REVISED Edition

VOLUME 16

INTERMEDIATE/ADVANCED

# TURNAROUNDS CYCLES & II/V7'S

*For ALL Instruments*

## Play-A-Long Book & Recording Set

by Jamey Aebersold

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# SUGGESTIONS FOR VARIOUS RECORDED TRACKS

**TRACK & NUMBER**

SIDE ONE

1 **PLAIN OLD TURNAROUND No. 1**

This is probably the simplest of all turnarounds because it stays in one key throughout each eight bar phrase. The C major scale (concert key) may be played through the first seven bars and will sound fine. In order to effectively lead to the second eight bars you should change key on the 8th measure (II/V7) leading to the new major key of Db (concert). See if you can play through the seventh and eighth bars of the first phrase and then without breaking your melodic phrase, play into several bars of the next phrase.

You may apply any II/V7 patterns you know in the 2, 4, 6, and 8th bars of each line.

2 **TURNAROUNDS No. 2**

This turnaround is probably the second most common in jazz and pop music. It is possible to play the F (concert) major scale throughout the first eight bars even though there are harmonic clashes. The root movement coupled with the dominant 7th chords moving in fourths seems to allow the soloist much freedom.

Experiment with using a minor II chord/scale in the 2, 4, and 6th bars. Even though the piano player on the record is playing a dominant 7th, you, the soloist, can play a minor and if you connect your lines together it will sound good.

The most important notes to hit are the 3rd and 7th of the dominant 7th's. *See the musical example of this track in this book.*

Try playing the Blues scale across an eight bar phrase for variety. Always use the blues scale that corresponds to the tonic key. For example, the first line would employ the F concert blues scale.

3 **TURNAROUND No. 3**

This turnaround is often used in jazz songs to add variety. Piano players may throw it in once or twice in a song just to break the monotony of the usual harmonic sequences. You have to be listening to catch it.

A tune like Half Nelson by Miles Davis uses it consistently. *See the two pages of musical examples.*

The 4th tone of the fourth chord/scale is *usually* raised a half step, but not always.

4 **TURNAROUNDS No. 4**

This turnaround uses the half-diminished chord, minor chords and altered dominants. It may take a little practice to get the true sound of this track flowing through your instrument. This track is quite different than number 1. See the musical examples and play them over and over before attempting to transpose them to other keys. Make sure you have the sound of the turnaround in your head before you begin taking chances. You may want to just listen to the track and sing along with it, occasionally playing notes on your instrument to see where you are in relation to the music.

The three dominant 7th chord/scales which occur may be either V7+9 (diminished whole tone), or V7b9 (diminished scale). The two are interchangeable and players slip back and forth from one to the other. The improvised line may not always align (be in harmonic agreement) precisely with the written chord/scale symbol. The restless nature of the dominant 7th chord/scale allows this interesting phenomena.

Don't take this track lightly. It is used often in jazz literature.

5 **BALLAD II/V7/I**

This track is a workout in II/V7/I using three different but related approaches. The first section is plain old II/V7/I in major. The second section is a little different . . . the major chord is turned into a minor chord, but the II/V7 remains the same. The end result is II/V7/I-. The third section is the standard minor II/V7/I- using the half-diminished, diminished whole-tone, and minor chord/scales.

If you have practiced with Volume 3, The II/V7/I Progression, you are probably familiar with the third section even though the chords here don't last as long as they do on Volume 3.

This track is interesting as it exposes the soloist and lets him or her get a true look at themselves. Make sure you know these scales: half-diminished, diminished whole-tone and minor.

When the minor chord/scale appears you should experiment with using substitute scales such as melodic minor, harmonic minor or any other listed in the Scale Syllabus.

6 **JOY SPRING by Clifford Brown**

This tune is a jazz standard written by one of the most melodic players jazz has known. Everyone should have at least one record of this giant. This track is an exercise in II/V7, II/V7/I and turnarounds. This has always been a favorite harmonic vehicle of jazz players because of the shifting harmony throughout.

It is possible to *skate over* the first seven bars by merely playing off the F major scale. You can skate over the second section in the same manner by using the Gb major scale. The fourth section is the same as the first eight bars. For a beginner, the above suggestions are valid but as you practice more and more with this track you'll want to get into the harmonies at a deeper level than just skating over the changes. You want to *get into the changes* and learn how to take liberties with them. *You want to become the master of the changes. Don't let them master you!*

I advise memorizing the melody *and* the changes. Listen to a recorded version of Clifford Brown. Tanscribe part or all of this solo to see what he was doing. Ken Slone has transcribed Clifford's solo and it is in his new book (Volume 2) of trumpet solos.

SIDE TWO

1,2,3,4,5 **CYCLES No. 1,2,3,4, & 5**

Dominant seventh chord/scales are often the hardest to make any sense out of when trying to play melodically. They seem to pull us back to the roots, 3rd's and 5th's. One way to loosen up the sound is to substitute a minor for the dominant. For example, use G- instead of C7, use C- instead of F7, etc. Since the two scales contain the same notes this substitution is common and it usually sounds fine.

The fourth note of the dominant 7th has much tension and needs to be handled with care.

Experiment with substituting an altered dominant scale right before resolving to the next chord. Learn how to use b9's, #9's, #4's and #5's as tension tones just before resolving to new scale/chord. Examine transcribed solos to see how the masters do it.

6 **V7 + 9/I (1 bar each)**

This track uses the scale that is so prevalent in jazz — diminished whole-tone. The main point to keep in mind is to resolve smoothly to the major or minor chord/scale. People will often play a nice phrase over the dim. whole-tone but fail to resolve smoothly. This gives the entire phrase a choppy sound. Since the dim. whole-tone scale has a lot of tension built into it, you need to spend some time working with each tone of the scale and learn how that tone wants to resolve to a note in the major or minor scale. The scales are related and we need to learn the relationship of one series of tones resolving to another series of tones. I suggest looking into the exercises in Volume 3, The II/V7/I Progressions. They are located in the supplement to Volume 3.

Experiment with substituting an altered dominant scale right before resolving to the next chord. Learn how to use b9, ♯9, ♯5 and ♯4 tones during the first bar and gradually let them resolve to scale tones of the second bar. Do it over and over so your mind's ear can begin to **hear** it.

**Be patient.** This is not an easy track.

SIDE THREE

1,2,3,4,5 **II/V7/I (five different tracks)**

Basically each of these tracks lets you practice and solo through all twelve keys, two beats per II/V7 and one bar on the major. This type sequence is very common in jazz tunes.

The jazz musician has to become so familiar with II/V7 in all keys that it becomes a part of him and he can respond to any II/V7 just as easily as walking or eating. Believe me, it will become that easy if you work at it little by little.

I strongly suggest playing these tracks for background music, letting your mind sing along with the record player or cassette player.

Get so you can hear II/V7 and II/V7/I on the radio, TV, movies, concerts, or wherever it is played. It is an important part of our musical heritage and we must learn to identify it and work with it if we ever hope to produce meaningful music.

6 **COLTRANE CHANGES**

Coltrane changes are built on the first several chords to Giant Steps. John Coltrane used this harmonic sequence in different settings. He would use it as a substitute harmonic section for a standard song or the harmonic basis of a new tune. When it first appeared it seemed very difficult to play long, flowing phrases through the shifting root progressions. After John Coltrane recorded several albums which employed these changes the jazz musician audience began to *hear* the harmonic flow and the next thing we knew, it was part of the jazz vocabulary.

This track and Coltrane Blues will give you an opportunity to explore what was first written and recorded over twenty years ago.

I suggest practicing without the record for awhile. Begin with playing the triad, 7th, 9th chords then the first 5 notes of the scale, then the full scale. Then try to make a phrase that will flow through one bar, then two bars, then three bars, then all four. Take it slowly and make sure you are *hearing* the *root movement* and the *quality* of *each chord.*

This is another track that I strongly recommend singing with before you begin to play. Eventually, we want to be able to play instantly what we are singing in our minds.

SIDE FOUR

1 **TURNAROUNDS FINAL**

This track is similar to the first section of "I'm Getting Sentimental Over You." I use this harmonic sequence because it seems to sum up the previous tracks which deal with turnarounds, cycles and II/V7's. Like the other tracks, this one goes through all twelve keys.

You may want to begin by playing the roots. Then, gradually work your way into playing the triad, 7th, & 9th chords. Try playing the first 5 notes of each scale. Then play the entire scale. You may have to do this without using the record.

On the V7 + 9 scales see if you can emphasize the tension tones and then resolve convincingly to the next scale/chord.

Again, sing with this track and play it for background music.

2 **Bb RHYTHM CHANGES**

I have rhythm changes on several of the other play-a-long records but none are at this slower tempo.

Some people love to play rhythm changes and others seem to hate playing them. I suspect that those who hate them probably are frustrated because they run out of things to do. To them the changes seem to confine them rather than offer unlimited possibilities.

There are several ways to play on rhythm changes. You can play bebop, in which you plainly outline each and every change, playing standard cliches and licks that came from that era. You can play the Blues scale across the A sections of the tune. Or you can use the bebop approach coupled with Blues, substitute changes and outside playing.

When playing outside or using substitute changes the important thing is to *tip in* at the 5th and 1st bar of the phrases. By tipping in you let the rhythm section know that you know where you are and it also offers a sense of confirmation to the listener in the audience.

Several substitute chord progressions for the first eight bars are listed below. These are in concert Bb.

1. / F#- B7 / E- A7 / D- G7 / C- F7 / Bb Bb7 / Eb7 E°7 / D- G7 / C- F7 //
2. / F#7 B7 / E7 A7 / D7 G7 / C7 F7 / Bb7 / Eb7 / D7 G7 / C7 F7 //
3. / Bb Db7 / Gb A7 / D F7 / Bb7 / etc. This is Coltrane changes.
4. / Bb7 Ab7 / Gb7 F7 / Bb7 Ab7 / Gb7 F7 / F- Bb7 / Eb Ab7 / D- G7 / C- F7 // This is called "C.T.A."
5. / Bb7 B7 / Bb7 B7 / Bb7 B7 / Bb7 B7 / Bb7 / Eb7 / D- G7 / C- F7 // favorite Horace Silver device.
6. / A- D7 / Ab- D7 / G- C7 / F#- B7 / Bb7 / etc.
7. / Bb G- / C- F7 / 𝅗𝅥 𝅗𝅥 / 𝅗𝅥 𝅗𝅥 / 𝅗𝅥 𝅗𝅥 //

## 3 COLTRANE BLUES

This is a blues based on the Coltrane changes which were introduced on Side 3, Track 6. This is a Bb Blues and it uses the descending II/V7 chords and the Tritone Substitute. The descending II/V7 are in bars 6,7,8, & 9 and the tritone substitute is located in bars 9 and 10. The last two bars (turnaround) is the Coltrane changes turnaround. The first four bars are also the Coltrane changes leading you into the fifth bar of the blues.

You may want to work on this tune in sections . . . first five bars, bars 5,6,7,8, & 9, the tritone sub. in bars 9 and 10, and finally, the turnaround in bars 11 and 12. Piece this tune together slowly. Make sure you can hear the root movements in all the measures, not just a few. Try singing the roots with the record player.

## 4 SOME OF THE THINGS I AM

This is a complete reworking of the harmonies to the jazz standard, All the Things You Are. The most obvious substitute is the Tritone Substitute. I use it in bars 3,4,6,11,12,14,18,22,27, 28, & 34.

The challenge of this progression is to play melodically through the constantly moving harmonies. If you have a grasp of what has been covered up to here, you should have a good start.

Experiment with using melodic minor and harmonic minor scales whenever a minor chord/scale is sounded for one bar. You may also want to play lydian scales when the major chord/scales appear.

## 5 GUESS WHAT KEY I'M IN

This is an exercise in Coltrane Changes, ascending II/V7's, and cycles. See if you can figure out what key it really is in.

**NOTE:** **Half-diminished** chord/scales can be **thought of** as having the same notes as a Major Scale whose root lies a half-step above the root of the half-diminished chord/scale. For instance: **BØ** (half-diminished) is the same series of tones as the C Major scale. **AØ** is the same as the Bb Major scale. This way of thinking is sometimes helpful in gaining familiarity with the half-diminished scales and chords.

## INTRODUCTION TO SCALE SYLLABUS

Each chord/scale symbol (C7, C–, CΔ+4, etc.) represents a series of tones which the improvisor can use when improvising or soloing. Scales and chords are the backbone of our music and the better you equip yourself, the more fun you will have playing music. These series of tones have traditionally been called scales.

I list the scales in the Scale Syllabus in the same key (C) so you can have a frame of reference and can compare their similarities and differences. You are urged to write and practice them in all twelve keys.

Be sure to listen to David Liebman soloing on all of these scales in the **Scale Syllabus – Volume 26**. It can really help one's ears to hear what these scales actually sound like with saxophone and piano. His transcribed solos are also available in book form.

This **Scale Syllabus** is intended to give the improvisor a variety of scale choices which may be used over any chord – major, minor, dominant 7th, half-diminished and diminished. Western music, especially jazz and pop, uses major, dominant 7th, dorian minor scales and chords and the Blues scale more than any other. Scales and chords used less often are the half-diminished and diminished. If we agree on these five chord/scale families as being the most predominant, then we can set them up as categories and list substitute scales beneath each heading . . .
**see Scale Syllabus page.**

Each category begins with the scale most clearly resembling the chord/scale symbol given to the left. The scales are arranged according to the degree of dissonance they produce in relation to the basic chord/scale sound. Scales near the top of each category will sound mild or consonant and scale choices further down the list will become increasingly tense or dissonant. Each player is urged to start with the scales at the top and with practice and experimentation gradually work his way down the list to the more dissonant or tension producing scales. You should work with a new scale sound **on your instrument** until your ears and fingers become comfortable with **all** the tones in the scale. Also try **singing** the scale with your voice. Improvise with your voice over the scale you are learning and then play on your instrument what your voice sang.

Music is made of tension and release. Scale tones produce tension or they produce relaxation. The improvisor's ability to control the amount and frequency of tension and release will in large measure determine whether he is successful in communicating to the listener. **Remember** – you, the player are also a listener! Read in **Volume 1 – A New Approach To Jazz Improvisation** for a more detailed explanation of tension and release in melodic development.

Any of the various practice procedures and patterns listed in Volumes 1, 2, 3, 21 or 24 can be applied to the learning and assimilation of any of the scale choices listed in this Scale Syllabus. Needless to say, any scale you want to learn should be transposed and practiced in all twelve keys. The column on whole and half step construction I have listed for each scale on the syllabus should prove helpful when transposing a scale to any of the twelve keys.

For additional information on scale substitution, I recommend *Scales For Jazz Improvisation* by Dan Haerle, *Jazz Improvisation* by David Baker, *Patterns for Jazz* and *Complete Method for Jazz Improvisation* by Jerry Coker, the *Repository of Scales & Melodic Patterns* by Yusef Lateef and the *Lydian Chromatic Concept* by George Russell. These books are available from **Jamey Aebersold, 1211 Aebersold Drive, New Albany, IN 47150 U.S.A.** or possibly at your local music store.

Several play-a-long sets offer you an opportunity to practice the various scales in all twelve keys. They are: **Vol. 24 – Major & Minor; Vol. 21 – Gettin' It Together; Vol. 16 – Turnarounds, Cycles & II/V7's; Vol. 42 – Blues In All Keys** and **Vol. 47 – "Rhythm" In All Keys.**



## SCALE SYLLABUS

LEGEND: H = Half Step, W = Whole Step. Δ = Major 7th; + or # = raise H; b or – = lower H; Ø = Half-diminsihed; –3 = 3H (Minor Third)

| CHORD/SCALE SYMBOL | SCALE NAME | WHOLE & HALF STEP CONSTRUCTION | SCALE IN KEY OF C | BASIC CHORD IN KEY OF C |
|---|---|---|---|---|
| C, C7, C–, CØ, C° (FIVE BASIC CATEGORIES) | Major | W W H W W W H | C D E F G A B C | C E G B D |
| | Dominant 7th | W W H W W H W | C D E F G A Bb C | C E G Bb D |
| | Minor(Dorian) | W H W W W H W | C D Eb F G A Bb C | C Eb G Bb D |
| | Half Diminished(Locrian) | H W W H W W W | C Db Eb F Gb Ab Bb C | C Eb Gb Bb |
| | Diminished(8 tone scale) | W H W H W H W H | C D Eb F Gb Ab A B C | C Eb Gb A (Bbb) |
| **1.MAJOR SCALE CHOICES** | **SCALE NAME** | **W & H CONSTRUCTION** | **SCALE IN KEY OF C** | **BASIC CHORD IN KEY OF C** |
| CΔ(Can be written C) | Major(don't emphasize the 4th) | W W H W W W H | C D E F G A B C | C E G B D |
| CΔ+4 | Lydian(major scale with +4) | W W W H W W H | C D E F# G A B C | C E G B D |
| CΔ | Bebop Scale | W W H W H W H | C D E F G G# A B C | C E G B D |
| CΔb6 | Harmonic Major | W W H W H –3 H | C D E F G Ab B C | C E G B D |
| CΔ+5, +4 | Lydian Augmented | W W W W H W H | C D E F# G# A B C | C E G# B D |
| C | Augmented | –3 H –3 H –3 H | C D# E G Ab B C | C E G B D |
| C | 6th Mode of Harmonic Minor | –3 H W H W W H | C D# E F# G A B C | C E G B D |
| C | Diminished(begin with H step) | H W H W H W H W | C Db D# E F# G A Bb C | C E G B D |
| C | Blues Scale | –3 W H H –3 W | C Eb F F# G Bb C | C E G B D |
| C | Major Pentatonic | W W –3 W –3 | C D E G A C | C E G B |
| **2.DOMINANT 7th SCALE CHOICES** | **SCALE NAME** | **W & H CONSTRUCTION** | **SCALE IN KEY OF C** | **BASIC CHORD IN KEY OF C** |
| C7 | Dominant 7th | W W H W W H W | C D E F G A Bb C | C E G Bb D |
| C7 | Bebop Scale | W W H W W H H H | C D E F G A Bb B C | C E G Bb D |
| C7 b9 | Spanish or Jewish scale | H –3 H W H W W | C Db E F G Ab Bb C | C E G Bb (Db) |
| C7+4 | Lydian Dominant | W W W H W H W | C D E F# G A Bb C | C E G Bb D |
| C7b6 | Hindu | W W H W H W W | C D E F G Ab Bb C | C E G Bb D |
| C7+ (has #4 & #5) | Whole Tone(6 tone scale) | W W W W W W | C D E F# G# Bb C | C E G# Bb D |
| C7b9(also has #9 & #4) | Diminished(begin with H step) | H W H W H W H W | C Db D# E F# G A Bb C | C E G Bb Db (D#) |
| C7+9(also has b9, #4, #5) | Diminished Whole Tone | H W H W W W W | C Db D# E F# G# Bb C | C E G# Bb D# (Db) |
| C7 | Blues Scale | –3 W H H –3 W | C Eb F F# G Bb C | C E G Bb D (D#) |
| C7 | Major Pentatonic | W W –3 W –3 | C D E G A C | C E G Bb D |
| **DOMINANT 7th SUSPENDED 4th** | | | | |
| C7 sus 4, C7 sus 4, C7 sus 4 (MAY BE WRITTEN C– C) | Dom. 7th scale but don't emphasize the third | W W H W W H W | C D E F G A Bb C | C F G Bb D |
| | Major Pentatonic built on b7 | W W –3 W –3 | Bb C D F G Bb | C F G Bb D |
| | Bebop Scale | W W H W W H H H | C D E F G A Bb B C | C F G Bb D |
| **3.MINOR SCALE CHOICES*** | **SCALE NAME** | **W & H CONSTRUCTION** | **SCALE IN KEY OF C** | **BASIC CHORD IN KEY OF C** |
| C– or C–7 | Minor(Dorian) | W H W W W H W | C D Eb F G A Bb C | C Eb G Bb D F |
| C– or C–7 | Bebop Scale | W H H W W H W | C D Eb E F G A Bb C | C Eb G Bb D F |
| C–Δ (maj. 7th) | Melodic Minor(ascending) | W H W W W W H | C D Eb F G A B C | C Eb G B D F |
| C– or C–7 | Bebop Minor | W H W W H H W H | C D Eb F G G# A B C | C Eb G B D |
| C– or C–7 | Blues Scale | –3 W H H –3 W | C Eb F F# G Bb C | C Eb G Bb D (F) |
| C– or C–7 | Pentatonic(Minor Pentatonic) | –3 W W –3 W | C Eb F G Bb C | C Eb G Bb D |
| C–Δ (b6 & maj. 7th) | Harmonic Minor | W H W W H –3 H | C D Eb F G Ab B C | C Eb G B D F |
| C– or C–7 | Diminished(begin with W step) | W H W H W H W H | C D Eb F F# G# A B C | C Eb G B D F |
| C– or C–b9b6 | Phrygian | H W W W H W W | C Db Eb F G Ab Bb C | C Eb G Bb |
| C– or C–b6 | Pure or Natural Minor, Aeolian | W H W W H W W | C D Eb F G Ab Bb C | C Eb G Bb D F |
| **4.HALF DIMINISHED SCALE CHOICES** | **SCALE NAME** | **W & H CONSTRUCTION** | **SCALE IN KEY OF C** | **BASIC CHORD IN KEY OF C** |
| CØ | Half Diminished(Locrian) | H W W H W W W | C Db Eb F Gb Ab Bb C | C Eb Gb Bb |
| CØ#2 | Half Diminished #2(Locrian #2) | W H W H W W W | C D Eb F Gb Ab Bb C | C Eb Gb Bb D |
| CØ(with or without #2) | Bebop Scale | H W W H H H W W | C Db Eb F Gb G Ab Bb C | C Eb Gb Bb |
| **5.DIMINISHED SCALE CHOICES** | **SCALE NAME** | **W & H CONSTRUCTION** | **SCALE IN KEY OF C** | **BASIC CHORD IN KEY OF C** |
| C° | Diminished(8 tone scale) | W H W H W H W H | C D Eb F Gb Ab A B C | C Eb Gb A |

NOTE: The above chord symbol guide is my system of notation. I feel it best represents the sounds I hear in jazz. The player should be aware that each chord symbol represents a series of tones called a scale. Even though a C7+9 would appear to have only a raised 9th, it also has a b9, +4 & +5. The entire C7+9 scale would look like: Root, b9, +9, 3rd, +4, +5, b7 & root (C, Db, D#, E, F#, G#, Bb, C). My chord symbol abbreviation is C7+9 and the name of this scale is Diminished Whole Tone sometimes called Super Locrian or Altered Scale.

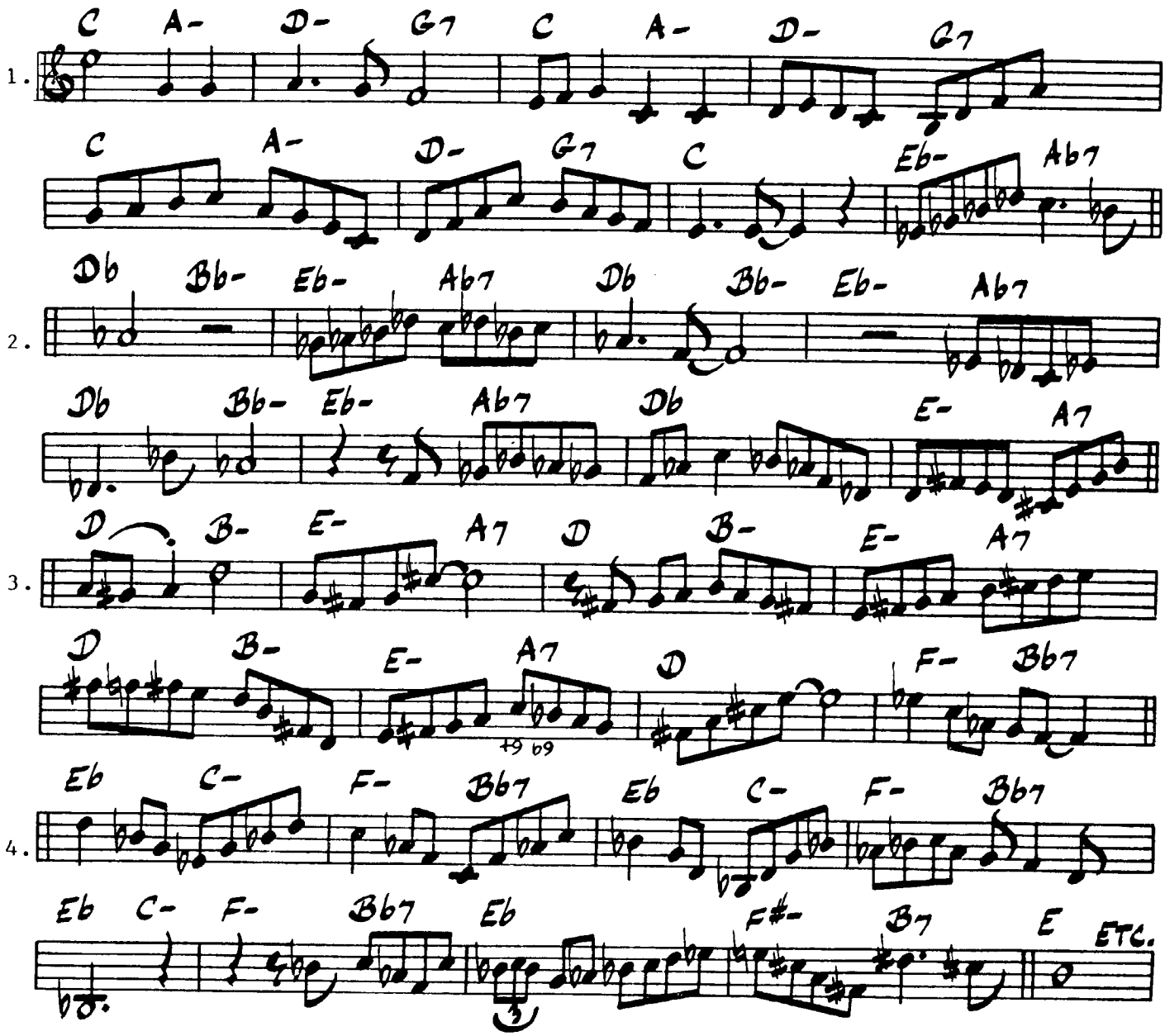
C7b9 appears to have only one altered tone (b9) but actually has three: b9, +9 and +4. The entire scale looks like this: Root, b9, +9, 3rd, +4, 5th, 6th, b7 & root (C, Db, D#, E, F#, G, A, Bb, C). This is called a Diminished scale and my chord symbol abbreviation is C7b9.

All scales under the Dominant 7th category are scales that embellish the basic Dominant 7th sound. Some scales provide much more tension than the basic dominant 7th sound and require practice and patience to grasp the essence of their meaning. I encourage you to work with the first side of Volume 3 "The II–V7–I Progression" since it emphasizes Diminished and Diminished Whole Tone scales and chords.

*– In category #3, MINOR SCALE CHOICES, the PURE MINOR scale choice is not used very often. I have found the order of preference to be Dorian, Bebop, Melodic, Blues, Pentatonic, and then any of the remaining Minor scale choices.

# EXERCISE FOR PLAIN OLD TURNAROUND

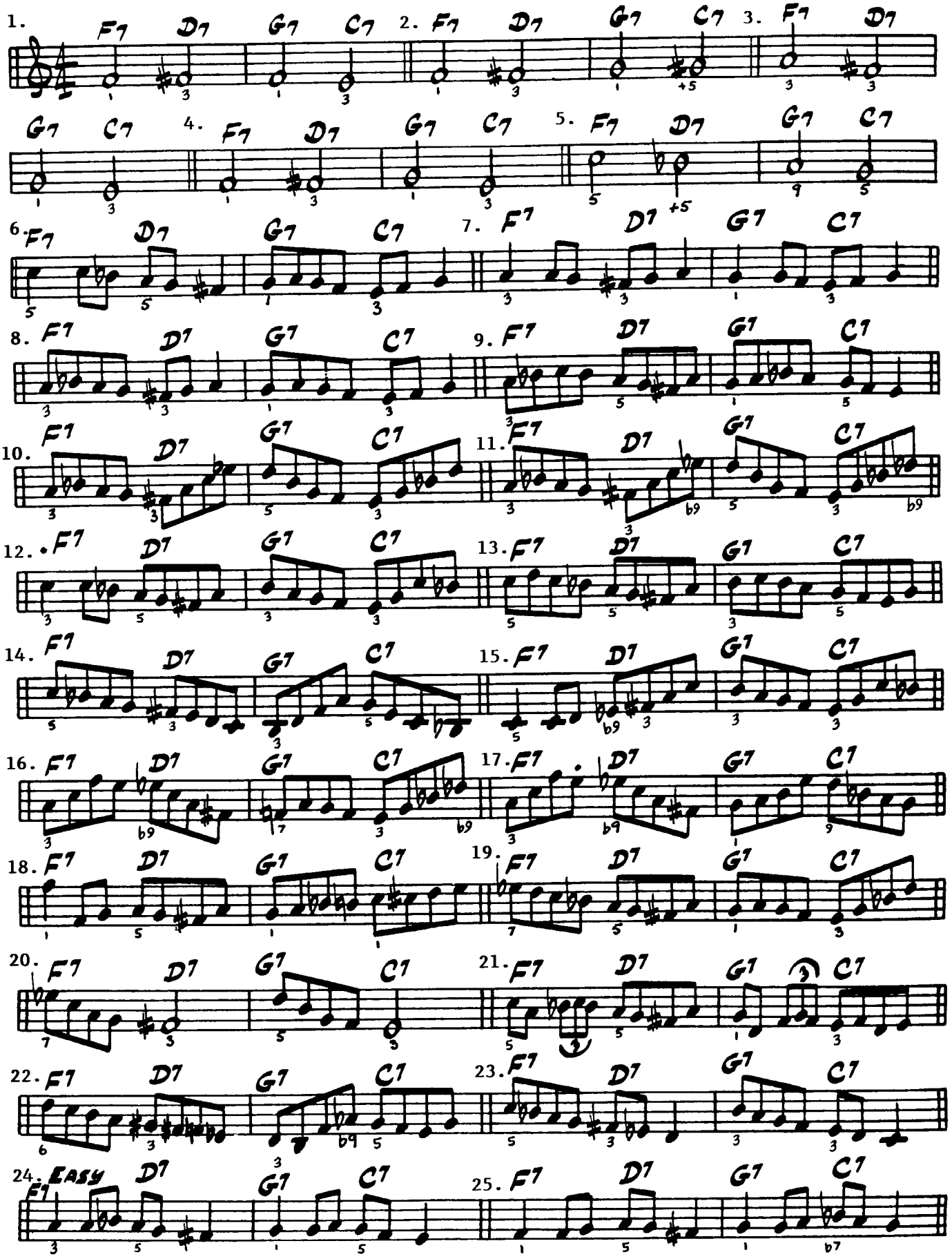
The examples below are in four keys, C, Db, D, and Eb. You should practice this chord/scale progression in the other eight keys. You may wish to write out phrases yourself and then try playing the phrase throughout all twelve keys.



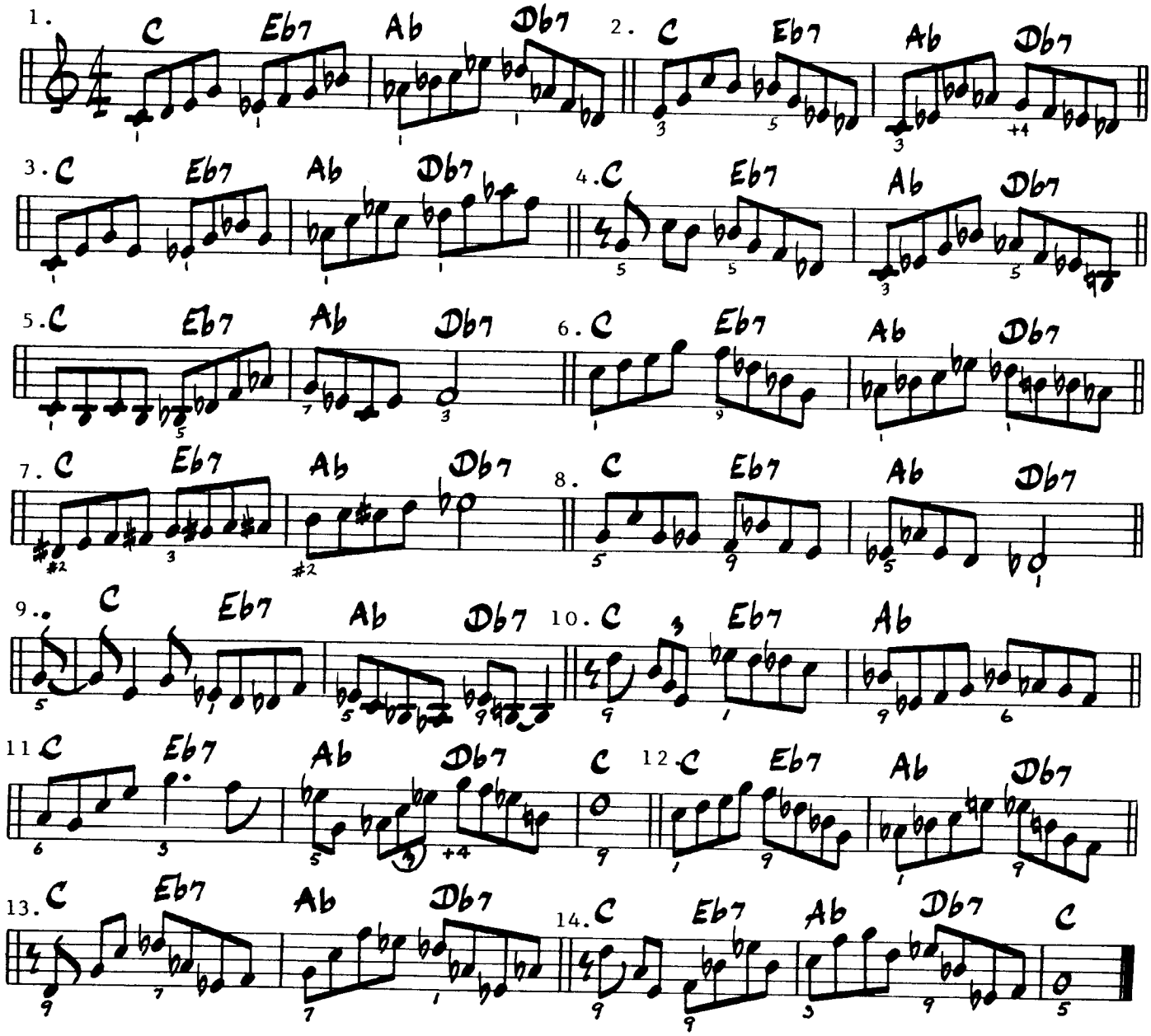

**REMEMBER**, the tonic scale can be improvised on for eight bars. The tonic scale is the first scale of each eight-bar section.

# EXERCISE FOR TURNAROUND No. 2

(The small numbers beneath the notes indicate the scale tone)

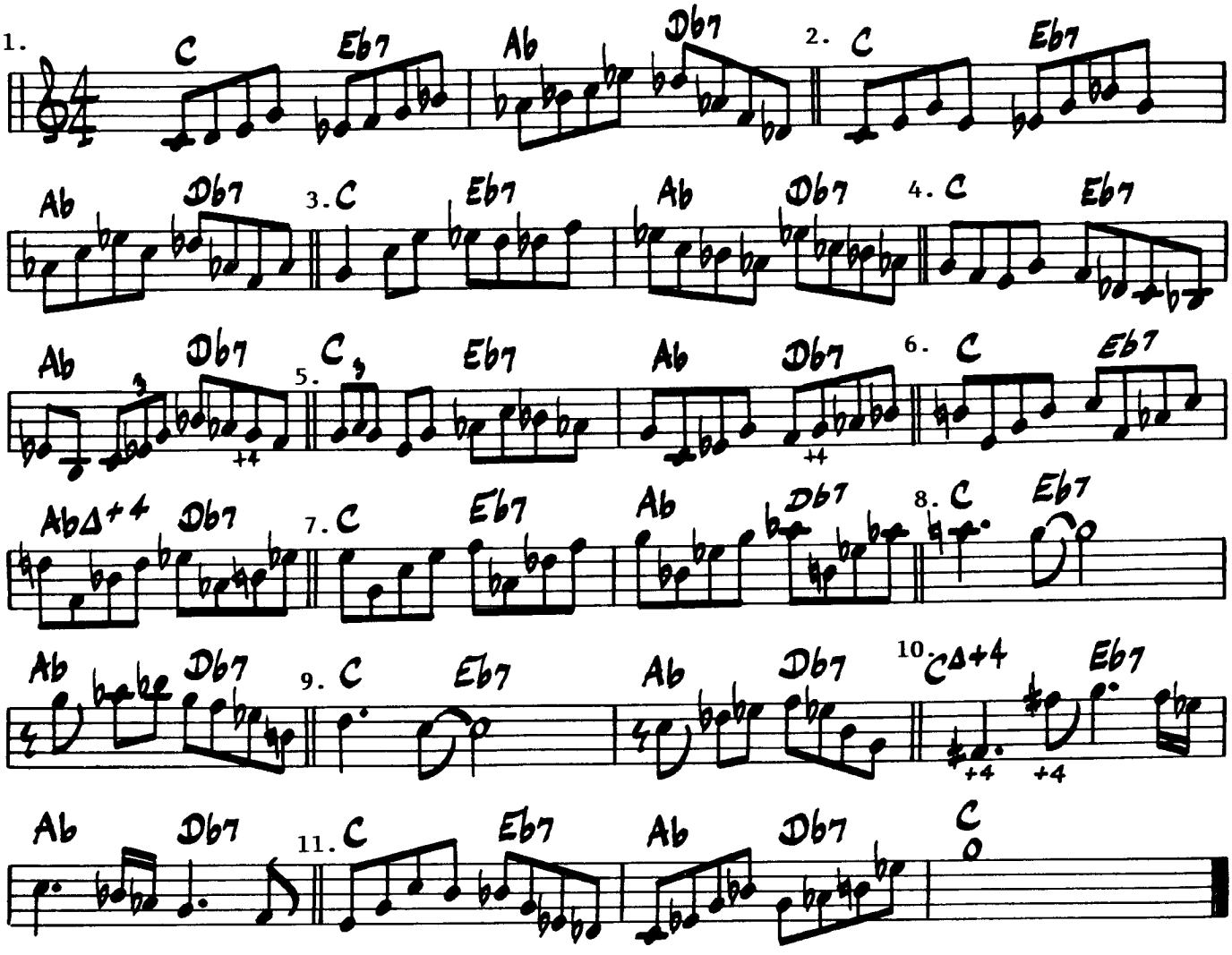


# EXERCISE FOR TURNAROUND No. 3



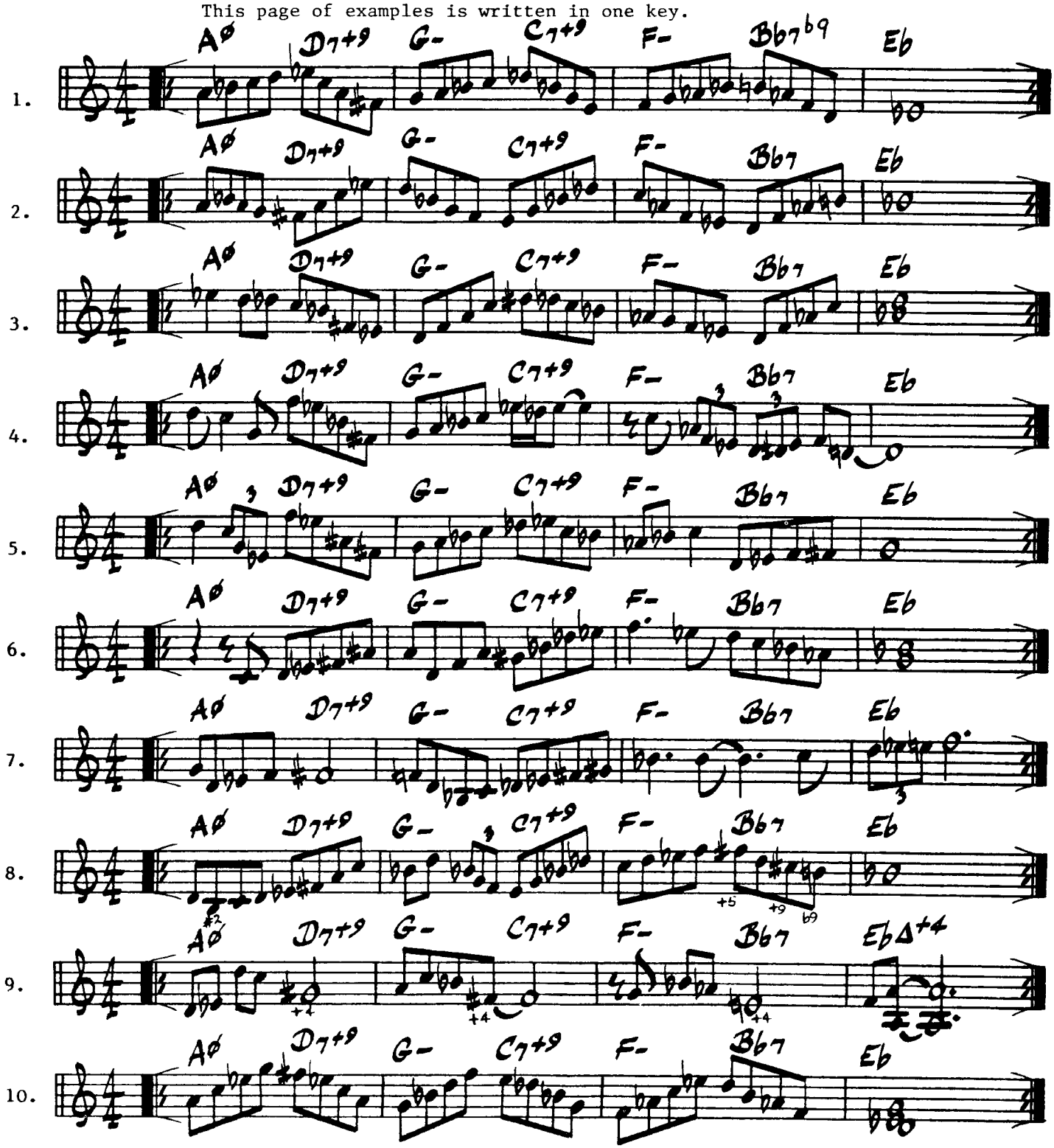
# EXERCISE FOR TURNAROUND No. 3
## (melodic connecting)

This example is only written in one key - the Key of C. The 4th of the Db7 is usually raised ½ step. The Db7 chord/scale is called a "Neapolitan" chord /scale.



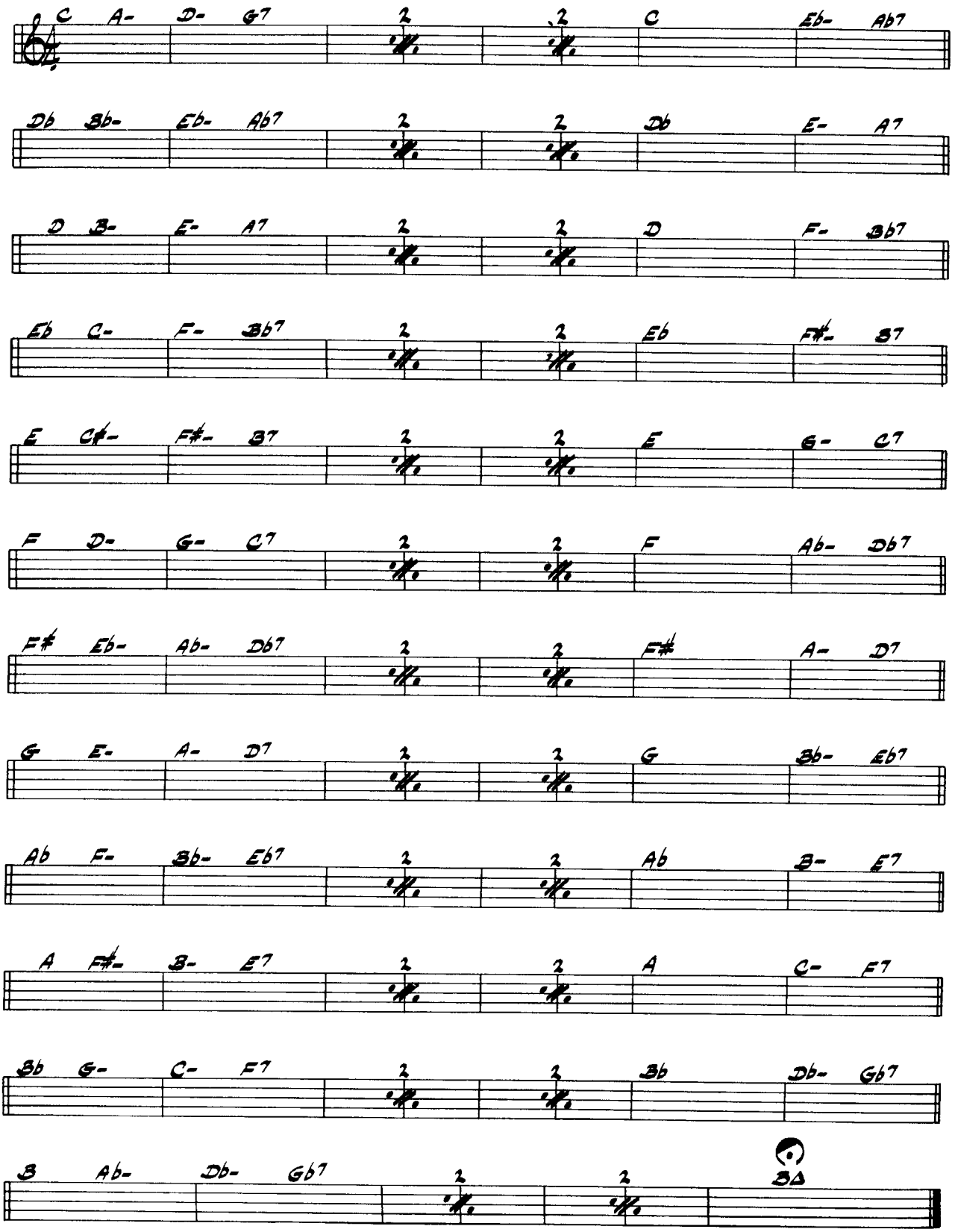
# EXERCISE FOR TURNAROUND No. 4

This page of examples is written in one key.



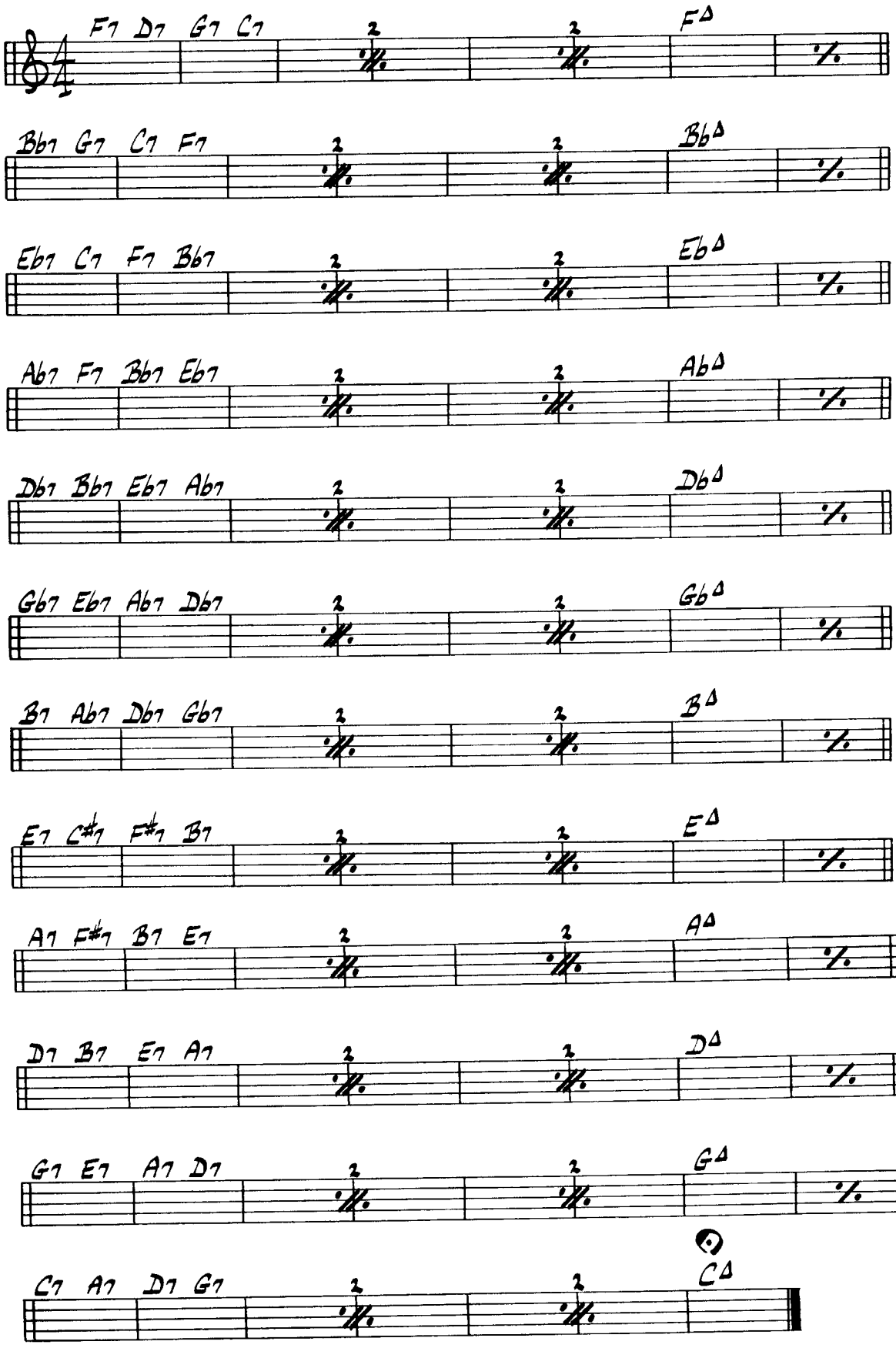
# PLAIN OLD TURNAROUND No. 1

## Side 1, Track 1 (1x)



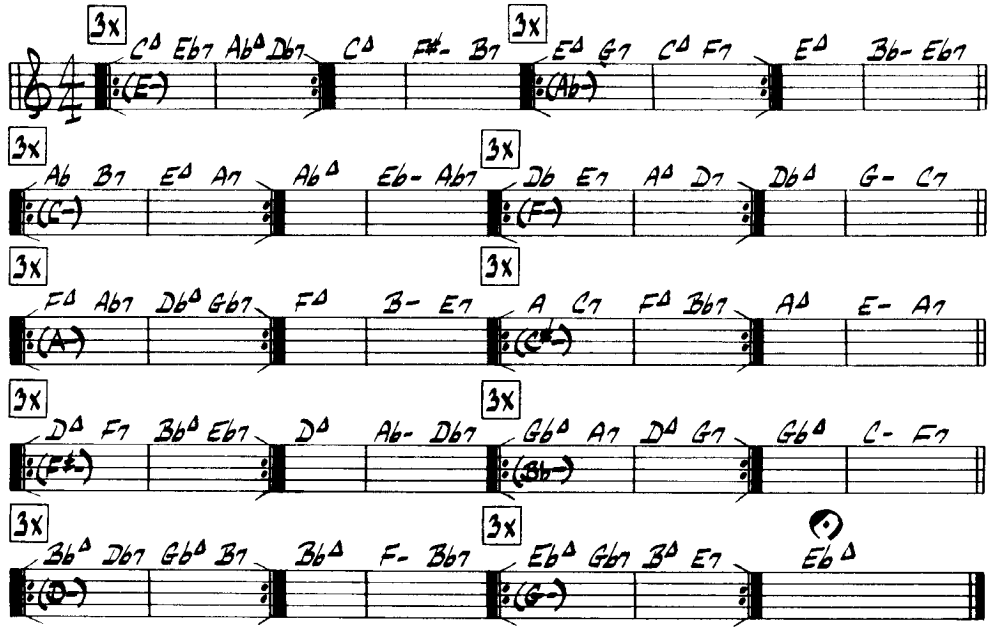
# TURNAROUNDS No. 2

## Side 1, Track 2 (1x)



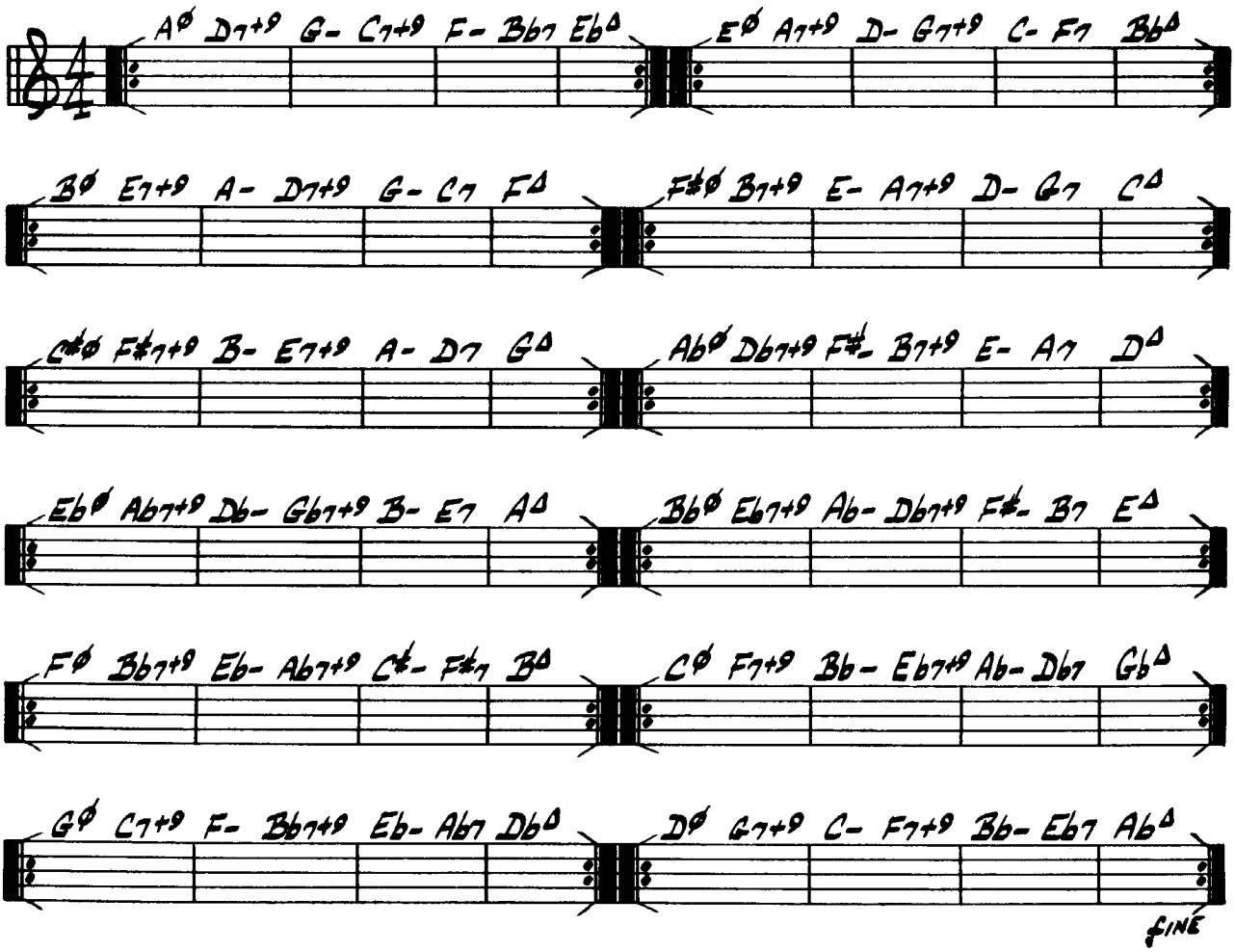
# TURNAROUNDS No. 3

## Side 1, Track 3 (1x)



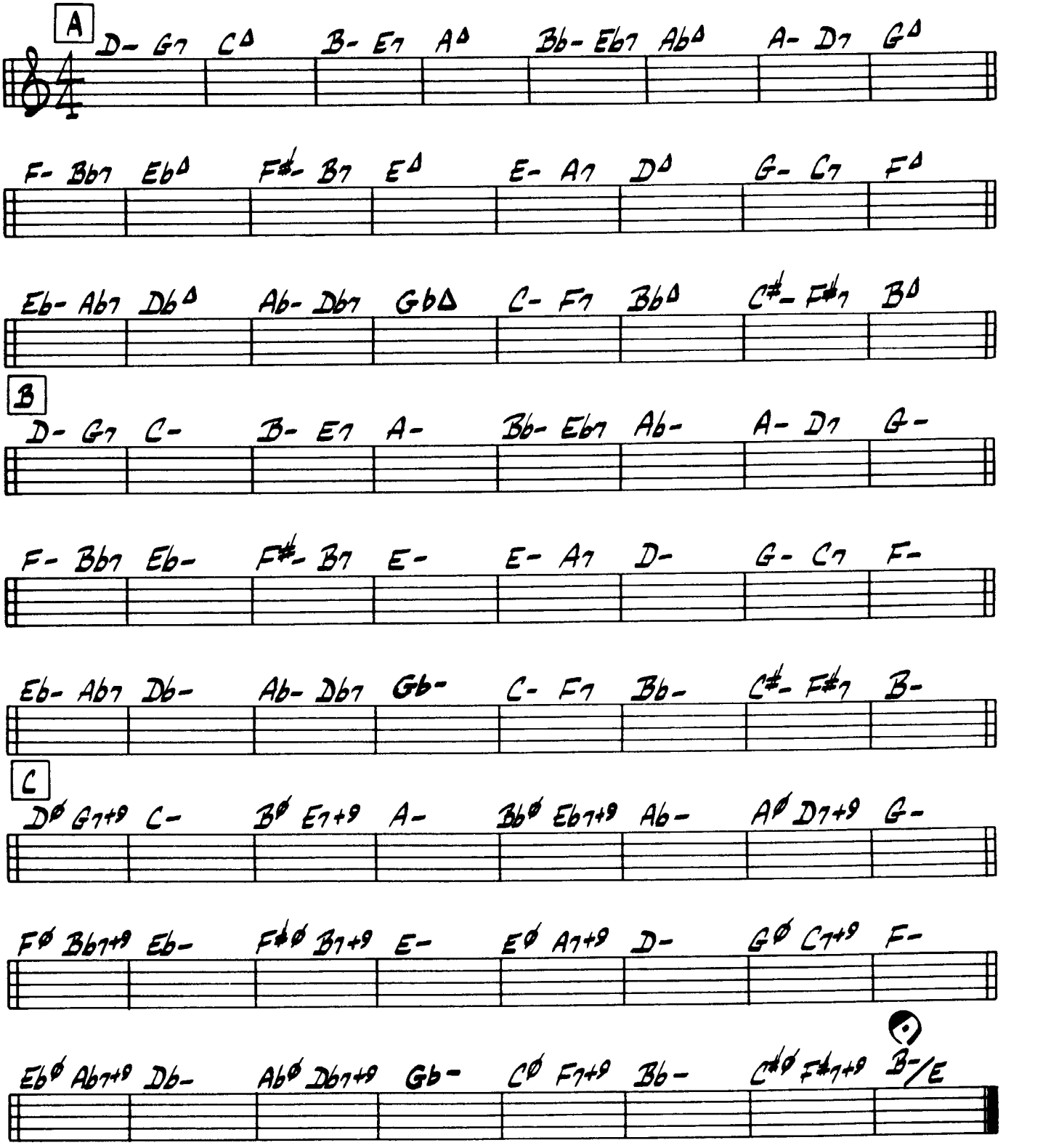

# TURNAROUNDS No. 4

## Side 1, Track 4 (1x)



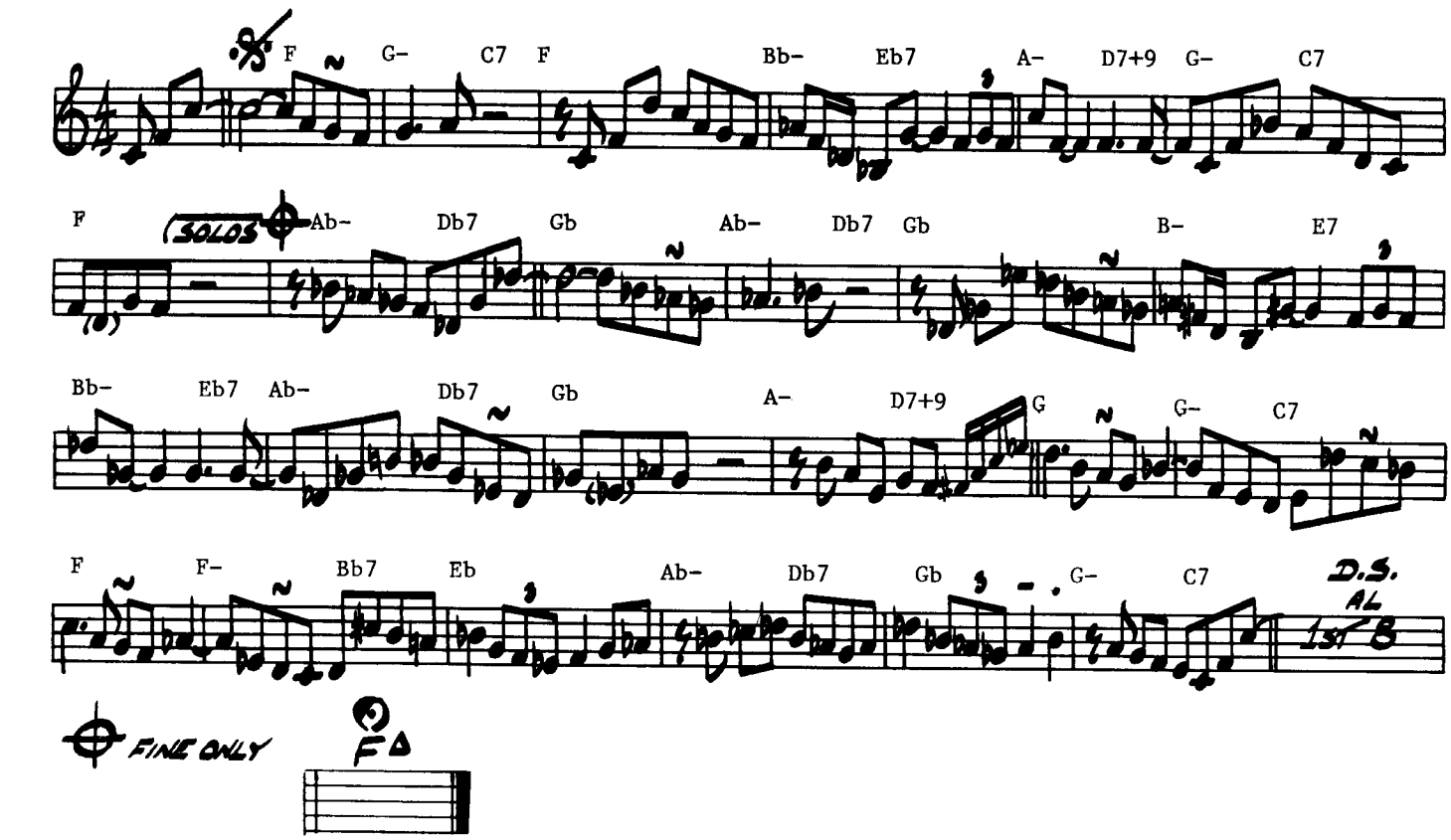
# BALLAD II/V7/I

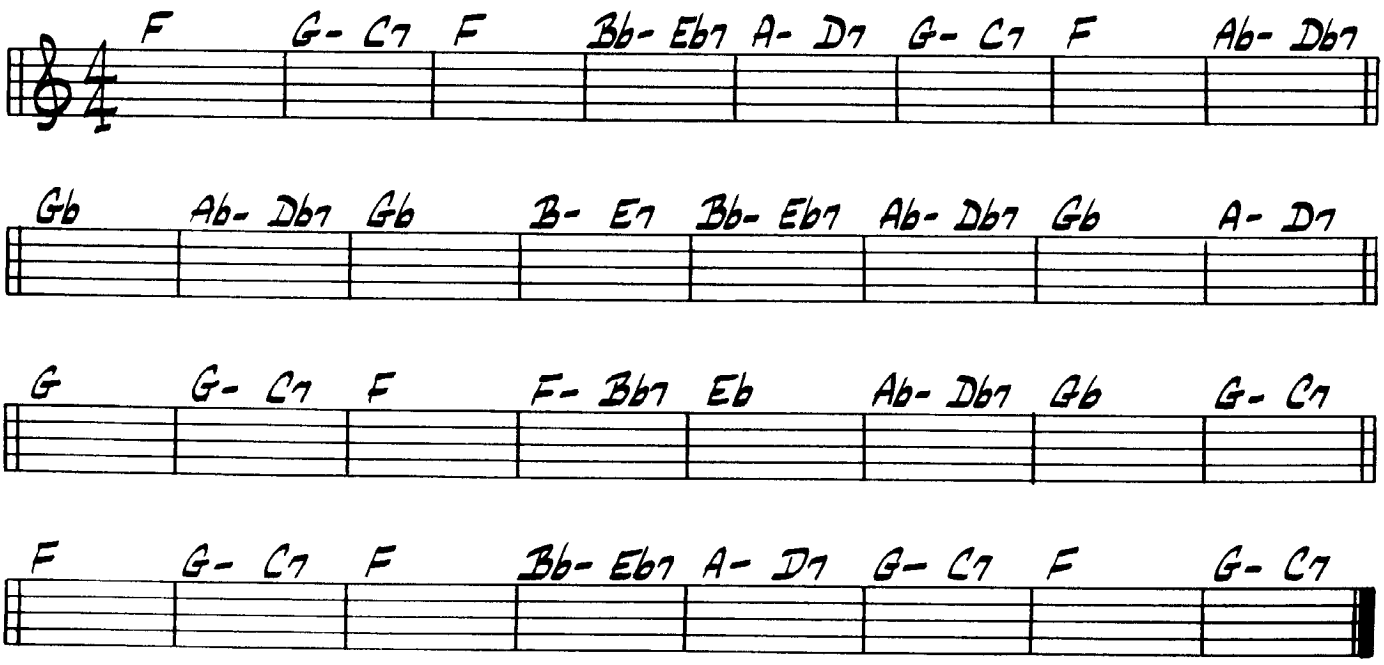
## Side 1, Track 5 (1x)



# JOY SPRING by Clifford Brown

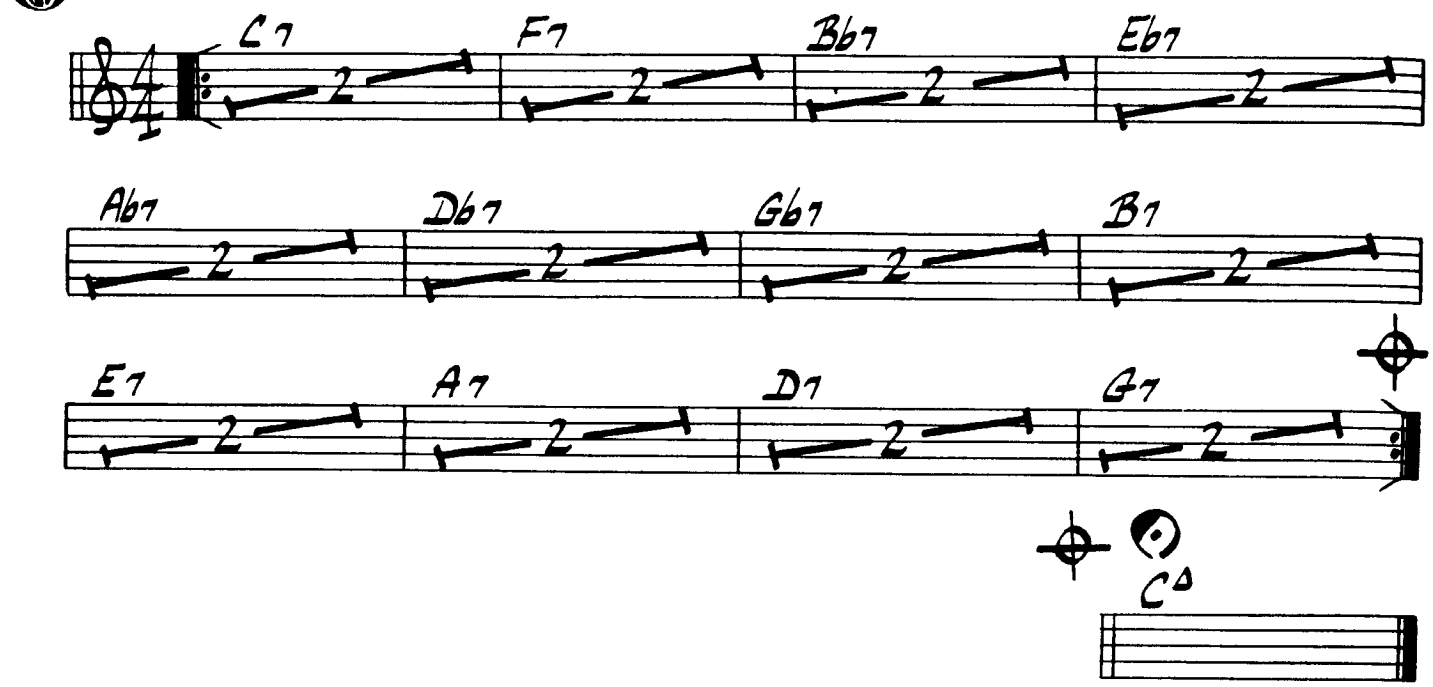
## Side 1, Track 6 (4x)



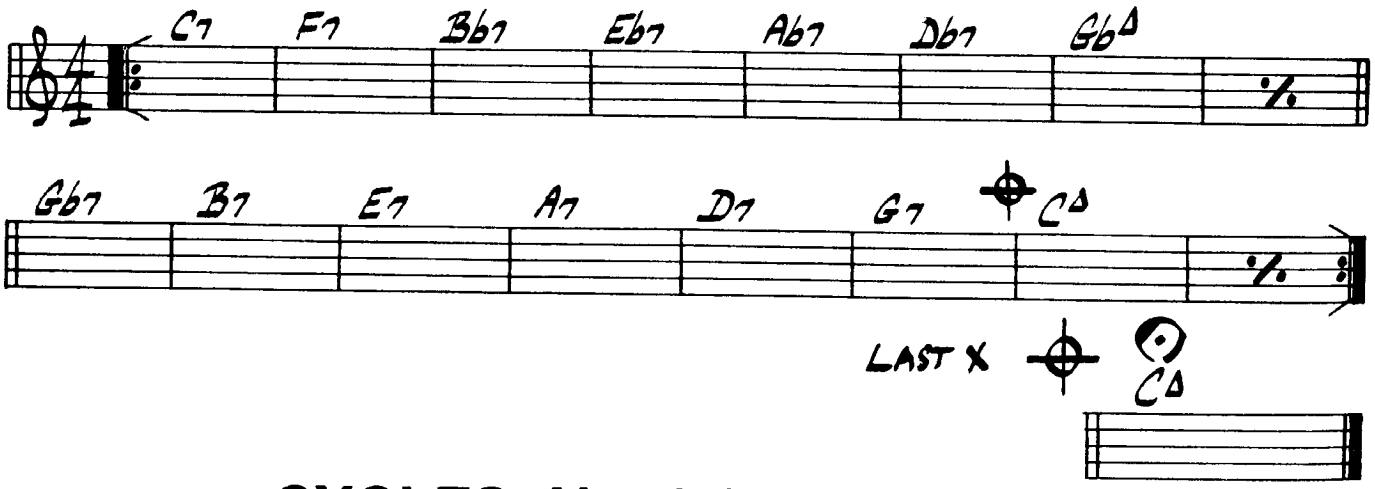
# CYCLES No. 1 (2 bars each)

**Side 2, Track 1 (6x)**



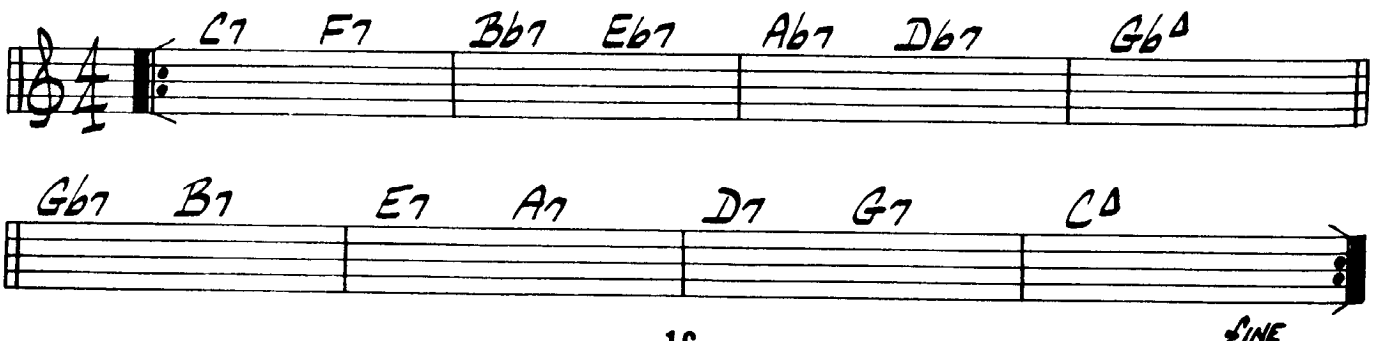

# CYCLES No. 2 (1 bar each)

**Side 2, Track 2 (7x)**



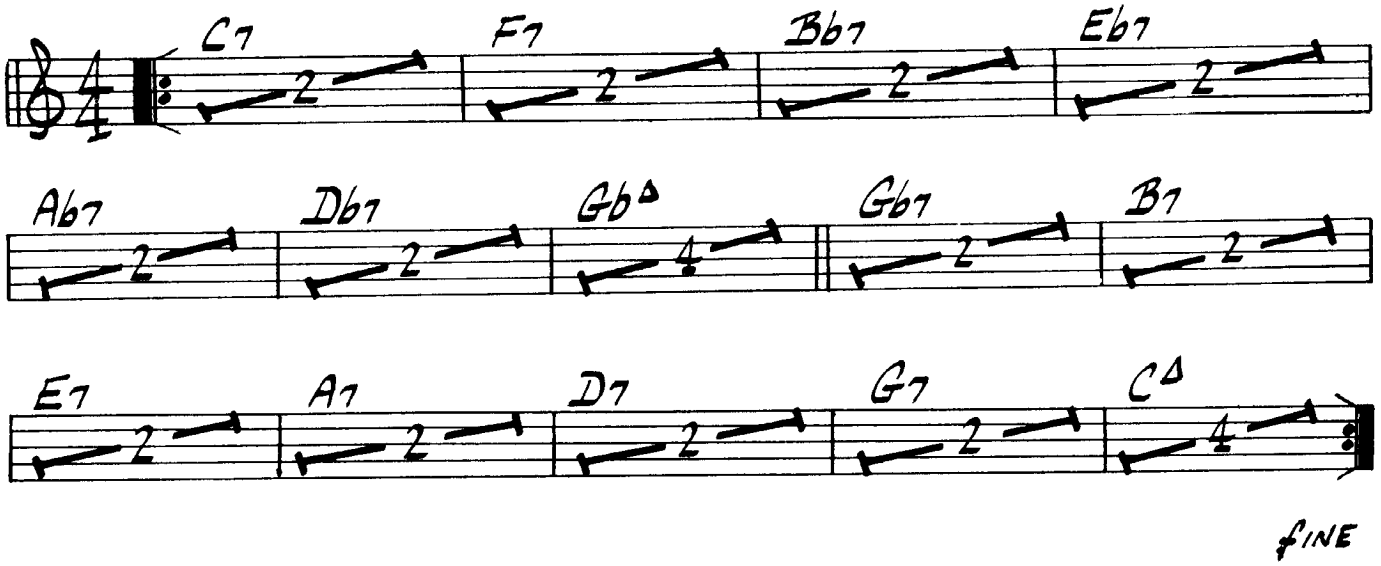

# CYCLES, No. 3 (2 beats each)

**Side 2, Track 3 (10x)**



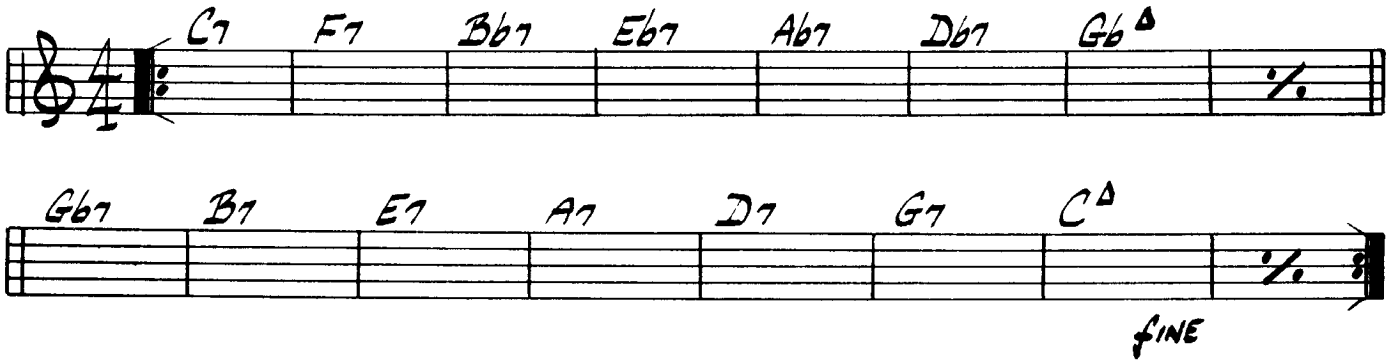
# CYCLES No. 4 fast tempo

## Side 2, Track 4 (6x)



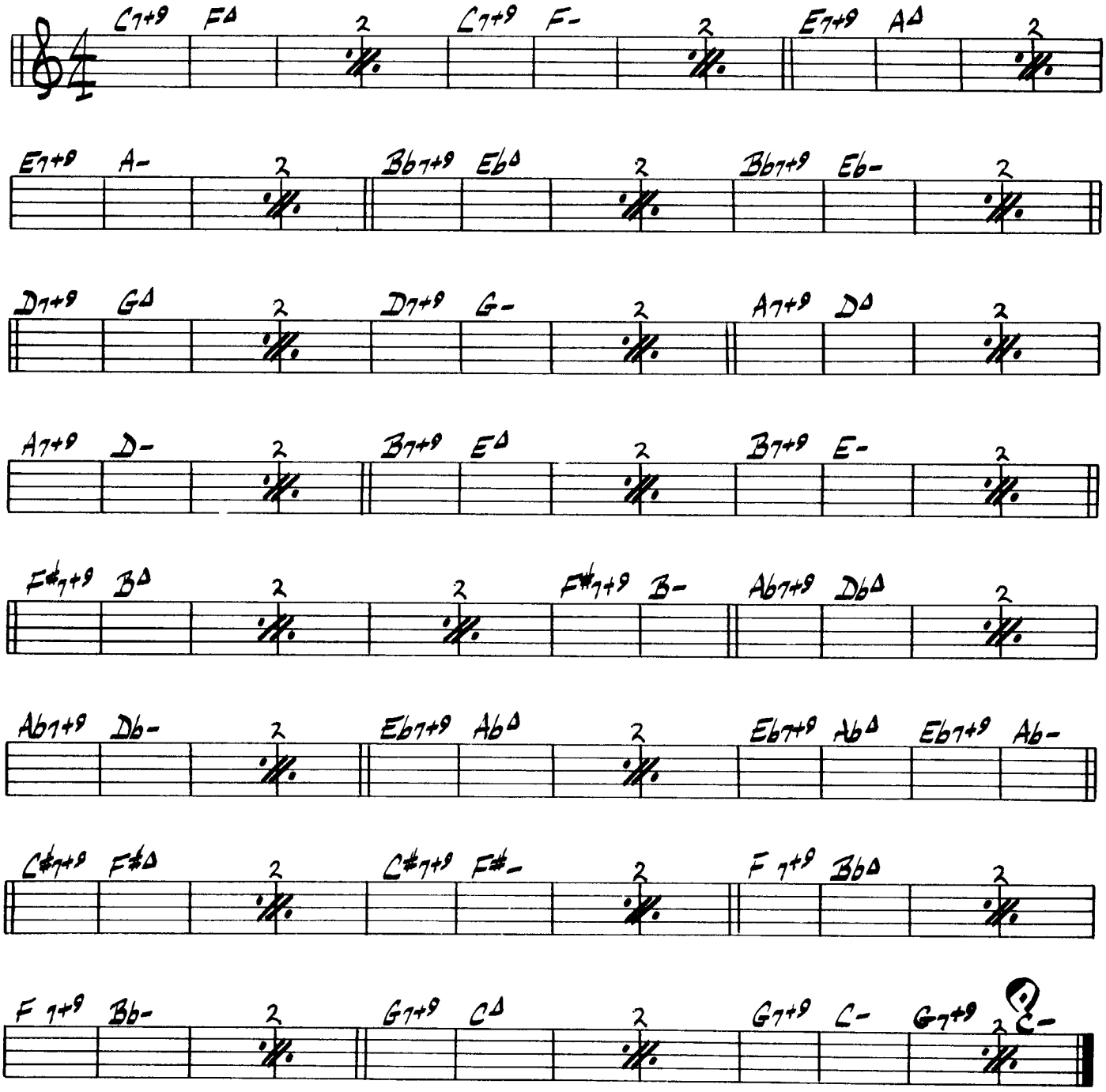

# CYCLES No. 5 fast tempo

## Side 2, Track 5 (9x)



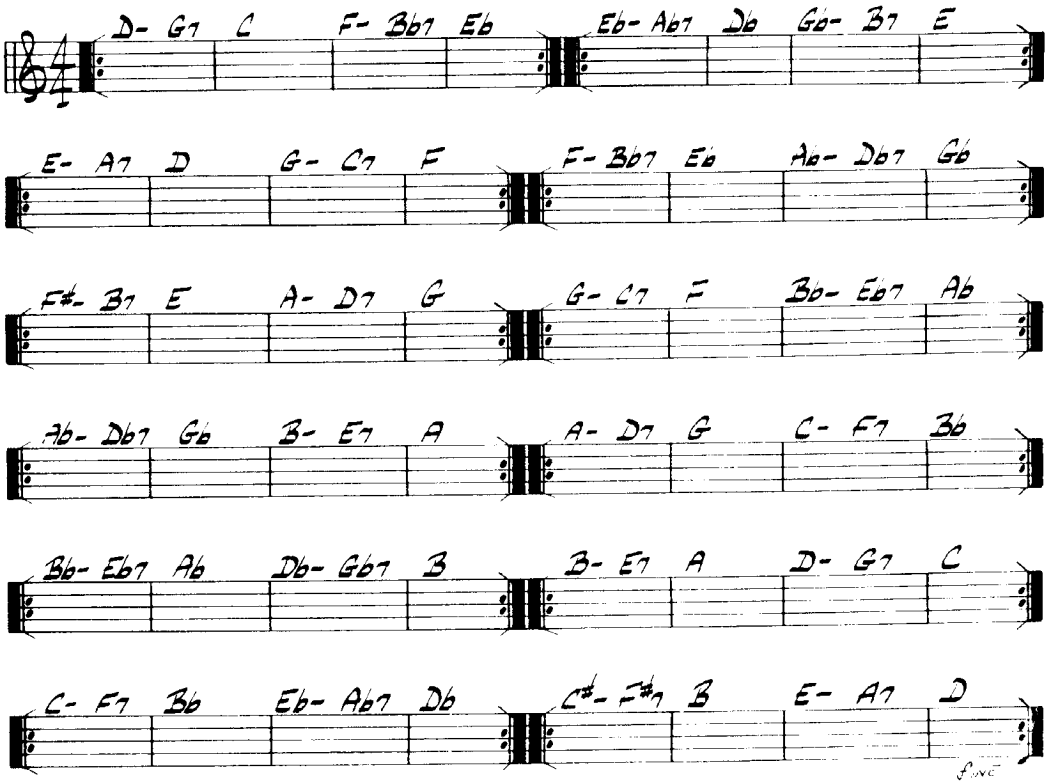
# V7+ 9/I (1 bar each)

## Side 2, Track 6 (1x)



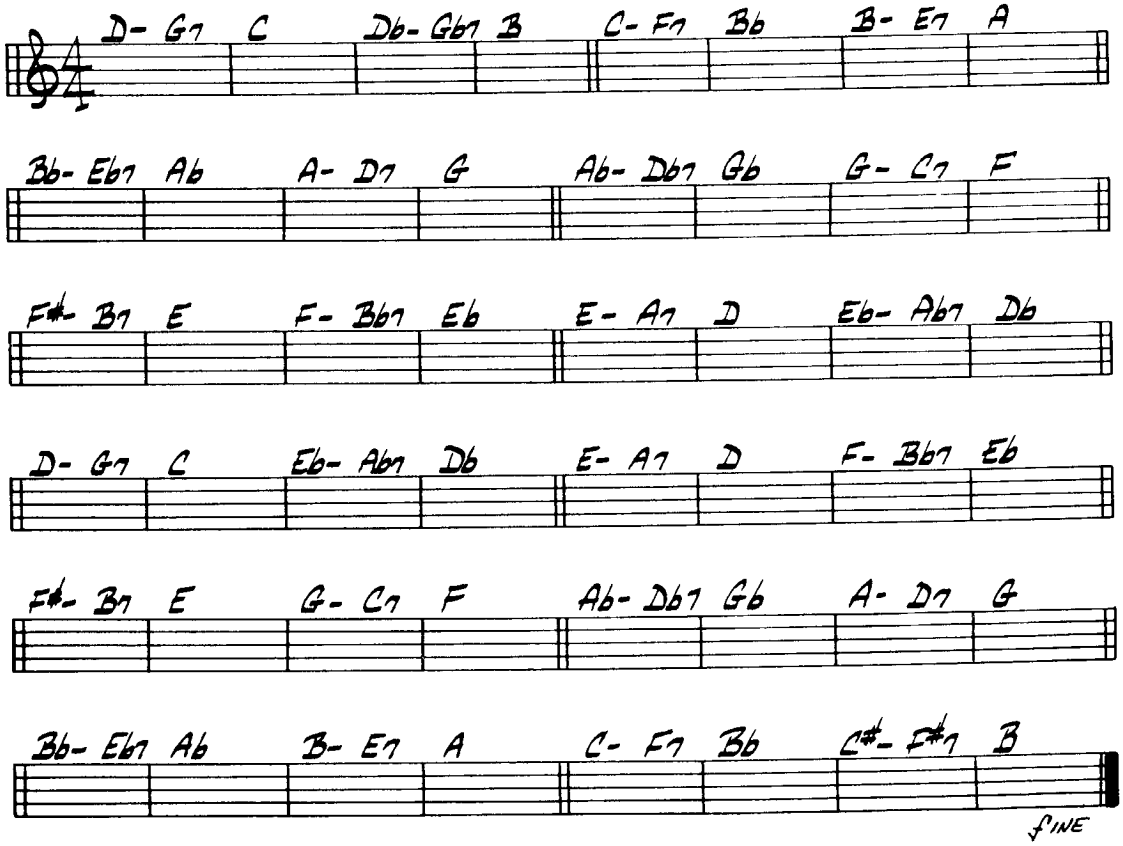
# II/V7/I MAJOR — swing tempo

## Side 3, Track 1 (1x)



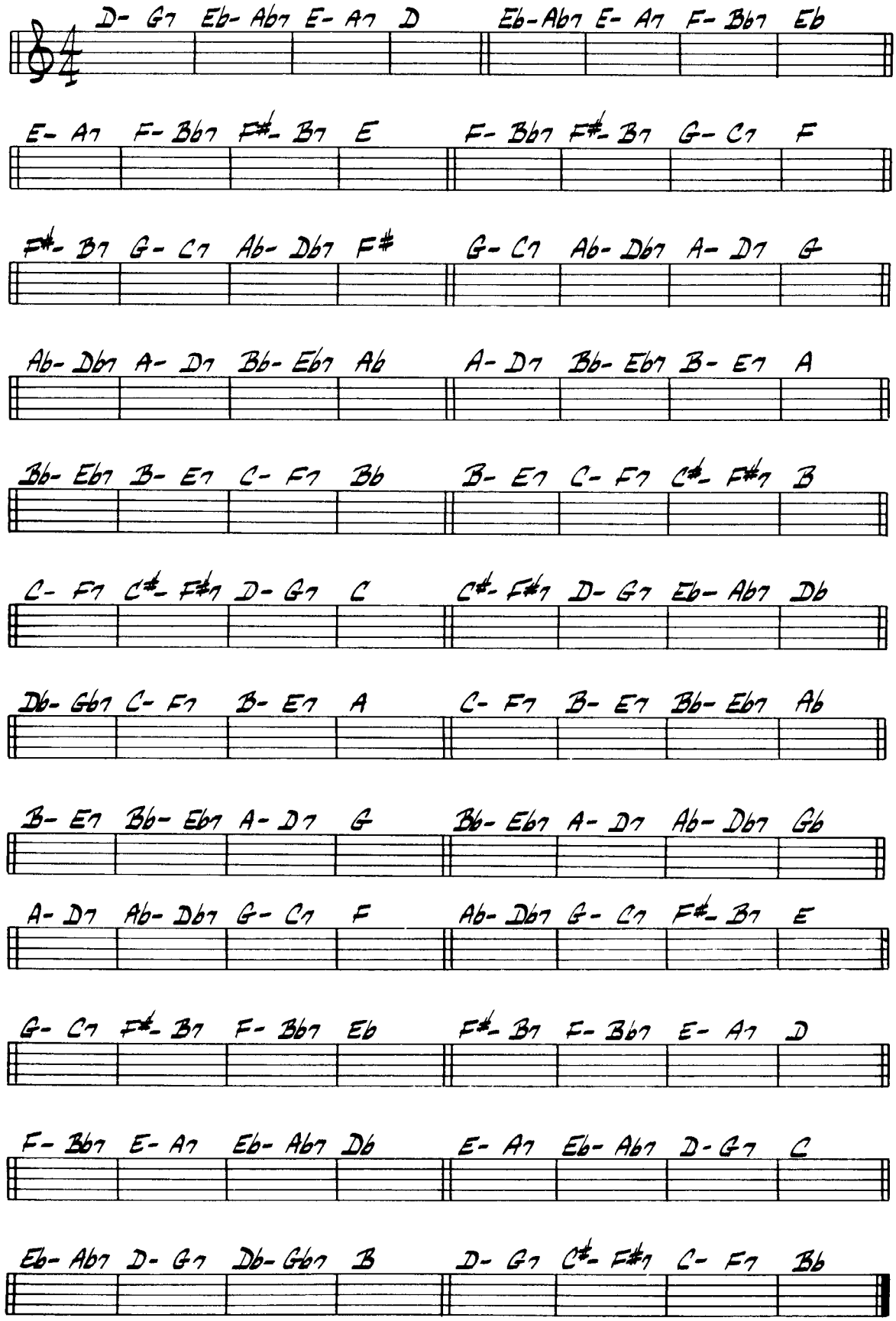

# II/V7/I DESCENDING & ASCENDING

## Side 3, Track 2 (3x)



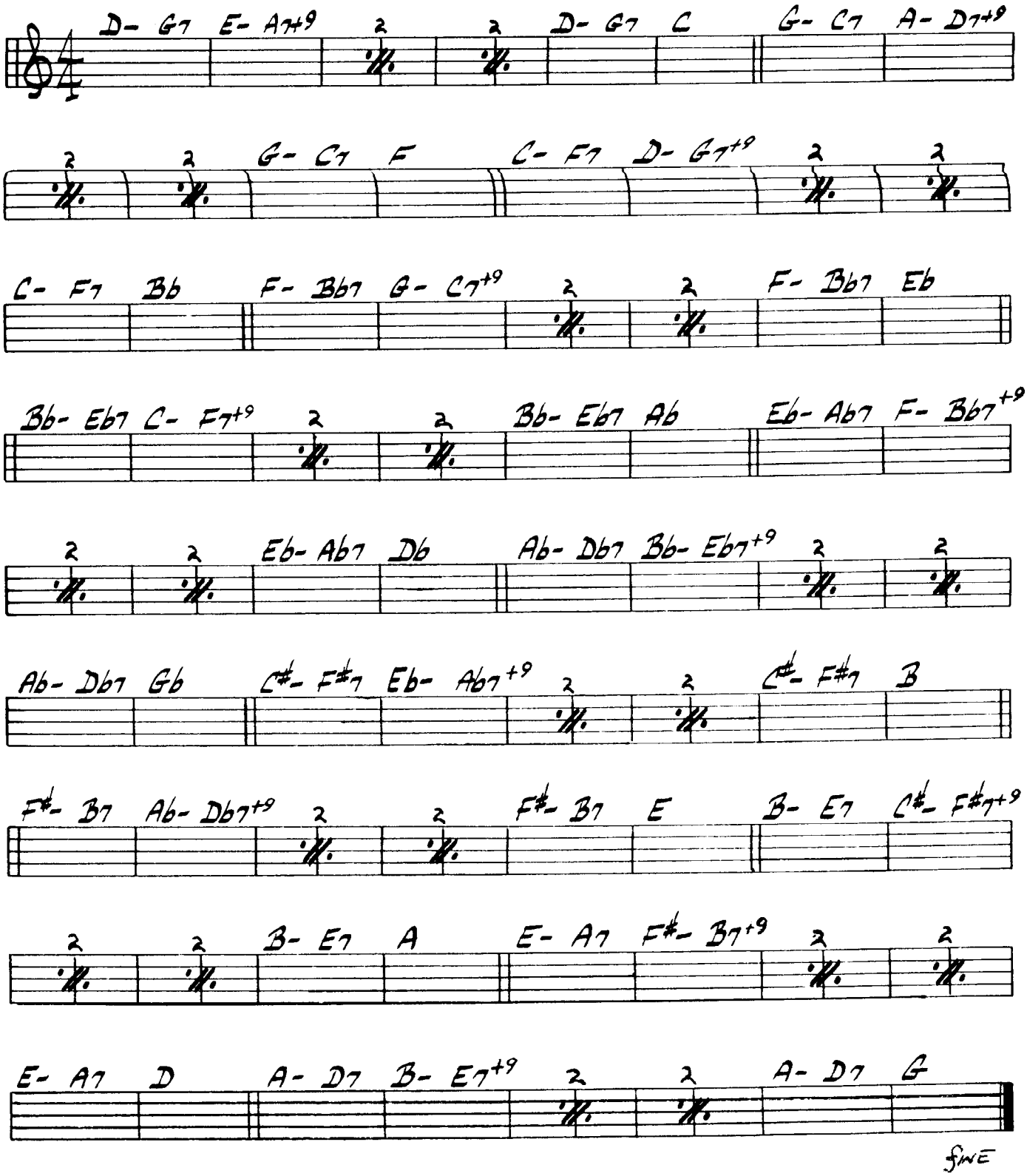
# II/V7 II/V7 II/V7/I

## Side 3, Track 3 (1x)



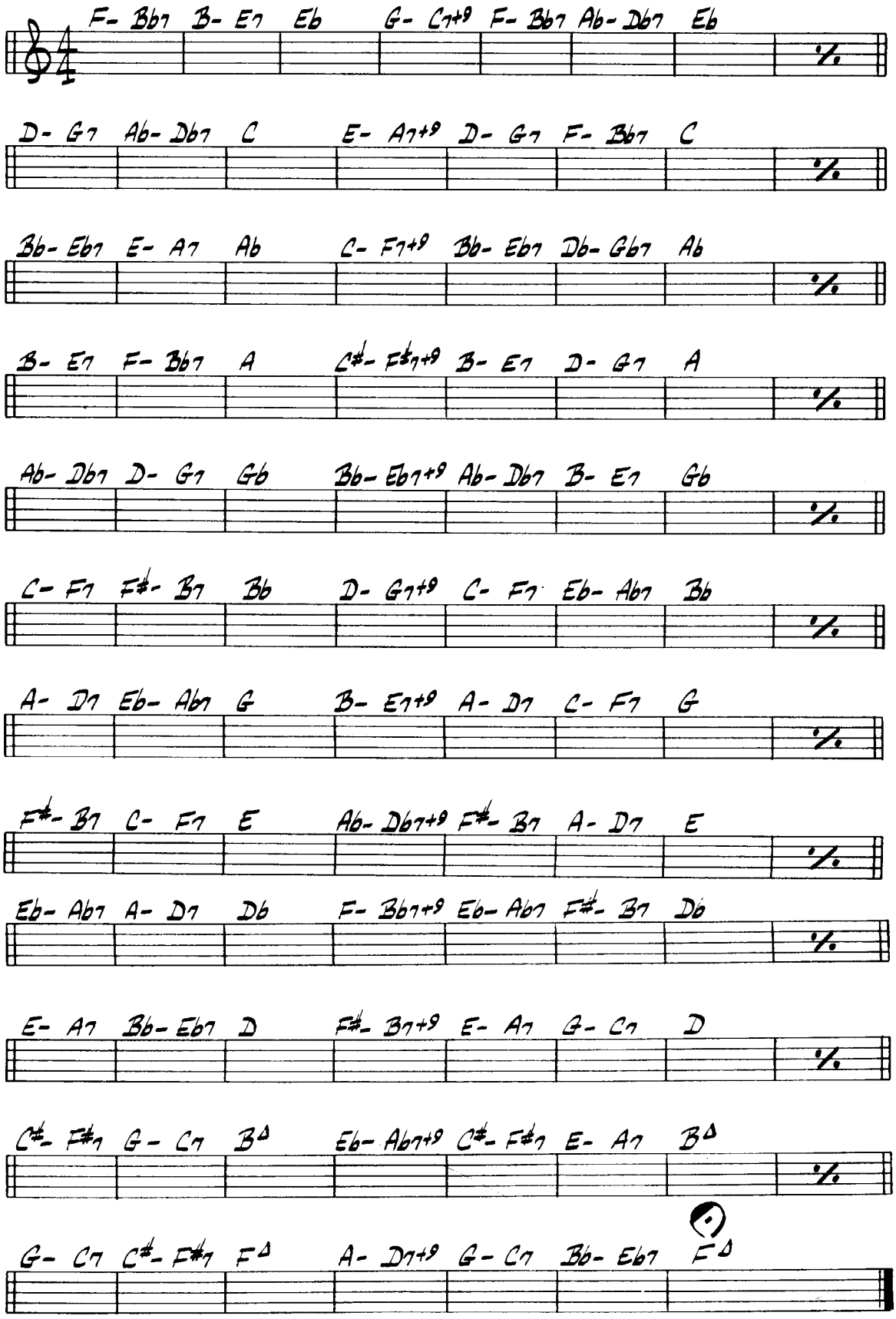
# II/V7 III/VI II/V7 III/VI II/V7 III/VI II/V7/I

## Side 3, Track 4 (1x)



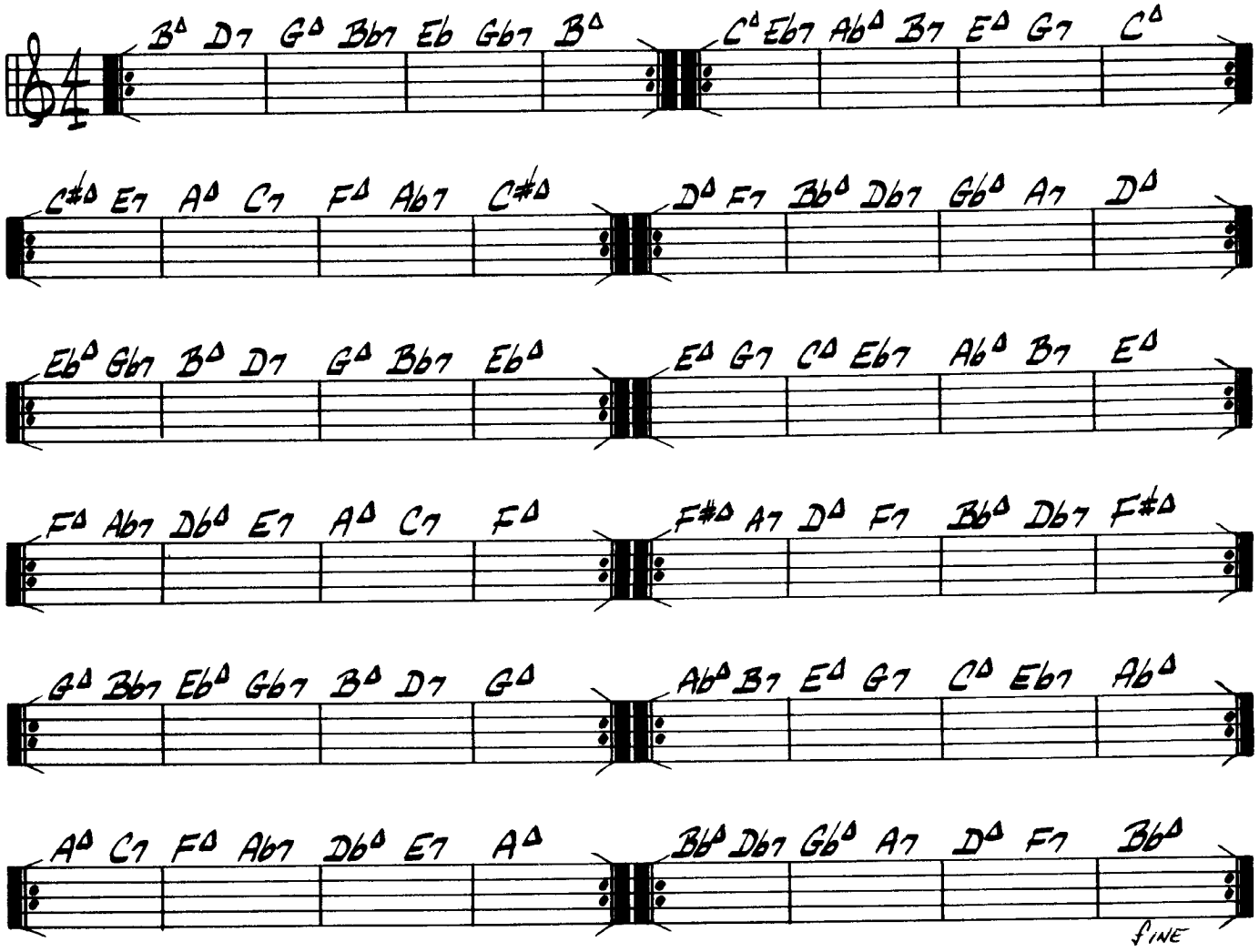
# TRITONE SUBSTITUTES & IV/bVII/I

## Side 3, Track 5 (1x)



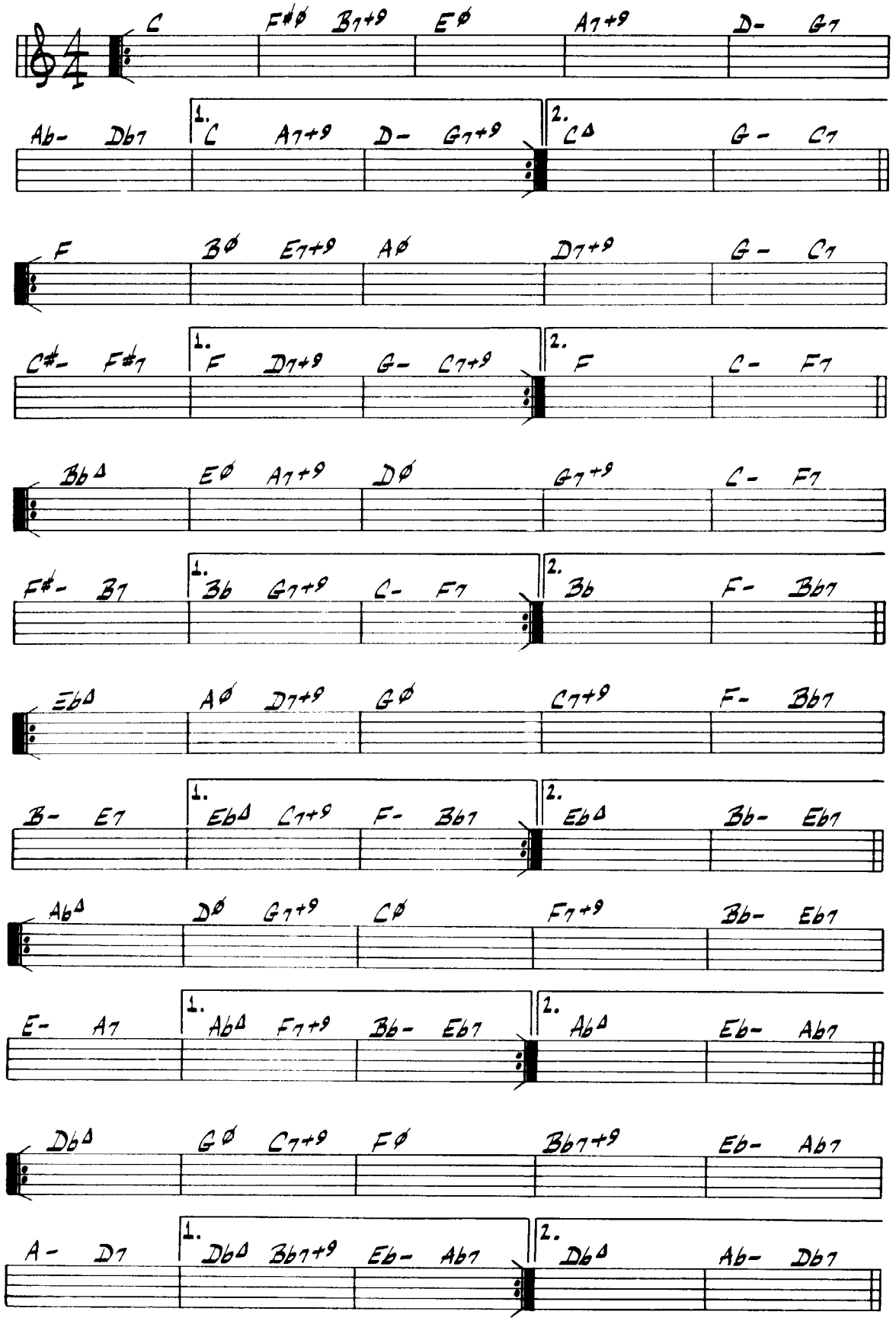
# COLTRANE CHANGES

## Side 3, Track 6 (1x)

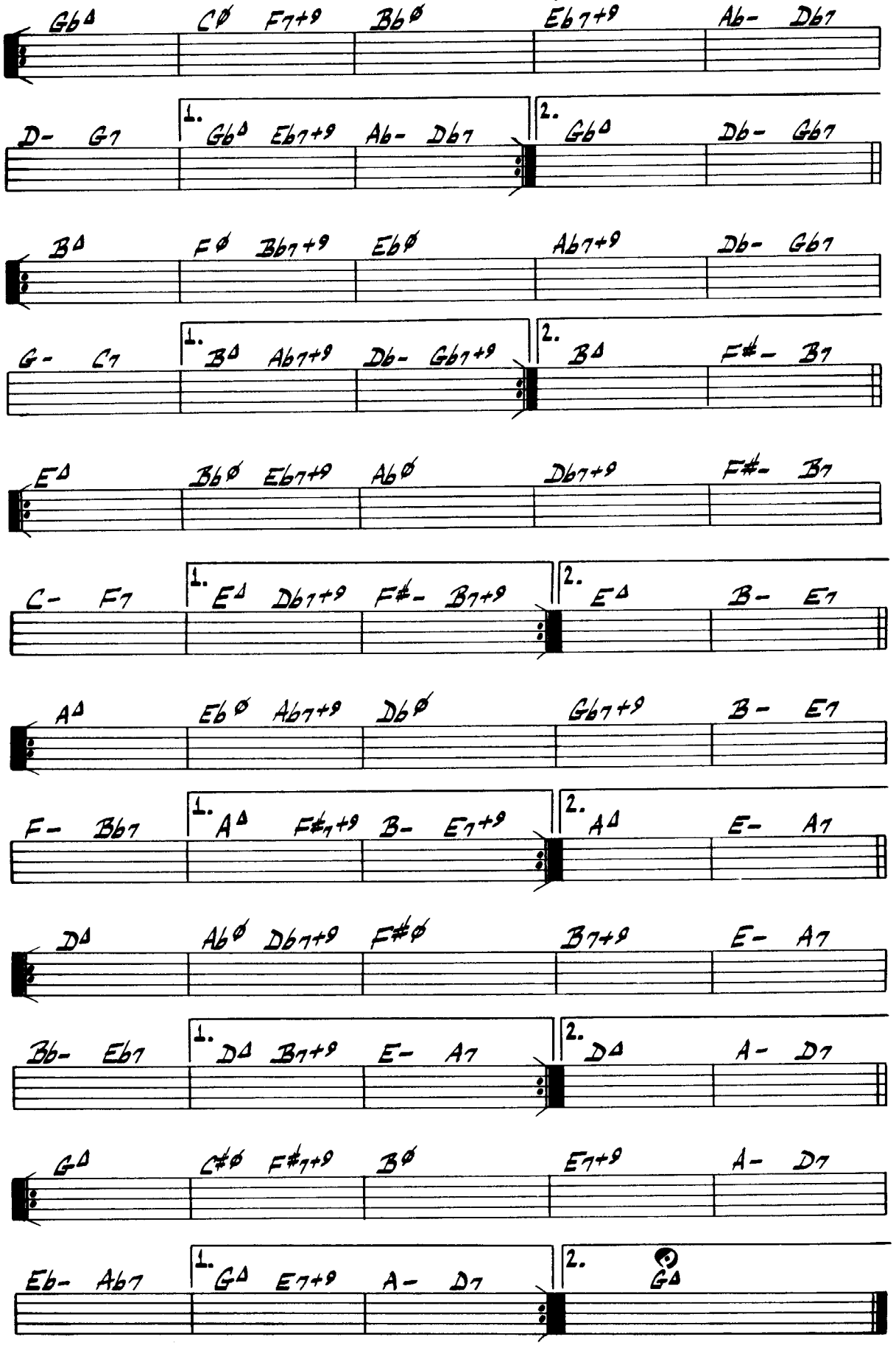


# TURNAROUNDS FINAL

## Side 4, Track 1 (1x)

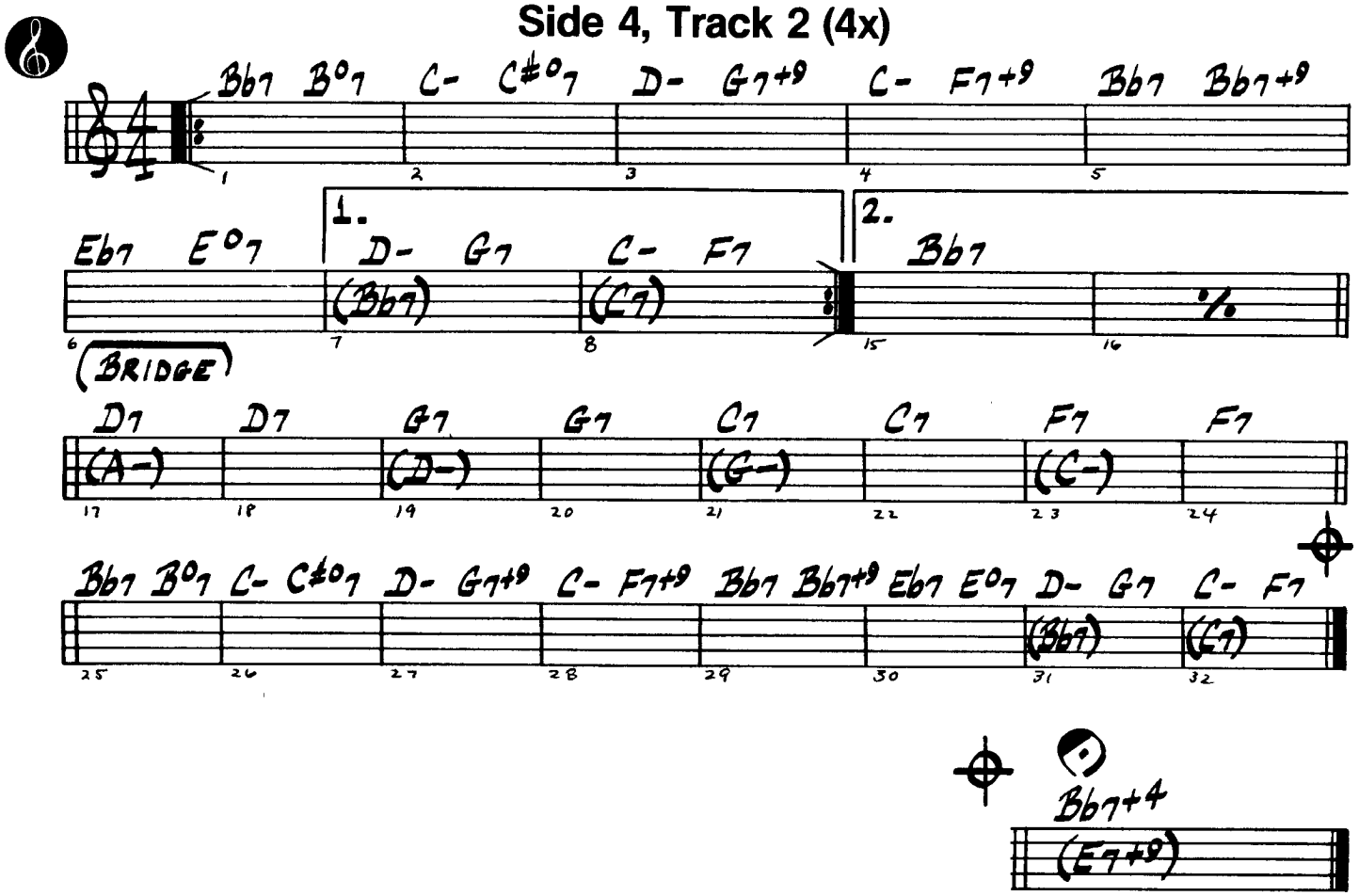


# TURNAROUNDS FINAL (continued)



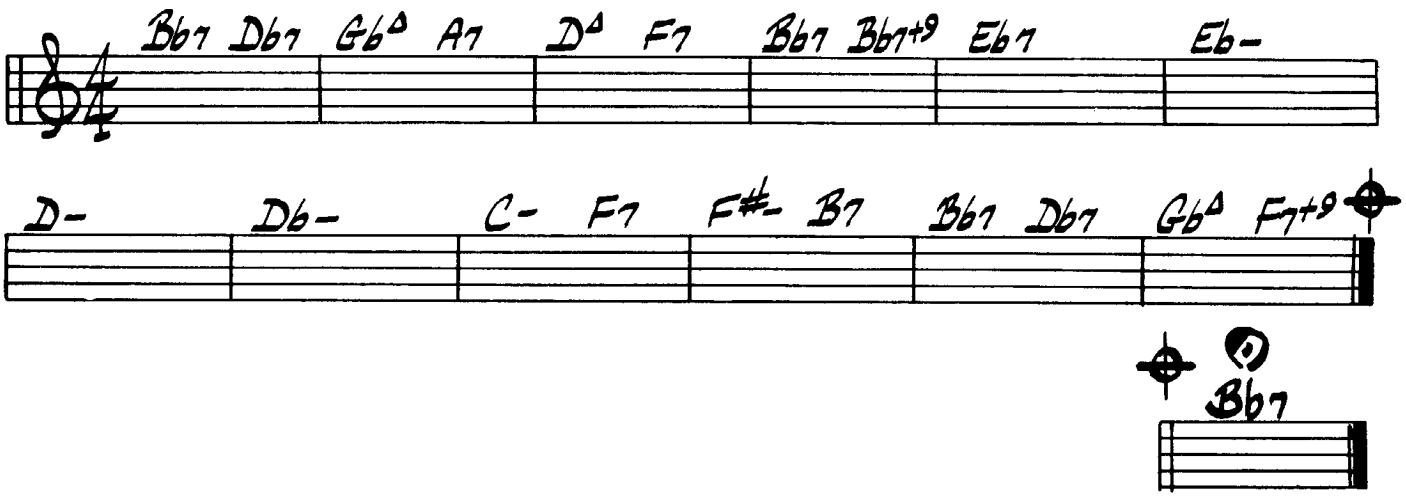
# Bb RHYTHM CHANGES

## Side 4, Track 2 (4x)



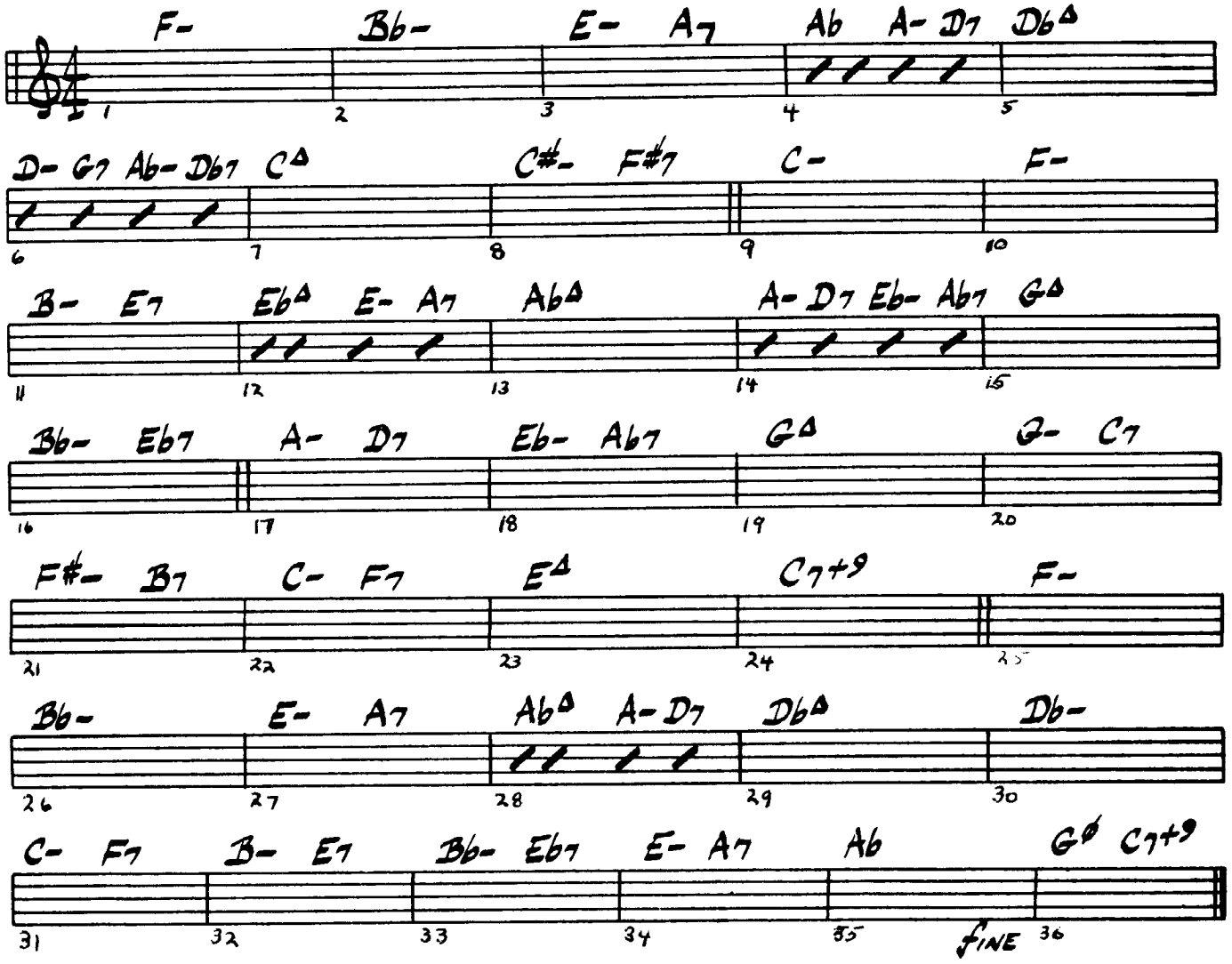

# COLTRANE BLUES

## Side 4, Track 3 (11x)



# SOME OF THE THINGS I AM

## Side 4, Track 4 (5x)




# GUESS WHAT KEY I'M IN by Matt Eve

## Side 4, Track 5 (9x)