

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.



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 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 21 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 key signature changes to match the chords. Measure numbers 1 through 24 are indicated below the notes. Chord symbols are placed above the staves: A, A, D, D, G, G, C, C, F, F, Bb, Bb, Eb, Eb, Ab, Ab, C#, C#, F#, F#, B, B, E, E.

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

Grid Two
 Progression by Fifth
 Sample: Minor MBP

A min A min E min E min

B min B min F# min F# min

C# min C# min G# min G# min

Eb min Eb min Bb min Bb min

F min F min C min C min

G min G min D min D min

Can you do the rest from memory?

A A min E E min

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

Grid Three
 Progression by Half Step
 Sample: Major Triad

A A Maj 7 Bb Bb Maj 7
 B B Maj 7 C C Maj 7
 C# C# Maj 7 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

Can you alternate (see-saw) from memory?

A Bb B C

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

Grid Three
Progression by Half Step
Sample: Minor Triad

A min A min 7 G# min G# 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 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

Can you play alternating major and minor triads like this?

A A min Bb Bb 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 A 2 A7 3 B 4 B7
 5 C# 6 C#7 7 Eb 8 Eb7
 9 F 10 F7 11 G 12 G7

CD Track 5

Set Two

13 Ab 14 Ab7 15 Bb 16 Bb
 17 C 18 C7 19 D 20 D7
 21 E 22 E7 23 F# 24 F#7

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 A min 2 A min 7 3 G min 4 G min 7
 5 F min 6 F min 7 7 Eb min 8 Eb min 7
 9 C# min 10 C# min 7 11 B min 12 B min 7

CD Track 7

Set Two

13 G# min 14 G# min 7 15 F# min 16 F# min 7
 17 E min 18 E min 7 19 D min 20 D min 7
 21 C min 22 C min 7 23 Bb min 24 Bb min 7

CD Track 8

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

25 A 26 G 27 A min 28 G 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

A min C min D# min F# min

1 2 3 4

Set Two

Ab min B min D min F min

5 6 7 8

Set Three

G min Bb min C# min E min

9 10 11 12

CD Track 9

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

Set One

A F# Eb C

13 14 15 16

Set Two

G# F D B

17 18 19 20

Set Three

G E C# Bb

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

The exercise is written in 4/4 time and consists of six lines of music, each representing a different chord. The notation includes scale runs and specific techniques:

- Line 1:** B min7 (measures 1-2), E7 (measures 3-4), A (measure 5). Techniques: [Minor half scale], [Min MBP], [Major half scale], [Maj MBP], [Root Note].
- Line 2:** E min7 (measures 4-5), A7 (measures 6-7), D (measure 8).
- Line 3:** A min7 (measures 7-8), D7 (measures 9-10), G (measure 11).
- Line 4:** D min7 (measures 10-11), G7 (measures 12-13), C (measure 14).
- Line 5:** G min7 (measures 13-14), C7 (measures 15-16), F (measure 17).
- Line 6:** C min7 (measures 16-17), F7 (measures 18-19), Bb (measure 20).

Musical notation for CD Track 16, measures 19-36. The notation is in treble clef with a key signature of one flat (Bb). The notes and chords are as follows:

Measure	Notes	Chord
19	A4, Bb4, C5, Bb4, A4	F min7
20	Bb3, C4, D4, Eb4, C4	Bb7
21	Bb3, C4, D4, Eb4, C4	Eb
22	Bb3, C4, D4, Eb4, C4	Bb min7
23	Bb3, C4, D4, Eb4, C4	Eb7
24	Bb3, C4, D4, Eb4, C4	Ab
25	Bb3, C4, D4, Eb4, C4	Eb min7
26	Bb3, C4, D4, Eb4, C4	Ab7
27	Bb3, C4, D4, Eb4, C4	Db
28	C#4, D#4, E#4, C#4, B#4	G# min7
29	C#4, D#4, E#4, C#4, B#4	C#7
30	C#4, D#4, E#4, C#4, B#4	F#
31	C#4, D#4, E#4, C#4, B#4	C# min7
32	C#4, D#4, E#4, C#4, B#4	F#7
33	C#4, D#4, E#4, C#4, B#4	B
34	C#4, D#4, E#4, C#4, B#4	F# min7
35	C#4, D#4, E#4, C#4, B#4	B7
36	C#4, D#4, E#4, C#4, B#4	E

CD Track 16

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

Musical notation for measures 37-40. The notation is in treble clef with a key signature of one flat (Bb). The notes and chords are as follows:

Measure	Notes	Chord
37	Bb3, C4, D4, Eb4, C4	B min7
38	Bb3, C4, D4, Eb4, C4	E7
39	Bb3, C4, D4, Eb4, C4	A
40	Bb3, C4, D4, Eb4, C4	E min 7, A7, D

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.

The musical score consists of six staves of music, each with a treble clef and a key signature of one flat (Bb). The notes are primarily eighth and quarter notes, often beamed together. Chords are indicated above the notes. Measure numbers are placed below the first note of each staff.

- Staff 1: G min7 (19), C7 (20), F min7 (21), Bb7 (22), Eb (23)
- Staff 2: C min7 (24), F7 (25), Bb min7 (26), Eb7 (27), Ab (28)
- Staff 3: F min7 (29), Bb7 (30), Eb min7 (31), Ab7 (32), Db (33)
- Staff 4: A# min7 (34), D#7 (35), G# min7 (36), C#7 (37), F# (38)
- Staff 5: D# min7 (39), G#7 (40), C# min7 (41), F#7 (42), B (43)
- Staff 6: G# min7 (44), C#7 (45), F# min7 (46), B7 (47), E (48)

CD Track 17

7th 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 7th, Dominant 7th and Minor 7th 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 7th chords) the Major Scale, (for Dominant 7th chords) the Bebop scale, and (for Minor 7th 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, treble clef. The melody consists of quarter notes: A (4th line), B (4th space), C# (5th line), D (1st line), E (1st space), F# (2nd line), G (2nd space), and C (3rd line). Chord labels A, D, G, and C are placed above the staff at the beginning of each measure.

Grid two

Musical notation for Grid two in 4/4 time, treble clef. The melody consists of quarter notes: A (4th line), B (4th space), C# (5th line), D (1st line), E (1st space), F# (2nd line), B (3rd line), and F# (3rd space). Chord labels A, E, B, and F# are placed above the staff at the beginning of each measure.

Grid three

Musical notation for Grid three in 4/4 time, treble clef. The melody consists of quarter notes: A (4th line), B (4th space), C# (5th line), D (1st line), Bb (1st space), C (1st line), B (2nd line), and C (2nd space). Chord labels A, Bb, B, and C are placed above the staff at the beginning of each measure.

Grid four (set one)

Musical notation for Grid four (set one) in 4/4 time, treble clef. The melody consists of quarter notes: A (4th line), B (4th space), C# (5th line), D (1st line), E (1st space), F# (2nd line), C# (2nd space), and D# (3rd line). Chord labels A, B, C#, and D# are placed above the staff at the beginning of each measure.

Grid five (set one)

Musical notation for Grid five (set one) in 4/4 time, treble clef. The melody consists of quarter notes: A (4th line), B (4th space), C# (5th line), D (1st line), E (1st space), F# (2nd line), Eb (2nd space), and F# (3rd line). Chord labels A, C, Eb, and F# are placed above the staff at the beginning of each measure.

Grid six (set one)

Musical notation for Grid six (set one) in 4/4 time, treble clef. The melody consists of quarter notes: A (4th line), B (4th space), C# (5th line), D (1st line), E (1st space), F# (2nd line), C# (2nd space), and F (3rd line). Chord labels A, C#, and F are placed above the staff at the beginning of each measure.

Grid seven

Musical notation for Grid seven in 4/4 time, treble clef. The melody consists of quarter notes: A (4th line), B (4th space), C# (5th line), D (1st line), Eb (1st space), F (1st line), A# (2nd line), and E (2nd space). Chord labels A, Eb, A#, and E are placed above the staff at the beginning of each measure.

Major Seventh Chord
Grid Three

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

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

A Maj 7 Bb Maj 7 B Maj 7
 25 26 27 28

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

Major Scale
Grid Three

A Maj 7 Bb Maj 7 B Maj 7

C Maj 7 C# Maj 7 D Maj 7

Eb Maj 7 E Maj 7 F Maj 7

F# Maj 7 G Maj 7 Ab Maj 7

Measures 1 through 12 are shown, each containing a major scale in treble clef with a 7th chord symbol above it. The scales are: 1. A Maj 7, 2. Bb Maj 7, 3. B Maj 7, 4. C Maj 7, 5. C# Maj 7, 6. D Maj 7, 7. Eb Maj 7, 8. E Maj 7, 9. F Maj 7, 10. F# Maj 7, 11. G Maj 7, 12. Ab Maj 7.

Major Scale
Grid Three Inversion

A Maj 7 Bb Maj 7 B Maj 7

Measures 13 through 15 are shown, each containing an inverted major scale in treble clef with a 7th chord symbol above it. The scales are: 13. A Maj 7, 14. Bb Maj 7, 15. B Maj 7.

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

C Maj 7

Measures 16 through 24 are shown as empty staves for practice. Measure 16 is labeled with 'C Maj 7' above it. Measures 17, 18, 19, 20, 21, 22, 23, and 24 are empty.

* Practice as is
* Invert the scale direction

Dominant 7 chord
Grid One

The image shows a musical score for a 24-measure exercise in 4/4 time, titled "Dominant 7 chord Grid One". The score is written on a single treble clef staff with a key signature of one sharp (F#). The notes are grouped into four-measure phrases, with a chord label above each phrase. Measure numbers 1 through 24 are indicated below the staff.

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

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

Bebop Scale
Grid Three

The image displays 12 musical staves, each representing a different chord and its corresponding Bebop Scale. The scales are numbered 1 through 12. The chords and their corresponding scale notes are as follows:

- 1. A7: A, B, C, D, E, F, G, A
- 2. Bb7: Bb, C, D, Eb, F, G, Ab, Bb
- 3. B7: B, C, D, Eb, F, G, Ab, B
- 4. C7: C, D, Eb, F, G, Ab, Bb, C
- 5. C#7: C#, D, Eb, F, G, Ab, Bb, C#
- 6. D7: D, E, F, G, Ab, Bb, C, D
- 7. Eb7: Eb, F, G, Ab, Bb, C, D, Eb
- 8. E7: E, F, G, Ab, Bb, C, D, E
- 9. F7: F, G, Ab, Bb, C, D, Eb, F
- 10. F#7: F#, G, Ab, Bb, C, D, Eb, F#
- 11. G7: G, A, B, C, D, Eb, F, G
- 12. Ab7: Ab, Bb, C, D, Eb, F, G, Ab

* Practice as is
* Invert the direction of each scale

Minor 7th Chord
Grid Four Descending

Set One

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

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

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

CD Track 22

Set Two

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

E min 7 E min 7 D min 7 D min 7

C min 7 C min 7 Bb min 7 Bb min 7

CD Track 23

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

A min 9 A min 9 G min 9

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

Dorian Scale
Grid One

Musical notation for the Dorian Scale Grid One, measures 1 through 12. The notation is in treble clef with a 4/4 time signature. Each measure is labeled with a chord name and a measure number:

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

Can you play the scale from the 9th down?

Musical notation for the Dorian Scale Grid One, measures 13 through 16. The notation is in treble clef with a 4/4 time signature. Each measure is labeled with a chord name and a measure number:

- 13: A min 9
- 14: D min 9
- 15: G min 9
- 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 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 A F# min

2 F# D# min

3 Eb C min

4 C A min

CD Track 25

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

Musical notation for Set One, Blues Scale Grid Three Ascending. The notation is in 4/4 time and consists of three staves of music, each with four measures. The notes are: Staff 1: 1 (A7), 2 (Bb7), 3 (B7), 4 (C7); Staff 2: 5 (C#7), 6 (D7), 7 (Eb7), 8 (E7); Staff 3: 9 (F7), 10 (F#7), 11 (G7), 12 (G#7).

Blues Scale Inverted
Grid Three

Musical notation for Blues Scale Inverted Grid Three. The notation is in 4/4 time and consists of three staves of music, each with four measures. The notes are: Staff 1: 13 (A7), 14 (Bb7), 15 (B7), 16 (C7); Staff 2: 17 (C#7), 18 (D7), 19 (Eb7), 20 (E7); Staff 3: 21 (F7), 22 (F#7), 23 (G7), 24 (G#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

A7 D7 A7 E min7 A7
 A MBP Maj D Maj Triad A MBP Maj Short Turn Around

D7 D7 A7 C# min7 F#7
 D Maj Triad D MBP Maj A Triad Long Turnaround Excerpt

B min7 E7 C# min7 F#7 B min7 E7
 B MBP min E MBP Maj Turnback

CD Track 29

Insert Solo Two
 Inserts: Seventh Chords, Scales

A7 D7 A7 E min7 A7
 A Bebop Scale D MBP Maj A Maj Half Scale Short Turnaround

D7 D7 A7 C# min7 F#7
 F Bebop Scale D Dom 7th Chord A Dom 7th Chord

B min7 E7 C# min7 F#7 B min7 E7
 B min 7th chord E half scale E MBP Maj Long Turnaround B min 7 chord E Maj MBP

Insert Solo Three
 Inserts: Blues, Pentatonic Scale

Blues lick (A7) Blues scale (D7) Blues lick (A7) Major Pentatonic (E min7, A7)

Blues lick (D7) Blues lick (D7) Major Pentatonic (A7) Blues lick (C# min7, F#7)

Long Turnaround..... (B min7, E7) Blues lick (C# min7, F#7) Blues lick (B min7, E7)

CD Track 31

Insert Solo Four
 Your own creation

A7 D7 A7 E min 7 A7
 Turn around

D7 D7 A7 C# min 7 F#7
 Turn around

B min 7 E7 C# min 7 F#7 B min 7 E7
 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 B \flat E \flat A \flat D \flat /C \sharp F \sharp B E A D G [C]

Grid Two: Movement by Perfect Fifth

C G D A E B F \sharp C \sharp /D \flat A \flat E \flat B \flat F [C]

Grid Three: Movement by Half Step

C C \sharp /D \flat D D \sharp /E \flat E F F \sharp /G \flat G G \sharp /A \flat A A \sharp /B \flat B [C]

Grid Four: Movement by Whole Step

Set One: C D E F \sharp G \sharp /A \flat B \flat [C]

Set Two: C \sharp D \sharp /E \flat F G A B [C \sharp]

Grid Five: Movement by Minor Third

Set One: C E \flat F \sharp A [C]

Set Two: C \sharp E G B \flat [C \sharp]

Set Three: D F A \flat C \flat /B [D]

Grid Six: Movement by Major Third

Set One: C E G \sharp [C]

Set Two: D \flat F A [D \flat]

Set Three: D F \sharp A \sharp /B \flat [D]

Set Four: E \flat G \flat B [E \flat]

Grid Seven: Movement by Tritone (Control Grid One)

C - F \sharp F - B \flat B \flat - F \sharp E \flat - A A \flat - D C \sharp - F

F \sharp - C B - F E - A \sharp A - D \sharp D - G \sharp G - C \sharp