

## 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 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 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

C C F F

Bb Bb Eb Eb

Ab Ab Db Db

F# F# B B

E E A A

D D G G

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

Grid Two  
 Progression by Fifth  
 Sample: Minor MBP

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

Can you do the rest from memory?

25 C 26 C min 27 G 28 G min

Practice as written  
 Practice odd measures only  
 Practice even measures only

Grid Three  
 Progression by Half Step  
 Sample: Major Triad

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

Can you alternate (see-saw) from memory?

25 C 26 C# 27 C 28 C#

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

Grid Three  
 Progression by Half Step  
 Sample: Minor Triad

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

D min      D min 7      Db min      Db min 7

Can you play alternating major and minor triads like this?

C      C min      C#      C# min

Practice as is  
 Practice odd measures only  
 Practice even measures only

Grid Four  
 Progression by Whole Step  
 Sample: Major Half Scale

Set One

Measures 1-12: C, C7, D, D7, E, E7, F#, F#7, Ab, Ab7, Bb, Bb7

CD Track 5

Set Two

Measures 13-24: B, B7, Db, Db, Eb, Eb7, F, F7, G, G7, A, A7

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

CD Track 7

Set Two

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

CD Track 8

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

25 C 26 Bb 27 C min 28 Bb 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

C min Eb min F# min A min

Set Two

B min D min F min Ab min

Set Three

Bb min C# min E min G min

CD Track 9

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

Set One

C A F# Eb

Set Two

B Ab F D

Set Three

Bb G E C#

\* Practice as is  
 \* Mix starting sets

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

Grid Six Descending  
 Sample: Major Triad  
 Control: Grid Three

Set One

C Ab E C

Set Two

B G Eb B

Set Three

Bb F# D Bb

Set Four

A F Db A

Practice as is  
 /ary start set

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

1 C 3 F# 3 2 C# 3 G 3 3 D 3 Ab 3  
 4 Eb 3 A 3 5 E 3 Bb 3 6 F 3 B 3

CD Track 13

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

7 F# 3 C 3 8 G 3 Db 3 9 Ab 3 D 3  
 10 A 3 Eb 3 11 Bb 3 E 3 12 B 3 F 3

CD Track 14

Try Major MBP using the following grid chord calls

13 C 3 F# 3 C 3 C# 3 14 15 G 3 C# 3 D 3 Ab 3 D 3 Eb 3 A 3 Eb 3

- \* 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

Chord progression for measures 1-24:

- 1: D min 7
- 2: G7
- 3: C
- 4: G min 7
- 5: C7
- 6: F
- 7: C min 7
- 8: F7
- 9: Bb
- 10: F min 7
- 11: Bb7
- 12: Eb
- 13: Bb min 7
- 14: Eb7
- 15: Ab
- 16: Eb min 7
- 17: Ab7
- 18: Db
- 19: Ab min 7
- 20: Db7
- 21: Gb
- 22: C# min 7
- 23: F#7
- 24: B
- 25: F# min 7
- 26: B7
- 27: E
- 28: B min 7
- 29: E7
- 30: A
- 31: E min 7
- 32: A7
- 33: D
- 34: A min 7
- 35: D7
- 36: G

CD Track 15

Try using Grid 4 as your practice grid

Chord progression for measures 25-28:

- 25: D min 7
- 26: G7
- 27: C
- 28: C min 7
- 29: F7
- 30: Bb

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 [Minor half scale] [Min MBP] 2 [Major half scale] [Maj MBP] 3 [Root Note]

4 5 6

7 8 9

10 11 12

13 14 15

16 17 18

G# min7                      C#7                      F#  
 19                                      20                                      21  
 C# min7                      F#7                      B  
 22                                      23                                      24  
 F# min7                      B7                      E  
 25                                      26                                      27  
 B min7                      E7                      A  
 28                                      29                                      30  
 E min7                      A7                      D  
 31                                      32                                      33  
 A min7                      D7                      G  
 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



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  
13 C min7 F7 Bb min7 Eb7 Ab  
14  
15  
16 F min7 Bb7 Eb min7 Ab7 Db  
17  
18

\* 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.

The musical score consists of six staves of music, each containing five measures. The chords and measure numbers are as follows:

- Staff 1: Bb min7 (19), Eb7 (20), Ab min7 (21), Db7 (22), Gb (23)
- Staff 2: Eb min7 (24), Ab7 (25), Db min7 (26), Gb7 (27), Cb (28)
- Staff 3: G# min7 (29), C#7 (30), F# min7 (31), B7 (32), E (33)
- Staff 4: C# min7 (34), F#7 (35), B min7 (36), E7 (37), A (38)
- Staff 5: F# min7 (39), B7 (40), E min7 (41), A7 (42), D (43)
- Staff 6: B min7 (44), E7 (45), A min7 (46), D7 (47), G (48)

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

C F Bb Eb

Grid two

C G D A

Grid three

C C# D Eb

Grid four (set one)

C D E F#

Grid five (set one)

C Eb F# A

Grid six (set one)

C E Ab

Grid seven

C F# C# G

Major Seventh Chord  
Grid Three

C Maj 7      C Maj 7      C# Maj 7      C# Maj 7  
 D Maj 7      D Maj 7      Eb Maj 7      Eb Maj 7  
 E Maj 7      E Maj 7      F Maj 7      F Maj 7  
 F# Maj 7      F# Maj 7      G Maj 7      G Maj 7  
 Ab Maj 7      Ab Maj 7      A Maj 7      A Maj 7  
 Bb Maj 7      Bb Maj 7      B Maj 7      B Maj 7

Measures 1 through 24 are shown on a single staff in 4/4 time, with each measure containing a major seventh chord. The notes are: 1 (C4, E4, G4, Bb4), 2 (D4, F4, Ab4, Bb4), 3 (E4, G4, Bb4, C5), 4 (F4, Ab4, Bb4, C5), 5 (G4, Bb4, C5, D5), 6 (A4, Bb4, C5, D5), 7 (Bb4, C5, D5, Eb5), 8 (C5, D5, Eb5, F5), 9 (D5, Eb5, F5, G5), 10 (E5, F5, G5, Ab5), 11 (F5, G5, Ab5, Bb5), 12 (G5, Ab5, Bb5, C6), 13 (Ab5, Bb5, C6, D6), 14 (Bb5, C6, D6, Eb6), 15 (C6, D6, Eb6, F6), 16 (D6, Eb6, F6, G6), 17 (Eb6, F6, G6, Ab6), 18 (F6, G6, Ab6, Bb6), 19 (G6, Ab6, Bb6, C7), 20 (Ab6, Bb6, C7, D7), 21 (Bb6, C7, D7, Eb7), 22 (C7, D7, Eb7, F7), 23 (D7, Eb7, F7, G7), 24 (Eb7, F7, G7, Ab7).

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

C Maj 7      C# Maj 7      D Maj 7

Measures 25 through 28 are shown on a single staff in 4/4 time, with each measure containing a major seventh chord. The notes are: 25 (C4, E4, G4, Bb4), 26 (C#4, E#4, G#4, Bb4), 27 (D4, F4, Ab4, Bb4), 28 (D4, F4, Ab4, Bb4).

- \* 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 features a treble clef. The scale is divided into four rows of three measures each, with chord names and measure numbers indicated above the staff.

- Row 1: C Maj 7 (measures 1-3), Db Maj 7 (measures 4-6), D Maj 7 (measures 7-9)
- Row 2: Eb Maj 7 (measures 10-12), E Maj 7 (measures 13-15), F Maj 7 (measures 16-18)
- Row 3: F# Maj 7 (measures 19-21), G Maj 7 (measures 22-24), Ab Maj 7 (measures 25-27)
- Row 4: A Maj 7 (measures 28-30), Bb Maj 7 (measures 31-33), B Maj 7 (measures 34-36)

Major Scale  
Grid Three Inversion

Musical notation for Major Scale Grid Three Inversion, measures 13-15. The notation is in 4/4 time and features a treble clef. It shows the first three measures of the scale in inversion, with chord names and measure numbers indicated above the staff.

- Row 1: C Maj 7 (measures 13-15), Db Maj 7 (measures 16-18), D Maj 7 (measures 19-21)

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

Three empty musical staves for practice, measures 16-24. Each staff is in 4/4 time and features a treble clef. 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 guitar exercise titled "Dominant 7 chord Grid One". It consists of six staves of music in 4/4 time, numbered 1 through 24. Each staff contains a sequence of dominant 7th chords and their corresponding fretted notes. The chords are: C7 (measures 1-2), Bb7 (measures 3-4), Ab7 (measures 5-6), F#7 (measures 7-8), E7 (measures 9-10), D7 (measures 11-12), F7 (measures 13-14), Eb7 (measures 15-16), A7 (measures 17-18), G7 (measures 19-20), B7 (measures 21-22), and G7 (measures 23-24). The notes are written in a way that shows the fretting pattern for each chord.

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

Bebop Scale  
Grid Three

The image displays a musical score for the Bebop Scale Grid Three, consisting of 12 measures. The notation is written on a single treble clef staff in 4/4 time. The scale is presented in two directions: ascending (measures 1-6) and descending (measures 7-12). Each measure is associated with a specific 7th chord, indicated by a chord symbol above the staff. The chords are: C7 (measures 1-2), C#7 (measures 2-3), D7 (measures 3-4), Eb7 (measures 4-5), E7 (measures 5-6), F7 (measures 6-7), F#7 (measures 7-8), G7 (measures 8-9), Ab7 (measures 9-10), A7 (measures 10-11), Bb7 (measures 11-12), and B7 (measures 12-13). The notes are written as eighth and quarter notes, with accidentals (sharps and flats) indicating the specific chromatic alterations characteristic of the bebop scale.

Practice as is  
Invert the direction of each scale



Minor 7th Chord  
Grid Four Descending

Set One

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

CD Track 22

Set Two

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

CD Track 23

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

25 C min 9 26 C min 9 27 Bb min 9 28 Bb min 9

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

Dorian Scale  
Grid One

1 C min 7      2 F min 7

3 Bb min 7      4 Eb min 7

5 Ab min 7      6 Db min 7

7 F# min 7      8 B min 7

9 E min 7      10 A min 7

11 D min 7      12 G min 7

Can you play the scale from the 9th down?

13 C min 9      14 F min 9      15 Bb min 9      16

## 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
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### Set One

1 C A min

2

3 A F# min

4

5 Gb Eb min

6

7 Eb C min

8

CD Track 25

Set Two

Musical notation for Set Two, measures 9-16. The notation is on a single treble clef staff. Measure 9 is marked with a '9' and a 'B' chord symbol. Measure 10 is marked with a '10' and a 'G# min' chord symbol. Measure 11 is marked with a '11' and an 'Ab' chord symbol. Measure 12 is marked with a '12' and an 'F min' chord symbol. Measure 13 is marked with a '13' and an 'F' chord symbol. Measure 14 is marked with a '14' and a 'D min' chord symbol. Measure 15 is marked with a '15' and a 'D' chord symbol. Measure 16 is marked with a '16' and a 'B min' chord symbol. The piece concludes with a double bar line and a fermata over the final note.

CD Track 26

Set Three

Musical notation for Set Three, measures 17-24. The notation is on a single treble clef staff. Measure 17 is marked with a '17' and a 'Bb' chord symbol. Measure 18 is marked with a '18' and a 'G min' chord symbol. Measure 19 is marked with a '19' and a 'G' chord symbol. Measure 20 is marked with a '20' and an 'E min' chord symbol. Measure 21 is marked with a '21' and an 'E' chord symbol. Measure 22 is marked with a '22' and a 'C# min' chord symbol. Measure 23 is marked with a '23' and a 'C#' chord symbol. Measure 24 is marked with a '24' and an 'A# min' chord symbol. The piece concludes with a double bar line and a fermata over the final note.

# 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

C7 C#7 D7 Eb7

E7 F7 F#7 G7

Ab7 A7 Bb7 B7

Blues Scale Inverted  
Grid Three

C7 C#7 D7 Eb7

E7 F7 F#7 G7

Ab7 A7 Bb7 B7

## 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

F7 F7 C7 E min7 A7  
 F Maj Triad F MBP Maj C Triad Long Turnaround Excerpt

D min7 G7 E min7 A7 D min7 G7  
 D MBP min G MBP Maj Turnback .....

CD Track 29

Insert Solo Two  
 Inserts: Seventh Chords, Scales

C7 F7 C7 G min7 C7  
 C Bebop Scale F MBP Maj C Maj Half Scale Short Turnaround

F7 F7 C7 E min7 A7  
 F Bebop Scale F Dom 7th Chord C Dom 7th Chord

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 Maj MBP



Insert Solo Three  
 Inserts: Blues, Pentatonic Scale

C7 Blues lick      F7 Blues scale      C7 Blues lick      G min7 Major Pentatonic      C7  
 F7 Blues lick      F7 Blues lick      C7 Major Pentatonic      E min7 Blues lick      A7  
 D min7 Long Turnaround.....      G7      E min7 Blues lick      A7      D min7 Blues lick      G7

CD Track 31

Insert Solo Four  
 Your own creation

C7      F7      C7      G min 7      C7  
 Turn around

F7      F7      C7      E min 7      A7  
 Turn around

D min 7      G7      E min 7      A7      D min 7      G7  
 Slow Turnaround      Turnback

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.

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#