

## 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.*

*Guitar*

## 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.

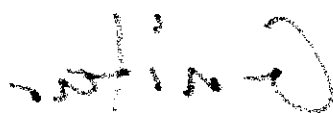
**Triad:** A three note chord arranged in thirds. We'll use only two, the major and minor triad (see Grid three). The note upon which the triad is built is called the root. The remaining notes are called the third and the fifth, reflection their distance intervallically from the root. Later we'll add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

C C F F

1 2 3 4

T  
A  
B

1 2 3 4

Bb Bb Eb Eb

5 6 7 8

T  
A  
B

5 6 7 8

Ab Ab Db Db

9 10 11 12

T  
A  
B

9 10 11 12

F# F# B B

13 14 15 16

T  
A  
B

13 14 15 16

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

E E A A

17 18 19 20

T  
A  
B

17 18 19 20

D D G G

21 22 23 24

T  
A  
B

21 22 23 24

Grid Two  
 Progression by Fifth  
 Sample: Minor MBP

C min                      C min                      G min                      G min

1                      2                      3                      4

T  
A  
B

D min                      D min                      A min                      A min

5                      6                      7                      8

T  
A  
B

E min                      E min                      B min                      B min

9                      10                      11                      12

T  
A  
B

F# min                      F# min                      C# min                      C# min

13                      14                      15                      16

T  
A  
B

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

Ab min                      Ab min                      Eb min                      Eb min

17                      18                      19                      20

T  
A  
B

17                      18                      19                      20

Bb min                      Bb min                      F min                      F min

21                      22                      23                      24

T  
A  
B

21                      22                      23                      24

Can you do the rest from memory?

C                      C min                      G                      G min

25                      26                      27                      28

T  
A  
B

25                      26                      27                      28

Grid Three  
 Progression by Half Step  
 Sample: Major Triad

C C Maj 7 C# C# Maj 7

1 2 3 4

T  
A  
B

1 2 3 4

D D Maj 7 Eb Eb Maj 7

5 6 7 8

T  
A  
B

5 6 7 8

E E Maj 7 F F Maj 7

9 10 11 12

T  
A  
B

9 10 11 12

F# F# Maj 7 G G Maj 7

13 14 15 16

T  
A  
B

13 14 15 16

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



Ab                      Ab Maj 7                      A                      A Maj 7

17                      18                      19                      20

T 1 1 4 | 4 1 1 | 2 2 5 | 5 2 2

A | | | |

B | | | |

17                      18                      19                      20

Bb                      Bb Maj 7                      B                      B Maj 7

21                      22                      23                      24

T 3 3 1 | 1 3 3 | 4 4 2 | 2 4 4 1

A | | | |

B | | | |

21                      22                      23                      24

Can You alternate (see-saw) from memory?

C                      C#                      D                      Eb

25                      26                      27                      28

T 3 5 1 | 2 1 4 | | |

A | | | |

B | | | |

25                      26                      27                      28

Grid Three  
 Progression by Half Step  
 Sample: Minor Triad

C min                      C min 7                      B min                      B min 7

1                      2                      3                      4

T 1 4 3                      3 4 1                      4 3 2                      2 3 4

A

B 1                      2                      3                      4

Bb min                      Bb min 7                      A min                      A min 7

5                      6                      7                      8

T 3 2 1                      1 2 3                      2 5 5                      5 5 2

A

B 5                      6                      7                      8

Ab min                      Ab min 7                      G min                      G min 7

9                      10                      11                      12

T 1 4 4                      4 4 1                      5 3 3                      3 3 5

A

B 9                      10                      11                      12

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

13                      14                      15                      16

T 4 2 2                      2 2 4                      3 1 1                      1 1 3

A

B 13                      14                      15                      16

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

E min                      E min 7                      Eb min                      Eb min 7

17                      18                      19                      20

T									
A	2	5	4	4	5	2	1	4	3
B									

17                      18                      19                      20

D min                      D min 7                      Db min                      Db min 7

21                      22                      23                      24

T									
A	5	3	2	2	3	5	4	2	1
B									

21                      22                      23                      24

Can you play alternating major and minor triads like this?

C                      C min                      C#                      C# min

25                      26                      27                      28

T							
A	3	2	5	5	1	3	4
B							

25                      26                      27                      28

Grid Four  
 Progression by Whole Step  
 Sample: Major Half Scale

Set One

Chords: C, C7, D, D7

Chords: E, E7, F#, F#7

Chords: Ab, Ab7, Bb, Bb7

CD Track 5

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

Set Two

B B7 C# C#7

13 14 15 16

T  
A  
B

13 14 15 16

Eb Eb7 F F7

17 18 19 20

T  
A  
B

17 18 19 20

G G7 A A7

21 22 23 24

T  
A  
B

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

C min                      C min 7                      Bb min                      Bb min 7

1                      2                      3                      4

T 1 3 4 1 3                      3 1 4 3 1                      3 1 2 4 1                      1 4 2 1 3

A

B 1                      2                      3                      4

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

5                      6                      7                      8

T 1 3 4 2 4                      4 2 4 3 1                      4 1 2 4 2                      2 4 2 1 4

A

B 5                      6                      7                      8

E min                      E min 7                      D min                      D min 7

9                      10                      11                      12

T 2 4 5 2 4                      4 2 5 4 2                      5 2 3 5 2                      2 5 3 2 5 3

A

B 9                      10                      11                      12

CD Track 7

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

Set Two

B min                      B min 7                      A min                      A min 7

13                      14                      15                      16

T  
A  
B

13                      14                      15                      16

G min                      G min 7                      F min                      F min 7

17                      18                      19                      20

T  
A  
B

17                      18                      19                      20

Eb min                      Eb min 7                      Db min                      Db min 7

21                      22                      23                      24

T  
A  
B

21                      22                      23                      24

CD Track 8

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

C                      Bb                      C min                      Bb min

25                      26                      27                      28

T  
A  
B

25                      26                      27                      28

\* 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

C min Eb min F# min A min

1 2 3 4

T  
A  
B

1 2 3 4

Set Two

B min D min F min Ab min

5 6 7 8

T  
A  
B

5 6 7 8

Set Three

Bb min C# min E min G min

9 10 11 12

T  
A  
B

9 10 11 12

CD Track 9

\* Practice as is  
 \* Mix starting sets



Grid Five Descending  
Progression by Minor Third  
Sample: Major Triad

Set One

C A F# Eb

13 14 15 16

T 3 5 5 3 | 5 2 2 4 | 2 3 4 1 | 3 5 6 3 5  
A  
B

13 14 15 16

Set Two

B Ab F D

17 18 19 20

T 2 4 4 2 | 4 1 1 3 | 1 2 3 5 | 2 4 5 2 4  
A  
B

17 18 19 20

Set Three

Bb G E C#

21 22 23 24

T 1 3 3 1 | 3 4 5 2 | 4 1 2 4 | 1 3 4 1 3  
A  
B

21 22 23 24

CD Track 10

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

Set One

C E Ab C

Set Two

B Eb G B

Set Three

Bb D F# Bb

Set Four

A C# F A

CD Track 11

\* Practice as is  
 \* Vary start set

Grid Six Descending  
 Sample: Major Triad  
 Control: Grid Three

Set One

C Ab E C

17 18 19 20

T 3 5 5 3 | 4 1 1 3 | 4 1 2 4 | 5  
 A  
 B

Set Two

B G Eb B

21 22 23 24

T 2 4 4 2 | 3 4 5 2 | 3 5 6 3 | 4  
 A  
 B

Set Three

Bb F# D Bb

25 26 27 28

T 1 3 3 1 | 2 3 4 1 | 2 4 5 2 | 3  
 A  
 B

Set Four

A F Db A

29 30 31 32

T 5 2 2 4 | 1 2 3 5 | 1 3 4 1 | 2  
 A  
 B

CD Track 12

\* Practice as is  
 \* Vary start set

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

Set One

Chord progression: C, F#, C#, G, D, Ab, Eb, A, E, Bb, F, B

Measure 1: C (1), F# (3), C# (2), G (3), D (3), Ab (3)

Measure 2: Eb (4), A (3), E (5), Bb (3), F (6), B (3)

Measure 3: (Fingerings: 1, 2, 3, 3, 3, 3)

Measure 4: (Fingerings: 4, 3, 2, 2, 5, 4)

Measure 5: (Fingerings: 2, 1, 4, 3, 3, 1, 5)

Measure 6: (Fingerings: 3, 2, 1, 4, 4, 2, 1)

CD Track 13

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

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

Set Two

CD Track 14

Try Major MBP using the following grid chord calls

## 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

D min 7      G7      C      G min 7      C7      F

1      2      3      4

T  
A  
B

1      2      3      4

C min 7      F7      Bb      F min 7      Bb7      Eb

5      6      7      8

T  
A  
B

5      6      7      8

Bb min 7      Eb7      Ab      Eb min 7      Ab7      Db

9      10      11      12

T  
A  
B

9      10      11      12

Ab min 7      Db7      Gb      C# min 7      F#7      B

13      14      15      16

T  
A  
B

13      14      15      16

\* Practice as is  
 \* Vary Starting point

F# min 7      B7      E      B min 7      E7      A

17      18      19      20

T	4	6	7	6	4	6	4	7	5										
A	4	6	7	6	4	6	4	7	5										
B	4	6	7	6	4	6	4	7	5										

17      18      19      20

E min 7      A7      D      A min 7      D7      G

21      22      23      24

T	2	4	5	4	2	4	2	5	3										
A	2	4	5	4	2	4	2	5	3										
B	2	4	5	4	2	4	2	5	3										

21      22      23      24

CD Track 1

Try using Grid 4 as your practice grid

D min 7      G7      C      C min 7      F7      Bb

25      26      27      28

T	5	2	3	2	5	2	4	3	5										
A	5	2	3	2	5	2	4	3	5										
B	5	2	3	2	5	2	4	3	5										

25      26      27      28





Bb min7 Eb7 Ab

13 14 15

T  
A  
B

13 14 15

1 3 4 1 3 4 3 1 6 3 5 6 3 5 3 6 6

Eb min7 Ab7 Db

16 17 18

T  
A  
B

16 17 18

1 3 4 1 3 4 3 1 1 3 1 2 4 1 3 1 2

G# min7 C#7 F#

19 20 21

T  
A  
B

19 20 21

1 3 4 2 4 4 3 1 2 4 1 2 4 1 4 2 2

C# min7 F#7 B

22 23 24

T  
A  
B

22 23 24

4 1 2 4 1 2 1 4 4 1 3 4 2 3 1 4 4

**F# min7** **B7** **E**

25 26 27

T  
A  
B

25 26 27

**B min7** **E7** **A**

28 29 30

T  
A  
B

28 29 30

**E min7** **A7** **D**

31 32 33

T  
A  
B

31 32 33

**A min7** **D7** **G**

34 35 36

T  
A  
B

34 35 36

CD Track 16

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

**D min7** **G7** **C** **G min 7** **C7** **F**

37 38 39 40

T  
A  
B

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

1 E min7 A7 D min7 G7 C

2

3

4 A min7 D7 G min7 C7 F

5

6

7 D min7 G7 C min7 F7 Bb

8

9

10 G min7 C7 F min7 Bb7 Eb

11

12

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

13      14      15

T 1 3 4 3 1 4 3 1 3 1 2 1 4 2 1 3 1

A

B

13      14      15

F min7      Bb7      Eb min7      Ab7      Db

16      17      18

T 3 5 6 5 3 1 5 3 1 3 4 3 1 4 3 1 4

A

B

16      17      18

Bb min7      Eb7      Ab min7      Db7      Gb

19      20      21

T 3 1 2 1 4 2 1 3 1 3 4 4 2 4 3 1 4

A

B

19      20      21

Eb min7      Ab7      Db min7      Gb7      Cb

22      23      24

T 1 3 4 3 1 4 3 1 4 1 2 1 4 2 1 4 2

A

B

22      23      24

G# min7 C#7 F# min7 B7 E

25 26 27

T 1 3 4 4 2  
A 4 3 1  
B 4 1 2 2 4 2 1 4 2

C# min7 F#7 B min7 E7 A

28 29 30

T 2 4 5 4 2  
A 5 4 2  
B 4 2 3 2 5 3 2 4 2

F# min7 B7 E min7 A7 D

31 32 33

T 4 1 2 2 4 2 1  
A 4 2 1 4 2 4 5 4 2 5 4 2  
B 4 2 4 5 4 2 5 4 2 5

B min7 E7 A min7 D7 G

34 35 36

T 4 2 3 2 5 3 2  
A 4 2 4 5 5 3 5 4 2  
B 4 2 4 5 5 3 5 4 2 5

CD Track 17

\* Practice as is

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

## 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

C F Bb Eb

Grid one musical notation: Treble clef, 4/4 time signature. Staff 1: C4 quarter, C4 quarter, D4 quarter, E4 quarter, F4 quarter, F4 quarter, G4 quarter, A4 quarter, Bb4 quarter, Bb4 quarter, Eb4 quarter, Eb4 quarter. Staff 2: T (empty), A (empty), B (empty). Staff 3: B (3), B (5), A (2), G (5), F (3), F (5), E (2), D (5), C (3).

## Grid two

C G D A

Grid two musical notation: Treble clef, 4/4 time signature. Staff 1: C4 quarter, C4 quarter, D4 quarter, E4 quarter, F4 quarter, G4 quarter, G4 quarter, A4 quarter, D4 quarter, D4 quarter, A4 quarter, A4 quarter. Staff 2: T (empty), A (empty), B (empty). Staff 3: B (3), B (5), A (2), G (5), F (5), E (2), D (4), C (3), B (5).

## Grid three

C C# D Eb

Grid three musical notation: Treble clef, 4/4 time signature. Staff 1: C4 quarter, C4 quarter, D4 quarter, E4 quarter, F4 quarter, F#4 quarter, F#4 quarter, G4 quarter, G#4 quarter, G#4 quarter, D4 quarter, D4 quarter, Eb4 quarter, Eb4 quarter. Staff 2: T (empty), A (empty), B (empty). Staff 3: B (3), B (5), A (2), G (5), F (4), F (6), E (3), D (6), C (5).

## Grid four (set one)

C D E F#

Grid four (set one) musical notation: Treble clef, 4/4 time signature. Staff 1: C4 quarter, C4 quarter, D4 quarter, E4 quarter, F4 quarter, F4 quarter, G4 quarter, A4 quarter, B4 quarter, B4 quarter, E4 quarter, E4 quarter, F#4 quarter, F#4 quarter. Staff 2: T (empty), A (empty), B (empty). Staff 3: B (3), B (5), A (2), G (5), F (5), E (2), D (4), C (2), B (2).



Grid five (set one)

C Eb F# A

T  
A  
B 3 5 2 5 6 3 5 3 4

Grid six (set one)

C E Ab

T  
A  
B 3 5 2 5 2 4 1 4 1

Grid seven

C F# C# G

T  
A  
B 3 5 2 5 4 1 3 2 4

Major Seventh Chord  
Grid Three

C Maj 7      C Maj 7      C# Maj 7      C# Maj 7

1 2 3 4

T  
A  
B

1 2 3 4

D Maj 7      D Maj 7      Eb Maj 7      Eb Maj 7

5 6 7 8

T  
A  
B

5 6 7 8

E Maj 7      E Maj 7      F Maj 7      F Maj 7

9 10 11 12

T  
A  
B

9 10 11 12

F# Maj 7      F# Maj 7      G Maj 7      G Maj 7

13 14 15 16

T  
A  
B

13 14 15 16

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

Ab Maj 7      Ab Maj 7      A Maj 7      A Maj 7

17                      18                      19                      20

T 1 1 4 3 | 3 4 1 1 | 2 2 5 4 | 4 5 2 2

A

B 17                      18                      19                      20

Bb Maj 7      Bb Maj 7      B Maj 7      B Maj 7

21                      22                      23                      24

T 3 3 6 5 | 5 6 3 3 | 4 4 7 6 | 6 7 4 4 5

A

B 21                      22                      23                      24

CD Track 18

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

C Maj 7      C# Maj 7      D Maj 7

25                      26                      27                      28

T 1 1 3 4 | 1 1 3 4 | 5

A

B 25                      26                      27                      28

\* Practice as is

\* Practice odd measures only

\* Practice even measures only

Major Scale  
Grid Three

The image displays twelve major scales, each associated with a specific major 7th chord. The scales are presented in a treble clef with a 4/4 time signature. Below each scale is a guitar fretboard diagram showing the first three strings (T, A, B) with fingerings for each note. The scales are numbered 1 through 12.

- Scale 1:** C Maj7 (C-D-E-F-G-A-B). Fretboard: T (1-2-3-4-5), A (3-5-2-3-5), B (1-3-5-2-3-5).
- Scale 2:** Db Maj7 (Db-Eb-F-G-A-B). Fretboard: T (6-5-3), A (6-4-3), B (6-4).
- Scale 3:** D Maj7 (D-E-F#-G-A-B). Fretboard: T (5-2-4-5), A (2-4-5), B (2-4-2-3).
- Scale 4:** Eb Maj7 (Eb-F-G-A-B). Fretboard: T (4-3-5-3), A (6-5-3), B (6).
- Scale 5:** E Maj7 (E-F#-G-A-B). Fretboard: T (2-4-1-2-4), A (2-4-5), B (6-5-3).
- Scale 6:** F Maj7 (F-G-A-B). Fretboard: T (5-3-2-5-3), A (5-3-2), B (5-3).
- Scale 7:** F# Maj7 (F#-G-A-B). Fretboard: T (4-1-3-4-2-4), A (1-2), B (3-2).
- Scale 8:** G Maj7 (G-A-B). Fretboard: T (5-3), A (5-4-2-5), B (1-3).
- Scale 9:** Ab Maj7 (Ab-Bb-C-D-E). Fretboard: T (1-2-4), A (1-3-4), B (1-3-4).
- Scale 10:** A Maj7 (A-B-C#-D-E). Fretboard: T (5-4-2), A (5-3-2), B (4-2).
- Scale 11:** Bb Maj7 (Bb-C-D-E). Fretboard: T (3-5-3-4-6), A (3-5-6), B (7-6-4).
- Scale 12:** B Maj7 (B-C#-D-E). Fretboard: T (7-6-4), A (7-5-4), B (6-4-5).

CD Track 19

\* Practice as is  
\* Invert the scale direction--Write in notation if necessary

Major Scale  
Grid Three Inversion

C Maj7                      Db Maj7                      D Maj7

13                      14                      15

T 1 4 2 5 3 2 5 3 4 1 3 4 1 3 1 2 3 2 4 2 5 4 2 5

A

B 13                      14                      15

You're on your own! Fill In chord calls and scales

Eb Maj7

16                      17                      18

T

A

B 16                      17                      18

19                      20                      21

T

A

B 19                      20                      21

22                      23                      24

T

A

B 22                      23                      24

CD Track 19

Dominant 7 chord  
Grid One

C7 C7 F7 F7

1 2 3 4

T							
A							
B	3	2	5	3	3	5	2
					3	2	1
						4	4
						1	2
							3

1 2 3 4

Bb7 Bb7 Eb7 Eb7

5 6 7 8

T							
A							
B	5	6	5	3	6	6	3
						5	3
						6	6
							5
							6

5 6 7 8

Ab7 Ab7 Db7 Db7

9 10 11 12

T							
A							
B	1	1	4	2	2	4	1
							1
						4	3
						1	4
						4	1
							3
							4

9 10 11 12

F#7 F#7 B7 B7

13 14 15 16

T							
A							
B	4	3	2	5	5	2	3
							4
					4	4	2
						5	5
						2	2
							4
							4

13 14 15 16

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

E7 E7 A7 A7

17 18 19 20

T 1 4 3 3 4 1 2 2 2 5 3 3 5 2 2

A 2 1 4 3 3 4 1 2 2 2 5 3 3 5 2 2

B 2 1 4 3 3 4 1 2 2 2 5 3 3 5 2 2

17 18 19 20

D7 D7 G7 G7

21 22 23 24

T 5 4 2 5 5 2 4 5 5 4 3 6 6 3 4 5 5

A 5 4 2 5 5 2 4 5 5 4 3 6 6 3 4 5 5

B 5 4 2 5 5 2 4 5 5 4 3 6 6 3 4 5 5

21 22 23 24

CD Track 20

Bebop Scale  
Grid Three

C7 C#7

1 2

T 5 4 3 2 5 3 2 5 3 4 1 3 4 1 3 4 1 2

A

B

1 2

Detailed description: This block shows the first two scales. The first scale is for C7, starting on the 1st fret. The second scale is for C#7, starting on the 2nd fret. Each scale is shown with a treble clef staff in 4/4 time, a guitar fretboard diagram with string labels (T, A, B) and fret numbers, and a sequence of fret numbers for each string.

D7 Eb7

3 4

T 3 2 1 4 2 5 4 2 5 1 3 5 1 3 1 2 3 4

A

B

3 4

Detailed description: This block shows the third and fourth scales. The third scale is for D7, starting on the 3rd fret. The fourth scale is for Eb7, starting on the 4th fret. Each scale is shown with a treble clef staff in 4/4 time, a guitar fretboard diagram with string labels (T, A, B) and fret numbers, and a sequence of fret numbers for each string.

E7 F7

5 6

T 5 4 3 2 4 2 1 4 2 3 5 2 3 5 3 4 5 6

A

B

5 6

Detailed description: This block shows the fifth and sixth scales. The fifth scale is for E7, starting on the 5th fret. The sixth scale is for F7, starting on the 6th fret. Each scale is shown with a treble clef staff in 4/4 time, a guitar fretboard diagram with string labels (T, A, B) and fret numbers, and a sequence of fret numbers for each string.

F#7 G7

7 8

T 2 1 5 4 2 4 3 1 4 5 2 4 5 3 5 1 2 3

A

B

7 8

Detailed description: This block shows the seventh and eighth scales. The seventh scale is for F#7, starting on the 7th fret. The eighth scale is for G7, starting on the 8th fret. Each scale is shown with a treble clef staff in 4/4 time, a guitar fretboard diagram with string labels (T, A, B) and fret numbers, and a sequence of fret numbers for each string.

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



Ab7 A7

9 10

T  
A  
B

9 10

Bb7 B7

11 12

T  
A  
B

11 12

CD Track 21

Minor 7th Chord  
Grid Four Descending

Set One

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

1      2      3      4

T  
A  
B

1      2      3      4

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

5      6      7      8

T  
A  
B

5      6      7      8

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

9      10      11      12

T  
A  
B

9      10      11      12

CD Track 22

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

Set Two

B min 7                      B min 7                      A min 7                      A min 7

13                      14                      15                      16

T                      4                      3                      2                      5                      5                      2                      3                      4                      2                      5                      5                      3                      3                      5                      5                      2

A                      4                      3                      2                      5                      5                      2                      3                      4                      2                      5                      5                      3                      3                      5                      5                      2

B                      4                      3                      2                      5                      5                      2                      3                      4                      2                      5                      5                      3                      3                      5                      5                      2

13                      14                      15                      16

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

17                      18                      19                      20

T                      5                      3                      3                      6                      6                      3                      3                      5                      3                      1                      1                      4                      4                      1                      1                      3

A                      5                      3                      3                      6                      6                      3                      3                      5                      3                      1                      1                      4                      4                      1                      1                      3

B                      5                      3                      3                      6                      6                      3                      3                      5                      3                      1                      1                      4                      4                      1                      1                      3

17                      18                      19                      20

Eb min 7                      Eb min 7                      Db min 7                      Db min 7

21                      22                      23                      24

T                      1                      4                      3                      2                      2                      3                      4                      1                      4                      2                      1                      4                      4                      1                      2                      4                      2

A                      1                      4                      3                      2                      2                      3                      4                      1                      4                      2                      1                      4                      4                      1                      2                      4                      2

B                      1                      4                      3                      2                      2                      3                      4                      1                      4                      2                      1                      4                      4                      1                      2                      4                      2

21                      22                      23                      24

CD Track 23

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

C min 9                      C min 9                      Bb min 9

25                      26                      27                      28

T                      3                      6                      5                      3                      3                      3                      3                      5                      6                      3                      1

A                      3                      6                      5                      3                      3                      3                      3                      5                      6                      3                      1

B                      3                      6                      5                      3                      3                      3                      3                      5                      6                      3                      1

25                      26                      27                      28

\* Practice as is

\* Practice odd measures only

\* Practice even measures only

Dorian Scale  
Grid One

C min 7                      F min 7

1                                      2

T  
A  
B

1                                      2

Bb min 7                      Eb min 7

3                                      4

T  
A  
B

3                                      4

Ab min 7                      Db min 7

5                                      6

T  
A  
B

5                                      6

F# min 7                      B min 7

7                                      8

T  
A  
B

7                                      8

E min 7 A min 7

Finger	T	A	B
9		2	4
10		4	5
11		2	4
12		2	3
13		5	2

D min 7 G min 7

Finger	T	A	B
11		5	2
12		3	5
13		2	4
14		1	3
15		3	5

CD Track 24

Can you play the scale from the 9th down?

C min 9 F min 9 Bb min 9

Finger	T	A	B
13	3	5	3
14	3	6	4
15	1	5	3
16		6	5

Pentatonic and Blues Scales

Lets begin with two versions of the pentatonic scale: Major and Minor

To an ascending MBP Major, 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. We have placed this scale in Grid Five.

Let's practice it.

Major Pentatonics / Major Pentatonics adjusted to Minor  
Grid Five

Set One

The image displays four pairs of musical scales, each consisting of a treble clef staff with a 4/4 time signature and a corresponding guitar fretboard diagram with tablature. The scales are numbered 1 through 8.

- Scale 1:** C Major Pentatonic (C, D, E, G, A) and A minor Pentatonic (A, C, D, E, G). Fretboard diagrams show the scales on the 1st and 2nd strings.
- Scale 3:** A Major Pentatonic (A, B, C, E, F#) and F# minor Pentatonic (F#, A, B, C, E). Fretboard diagrams show the scales on the 3rd and 4th strings.
- Scale 5:** Gb Major Pentatonic (Gb, Ab, Bb, Db, Eb) and Eb minor Pentatonic (Eb, Gb, Ab, Bb, Db). Fretboard diagrams show the scales on the 5th and 6th strings.
- Scale 7:** Eb Major Pentatonic (Eb, F, G, Bb, C) and C minor Pentatonic (C, Eb, F, G, Bb). Fretboard diagrams show the scales on the 7th and 8th strings.

Set Two

B G# min

9 10

T  
A  
B

9 10

Ab F min

11 12

T  
A  
B

11 12

F D min

13 14

T  
A  
B

13 14

D B min

15 16

T  
A  
B

15 16

Set Three

Bb G min

17 18

T 3 1 3 1 3 1 3 1 3

A 3 1 3 1 3 1 3 1 3

B 3 1 3 1 3 1 3 1 3

17 18

G E min

19 20

T 5 2 4 3 5 3 4 2 5

A 5 2 4 3 5 3 4 2 5

B 5 2 4 3 5 3 4 2 5

19 20

E C# min

21 22

T 2 4 1 4 2 4 1 4 2

A 2 4 1 4 2 4 1 4 2

B 2 4 1 4 2 4 1 4 2

21 22

C# A# min

23 24

T 2 4 6 4 6 4 6 4 2

A 2 4 6 4 6 4 6 4 2

B 2 4 6 4 6 4 6 4 2

23 24



## 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

C7 C#7 D7 Eb7

1 2 3 4

T		2			1	3		4	2	3	2	1	4	1
A	3	1	3	4	5	3	5	4	6	5	4	2	4	5
B	3	1	3	4	5	3	5	4	6	5	4	2	4	5

1 2 3 4

E7 F7 F#7 G7

5 6 7 8

T		1	4	1	4	3	1	3	4	2	4	5	2	3	6	3	6	5	3	5	
A	2	5	2	3	4	3	5	4	2	4	5	2	5	2	3	6	3	6	5	3	5
B	2	5	2	3	4	3	5	4	2	4	5	2	5	2	3	6	3	6	5	3	5

5 6 7 8

Ab7 A7 Bb7 B7

9 10 11 12

T	1	4	2	3	4	2	4	5	3	5	4	3	1	2	3	2	4	5	6	4	6	7	5	7	6	5	3	4
A	1	4	2	3	4	2	4	5	3	5	4	3	1	2	3	2	4	5	6	4	6	7	5	7	6	5	3	4
B	1	4	2	3	4	2	4	5	3	5	4	3	1	2	3	2	4	5	6	4	6	7	5	7	6	5	3	4

9 10 11 12

Blues Scale Inverted  
Grid Three Ascending

C7 C#7 D7 Eb7

13 14 15 16

T 5 3  
A 5 4 3 1  
B 3 4 2 4 5 6 4 6

13 14 15 16

E7 F7 F#7 G7

17 18 19 20

T 5 3  
A 4 3 2 5 2  
B 3 1 3 4 1 4 1 2 5 2 5 4 2 4

17 18 19 20

Ab7 A7 Bb7 B7

21 22 23 24

T 4 2  
A 4 3 2 4 1  
B 2 1 3 4 5 3 5 6 4 6 5 4 2 3

21 22 23 24

CD Track 28

## 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

C7	F7	C7	G min7	C7
C MBP Maj	F Maj Triad	C MBP Maj	Short Turn Around	
T				
A				
B	3 5 2 5	3 2 1	3 5 2 5	5 2 3 3 5 3 5 3

F7	F7	C7	E min7	A7
F Maj Triad	F MBP Maj	C Triad	Long Turnaround Excerpt	
T				
A				
B	1 1 2 3	1 2 5 3	5 2 3	2 4 5 4 2 5 4 2

D min7	G7	E min7	A7	D min7	G7
D MBP min	G MBP Maj	Long Turnaround.....			
T					
A					
B	5 2 3 2	5 4 3	2 4 5 4 2 5 4 2	5 2 3 2 5 3 2	5

CD Track 29

Insert Solo Two  
 Inserts: Seventh Chords, Scales

C7 F7 C7 G min7 C7

C Bebop Scale F MBP Maj C Half Scale Short Turnaround

T		1							
A	3	5	2	3	5	2	3	4	1
B	3	5	2	3	5	2	3	4	1

F7 F7 C7 E min7 A7

F Bebop Scale F Dom 7th Chord C Dom 7th Chord

T	6	5	4	3					
A	6	5	4	3	5	3	2	5	3
B	6	5	4	3	5	3	2	5	3

D min7 G7 E min7 A7 D min7 G7

D min 7th chord G half scale G MBP Maj long turnaround D min 7 chord G MBP Maj

T									
A	5	3	2	1	1	2	3	5	5
B	5	3	2	1	1	2	3	5	5

CD Track 30

Insert Solo Three  
Blues and Pentatonic Scale

C7 F7 C7 G min7 C7

Blues lick Blues scale Blues lick C Maj Pentatonic

T	1 1 3 1	5 3 5 4 3	1 1 3 1	3 5 2 5 2 5 3 5
A				
B		6 3		

F7 F7 C7 E min7 A7

Blues lick Blues lick C Maj Pentatonic Blues lick

T	4 4 1 4		3 5 2 5 2 5 3 5	4 1
A		4 3 1		
B				

D min7 G7 E min7 A7 D min7 G7

Long Turnaround..... Blues lick Blues lick

T		5 2 4 5 3 4 2 5	1 1 3 1	4 1
A	5 2 3 5 2 3 2 5			
B				

CD Track 31

Insert Solo Four  
Your Own Creation

Musical staff with treble clef and TAB below it, labeled "Turnaround". The staff is divided into four measures.

Musical staff with treble clef and TAB below it, labeled "Turnaround". The staff is divided into four measures.

Musical staff with treble clef and TAB below it, labeled "Turnback". The staff is divided into four measures and ends with a double bar line and repeat dots.

CD Track 32



## 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.

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 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 $\sharp$

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