


APPENDIX A

Answer Key for Written Exercises

CHAPTER 1 MUSIC FUNDAMENTALS

Exercise 1.1

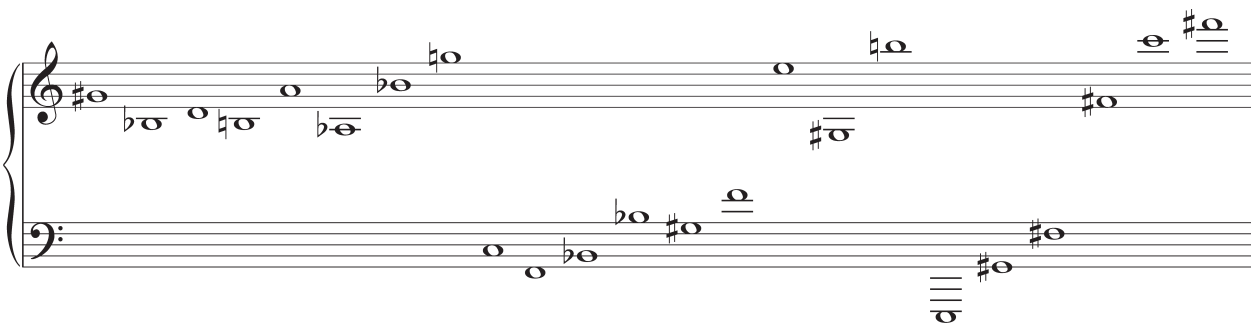


Musical notation for Exercise 1.1, showing a piano accompaniment with a treble and bass clef. The key signature is one flat (Bb). The melody in the treble clef consists of quarter notes: Bb4, F6, D4, C#4, Bb3, A#0, Eb1, A2, F#6, D#4, C#5, Ab7, C4, D3, B5, Fb5, G6, F#4, Gb4, B#6. The bass line consists of quarter notes: Bb3, Eb1, A2, F#6, D#4, C#5, Ab7, C4, D3, B5, Fb5, G6, F#4, Gb4, B#6. There are two 8va markings above the treble staff.

8va
8va

A#4 F6 D4 C#4 Bb3 A#0 Eb1 A2 F#6 D#4 C#5 Ab7 C4 D3 B5 Fb5 G6 F#4 Gb4 B#6

Exercise 1.2



Musical notation for Exercise 1.2, showing a piano accompaniment with a treble and bass clef. The key signature is one sharp (F#). The melody in the treble clef consists of quarter notes: G#4, Bb3, D4, B3, A4, Ab3, Bb4, G5, C3, F2, Bb2, Bb3, G#3, F4, E5, G#3, B5, E1, G#2, F#3, F#4, C6, F#6. The bass line consists of quarter notes: Bb3, Eb1, A2, F#6, D#4, C#5, Ab7, C4, D3, B5, Fb5, G6, F#4, Gb4, B#6. There is one 8va marking above the bass staff.

8va

G#4 Bb3 D4 B3 A4 Ab3 Bb4 G5 C3 F2 Bb2 Bb3 G#3 F4 E5 G#3 B5 E1 G#2 F#3 F#4 C6 F#6

Exercise 1.3

B \flat major

G major

A \flat major

C natural minor



G harmonic minor



F harmonic minor

F \sharp melodic minor (ascending–descending)B \flat melodic minor (ascending–descending)

Exercise 1.4

E \flat major

B major

D \flat majorA \flat minorG \sharp minorF \sharp major

Exercise 1.5

Exercise 1.6

fourth	second	fourth	seventh	seventh
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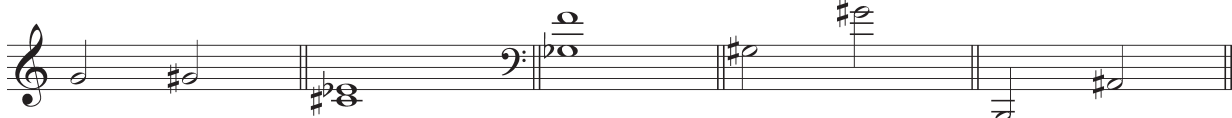
perfect fourth P4	minor second m2	perfect fourth P4	minor seventh m7	major seventh M7
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third	second	fifth	fifth	sixth
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minor third m3	minor second m2	augmented fifth A5	diminished fifth D5	minor sixth m6
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seventh	seventh	fourth	third	fifth
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minor seventh m7	diminished seventh D7	diminished fourth D4	minor third m3	diminished fifth D5
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unison	third	seventh	octave	seventh
				
augmented unison	diminished third	major seventh	perfect octave	major seventh
AU	D3	M7	P8	M7







sixth	fourth	fourth	sixth	fourth
				
major sixth	diminished fourth	augmented fourth	augmented sixth	augmented fourth
M6	D4	A4	A6	A4

Exercise 1.7

D	E ^b	A ^b	E ^{min}	F ^o	G ⁺	B ^b min	D ^b
							

CHAPTER 3 HARMONIC FUNCTION

Exercise 3.1

A major	G minor	G major
		
IV V vi	iv V i VI	ii V I vi
E^b major	B minor	D minor
		
vi IV ii vii ^o	VI ii ^o V i	ii ^o V #vii ^o i

Exercise 3.2

							
<u>E^{min}</u>	<u>B^bmin</u>	<u>C⁺</u>	<u>F^{#o}</u>	<u>G</u>	<u>D^{min}</u>	<u>D^{#o}</u>	<u>F⁺</u>

Exercise 3.3

The musical score for Exercise 3.3 is presented in 4/4 time. It consists of a vocal line and three piano accompaniment systems. The first system features a vocal line with a melody of quarter notes and a piano accompaniment with block chords. The second system continues the piano accompaniment with more complex chordal textures. The third system includes a vocal line with a melody of quarter notes and a piano accompaniment with block chords.

System 1:

- Vocal: C = G = Amin = Emin = F = C = G = C =
- Piano 1: Treble clef, 4/4 time. Chords: C (1), G, Amin, Emin, F, C, G, C.
- Piano 2: Treble clef, 4/4 time. Chords: C (3), G, Amin, Emin, F, C, G, C.
- Piano 3: Treble clef, 4/4 time. Chords: C (5), G, Amin, Emin, F, C, G, C.

System 2:

- Vocal: C = G = Amin = Emin = F = B° = Emin Amin = Dmin = G = C =
- Piano 1: Treble clef, 4/4 time. Chords: C (1), G, Amin, Emin, F, B°, Emin Amin, Dmin, G, C.
- Piano 2: Treble clef, 4/4 time. Chords: C (3), G, Amin, Emin, F, B°, Emin Amin, Dmin, G, C.
- Piano 3: Treble clef, 4/4 time. Chords: C (5), G, Amin, Emin, F, B°, Emin Amin, Dmin, G, C.

2

Amin \equiv E/G# \equiv Amin \equiv G \equiv C \equiv G \equiv Amin E \equiv Amin

1

3

5

3

Amin \equiv G# $^{\circ}$ /B \equiv Amin/C \equiv Dmin \equiv E \equiv F \equiv Dmin B $^{\circ}$ \equiv E \equiv Amin

1

3

5

4

Exercise 4: A single treble clef staff contains the sequence of Roman numerals: I, ..⁶, IV, ii, V, ..⁶, I. Below this are three grand staff systems (treble and bass clefs). The first system has a first finger (^1) above the treble staff. The second system has a third finger (^3) above the treble staff. The third system has a fifth finger (^5) above the treble staff. The bass clef staves in all systems contain a simple harmonic accompaniment.

5

Exercise 5: A single treble clef staff contains the sequence of Roman numerals: I, vi, ii, V, iii, vi, ii, V, I. Below this are three grand staff systems (treble and bass clefs). The first system has a first finger (^1) above the treble staff. The second system has a third finger (^3) above the treble staff. The third system has a fifth finger (^5) above the treble staff. The bass clef staves in all systems contain a simple harmonic accompaniment.

6

i V VI III iv ii^o V i

1

3

5

7

i iv⁶ VII III⁶ VI ii^{o6} V i

1

3

5

Exercise 3.4

$\hat{8}$ $\hat{7}$ $\hat{6}$ $\hat{5}$ $\hat{3}$ $\hat{4}$ $\hat{4}$ $\hat{2}$ $\hat{1}$ $\hat{2}$ $\hat{2}$ $\hat{3}$ $\hat{4}$ $\hat{4}$ $\hat{2}$ $\hat{3}$
 F C Dmin C/E F B \flat Gmin C Dmin Gmin C F B \flat Gmin C F

I V vi V 6 I IV ii V vi ii V I IV ii V I
 T -----> PD -----> D T PD D T

CHAPTER 4 FOUR-PART CHORDS

Exercise 4.1

Dmin6 F \sharp Maj7 F7sus Gmin($\sharp 7$) E \emptyset 7 B \flat 7($\flat 5$) AMaj7($\sharp 5$) D \sharp \emptyset 7

Exercise 4.2

Emin7 B \flat 7 FMaj7($\flat 5$) G \emptyset ($\sharp 7$) E \flat Maj7 Dmin($\sharp 7$) A \sharp \emptyset 7 A \flat 7($\flat 5$)

Exercise 4.3

DMaj7 GMaj7($\flat 5$)
 D \flat min7 A7($\sharp 5$)

E_{min}6 A^b7_{sus}

Musical notation for Emin6 and Ab7sus chords in piano style. The first system shows Emin6 in the key of E minor (one sharp) and Ab7sus in the key of A-flat major (two flats). The bass line provides harmonic support with sustained notes.

B^bmin^(#7) D[#]07

Musical notation for Bbm7(9) and D#7 chords in piano style. The first system shows Bbm7(9) in the key of B-flat major (two flats) and D#7 in the key of D major (two sharps).

A^bMaj7^(#5) B^o(#7)

Musical notation for AbMaj7(9) and Bdim7 chords in piano style. The first system shows AbMaj7(9) in the key of A-flat major (two flats) and Bdim7 in the key of B major (two sharps).

E^bmin7 B^b6

Musical notation for Ebmin7 and Bb6 chords in piano style. The first system shows Ebmin7 in the key of E-flat major (three flats) and Bb6 in the key of B-flat major (two flats).

CHAPTER 5 FIVE-PART CHORDS

Exercise 5.1

D7^(b9) Fmin⁹(b6) A⁶ E13^(#9)_{sus} B^b7^(#9)_{#5} Gmin⁹(b5)

Musical notation for Exercise 5.1 showing six five-part chords in treble clef: D7(b9), Fmin9(b6), A6, E13(9)sus, Bb7(9)#5, and Gmin9(b5).

Exercise 5.2

Musical notation for Exercise 5.2 showing six five-part chords in treble clef: Fmin9, DMaj9(9), Bb9sus, D0(9), C7(b9)sus, and G7(b9).

Fmin⁹ DMaj⁹(#5) B^b9_{sus} D^o9(#7) C7^(b9)_{sus} G7^(b9)

Exercise 5.3

F#⁹sus

B7(^b₅)⁹sus Bmin⁹ A⁹(#5) Ab⁶/₉

F#min⁹(#7) GMaj⁹(#5) D#^{o9} DbMaj⁹(b5)

B⁹sus Ebmin⁹(b5) Bb⁹ Db7(^b₅)⁹

D7(^b₅)⁹ C7(#9) EMaj⁹ Eb7([#]₅)⁹sus

CHAPTER 6 THE II-V-I PROGRESSION

Exercise 6.1

Cmin7 F7 B♭Maj7

ii⁷ V⁷ Imaj⁷

a Gmin7 C7 FMaj7

ii⁷ V⁷ Imaj⁷

b F♯min7(b5) B7 Emin7

ii^{♭5} V⁷ i⁷

c C♯min7(b5) F♯7 Bmin7

ii^{♭5} V⁷ i⁷

Exercise 6.2

Amin7(b5) D7 Gmin7

ii^{♭5} V⁷ i⁷

a Dmin7(b5) G7 Cmin7

ii^{♭5} V⁷ i⁷

b Fmin7 B♭7 E♭Maj7(b5)

ii⁷ V⁷ Imaj⁷

c Bmin7 E7(b5) A♯Maj7

ii⁷ V⁷ Imaj⁷

Exercise 6.3

E_{min}⁹ A^{9sus} D_{Maj}⁹

ii⁷ V⁷ I_{maj}⁷

a C_{min}⁹ F7(^b9) B_bMaj⁹

ii⁷ V⁷ I_{maj}⁷

b E_{min}^{9(b5)} A7(^b13(₉)) D_{min}^{9(#7)}

ii_{b5}⁷ V⁷ i⁷

c A_{min}⁹ D7(^b9(_{#5})) G_{Maj}⁹

ii⁷ V⁷ I_{maj}⁷

Exercise 6.4

D_{min}⁷ F^{°7} G⁷ C^{°7} D_{min}⁷ B^{°7} C_{Maj}⁷ D^{°7} E_b^{°7} C_{6/E} D^{°7} C₆

ii⁷ CN ^{#iv}°⁷ V⁷ CN ^{#i}°⁷ ii⁷ DN ^{vii}°⁷ I_{maj}⁷ DP ⁱⁱ°⁷ CP ^{biii}°⁷ I_{maj}⁶ DP ⁱⁱ°⁷ I_{maj}⁶

a G_{min}⁷ B^{°7} C⁷ C^{°7} C⁷ F/A A_b^{°7} G_{min}⁷ C⁷ F₆ F^{°7} F₆

ii⁷ CN ^{#iv}°⁷ V⁷ CT ^v°⁷ V⁷ I⁶ CP ^{biii}°⁷ ii⁷ V⁷ I_{maj}⁶ CT ⁱ°⁷ I_{maj}⁶

b Emin7 F#°7 G°7 G#°7 A7 A°7 A7 C#°7 D6 E°7 F°7 G#°7 F#min7 E°7 DMaj7

ii⁷ iii^{o7} iv^{o7} #iv^{o7} V⁷ v^{o7} V⁷ vii^{o7} Imaj⁶ ii^{o7} biii^{o7} #iv^{o7} iii⁷ ii^{o7} Imaj⁷

CP DP CP CT DP CP CP DP

Exercise 6.5

C¹³ F#min⁹ B^{9sus} Gmin⁹ Bbmin⁹ Eb⁹ A7(^{b9}/_{#5}) D7(^{#9}/_{#5}) G7(^{b9}) C¹³(#9)

V⁷ [ii⁷ V⁷]/VII ii⁷ [ii⁷ V⁷]/bIII III⁷ VI⁷ II⁷ V⁷

V⁷ #iv^{o7} ii⁷ iv^{o7} III⁷ VI⁷ II⁷ V⁷

a Gmin⁹ Bmin⁹ E¹³ C⁹ Emin¹¹ A¹³ FMaj7 Abmin⁹ Db¹³ Gmin⁹ F#min⁹ B7(^{b13}/₉)

ii⁷ [ii⁷ V⁷]/III V⁷ [ii⁷ V⁷]/VI Imaj⁷ [ii⁷ V⁷]/bII ii⁷ [ii⁷ V⁷]/VII

ii⁷ #iv^{o7} V⁷ vii^{o7} Imaj⁷ biii^{o7} ii⁷ #i^{o7}

CHAPTER 7 MODES

Exercise 7.1

Lydian



Locrian



Mixolydian



Dorian



Aeolian



Phrygian



Exercise 7.2

Lydian Augmented



Locrian b2



Mixolydian #11



Dorian b2



Altered



Mixolydian b13

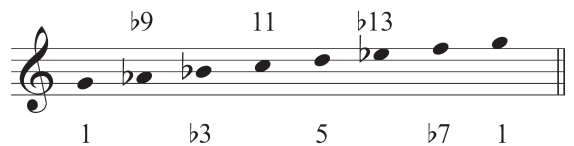


Exercise 7.3

Lydian



Phrygian



Locrian



Dorian



Exercise 7.4

Lydian Augmented

9 ^{b5} #11 #5 13

1 3 7 1

Altered

^{b9} #9 ^{b5} ^{b13}

1 3 b7 1

Mixolydian #11

9 ^{b5} #11 13

1 3 5 b7 1

Melodic Minor

9 11

1 b3 5 #6 #7 1

CHAPTER 8 CHORD-SCALE THEORY

Exercise 8.1

Lydian ^{DMaj7(b5)}

Mixolydian ^{Bb7sus}

Mixolydian #11 ^{A7(b5)}

Altered ^{C7alt.}

Dorian b2 ^{G7(b9)sus}

Exercise 8.2

^{BbMaj7(#5)} ^{BbMaj9(#5)}

^{Emin7} ^{Emin9} ^{Emin6} ^{Emin9/6}

Lydian Augmented

^{Gmin7} ^{Gmin9(b6)}

Dorian

^{A7(b5)} ^{A7(b9)} ^{A7alt.}

Aeolian

Altered

G^{#7}(b⁹)sus G^{#7}(^b₅)sus G^{#7}(^b₁₃)sus

Phrygian

Dmin7(b⁵) Dmin⁹(b⁵)

Locrian #2

Exercise 8.3

Fmin⁹ B^b7(b⁹)sus E^bMaj7([#]₁₁)

ii⁷ Dorian V⁷ Dorian b2 Imaj⁷ Lydian

a Cmin([#]₇) F7(b⁵) B^bMaj7([#]₅)

ii⁷ Melodic Minor V⁷ Mixolydian #11 Imaj⁷ Lydian Augmented

b Gmin⁹(b⁵) C7(^b₁₃) Fmin([#]₇)

ii⁷_{b5} Locrian #2 V⁷ Altered i⁷ Melodic Minor

c Bmin7(b⁵) E7([#]₉)sus A^m⁹(b⁶)

ii⁷_{b5} Locrian V⁷ Dorian b2 i⁷ Aeolian

Exercise 8.4

G7(b¹³) C7alt. F⁹(b⁵) B^b⁹sus

V⁷/vi Mixolydian b13 V⁷/ii Altered V⁷/ii Mixolydian #11 V⁷ Mixolydian

a

C7(b9) F7(#5) Bb9(b5) Eb7alt.

V⁷/vi Altered V⁷/ii Mixolydian \flat 13 V⁷/ii Mixolydian #11 V⁷ Altered

b

F9(#5) Bb9 A7alt. Ab9

V⁷/vi Mixolydian \flat 13 V⁷/ii Mixolydian V⁷/ii Altered V⁷ Mixolydian

CHAPTER 9 THE BLUES

Exercise 9.1

Cmin7 Fmin7 Cmin7 C7(b5)

5

Fmin7 Fmin7 Cmin7 Cmin7

9

Dmin7(b5) G7(b5) Cmin6 Ab7(b5) G7(b5)

Exercise 9.2

1 $E\flat^9$ $E\flat^9$ $B\flat^9$ $F\text{min}^9$ $B\flat^{13}$

5 $E\flat^9$ $B\flat^{13}$ $G7(\flat^9)$

9 $C\text{min}^9$ F^{13} $B\flat^{13}$ $G7\text{alt.}$ $C7\text{alt.}$ $F7(\flat^9)$

1 $E\flat^9$ $A\flat^{13}$ $E\flat^9$ $B\flat\text{min}^9$ $E\flat^{13}$

5 $A\flat^{13}$ $E\flat^{13}$ $C7(\flat^9)$

9 $F\text{min}^9$ $B\flat^{13}$ $E\flat^9$ $C7\text{alt.}$ $F7\text{alt.}$ $B\flat7(\flat^9)$

Exercise 9.3

F major blues B \flat major blues F major blues F minor blues

5

 B \flat major blues B \flat major blues F major blues D Altered

9

 G Mixolydian #11 C Mixolydian F Mixolydian F minor blues

1

 F Dorian B \flat Dorian F Dorian F minor blues

5

 B \flat Dorian B \flat Dorian F Melodic Minor F Melodic Minor

9

 G Locrian C Altered F Melodic Minor F minor blues

CHAPTER 10 IMPROVISATION

Exercise 10.2

E \flat Blues

Eb7 Ab7 Eb7 B \flat min7 Eb7 Ab7

7 Eb7 C7 Fmin7 B \flat 7 Eb7 B \flat 7

C Minor Blues

1 Cmin7 Fmin7 Cmin7 C7(b9) Fmin7 Fmin7

7 Cmin7 Cmin7 D7(b5) G7(b5) Cmin7 G7(#5)

F Minor Blues

1 Fmin7 B \flat min7 Fmin7 F7(b9) B \flat min7 B \flat min7

7 Fmin7 Fmin7 D \flat 7(b5) C7(b5) Fmin7 C7alt.

Exercise 10.3

E \flat Blues

Eb7 Ab7 Eb7 B \flat min7 Eb7 Ab7

7 Eb7 C7 Fmin7 B \flat 7 Eb7 B \flat 7

C Minor Blues

1 Cmin7 Fmin7 Cmin7 C7(b9) Fmin7 Fmin7

7 Cmin7 Cmin7 D7(b5) G7(b5) Cmin7 G7(#5)

F Minor Blues

1 Fmin7 B \flat min7 Fmin7 F7(b9) B \flat min7 B \flat min7

7 Fmin7 Fmin7 D \flat 7(b5) C7(b5) Fmin7 C7alt.

Exercise 10.4

E \flat Blues

1 Eb7 Ab7 Eb7 B \flat min7 Eb7 Ab7 Ab7

7 Eb7 Cmin7 Fmin7 B \flat 7 Eb7 Fmin7 B \flat 7

C Minor Blues

1 Cmin7 Fmin7 Cmin7 C7(b9) Fmin7 Fmin7

7 Cmin7 Cmin7 D7(b5) G7(b5) Cmin7 G7(#5)

F Minor Blues

1 Fmin7 B \flat min7 Fmin7 F7(b9) B \flat min7 B \flat min7

7 Fmin7 Fmin7 D \flat 7(b5) C7(b5) Fmin7 C7alt.

CHAPTER 11 JAZZ LEAD SHEETS

Exercise 11.1

A

First Level: I: Ima⁷ IVma⁷ iii⁷ vi⁷ ii⁷ V⁷ Ima⁷ V⁷/vi
Second Level: Ima⁷-----ii⁷ V⁷ Ima⁷

21 Amin7 E7(#5) Amin7 A7(b5) Dmin7 G7 CMaj7 C7

vi: i⁷ V⁷ i⁷ I⁷ I: ii⁷ V⁷ Ima⁷ V⁷/IV
 vi⁷----- V⁷/ii ii⁷ V⁷ Ima⁷ I⁷

C

25 FMaj7 A7(#5) Dmin7 Dmin7/C Bmin7(b5) E7 Amin7 Ab7

IVma⁷ V⁷/ii ii⁷ (ii^{b5} V⁷)/vi vi⁷ bVI⁷
 IVma⁷-----ii⁷ vi⁷

29 CMaj7/G Amin7 Dmin7 G7 C6 Amin7 Dmin7 G7

Ima⁷(I⁶) vi⁷ ii⁷ V⁷ Ima⁶ vi⁷ ii⁷ V⁷
 Ima⁷(I⁶) ii⁷ V⁷ Ima⁶-----

Exercise 12.3

Dmin7(b5) G7 Gmin7 C7

[ii]_{b5} V⁷/vi [ii]⁷ V⁷/ii

Cmin7 F7 Fmin7 Bb7

[ii]⁷ V⁷/V ii⁷ V⁷

Exercise 12.4

F#min7(b5) B7 Bmin7 E7

[ii]_{b5} V⁷/vi [ii]⁷ V⁷/ii

Emin7 A7 Amin7 D7

[ii]⁷ V⁷/V ii⁷ V⁷

Exercise 12.5

Amin^{9(b5)} D7(b⁹) Dmin⁹ G7(b⁹)

 [ii]^{b7} V⁷/vi [ii]⁷ V⁷/ii

Gmin⁹ C7(b⁹) Cmin⁹ F7(b⁹)

 [ii]⁷ V⁷/V ii⁷ V⁷

Exercise 12.6

C#min^{9(b5)} F#7(b¹³) F#min⁹ B7(b⁹)
 C#min^{7(b5)} F#7 F#min⁷ B7

 [ii]^{b7} V⁷/vi [ii]⁷ V⁷/ii

Bmin⁹ E7(b⁹) Emin⁹ A^{13(b9)}
 Bmin⁷ E7 Emin⁷ A7

 [ii]⁷ V⁷/V ii⁷ V⁷

Exercise 12.7

C#min¹¹ F#7(^b13) F#min⁹ B7(^b5)
 C#min7(^b5) F#7 F#min7 B7

[ii]^b5 V⁷/vi [ii]⁷ V⁷/ii

Bmin⁹ E7(^b9) Emin⁹ A7(^b5)
 Bmin7 E7 Emin7 A7

[ii]⁷ V⁷/V ii⁷ V⁷

CHAPTER 13 IDIOMATIC JAZZ PROGRESSIONS

Exercise 13.1

"Drop 2" Five-Part Voicings

E major

Imaj⁷ vi⁷ ii⁷ V⁷ TR/V⁷ Imaj⁷

"Drop 2" Five-Part Voicings

F major

Imaj⁷ bIII⁷ bVIImaj⁷ V⁷ Imaj⁷

MODEL IV

F minor

i^7 $ii^{\flat 7}$ V^7 $(ii^{\flat 7} V^7)/iv$ iv^7

MODEL VI

A major

$I\text{maj}^7$ $V^{\flat}/\flat VI$ $\flat VI\text{maj}^7$ V^{\flat}/III $III\text{maj}^7$ V^7 $I\text{maj}^7$

Exercise 13.2

G major

$G\text{Maj}^9$ $E\text{min}^9$ $A\text{min}^9$ $A\flat^9$ $G\%$

$I\text{maj}^7$ vi^7 ii^7 TR/V^7 $I\text{maj}^7$

E \flat major

$E\flat\text{Maj}^9$ $D\flat\text{min}^9$ $G\flat 7(\flat 9)$ $C\flat\text{Maj}^9$ F^9 $B\flat 7(\flat 9)$ $E\flat\%$

$I\text{maj}^7$ $(ii^7 V^7)/\flat VI$ $\flat VI\text{maj}^7$ II^7 V^7 $I\text{maj}^6$

A major

A6 A#°7 Bmin7 Emin7 A7 DMaj7 Bmin7 E7 C#min7 C7 Bmin7 Bb7

Imaj⁷ #i°⁷ ii⁷ (ii⁷ V⁷)/IV IVmaj⁷ ii⁷ V⁷ iii⁷ bIII⁷ ii⁷ TR/V⁷

Bb minor

Bbmin⁹ Cmin⁹(b5) Cb⁹ Bbmin⁹(#7)

i⁷ ii^{b5}⁷ TR/V⁷ i⁷

CHAPTER 14 VOICINGS

Exercise 14.1

F#
E7

Dmin
Ab7

B
D7

Abmin
F7

Gb
Bb7

F#min
A7

G
Db7

G#min
B7

Exercise 14.2

E7(b₉) D7(b₉¹³) Bb7(#₁₁) G7(b₉¹³) E7(b₉¹³) C#7(b₉¹³) A¹³(b₉) F#¹³

Bb
E7

Ab
D7

E
Bb7

Abmin
G7

C
E7

Dmin
C#7

F#
A7

D#min
F#7

Exercise 14.3

$\frac{G\flat\text{min}}{F7}$
 $F7(\flat 13)$

$B\flat 6/9$

$\frac{G}{B\flat 7}$
 $B\flat 13(\flat 9)$

$E\flat 6/9$

V^7

$Imaj^6$

V^7

$Imaj^6$

$\frac{D}{C7}$
 $C13(\sharp 11)$

$F\text{Maj}13$

$\frac{F}{D7}$
 $D7\text{alt.}$

$G\text{Maj}9(\flat 5)$

V^7

$Imaj^7$

V^7

$Imaj^7$

$\frac{B\flat\text{min}}{A7}$
 $A7(\flat 13)$

$D\text{Maj}7(\sharp 5)$

$\frac{C\sharp\text{min}}{E7}$
 $E13$

$A 6/9$

V^7

$Imaj^7$

V^7

$Imaj^6$

$\frac{C\flat}{E\flat 7}$
 $E\flat 7(\flat 13)$

$A\flat\text{Maj}7(\sharp 5)$

$\frac{G}{B7}$
 $B7(\flat 13)$

$E\text{Maj}13(\sharp 11)$

V^7

$Imaj^7$

V^7

$Imaj^7$

Exercise 14.4

GMaj7(b5) A¹³ Emin^{9/9} F#7(b9)sus Bmin^{9(b6)} Eb7alt.
 C#min^{11(b5)}

FMaj7(#5) BbMaj7(#11) Dmin^{9(#7)} G^{13(#11)} Db7alt. E^{13(b9)}sus
 Bmin^{11(b5)}

Eb7sus FbMaj^{13(#11)} CbMaj¹³ Fmin^{11(b13)} Bbmin¹¹
 C7(#9) G7(b13#9)

Cmin^{11(b5)} Ebmin¹³ Bbmin^{9(b6)} D7alt. Ab¹³
 GbMaj7(#11)

F#Maj7 BbMaj^{9(#11)} DMaj7(#9) G#¹³sus F7(b13)sus
 D#min⁹ A#min^{9(b13)}

Emin7 Amin¹¹ CMaj⁹ G6 C#min7(b9) F#7(b13)sus
 FMaj^{13(#11)} AbMaj7(#9)

Exercise 14.5

CMaj7(b5) A¹³ Amin¹³ C#min¹¹ GMaj¹³ DMaj¹³ F#7sus
 Ab7alt. Bb7(#9)

GbMaj7(b5) Ebmin^{9/9} Cmin^{11(b5)} F7(b9)sus A¹³
 D7alt. Ab¹³

Cmin¹¹ F¹³ B7alt. Ebmin^{9(#7)} Gmin^{7(b13)}
 AbMaj^{13(#11)}

CMaj7 Amin⁹ Cmin^(#7) D¹³sus FMaj^{9(#11)} AbMaj7(#9)
 Bb^{9/9} EbMaj¹³ AbMaj7(#11) Amin¹¹ Emin7(b6) G7sus D7sus

CMaj7(#11) Amin¹³ Ebmin^{9(b13)} Eb¹³
 Ab7alt. D¹³

CHAPTER 15 BEBOP

Exercise 15.1

Major bebop



Minor bebop b7



Minor bebop #7



Intermediary bebop



Exercise 15.2

Major bebop



Minor bebop #7



Major bebop



Minor bebop #7



Exercise 15.3

a FMaj⁹ G^{9(b5)} C⁹ FMaj⁹

F major bebop G dominant #11 C dominant F major bebop

Detailed description: This musical exercise is written on a treble clef staff with a key signature of one flat (Bb). It consists of four measures. The first measure is labeled 'FMaj⁹' and 'F major bebop'. The second measure is labeled 'G^{9(b5)}' and 'G dominant #11'. The third measure is labeled 'C⁹' and 'C dominant'. The fourth measure is labeled 'FMaj⁹' and 'F major bebop'.

b GMaj⁹ Fmin⁹ Bb⁹ EbMaj⁹ Amin⁹ D⁹

G major bebop Bb dominant Eb major bebop D dominant

Detailed description: This musical exercise is written on a treble clef staff with a key signature of one sharp (F#). It consists of four measures. The first measure is labeled 'GMaj⁹' and 'G major bebop'. The second measure is labeled 'Fmin⁹' and 'Bb dominant'. The third measure is labeled 'Bb⁹' and 'Eb major bebop'. The fourth measure is labeled 'Amin⁹' and 'D⁹'.

c BbMaj⁹ Bmin7(b5) E7 Amin⁹ D⁹ G^{9(b5)}

Bb major bebop G dominant D dominant G dominant #11

Detailed description: This musical exercise is written on a treble clef staff with a key signature of one flat (Bb). It consists of four measures. The first measure is labeled 'BbMaj⁹' and 'Bb major bebop'. The second measure is labeled 'Bmin7(b5)' and 'G dominant'. The third measure is labeled 'E7' and 'D dominant'. The fourth measure is labeled 'Amin⁹' and 'G^{9(b5)}'.

d DMaj⁹ Fmin⁹ Bb⁹ Emin⁹ A⁹ DMaj⁹

D major bebop Bb dominant A dominant D major bebop

Detailed description: This musical exercise is written on a treble clef staff with a key signature of two sharps (F#, C#). It consists of four measures. The first measure is labeled 'DMaj⁹' and 'D major bebop'. The second measure is labeled 'Fmin⁹' and 'Bb dominant'. The third measure is labeled 'Bb⁹' and 'A dominant'. The fourth measure is labeled 'Emin⁹' and 'DMaj⁹'.

e Dmin⁹ Bmin7(b5) E7(b9) Amin⁹ Emin7(b5) A7(#9)

D minor b7 G dominant A Dorian bebop F dominant #11

Detailed description: This musical exercise is written on a treble clef staff with a key signature of one flat (Bb). It consists of four measures. The first measure is labeled 'Dmin⁹' and 'D minor b7'. The second measure is labeled 'Bmin7(b5)' and 'G dominant'. The third measure is labeled 'E7(b9)' and 'A Dorian bebop'. The fourth measure is labeled 'Amin⁹' and 'Emin7(b5) A7(#9)'.

f $G_{min}(\sharp 7)$ $A_{min}7(\flat 5)$ $A\flat 7(\flat 5)$ $G_{min}7$ $E\flat 7$ $D7(\sharp 5)$

G minor #7 F dominant G minor b7 E \flat dom. D dom. $\flat 13$

CHAPTER 16 OCTATONIC SCALES

Exercise 16.1

1/2 Octatonic

2/1 Octatonic

1/2 Octatonic

2/1 Octatonic

Exercise 16.2

a $G7(\flat 5)$ $C7(\flat 9)$ $F7(\flat 9)$ $B\flat 7(\flat 5)$

V^7/vi V^7/ii V^7/V V^7

b $C7(\flat 9)$ $F7(\flat 9)$ $B\flat 7(\flat 9)$ $E\flat 7(\flat 9)$

V^7/vi V^7/ii V^7/V V^7

Exercise 16.3

1/2 Octatonic

1/2 Octatonic

2/1 Octatonic



2/1 Octatonic



Exercise 16.4

1/2 Octatonic I



1/2 Octatonic I



2/1 Octatonic I 

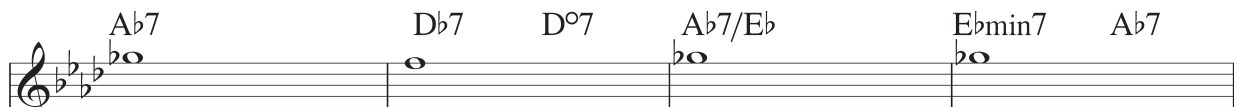



2/1 Octatonic I 

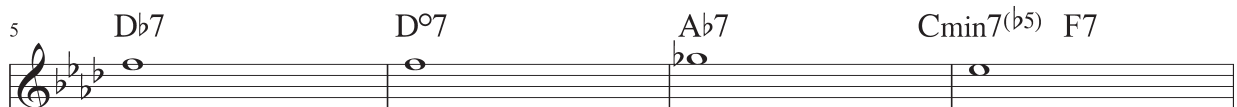



CHAPTER 17 BEBOP BLUES

Exercise 17.1





5 



9 $B\flat\text{min}7$ $B\flat\text{min}^{(\#7)}$ $E\flat7\text{sus}$ $E\flat7$ $A\flat7$ $F7$ $B\flat7$ $E\flat7$

$B\flat\text{min}^9$ $B\flat\text{min}^{9(\#7)}$ $E\flat^9\text{sus}$ $E\flat7(\flat9)$ $A\flat^9$ $F7(\flat9)$ $B\flat^9$ $E\flat^{13}(\flat9)$

1 $A\flat7$ $D\flat7$ $D^\circ7$ $A\flat7/E\flat$ $E\flat\text{min}7$ $A\flat7$

$A\flat^9$ $D\flat^9$ $D^\circ7$ $A\flat^9$ $E\flat\text{min}^9$ $A\flat7(\flat9)$

5 $D\flat7$ $D^\circ7$ $A\flat7$ $C\text{min}7(\flat5)$ $F7$

$D\flat^9$ $D^\circ7$ $A\flat^9$ $C\text{min}^{11}(\flat5)$ $F7(\flat9)$

9 $B\flat\text{min}7$ $B\flat\text{min}^{(\#7)}$ $E\flat7\text{sus}$ $E\flat7$ $A\flat7$ $F7$ $B\flat7$ $E\flat7$

$B\flat\text{min}^9$ $B\flat\text{min}^{9(\#7)}$ $E\flat^9\text{sus}$ $E\flat7(\flat9)$ $A\flat^9$ $F7(\flat9)$ $B\flat^9$ $E\flat^{13}$

CHAPTER 18 "CONFIRMATION"

Exercise 18.1

A $C\text{Maj}7$ $B\text{min}7(\flat5)$ $E7$ $A\text{min}7$ $D7$ $G\text{min}7$ $C7$

C Ionian E Mixolydian $\flat 13$ D Mixolydian C Mixolydian

5 $F7$ $E\text{min}7(\flat5)$ $A7$ $D7$ $D\text{min}7$ $G7$

F Mixolydian A Mixolydian $\flat 13$ D Mixolydian G Mixolydian

A 9 CMaj7 Bmin7(b5) E7 Amin7 D7 Gmin7 C7

C Ionian B Locrian A Dorian G Dorian

13 F7 Emin7(b5) A7 Dmin7 G7 CMaj7

F Mixolydian #11 E Locrian #2 D Dorian C Ionian

B 17 Gmin7 C7 FMaj7

G Dorian C Mixolydian F Ionian

21 Bbmin7 Eb7 AbMaj7 Dmin7 G7

Bb Dorian Eb Altered Ab Lydian G Mixolydian b13

A 25 CMaj7 Bmin7(b5) E7 Amin7 D7 Gmin7 C7

C Ionian E Altered D Mixolydian b13 C Locrian

29 F7 Emin7(b5) A7 Dmin7 G7 CMaj7

F Mixolydian #11 A Altered G Mixolydian #11 C Ionian

Exercise 18.2

A $A\flat$ Maj7 G min7($b5$) C7 F min7 $B\flat$ 7 $E\flat$ min7 $A\flat$ 7

$A\flat$ major C dominant $b13$ $B\flat$ dominant $A\flat$ dominant

5 $D\flat$ 7 C min7($b5$) F 7 $B\flat$ 7 $B\flat$ min7 $E\flat$ 7

$D\flat$ dominant F dominant $b13$ $B\flat$ dominant $E\flat$ dominant

A 9 $A\flat$ Maj7 G min7($b5$) C7 F min7 $B\flat$ 7 $E\flat$ min7 $A\flat$ 7

$A\flat$ major C dominant $b13$ $B\flat$ dominant $A\flat$ dominant

13 $D\flat$ 7 C min7($b5$) F 7 $B\flat$ min7 $E\flat$ 7 $A\flat$ Maj7

$D\flat$ dominant F dominant $b13$ $E\flat$ dominant $A\flat$ major

B 17 $E\flat$ min7 $A\flat$ 7 $D\flat$ Maj7

$E\flat$ intermediary $A\flat$ dominant $D\flat$ major

21 $G\flat$ min7 $C\flat$ 7 $F\flat$ Maj7 $B\flat$ min7 $E\flat$ 7

$G\flat$ intermediary $C\flat$ altered $F\flat$ major $E\flat$ dominant

A 25 $A\flat$ Maj7 G min7($b5$) C7 F min7 $B\flat$ 7 $E\flat$ min7 $A\flat$ 7

$A\flat$ major C dominant $b13$ $B\flat$ dominant $A\flat$ dominant

29 $D\flat$ 7 C min7($b5$) F 7 $B\flat$ min7 $E\flat$ 7 $A\flat$ Maj7

$D\flat$ dominant F dominant $b13$ $E\flat$ dominant $A\flat$ major

CHAPTER 20 PENTATONICS AND HEXATONICS

Exercise 20.1

Lydian Augmented



Dorian



Major



Suspended III



Altered II



Melodic Minor



Exercise 20.2

Dorian



Melodic Minor II



Locrian #2



Minor I



Dorian

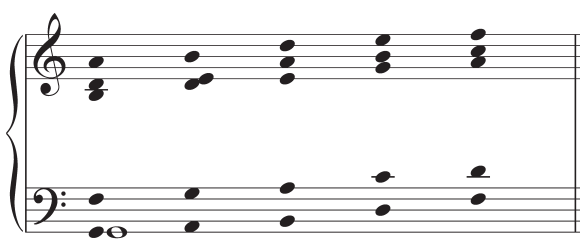


Lydian

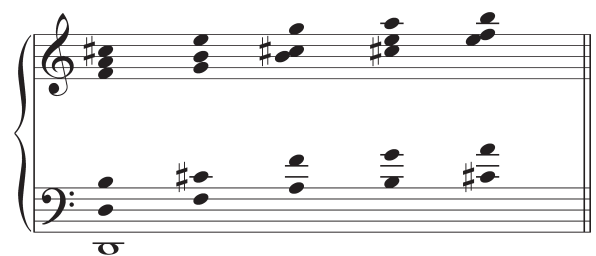


Exercise 20.3

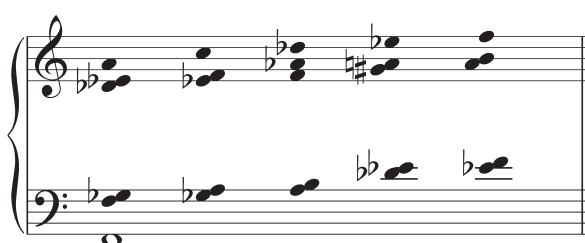
G Dominant Pentatonic



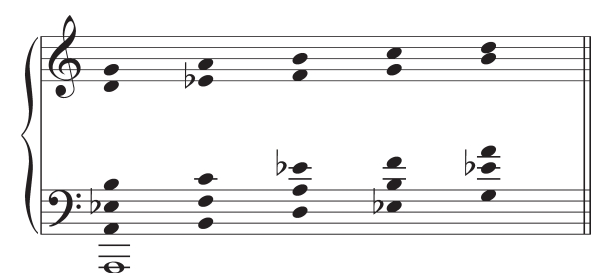
D Melodic Minor Pentatonic



F Altered Pentatonic



A Locrian #2 I



Exercise 20.4

D Dorian Pentatonic

Musical notation for D Dorian Pentatonic scale in piano style. The scale is shown in two staves (treble and bass clef) with block chords. The notes are D, E, F, G, A. The bass clef has a 'D' below the staff.

E \flat Phrygian Pentatonic

Musical notation for E \flat Phrygian Pentatonic scale in piano style. The scale is shown in two staves (treble and bass clef) with block chords. The notes are E \flat , F, G, A \flat , B \flat . The bass clef has an 'E \flat ' below the staff.

F Mixolydian #11 Pentatonic

Musical notation for F Mixolydian #11 Pentatonic scale in piano style. The scale is shown in two staves (treble and bass clef) with block chords. The notes are F, G, A, B \flat , C \sharp . The bass clef has an 'F' below the staff.

A Dorian \flat 2 Pentatonic

Musical notation for A Dorian \flat 2 Pentatonic scale in piano style. The scale is shown in two staves (treble and bass clef) with block chords. The notes are A, B \flat , C, D, E. The bass clef has an 'A' below the staff.

Exercise 20.5

C Minor Pentatonic

Musical notation for C Minor Pentatonic scale in treble clef. The notes are C, D \flat , E \flat , F, G.

Musical notation for C Minor Pentatonic scale in treble clef with eighth notes. The notes are C, D \flat , E \flat , F, G.

C Suspended Pentatonic

Musical notation for C Suspended Pentatonic scale in treble clef. The notes are C, D \flat , E, F, G.

Musical notation for C Suspended Pentatonic scale in treble clef with eighth notes. The notes are C, D \flat , E, F, G.

C Lydian Aug. Pentatonic

Musical notation for C Lydian Aug. Pentatonic scale in treble clef. The notes are C, D \sharp , E, F, G.

Musical notation for C Lydian Aug. Pentatonic scale in treble clef with eighth notes. The notes are C, D \sharp , E, F, G.

Exercise 20.6

Dorian Hexatonic

Musical notation for Dorian Hexatonic scale in treble clef. The notes are D, E, F, G, A, B \flat .

Aeolian Hexatonic

Musical notation for Aeolian Hexatonic scale in treble clef. The notes are A, B, C, D, E, F.

Lydian Hexatonic

Musical notation for Lydian Hexatonic scale in treble clef. The notes are F, G, A, B, C, D \sharp .

Lydian Augmented Hexatonic

Musical notation for Lydian Augmented Hexatonic scale in treble clef. The notes are F, G, A, B, C, D \sharp .

Mixolydian \flat 9 Hexatonic

Musical notation for Mixolydian \flat 9 Hexatonic scale in treble clef. The notes are G, A, B, C, D, E \flat .

Locrian \flat 2 Hexatonic

Musical notation for Locrian \flat 2 Hexatonic scale in treble clef. The notes are G, A \flat , B, C, D, E.

Exercise 20.7

Dorian Hexatonic



Dorian $\flat 2$ Hexatonic



Dorian $\flat 13$ Hexatonic



Melodic Minor Hexatonic



Lydian Augmented Hexatonic



Mixolydian Hexatonic

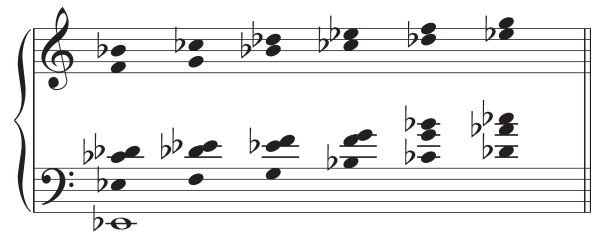


Exercise 20.8

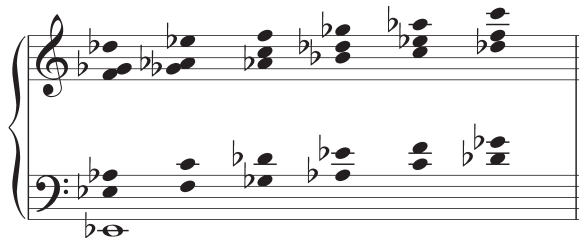
$B\flat$ Phrygian Hexatonic



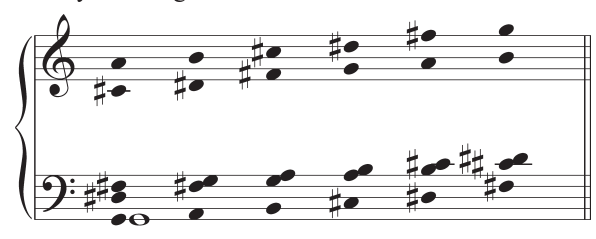
$E\flat$ Mixolydian $\flat 13$ Hexatonic



$E\flat$ Dorian Hexatonic



G Lydian Augmented Hexatonic

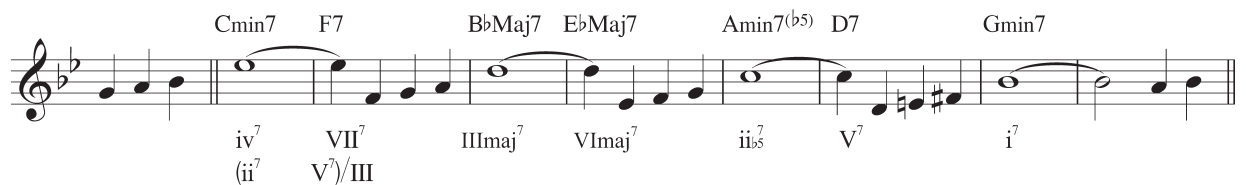


CHAPTER 21 PHRASE MODELS

Exercise 21.1

Phrase Model 3

"Autumn Leaves" mm. 9–16



Phrase Model 2

"I Love You" mm. 1–8

Chords: Gmin7(b⁵) C7 FMaj7 Gmin7 C7 F6

Roman numerals: ii⁷_{b5} V⁷ Imaj⁷ ii⁷ V⁷ Imaj⁶

Phrase Model 3

"All the Things You Are" mm. 1–8

Chords: Fmin⁷ B^bmin⁷ E^b7 A^bMaj⁷ D^bMaj⁷ G⁷ C^{Maj}7

Roman numerals: iv⁷ (ii⁷) V⁷/bVI bVMaj⁷ bIIImaj⁷ V⁷ Imaj⁷

Phrase Model 3

"My Romance" mm. 9–16

Chords: F^{Maj}7 B^b7 C^{Maj}7 C⁷ F^{Maj}7 B^b7 C^{Maj}7 F[#]min⁷ B⁷ E^{min}7 B^b7 A^{min}7 D⁷ D^{min}7 G⁷

Roman numerals: IVmaj⁷ bVII⁷ Imaj⁷ I⁷ IVmaj⁷ bVII⁷ Imaj⁷ (ii⁷_{b5}) V⁷/iii iii⁷ bVII⁷ [ii⁷] V⁷/II ii⁷ V⁷

Exercise 21.2**Phrase Model 13**

MODEL VI

Chords: A¹³ B^bmin⁹ E^b13 D¹³ E^bmin⁹ A^b13 G¹³ A^bmin⁹ D^b7(^b₁₃) C¹³ D^bmin⁹ G^b13(^b₉)

Roman numerals: V⁷/vi [ii⁷] V⁷/bIII V⁷/ii [ii⁷] V⁷/bVI II⁷ [ii⁷] V⁷/bII V⁷ [ii⁷] V⁷/bV

Phrase Model 10

MODEL VII

G^bMaj⁹ B^bmin¹¹ E^{b9} E^bmin⁹ A^b7(^{b5}) D^{min9} G7(^{#5}) C^{Maj9} F^{9(b5)} B^b7(^{b5}) E^{b9} D7(^{b9})

Imaj⁷ [ii⁷ V⁷]/^bII [ii⁷ V⁷]/^bV (ii⁷ V⁷)/IV IVmaj⁷ ^bVII⁷ ^bIII⁷ ^bVI⁷ V⁷

Phrase Model 12

"Drop 2" Five-Part Voicings

B^bMaj⁹ E^{min11(b5)} A7(^{b13}) D^{min11} D^{b9} C^{min11} F7(^{#5}) E^{min9(b5)} E^bmin¹¹ D^{min9} D^{b9} C⁹ G^{b13} F^{9(#5)} B^{9(b5)}

Imaj⁷ [ii⁷₅ V⁷]/iii iii⁷ biii^{o7} ii⁷ V⁷ ^{#iv}^{o7} iv⁷ iii⁷ biii^{o7} II⁷ TR/II⁷ V⁷ TR/V⁷

Phrase Model 5

MODEL I

B^{min7} C^{#min7(b5)} F^{#7} B^{min7} F^{#min7(b5)} B7 E^{min7} D^{min7} C^{#min7(b5)} F^{#7} B^{min7} E7 E^{min7} A7

vi⁷ (ii⁷₅ V⁷)/vi vi⁷ [ii⁷₅ V⁷]/ii ii⁷ i⁷ [ii⁷₅ V⁷]/vi [ii⁷ V⁷]/V ii⁷ V⁷

Phrase Model 7

MODEL IV

E^bMaj⁷ D^{min7(b5)} G7 C^{min7} D^bmin⁷ G^b7 C^bMaj⁷ C^{min7} F7 F[#]min⁷ B7 B^b7 F^b7

Imaj⁷ (ii⁷₅ TR/V)/vi vi⁷ (ii⁷ V⁷)/^bVI^bVI^bImaj⁷ [ii⁷ V⁷]/V [ii⁷ V⁷]/^bII V⁷ TR/V⁷

Phrase Model 3

"Drop 2" Four-Part Voicings

DMaj7 AMaj7 DMaj7 D#°7 Emin7 A7 DMaj7 AMaj7 Bmin7 E7 Fmin7 Bb7

IVmaj⁷ Imaj⁷ IVmaj⁷ #iv⁰⁷ (ii⁷ V⁷)/IV IVmaj⁷ Imaj⁷ ii⁷ V⁷ [ii⁷ V⁷]/bV

Phrase Model 11

MODEL VII

Abmaj⁹ Abmin¹¹ Db7(b⁹) Gbmaj¹³ Gmin¹¹(b⁵) C7(b⁵) Fmin¹¹ Gbmin¹¹ Cb7 Bmin7 E7(b⁵) Bbmin⁹ A7(b⁵)

Imaj⁷ (ii⁷ V⁷)/bVII bVIIImaj⁷ (ii⁷ V⁷)/vi vi⁷ [ii⁷ V⁷]/bVI [ii⁷ V⁷]/bII ii⁷ TR/V⁷

Phrase Model 6

"Drop 2" Five-Part Voicings

EMaj⁹ G#min7(b⁵) C#7alt. F#min⁹ F¹³ Emin⁹ A⁹ DMaj¹³ C¹³ Bmin⁹ Bb⁹ Amin⁹ D¹³(b⁹) F#min⁹ B7(b¹³)

Imaj⁷ (ii⁷ TR/V)/ii ii⁷ TR/V⁷ (ii⁷ V⁷)/bVII bVIIImaj⁷ bVI⁷ v⁷ bV⁷ [ii⁷ V⁷]/bIII ii⁷ V⁷

Phrase Model 8

MODEL VI

DbMaj⁹ G7(b⁹) Gb⁹ Cb¹³ DbMaj⁹ Cb¹³ Abmin⁹ Db¹³ Gbmaj⁹ B¹³ C°7 DbMaj⁹ B¹³ A¹³ D¹³

Imaj⁷ bV⁷ IV⁷ VII⁷ Imaj⁷ bVI⁷ (ii⁷ TR/V)IVIVmaj⁷ bVII⁷ vii⁰⁷ Imaj⁷ bVII⁷ bVI⁷ bII⁷

Phrase Model 1

MODEL IV

Bmin7 C#min7(b5) F#7 Bmin7 Emin7 A7 DMaj7 G7 C#7 C7

i^7 ii^7_b5 V^7 i^7 $(ii^7 V^7)/III$ $IIIImaj^7$ TR/II^7 II^7 TR/V^7

Phrase Model 4

MODEL VII

EbMaj9 E°7Fmin11 Gb°13Gmin7 G7(#5)AbMaj7 A°13EbMaj7/Bb C9 Gmin11 F#7(b5)Fmin7 Bb9Gmin7 Gb°7 Fmin11 Bb7(b9)

$IImaj^7$ $\#i^{o7}$ ii^7 $biii^{o7}$ iii^7 III^7 $IVmaj^7$ $\#iv^{o7}$ $IImaj^7$ VI^7 iii^7 TR/VI^7 ii^7 V^7 iii^7 $biii^{o7}$ ii^7 V^7

Phrase Model 2

MODEL I

Emin7 Bbmin7 Eb7DMaj7 F#7 GMaj7 G#°7 D/A A#°7 Bmin7 E7 Bbmin7 Eb7 G#Maj7 Emin7 A7

ii^7 $[ii^7 V^7]/bV$ $IImaj^7$ III^7 $IVmaj^7$ $\#iv^{o7}$ I^6 $\#v^{o7}$ $[ii^7 V^7]/V$ $(ii^7 V^7)/bV$ $bVImaj^7$ ii^7 V^7

Phrase Model 9

"Drop 2" Five-Part Voicings

BbMaj9 Abmin9 Db13 GbMaj9 Ebmin9 Ab13 Dmin9 G7(b13) Cmin11 Gb13 F13 B9(#11)

$IImaj^7$ $(ii^7 TR/V)/bVI$ $bVImaj^7$ $[ii^7 V^7]/bIII$ iii^7 V^7/ii ii^7 TR/II^7 V^7 TR/V^7

CHAPTER 27 POST-TONAL JAZZ

Exercise 27.1

Pitches: $\frac{21}{9}$ $\frac{6}{6}$ $\frac{11}{e}$ $\frac{16}{4}$ $\frac{26}{2}$ $\frac{20}{8}$

Pitch Classes: $\frac{7}{7}$ $\frac{3}{3}$ $\frac{25}{1}$ $\frac{17}{5}$ $\frac{-2}{t}$ $\frac{-12}{0}$

Exercise 27.2

Ordered pc. intervals: $\frac{11}{5}$ $\frac{9}{6}$ $\frac{1}{1}$ $\frac{2}{4}$ $\frac{4}{9}$

Exercise 27.3

Unordered pc. intervals: $\frac{4}{5}$ $\frac{3}{1}$ $\frac{2}{6}$ $\frac{1}{1}$

Exercise 27.4

Normal Form: $\frac{[te2]}{[26t]}$ $\frac{[146]}{[t45]}$

$\frac{[478]}{[68t]}$ $\frac{[249]}{[8t2]}$

Exercise 27.5

Prime Form: (012) (027) (014) (016)

(026) (015) (027) (027)

Exercise 27.6

GIVEN: pc0 pc4 pc3

TRICHORD [034]

MAJOR AbMaj7(#5) EMaj7(#5)

MINOR C#min⁹(#7) Fmin⁷(#7)

DOMINANT C7(#9) A7(#11) F#13(#11)

MINOR 7(b5) Bbmin¹¹(b5) F#min¹³(b5)

DIMINISHED Bb^{o9}(#7) E^o(b13,#7)

GIVEN: pc5 pct pc2 TRICHORD [047] MAJOR EbMaj⁹ AbMaj¹³(#11) GbMaj7(#5) CbMaj7(#11)

1

MINOR Gmin7 Cmin¹¹ Ebmin⁹(#7) Fmin¹³ Abmin¹³(#11) Bmin¹³(#7) Abmin¹³(#7)

DOMINANT Ab¹³(#11) Db¹³(b9) E7(#11) G7(#9) D7(b13) G7(#9)sus MINOR 7(b5) Cmin¹¹(b5) DIMINISHED B^{o11}(#7) Ab^{o13}(#7) Bb / F^o

GIVEN: pc1 pc0 pc7 TRICHORD [036] MAJOR FMaj^{9(#5)} MINOR Dmin^{11(#7)}

DOMINANT C7^(b9) A7 Gb7^(b9) Eb7^(b9) Cb7^{(b13)sus} Fb13^{(#9)sus}

DIMINISHED Db^{o(#7)} Bb^{o7(#7)} G^{o11} Fb^{o13}

GIVEN: pc7 pc9 pc5

TRICHORD MAJOR [024] FMaj⁹ EbMaj^{9(#11)} DbMaj^{7(#11)} BbMaj¹³

MINOR Gmin⁹ Dmin¹¹ Bbmin^{13(#7)} Cmin¹³

DOMINANT F7(#11) Eb9(#11) Db7alt. Cb7(b13) A7(b13) G9(#11) D7alt. C¹³sus

MINOR 7(b5) Gmin^{9(b5)} Bmin^{13(b5)} Aø¹³

GIVEN: pc9 pc8 pc0 TRICHORD [015] MAJOR AbMaj7 DbMaj9(#11) F#Maj7(#9)

This system shows a piano introduction. The treble clef contains notes for pc9 (C4), pc8 (B3), and pc0 (C4). The bass clef contains notes for AbMaj7 (Ab3, C4, Eb3, G3), DbMaj9(#11) (Db3, Fb3, Ab3, Cb4, Eb3, G3, Bb3), and F#Maj7(#9) (F#3, A#3, C#4, E#4, G#3, B#3). A box with the number '4' is located to the left of the first measure.

MINOR Fmin9 Cmin7(b6) Bbmin13 Amin7(#7)

This system shows four minor chords: Fmin9 (F3, Ab3, Cb4, Eb3, Gb3, Bb3), Cmin7(b6) (Cb3, Eb3, Fb3, Ab3, Cb4, Eb3), Bbmin13 (Bb3, Db3, Eb3, Fb3, Ab3, Cb4, Eb3), and Amin7(#7) (A3, C#4, E4, G4, Bb4, D#5).

DOMINANT Bb13 E7(#9) C7(b13) F#7(#11) B7(b13) MINOR 7(b5) Dmin11(b5) Bb°13 DIMINISHED C#°(7)

This system shows a variety of chords: Bb13 (Bb3, Db3, Eb3, Fb3, Ab3, Cb4, Eb3), E7(#9) (E3, G#3, B3, D#3, F#3, A#3), C7(b13) (C3, Eb3, Fb3, Ab3, Cb4, Eb3), F#7(#11) (F#3, A#3, C#4, E#4, G#3, B#3), B7(b13) (B3, D#3, F#3, A#3, C#4, E#4), Dmin11(b5) (D3, Fb3, Ab3, Cb4, Eb3, Gb3), Bb°13 (Bb3, Db3, Eb3, Fb3, Ab3, Cb4, Eb3), and C#°(7) (C#3, E#3, G#3, B#3).