IMAJ7}$	$\text{VII7}$	$\text{I6}$
	$\text{D-7}$	$\text{G7}$	$\text{CMAJ7}$	$\text{D}^{\flat 7}$	$\text{CMAJ7}$
	$\text{G-7}$	$\text{C7}$	$\text{FMAJ7}$	$\text{G}^{\flat 7}$	$\text{FMAJ7}$
5	$\text{C-7}$	$\text{F7}$	$\text{B}^{\flat}\text{MAJ7}$	$\text{B7}$	$\text{B}^{\flat}\text{MAJ7}$
9	$\text{F-7}$	$\text{B}^{\flat 7}$	$\text{E}^{\flat}\text{MAJ7}$	$\text{E7}$	$\text{E}^{\flat}\text{MAJ7}$
13	$\text{B}^{\flat-7}$	$\text{E}^{\flat 7}$	$\text{A}^{\flat}\text{MAJ7}$	$\text{A7}$	$\text{A}^{\flat}\text{MAJ7}$
17	$\text{E}^{\flat-7}$	$\text{A}^{\flat 7}$	$\text{D}^{\flat}\text{MAJ7}$	$\text{D7}$	$\text{D}^{\flat}\text{MAJ7}$
21	$\text{A}^{\flat-7}$	$\text{D}^{\flat 7}$	$\text{G}^{\flat}\text{MAJ7}$	$\text{G7}$	$\text{G}^{\flat}\text{MAJ7}$
25					

DOUBLE HANDED LINE HERE

29 C#-7 F#7 BMAJ7 C7 BMAJ7

33 F#-7 B7 EMAJ7 F7 EMAJ7

37 B-7 E7 AMAJ7 B<sup>b</sup>7 AMAJ7

41 E-7 A7 DMAJ7 E<sup>b</sup>7 DMAJ7

45 A-7 D7 GMAJ7 A<sup>b</sup>7 GMAJ7

# LESSON 32 WORKBOOK

BRENDEN LOWE

## WRITE OUT THE DROP 2 MINOR VOICINGS STRUCTURE 1

C-7                      F-7                      B<sup>b</sup>-7                      E<sup>b</sup>-7

Handwritten notes for C-7: Eb, G, D  
Handwritten notes for B<sup>b</sup>-7: B<sup>b</sup>

This section contains two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 4/4 time. The first measure of the top staff has a whole note chord with notes Eb, G, and D. The first measure of the bottom staff has a whole note chord with note Bb. The remaining three measures in both staves are empty.

A<sup>b</sup>-7                      D<sup>b</sup>-7                      G<sup>b</sup>-7                      B-7

This section contains two empty musical staves, one in treble clef and one in bass clef, for writing out the Drop 2 minor voicings for Ab-7, Db-7, Gb-7, and B-7.

5

E-7                      A-7                      D-7                      G-7

This section contains two empty musical staves, one in treble clef and one in bass clef, for writing out the Drop 2 minor voicings for E-7, A-7, D-7, and G-7.

9

# LESSON 32 WORKBOOK

BRENDEN LOWE

## WRITE OUT THE DROP 2 DOMINANT 7TH VOICINGS STRUCTURE 1

**C<sup>7</sup>**                      **F<sup>7</sup>**                      **B<sup>b7</sup>**                      **E<sup>b7</sup>**

Handwritten notes on the first staff: Treble clef, 4/4 time signature, a whole note chord with notes B<sup>b</sup>, D, and A. The bass line starts with a whole note E.

**A<sup>b7</sup>**                      **D<sup>b7</sup>**                      **G<sup>b7</sup>**                      **B<sup>7</sup>**

5

**E<sup>7</sup>**                      **A<sup>7</sup>**                      **D<sup>7</sup>**                      **G<sup>7</sup>**

9

# LESSON 32 WORKBOOK

BRENDEN LOWE

WRITE OUT THE DROP 2 MAJOR 7TH VOICINGS STRUCTURE 1

C<sup>MAJ7</sup>                      F<sup>MAJ7</sup>                      B<sup>bMAJ7</sup>                      E<sup>bMAJ7</sup>

E, G, D

B

A<sup>bMAJ7</sup>                      D<sup>bMAJ7</sup>                      G<sup>bMAJ7</sup>                      B<sup>MAJ7</sup>

5

E<sup>MAJ7</sup>                      A<sup>MAJ7</sup>                      D<sup>MAJ7</sup>                      G<sup>MAJ7</sup>

9

# LESSON 32 WORKBOOK

BRENDEN LOWE

## WRITE OUT THE DROP 2 MINOR 7TH VOICINGS STRUCTURE 2

C-7                      F-7                      B<sup>b</sup>-7                      E<sup>b</sup>-7

Handwritten notes for C-7: Treble clef, 4/4 time, notes B<sup>b</sup> (3rd line), D (4th line), G (5th line). Bass clef, notes E<sup>b</sup> (2nd space), G (3rd space).

A<sup>b</sup>-7                      D<sup>b</sup>-7                      G<sup>b</sup>-7                      B-7

5

E-7                      A-7                      D-7                      G-7

9

# LESSON 32 WORKBOOK

BRENDEN LOWE

WRITE OUT THE DROP 2 DOMINANT 7TH VOICINGS STRUCTURE 2

**C<sup>7</sup>**                      **F<sup>7</sup>**                      **B<sup>b7</sup>**                      **E<sup>b7</sup>**

Handwritten musical notation for the first system. It consists of two staves: a treble clef staff and a bass clef staff, both in 4/4 time. The treble staff has a treble clef and a 4/4 time signature. The bass staff has a bass clef and a 4/4 time signature. The first measure of the treble staff contains a chord voicing with notes E, A, and D. The first measure of the bass staff contains a chord voicing with notes Bb and D. The notes E, A, D, and Bb are written below the respective staves.

**A<sup>b7</sup>**                      **D<sup>b7</sup>**                      **G<sup>b7</sup>**                      **B<sup>7</sup>**

Two empty musical staves (treble and bass clef) for writing out the Drop 2 dominant 7th voicings for the chords Ab7, Db7, Gb7, and B7.

5

**E<sup>7</sup>**                      **A<sup>7</sup>**                      **D<sup>7</sup>**                      **G<sup>7</sup>**

Two empty musical staves (treble and bass clef) for writing out the Drop 2 dominant 7th voicings for the chords E7, A7, D7, and G7.

9

# LESSON 32 WORKBOOK

BRENDEN LOWE

WRITE OUT THE DROP 2 MAJOR 7TH VOICINGS STRUCTURE 2

C<sup>MAJ7</sup>                      F<sup>MAJ7</sup>                      B<sup>b</sup>MAJ<sup>7</sup>                      E<sup>b</sup>MAJ<sup>7</sup>

B, D, G

E

A<sup>b</sup>MAJ<sup>7</sup>                      D<sup>b</sup>MAJ<sup>7</sup>                      G<sup>b</sup>MAJ<sup>7</sup>                      BMAJ<sup>7</sup>

5

E<sup>MAJ7</sup>                      A<sup>MAJ7</sup>                      D<sup>MAJ7</sup>                      G<sup>MAJ7</sup>

9