

## Introduction

*7 Grids is a system for practicing and memorizing material to be used in improvised solos. It is a twelve key system. It is self contained.*

*You will be asked to memorize grids and the material couched in them. You will be asked to import the practiced material into solo lines, at first in pre-selected measures, later randomly.*

*You will not be asked to read transcribed solos or master every available chord/scale relationship or compile involved rhythmic lexicons. You will not find any discography here-- if you're interested in improvising we'll assume the foregoing items are on your shopping list.*

*For now, a few simple items have been selected for you to practice. There is no deadline involved; decide how many exercises you have time for and practice these. At some point they will be memorized. At some point your speed will exceed that of our practice CD. Practice without or program CD allowing you to increase speed.*

## Practice Guidelines.

- *Practice the material in the order given.*
- *Practice 20-24 sessions in any month period.*
- *Practice by repetition rather than by clock time. Two to three repetitions per page will do.*
- *Practice aerobically. Keep moving from page to page. Momentum resembles the action of a solo.*
- *Practice through your mistakes; these will go away after a while. Should some gremlins persist, however, set aside a non-grid segment and work them over.*

*Average time of session; 32 minutes*

## Insert guidelines

*As the material becomes easy, try fitting it into solo lines (see Key: "inserts")  
The Jamie Aebersold play-along series is indispensable for insert drill. Try these albums:*

1. *Blues In All Keys, Vol. 42*
2. *Maiden Voyage, Vol 54*
3. *Killer Joe, Vol 70.*

**Before beginning, please take note:**

- *Before starting this system, singers would do well to read the addendum*
- *Chord calls do not dictate contents of the measure; rather the measure contents are (but one) workable option for the given chord call.*
- *Tablature is suggested only. It is presumed the individual will modify fingerings as necessary.*

*Now turn to our key.*

*B<sup>b</sup>*

## Key

Look over the terms and descriptions listed below. It's a very small list and it's not overly formal. Knowledge of music theory is helpful but not utterly necessary. If you practice the material, taking note of the words in use, terminology will be comfortable soon enough.

**Grid:** A discreet ordering by interval of the twelve pitches in our notation system. This handbook uses seven orders or grids. Any material can be run through any grids. Grids may themselves be by chords or scales but here we're keeping them distinct; material means one thing, grids another. The term "Grids" is informal; my students coined it in 1988.

**Sets:** Grids One, Two, and Three sound all twelve keys before repeating the first key. The remaining grids, however, repeat the first key before having played all twelve keys. These grids have been organized into Sets ensuring that all twelve keys be played.

**Control Grid:** A secondary grid used to order sets. See grids four, five six or seven. What is the interval featured in these grids? How many sets are there? What is the control grid?

**MBP (Most Basic Pattern):** A four note pattern consisting of two steps and a skip (ascending) or one skip and two steps (descending). Our MBP's will be major or minor in character. MBP is my own term.

**Half Scale:** The first five notes of a scale ascending or descending. We'll use major and minor half scales only. Later, starting on page 32 we'll take these half scales to the octave creating major, be-bop and Dorian scales.

**Triad:** A three note chord arranged in thirds. We'll use only two, the major and minor triad (see Grid three). The note upon which the triad is built is called the root. The remaining notes are called the third and the fifth, reflection their distance intervallically from the root. Later we'll add a seventh to the triad giving us three types of Seventh Chords.

**Inserts:** The placement of anything you've practiced into an improvisation. Inserts may be spontaneous or pre-chosen for a particular measure. In all instances inserts must be accurate, for instance, major material must be performed against major or dominant chords.

**Enharmonic Note:** In notation, all pitches have at least two possible spellings. For instance, Ab can be spelled G#, Eb can be spelled D# and so on.

**Enharmonic Trades:** Each grid features a discreet interval. At times, however, we will use an enharmonic trade for ease of handling. For instance, Grid 5 features sets of minor third related events. Ideally, a set beginning on C would show the following: C Eb Gb Bbb! Here we have (prudently, I might add) substituted this: C Eb F# A. The set handles easily and sounds the same as the first grouping. We can live with that.

**Invert:** Reverse the direction of the material as presented.

A simple inventory will be easy to practice,  
easy to understand, and easy to use.  
Complex inventories might well prove  
impossible to practice in their entirety.  
Understanding and usage might not occur in  
an acceptable period of time, if ever.

Let us begin.

Grid One  
 Progression by Fourth  
 Sample: Major MBP

The musical score consists of six staves of music in 4/4 time, each with a treble clef. The notes are quarter notes, and the progression is as follows:

- Staff 1: Measures 1-4. Chords: D (measures 1, 2), G (measures 3, 4). Notes: D4, E4, F#4, G4 (measures 1, 2); G4, F#4, E4, D4 (measures 3, 4).
- Staff 2: Measures 5-8. Chords: C (measures 5, 6), F (measures 7, 8). Notes: C4, D4, E4, F4 (measures 5, 6); F4, E4, D4, C4 (measures 7, 8).
- Staff 3: Measures 9-12. Chords: Bb (measures 9, 10), Eb (measures 11, 12). Notes: Bb3, C4, D4, Eb4 (measures 9, 10); Eb3, D3, C3, Bb3 (measures 11, 12).
- Staff 4: Measures 13-16. Chords: Ab (measures 13, 14), C# (measures 15, 16). Notes: Ab3, Bb3, C4, Db4 (measures 13, 14); C#4, D#4, E#4, F#4 (measures 15, 16).
- Staff 5: Measures 17-20. Chords: F# (measures 17, 18), B (measures 19, 20). Notes: F#3, G#3, A#3, B#3 (measures 17, 18); B3, A#3, G#3, F#3 (measures 19, 20).
- Staff 6: Measures 21-24. Chords: E (measures 21, 22), A (measures 23, 24). Notes: E3, F#3, G#3, A#3 (measures 21, 22); A3, G#3, F#3, E3 (measures 23, 24).

- \* Practice as written
- \* Practice odd numbered measures
- \* Practice even numbered measures

Grid Two  
 Progression by Fifth  
 Sample: Minor MBP

1 D min 2 D min 3 A min 4 A min  
 5 E min 6 E min 7 B min 8 B min  
 9 F# min 10 F# min 11 C# min 12 C# min  
 13 Ab min 14 Ab min 15 Eb min 16 Eb min  
 17 Bb min 18 Bb min 19 F min 20 F min  
 21 C min 22 C min 23 G min 24 G min

Can you do the rest from memory?

25 D 26 D min 27 A 28 A min

- \* Practice as written
- \* Practice odd measures only
- \* Practice even measures only

Grid Three  
 Progression by Half Step  
 Sample: Major Triad

D D Maj 7 Eb Eb Maj 7

E E Maj 7 F F Maj 7

F# F# Maj 7 G G Maj 7

G# G# Maj 7 A A Maj 7

Bb Bb Maj 7 B B Maj 7

C C Maj 7 C# C# Maj 7

Can you alternate (see-saw) from memory?

D Eb E F

- \* Practice as written
- \* Practice odd numbered measures
- \* Practice even numbered measures

Grid Three  
 Progression by Half Step  
 Sample: Minor Triad

D min      D min 7      C# min      C# min 7

C min      C min 7      B min      B min 7

Bb min      Bb min 7      A min      A min 7

Ab min      Ab min 7      G min      G min 7

F# min      F# min 7      F min      F min 7

E min      E min 7      Eb min      Eb min 7

Can you play alternating major and minor triads like this?

D      D min      Eb      Eb min

- \* Practice as is
- \* Practice odd measures only
- \* Practice even measures only

Grid Four  
 Progression by Whole Step  
 Sample: Major Half Scale

Set One

1 2 3 4  
 5 6 7 8  
 9 10 11 12

CD Track 5

Set Two

13 14 15 16  
 17 18 19 20  
 21 22 23 24

CD Track 6

- \* Practice as is
- \* Practice odd measures only
- \* Practice even measures only



Grid Four  
 Progression by Whole Step  
 Sample: Minor Half Scale

Set One

1 D min 2 D min 7 3 C min 4 C min 7  
 5 Bb min 6 Bb min 7 7 G# min 8 G# min 7  
 9 F# min 10 F# min 7 11 E min 12 E min 7

CD Track 7

Set Two

13 C# min 14 C# min 7 15 B min 16 B min 7  
 17 A min 18 A min 7 19 G min 20 G min 7  
 21 F min 22 F min 7 23 Eb min 24 Eb min 7

CD Track 8

Can you swing major and minor a whole step back and forth?

25 D 26 C 27 D min 28 C min

- \* Practice as is
- \* Practice odd numbered measures
- \* Practice even numbered measures

Grid Five Ascending  
 Progression by Minor Third  
 Sample: Minor Half Scale & Minor Triad  
 Control: Grid Three

Set One

D min                      F min                      G# min                      B min

1                      2                      3                      4

Set Two

C# min                      E min                      G min                      Bb min

5                      6                      7                      8

Set Three

C min                      Eb min                      F# min                      A min

9                      10                      11                      12

CD Track 9

Grid Five Descending  
 Progression by Minor Third  
 Sample: Major Triad  
 Control: Grid Three

Set One

D                      B                      G#                      F

13                      14                      15                      16

Set Two

C#                      Bb                      G                      E

17                      18                      19                      20

Set Three

C                      A                      F#                      Eb

21                      22                      23                      24

\* Practice as is  
 \* Mix starting sets

Grid Six Ascending  
 Progression by Major Third  
 Sample: Major MBP  
 Control: Grid Three

Set One

Set Two

Set Three

Set Four

CD Track 11

Grid Six Descending  
 Sample: Major Triad  
 Control: Grid Three

Set One

Set Two

Set Three

Set Four

\* Practice as is  
 \* Vary start set

Grid Seven Ascending  
 Progression by Tritone  
 Sample: Major Triad Ascending  
 Control: Grid Three

CD Track 13

Grid Seven Ascending  
 Sample: Major Triad Descending  
 Control: Grid Three

CD Track 14

Try Major MBP using the following grid chord calls

- \* Practice as is
- \* Vary start measure
- \* Using the above layout, substitute major MBPs

## The Short Turnaround ( ii mi7 – V7 – I )

Think of the Turnaround as a two-chord progression to a particular (target) chord

In the Short Turnaround the first two chords receive two beats apiece before resolving on the target. This resolving characteristic frees the target from any preset number of beats.

*For a more thorough discussion of the Turnarounds and Turnbacks see the addendum.*

Short Turn Around  
 Minor MBP / Major MBP / Root Note  
 Control: Grid One

CD Track 15

Try using Grid 4 as your practice grid

\* Practice as is  
 \* Vary Starting point

*The Long Turnaround*  
 In the Long Turnaround, the first two chords receive four beats apiece,  
 while the target remains unspecified in duration. Let's try it.

Long Turnaround  
 Minor Half Scale + Minor MBP / Major Half Scale + Major MBP / Root Note  
 Control: Grid One

1 E min7 [Minor half scale] [Min MBP] 2 A7 [Major half scale] [Maj MBP] 3 D [Root Note]

4 A min7 5 D7 6 G

7 D min7 8 G7 9 C

10 G min7 11 C7 12 F

13 C min7 14 F7 15 Bb

16 F min7 17 Bb7 18 Eb

Bb min7 Eb7 Ab

19 20 21

Eb min7 Ab7 Db

22 23 24

G# min7 C#7 F#

25 26 27

C# min7 F#7 B

28 29 30

F# min7 B7 E

31 32 33

B min7 E7 A

34 35 36

CD Track 16

Think: Minor side of each long turnaround can be used as a short turnaround!

E min7 A7 D A min 7 D7 G

37 38 39 40



*The Turnback (iii mi7 -- VI 7 -- ii mi7 -- V7 -- I)*

*Adding a Turnaround to a Turnaround creates the most common kind of Turnback. We'll start out Turnbacks on the third of the target chord. For learning we will use the short version (two beats per chord with the target unspecified in duration).*

*At this point, there's no turning back!*

Turn Back  
Minor MBP Same Minor Half Scale  
Control: Grid One

F# min7 B7 E min7 A7 D  
B min7 E7 A min7 D7 G  
E min7 A7 D min7 G7 C  
A min7 D7 G min7 C7 F  
D min7 G7 C min7 F7 Bb  
G min7 C7 F min7 Bb7 Eb

\* Practice as is  
\* Think: any one can be used in a short turnaround

Turnbacks often occur at the very end of phrases and songs, in other words "highlight" areas. The use of simple material citing the existence of the Turnback is therefore not merely practical for learning but aesthetically pleasing.

C min7      F7      Bb min7      Eb7      Ab

19      20      21

F min7      Bb7      Eb min7      Ab7      Db

22      23      24

A# min7      D#7      G# min7      C#7      F#

25      26      27

D# min7      G#7      C# min7      F#7      B

28      29      30

G# min7      C#7      F# min7      B7      E

31      32      33

C# min7      F#7      B min7      E7      A

34      35      36

CD Track 17

## 7<sup>th</sup> Chords and Partner Scales

We will now add three seventh chords and three full scales into the mix. Placing a selected third on to our by now familiar Major or Minor triads will give us Major 7<sup>th</sup>, Dominant 7<sup>th</sup> and Minor 7<sup>th</sup> chords. Note that these three seventh chords are those used most often in Turnarounds.

We will as well take our Half Scales on to the octave, creating one full scale for each seventh chord. The scales selected are: (for Major 7<sup>th</sup> chords) the Major Scale, (for Dominant 7<sup>th</sup> chords) the Bebop scale, and (for Minor 7<sup>th</sup> chords) the Dorian scale.

Our choice of grids is random. After having practiced the chords and scales as presented, run the material through different grids. In fact, why not re-route everything we've practiced to this point?

For instance...

# Major MBP versus the 7 Grids

Can you run this material through all seven grids?

From memory?

Using the grid ribbon? (see addendum)

Grid one

Musical notation for Grid one in 4/4 time. The notes are D, E, F, G, A, B, C, D. Chord symbols D, G, C, and F are placed above the staff at the beginning, after G, after C, and at the end respectively.

Grid two

Musical notation for Grid two in 4/4 time. The notes are D, E, F, G, A, B, C, D. Chord symbols D, A, E, and B are placed above the staff at the beginning, after G, after C, and at the end respectively.

Grid three

Musical notation for Grid three in 4/4 time. The notes are D, E, F, G, A, B, C, D. Chord symbols D, D#, E, and F are placed above the staff at the beginning, after G, after C, and at the end respectively. There is an 'x' over the note C.

Grid four (set one)

Musical notation for Grid four (set one) in 4/4 time. The notes are D, E, F, G, A, B, C, D. Chord symbols D, E, F#, and G# are placed above the staff at the beginning, after G, after C, and at the end respectively.

Grid five (set one)

Musical notation for Grid five (set one) in 4/4 time. The notes are D, E, F, G, A, B, C, D. Chord symbols D, F, G#, and B are placed above the staff at the beginning, after G, after C, and at the end respectively.

Grid six (set one)

Musical notation for Grid six (set one) in 4/4 time. The notes are D, E, F, G, A, B, C, D. Chord symbols D, F#, and Bb are placed above the staff at the beginning, after G, and at the end respectively.

Grid seven

Musical notation for Grid seven in 4/4 time. The notes are D, E, F, G, A, B, C, D. Chord symbols D, G#, D#, and A are placed above the staff at the beginning, after G, after C, and at the end respectively.

Major Seventh Chord  
Grid Three

D Maj 7      D Maj 7      Eb Maj 7      Eb Maj 7  
 1                      2                      3                      4  
 E Maj 7      E Maj 7      F Maj 7      F Maj 7  
 5                      6                      7                      8  
 F# Maj 7      F# Maj 7      G Maj 7      G Maj 7  
 9                      10                      11                      12  
 Ab Maj 7      Ab Maj 7      A Maj 7      A Maj 7  
 13                      14                      15                      16  
 Bb Maj 7      Bb Maj 7      B Maj 7      B Maj 7  
 17                      18                      19                      20  
 C Maj 7      C Maj 7      C# Maj 7      C# Maj 7  
 21                      22                      23                      24

Can you swing the Major 7th chord back and forth?

D Maj 7      Eb Maj 7      E Maj 7  
 25                      26                      27                      28

- \* Practice as is
- \* Practice odd measures only
- \* Practice even measures only

Major Scale  
Grid Three

Musical notation for Major Scale Grid Three, measures 1-12. The notation is in 4/4 time and treble clef. It shows the following chord calls and scale runs:

- Measure 1: D Maj 7
- Measure 2: Eb Maj 7
- Measure 3: E Maj 7
- Measure 4: F Maj 7
- Measure 5: F# Maj 7
- Measure 6: G Maj 7
- Measure 7: Ab Maj 7
- Measure 8: A Maj 7
- Measure 9: Bb Maj 7
- Measure 10: B Maj 7
- Measure 11: C Maj 7
- Measure 12: C# Maj 7

Major Scale  
Grid Three Inversion

Musical notation for Major Scale Grid Three Inversion, measures 13-15. The notation is in 4/4 time and treble clef. It shows the following chord calls and scale runs:

- Measure 13: D Maj 7
- Measure 14: Eb Maj 7
- Measure 15: E Maj 7

*You're on your own! Fill in Chord Calls and Scales*

Three empty musical staves for practice, measures 16-24. The notation is in 4/4 time and treble clef. The first staff is labeled F Maj7 at measure 16. The staves are numbered 16, 17, 18, 19, 20, 21, 22, 23, and 24.

- \* Practice as is
- \* Invert the scale direction

Dominant 7 chord  
Grid One

The image shows a musical score for a dominant 7th chord exercise in 4/4 time, consisting of 24 measures. The notes are written on a single treble clef staff. The chords for each measure are indicated above the staff:

- Measures 1-4: D7, D7, G7, G7
- Measures 5-8: C7, C7, F7, F7
- Measures 9-12: Bb7, Bb7, Eb7, Eb7
- Measures 13-16: Ab7, Ab7, C#7, C#7
- Measures 17-20: F#7, F#7, B7, B7
- Measures 21-24: E7, E7, A7, A7

The notes in each measure are: 1: D4, E4, F#4, G4; 2: D4, E4, F#4, G4; 3: G4, A4, B4, C5; 4: G4, A4, B4, C5; 5: C4, D4, E4, F4; 6: C4, D4, E4, F4; 7: F4, G4, A4, B4; 8: F4, G4, A4, B4; 9: Bb3, C4, D4, Eb4; 10: Bb3, C4, D4, Eb4; 11: Eb3, F3, G3, Ab3; 12: Eb3, F3, G3, Ab3; 13: Ab3, Bb3, C4, Db4; 14: Ab3, Bb3, C4, Db4; 15: C#4, D#4, E#4, F#4; 16: C#4, D#4, E#4, F#4; 17: F#3, G#3, A#3, B#3; 18: F#3, G#3, A#3, B#3; 19: B3, C#3, D#3, E#3; 20: B3, C#3, D#3, E#3; 21: E3, F#3, G#3, A#3; 22: E3, F#3, G#3, A#3; 23: A3, B3, C#3, D#3; 24: A3, B3, C#3, D#3.

- \* Practice as is
- \* Practice odd measures
- \* Practice even measures

Bebop Scale  
Grid Three

The image displays the Bebop Scale Grid Three, consisting of 12 measures of music in 6/4 time. Each measure is numbered and associated with a specific chord. The notation shows the scale being played in both ascending and descending directions. The chords and their corresponding measures are:

- Measure 1: D7
- Measure 2: Eb7
- Measure 3: E7
- Measure 4: F7
- Measure 5: F#7
- Measure 6: G7
- Measure 7: Ab7
- Measure 8: A7
- Measure 9: Bb7
- Measure 10: B7
- Measure 11: C7
- Measure 12: C#7

\* Practice as is  
\* Invert the direction of each scale



Minor 7th Chord  
Grid Four Descending

Set One

D min 7      D min 7      C min 7      C min 7

Bb min 7      Bb min 7      G# min 7      G# min 7

F# min 7      F# min 7      E min 7      E min 7

CD Track 22

Set Two

C# min 7      C# min 7      B min 7      B min 7

A min 7      A min 7      G min 7      G min 7

F min 7      F min 7      Eb min 7      Eb min 7

CD Track 23

We've added a 9th. Can you do the same?

D min 9      D min 9      C min 9

- \* Practice as is
- \* Practice odd measures only
- \* Practice even measures only

Dorian Scale  
Grid One

Musical notation for Dorian Scale Grid One, measures 1-12. The notation is in 4/4 time and G-clef. The scales are: 1. D min 7 (D-F-A-C-B-D), 2. G min 7 (G-B-D-F-A-G), 3. C min 7 (C-Eb-G-Bb-A-C), 4. F min 7 (F-Ab-C-Eb-D-F), 5. Bb min 7 (Bb-D-F-Ab-G-Bb), 6. Eb min 7 (Eb-G-Bb-Db-C-Eb), 7. G# min 7 (G#-B-D#-F#-A#-G#), 8. C# min 7 (C#-E#-G#-B#-D#-C#), 9. F# min 7 (F#-A#-C#-E#-G#-F#), 10. B min 7 (B-D-F-A-C#-B), 11. E min 7 (E-G-B-D-F#-E), 12. A min 7 (A-C-E-G-B-A).

Can you play the scale from the 9th down?

Musical notation for Dorian Scale Grid One, measures 13-16. The notation is in 4/4 time and G-clef. The scales are: 13. D min 9 (D-F-A-C-B-D), 14. G min 9 (G-B-D-F-A-G), 15. C min 9 (C-Eb-G-Bb-A-C), 16. (Empty measure).

## Pentatonic and Blues Scales

Let's begin with two versions of the pentatonic scale: Major and minor.

To an ascending Major MBP, add one more whole step (the "sixth"). You now have a Major Pentatonic Scale.

For a minor pentatonic scale, start a major pentatonic from its highest note (the note you just added.) Think of this note as the key note. You'll notice the overall sound is minor.

So, we have one scale with both major and minor character. The scale is placed in Grid Five below.

Let's practice it.

Major Pentatonics  
Major Pentatonics adjusted to Minor  
Grid 5

### Set One

1 D 2 B min

3 B 4 G# min

5 Ab 6 F min

7 F 8 D min

CD Track 25

Set Two

Musical notation for Set Two, measures 9-16. The notation is in treble clef. Measure 9 is labeled C# and measure 10 is labeled A# min. Measure 11 is labeled Bb and measure 12 is labeled G min. Measure 13 is labeled G and measure 14 is labeled E min. Measure 15 is labeled E and measure 16 is labeled C# min. The notes are: 9: C#, D#, E#, F#, G#, A#, B, A; 10: A#, B, C#, D#, E#, F#, G, F; 11: Bb, Ab, G, F, E, D, C, B; 12: G, F, E, D, C, B, Ab, G; 13: G, A, B, C, D, E, F, G; 14: E, F, G, A, B, C, D, E; 15: E, F#, G#, A#, B, C, D, E; 16: C#, D#, E#, F#, G#, A#, B, C#.

CD Track 26

Set Three

Musical notation for Set Three, measures 17-24. The notation is in treble clef. Measure 17 is labeled C and measure 18 is labeled A min. Measure 19 is labeled A and measure 20 is labeled F# min. Measure 21 is labeled F# and measure 22 is labeled D# min. Measure 23 is labeled Eb and measure 24 is labeled C min. The notes are: 17: C, D, E, F, G, A, B, C; 18: A, B, C, D, E, F, G, A; 19: A, B, C, D, E, F#, G, A; 20: F#, G, A, B, C, D, E, F#; 21: F#, G, A, B, C, D, E, F#; 22: D#, E, F#, G, A, B, C, D#; 23: Eb, Fb, Gb, Ab, Bb, C, D, Eb; 24: C, D, E, F, G, A, B, C.

# The Blues Scale

Practice the material as presented on the following page, and then come on back (exercise page follows)

Against the emotionally heated backdrop Blues create, it's difficult to coolly lay down protocol! But that's our job here, so let's get on with it.

**Protocol One:** One scale per key; if the Blues is in C major or minor, play the C Blues Scale only. It will work throughout regardless of the chord changes.

**Protocol Two:** Run the entire scale up and/or down; it will sound fine.

**Protocol Three:** Break the scale up into two and three note groups and repeat these shorter ideas, (sometimes called "riffs"). Now and then these may clatter against the existing chord; experience will teach you when to bail!

Blues Scale  
Grid Three Ascending

Set One

D7 D#7 E7 F7

F#7 G7 G#7 A7

Bb7 B7 C7 C#7

Blues Scale Inverted  
Grid Three

D7 Eb7 E7 F7

F#7 G7 G#7 A7

Bb7 B7 C7 C#7

## Insert Solos

All competent improvisers insert memorized material into their solos. This material is re--cycled, varied, and augmented through the improviser's career.

The following written out solos recap some of the things we've learned.

You'll have to read them but that shouldn't be problematic if you've practiced well. Play them as is. Once played to your satisfaction try soloing with a mix of insertions you feel might work and ideas that just pop up. Once done ask the following questions:

Did my inserts sound good?

Did my inserts blend with the idea being played?

If you answered positively, welcome aboard! You're now ready for Vol. II of the Grid series.

Insert Solo One  
 Inserts: Major and Minor MBP and Triads

D7 G7 D7 A min7 D7  
 D MBP Maj G Maj Triad D MBP Maj Short Turn Around

G7 G7 D7 F# min7 B7  
 G Maj Triad G MBP Maj D Triad Long Turnaround Excerpt

E min7 A7 F# min7 B7 E min7 A7  
 E MBP min A MBP Maj Turnback .....

CD Track 29

Insert Solo Two  
 Inserts: Seventh Chords, Scales

D7 G7 D7 A min7 D7  
 D Bebop Scale G MBP Maj D Maj Half Scale Short Turnaround

G7 G7 D7 F# min7 B7  
 G Bebop Scale G Dom 7th Chord D Dom 7th Chord

E min7 A7 F# min7 B7 E min7 A7  
 E min 7th chord A half scale A MBP Maj Long Turnaround E min 7 chord A Maj MBP

CD Track 30



Insert Solo Three  
 Inserts: Blues, Pentatonic Scale

D7 Blues lick G7 Blues scale D7 Blues lick A min7 Major Pentatonic D7

G7 Blues lick G7 Blues lick D7 Major Pentatonic F# min7 Blues lick B7

E min7 Long Turnaround..... A7 Blues lick F# min7 Blues lick B7 E min7 A7

CD Track 31

Insert Solo Four  
 Your own creation

D7 G7 D7 A min 7 D7 Turn around

G7 G7 D7 F# min 7 B7 Turn around

E min 7 A7 F# min 7 B7 E min 7 A7 Slow Turnaround Turnback

## Addendum

Turnarounds are complicated, yes, but absolutely necessary to our work here. Because of this, we will limit ourselves to Turnarounds (and Turnbacks) in major or dominant style keys.

Let's assemble a short turnaround.

We're in the key of C. Ascending, the notes of our C scale are: C D E F G A B and the octave C. Each note has a numerical equivalent as well: C = 1, D = 2, E = 3 and so on.

Let's extract D (2), G (5) and C (1).

Using the notes of our scale, let's build a seventh chord over D (2) and G (5) leaving C (1) as a simpler major triad. The progression should read: Dmi7, G7, C Major. Play through it. Remember: the first two chords receive two beats, the target as many as you wish.

On pages 23 and 24 the minor and major MBP have been combined into Short Turnarounds in all twelve major or dominant style keys. Let's practice these.

Turnbacks often occur at the very end of phrases and songs, in other words "highlight" areas. The use of simple material citing the existence of the Turnback is therefore not merely practical for learning but aesthetically pleasing as well. (The following is laid out on CD Track 17, play along or just listen.)

Return to the Scale of C. Extract, in order, E (3), A (6), D (2) and C (1). Over E and A, build the same order of seventh chords noting that A7 uses a pitch (C#) not found in the key of C. The progression should read: Emin, A7, Dmi7, G7, C Maj. Play through this. Maintain a two-beats-per chord feel.

On pages 26 - 28 the Minor MBP and half scale have been arranged to provide Turnbacks in all twelve Major or Dominant style keys.

Whether artistry can be taught is debatable; whether artistry can be attained without skill is not.

7 Grids teaches skills. Artistry is up to you

Grid One: Movement by Perfect Fourth

C F Bb Eb Ab Db/C# F# B E A D G [C]

Grid Two: Movement by Perfect Fifth

C G D A E B F# C#/Db Ab Eb Bb F [C]

Grid Three: Movement by Half Step

C C#/Db D D#/Eb E F F#/Gb G G#/Ab A A#/Bb B [C]

Grid Four: Movement by Whole Step

Set One: C D E F# G#/Ab Bb [C]

Set Two: C# D#/Eb F G A B [C#]

Grid Five: Movement by Minor Third

Set One: C Eb F# A [C]

Set Two: C# E G Bb [C#]

Set Three: D F Ab Cb/B [D]

Grid Six: Movement by Major Third

Set One: C E G# [C]

Set Two: Db F A [Db]

Set Three: D F# A#/Bb [D]

Set Four: Eb Gb B [Eb]

Grid Seven: Movement by Tritone (Control Grid One)

C - F# F - B Bb - F# Eb - A Ab - D C# - F

F# - C B - F E - A# A - D# D - G# G - C#