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Eddie Lewis  
Tiger Music  
PO Box 34027  
Houston, TX  
77234

TRANE FOR TRUMPET



{ BY EDDIE LEWIS }



# TRANE FOR TRUMPET



{ BY EDDIE LEWIS }

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## ♫ TRANE FOR TRUMPET ♫

My efforts on this project began almost a decade ago with a few frustrated scribbles jotted down on a clean white piece of manuscript paper. I knew early on that the problem in playing the so called "Trane Cycles" was not in getting from the "V7" to the "I", but in getting from the "I" to the next "V7" - a minor third up from the previous I chord. The number of possibilities was seemingly limited. So I began collecting new ideas and new possibilities. But it was a slow process, and now, after so many years, that clean white piece of paper looks withered, dirty and abused.

As I've also done in other quests, I turned to previously existing literature for inspiration and ideas. I've studied out of about five different books, all written by sax players, which had transcriptions, exercises and etudes which were intended to help SAX players play these changes. I learned a whole bunch from reading, studying and practicing out of those books, but they weren't very idiomatic to trumpet playing.

I've always liked practicing out of sax books. Typically I view its awkwardness as being a welcomed challenge. But I also believe that a person grows faster and learns more from such challenges when they are taken individually, not collectively. Just being able to play these Coltrane chord changes is a formidable challenge in its own right. But to add the difficulties of playing sax oriented materials to that becomes too much at one time. At that point, the efficiency of the effort is lost and the learning process is retarded.

That's why I began making up my own material for this purpose. Most of it is rooted in what I learned from other sources, but it's altered in a way which makes it more trumpetty.

## WHY GIANT STEPS? ♫

### SOME OPPOSITION ♫

Already, before the book is even completed, I've encountered people who oppose the idea of practicing a tune like Giant Steps. In his essay titled "The Wyntonization of Jazz", Bobby Brookmeyer says:

*"Somebody running "Giant Steps" doesn't tell me shi--. A pass on "Stella" and I have a very good idea what's up after 16 bars."*

In his essay, Brookmeyer states that music is "song based", writing that:

*"We mallow in decades of beautiful songs, giving us so much linear and harmonic instruction that to ignore it is criminal."*

And this is most certainly the main theme behind the opposition I was referring to. There is an outspoken minority of players and teachers who are solely dedicated to melodic jazz improvisation. And to be certain, I do tend to agree (to some extent) with this minority when they say that there are far too many jazz players who are all about technique and nothing else of musical substance. Jazz improvisation should not just be a bunch of notes and patterns. I do agree.

However, I don't agree that this is a reason NOT to practice a tune like "Giant Steps". I do not believe that having greater technique automatically means that you have less musicality. Either you are musical or you are not. How much technique you have has nothing to do with it. The problem occurs only when a player's technique advances while his/her musical maturity lags behind (but this is a very subjective matter and I really doubt that many players ever think of themselves as being completely unmusical).

I also disagree with the assertion that ALL (good) music is melodic. This is not exactly accurate. I believe that there are two types of melody in this context. There is "Vocal Style" and there is "Instrumental Style". In his book titled "Jazz Composition and Orchestration", Bill Russo writes:

*"Instrumental style is evolved from manual rather than vocal capability. A keyboard player can as easily execute a three-octave skip as a singer can execute the skip of a minor third. In addition to wide skips, instrumental style is further characterized by wide range, freer treatment of dissonance than vocal style, rapid repeated notes, rapid scales, sharp accents, and strong rhythms."*

Fortunately for us trumpet players, our instrument falls somewhere in the gray area between vocal style and instrumental style. Although we have more flexibility, greater range and more facile technique than a singer, we are not quite in league with pianists, violinists or even sax players in those areas. I believe that this is our strength, not our weakness. We live in both worlds. Our music can be as beautiful as that of a human voice, then in the next moment we can play more instrumentally, with more technique and greater flexibility.

A player may choose to devote all of his or her musical efforts to vocal style. It's an honorable and respectable choice. Some of my favorite players have been players who are completely committed to playing in a "vocal style". But I don't think that all of us should be held to that as if it's some sort of standard. And as much as I admire those players, I admire even more those players who are able to find a balance between the two contrasting styles.

There is no shame in playing something that cannot be sung by the human voice. Some instrumental music is very beautiful, even though it's not singable. Often, that has to do, not necessarily with what notes you play, but with how you play them. I'm reminded of times when I was practicing modern music with my first college trumpet professor, Sam Trimble. He told me, time and time again (paraphrase):

*"The challenge of playing this kind of music is in MAKING it sound musical. Some music sounds musical without any effort while other music requires more work on our part."*

I learned from studying modern music with him that you can make music out of any sequence of notes. It's all a matter of what you do with those notes and how you play them. And I think jazz can be like that. It's not so much what notes you play as it is how you play those notes. Certainly, the note choices are a big part of our musical personalities as jazz players. All I'm saying is that, if your playing isn't musical, then it's not going to matter what notes you're playing or what tune you practice. It's still not going to sound convincing, whether your notes are singable or not. If you play "Stella" without playing musically, it can sound a lot worse than if you play "Giant Steps" musically.

To me, the most appealing thing about a person's style is contrast and balance. I like when a solo has a balance of dense and sparse passages. I like a solo that has contrasting dynamics and articulations. To me, it's the balance that I find most pleasing. Lyrical and melodic playing loses some of its beauty when there's nothing to compare it to, nothing to contrast it with, when there's no balance between that and playing which is more instrumental.

A book which I highly recommend mainly because it actually addresses these issues, specifically discussing the subject of balance, is Hal Crook's "How To Improvise". He actually has exercises you can practice which can help you construct more balanced solos. Like I said, I highly recommend it as a contrast to the more technically oriented books most of us already own.

## THREE REASONS TO WORK ON TUNES

There are three reasons why I practice tunes. I categorize tunes into groups based on those three reasons.

### PERSONAL SATISFACTION

What good is it to practice only music that you have to? I believe that we should all practice at least a little bit of what we like to play. Some tunes I practice just because I like them include tunes like; Breakfast Wine, Eighty One, Four Brothers, Joshua, Unit Seven, Hoe Down and Confirmation. These are some of the tunes which I enjoy playing but really never get called on a gig. But I work on them because I like them.

### GIG TUNES

Then there are the tunes I have to work on because I know I'll be expected to play them on a gig, at the drop of a hat. Most of the tunes I practice actually fit into this category. It's interesting. Several different clinicians over the years have handed out lists of the top tunes that they thought every player needed to know. One of my favorites of these was a list of three hundred tunes that Bill May compiled. There are SO many tunes that we need to know, as jazz players, that it's unreasonable to expect anyone person to know all of them. I think I know at least a thousand tunes and it's still not unusual for me to be "stumped" on a gig. On the last gig I did with David Caceres, he called at least five tunes that I didn't know. So, it's really an on-going effort and should be for all of us.

### TUNES WHICH MAKE US BETTER PLAYERS

Finally, there are tunes I practice just because I know that being able to play those tunes will make me a better player. To me, "Giant Steps" fits in this category. I wish I could say that I like to play "Giant Steps". But it's really not my favorite kind of song to play. I'm not saying that I don't enjoy playing it. I enjoy playing jazz any chance I get and any tune that's called. But if someone asks me what my favorite tune is, I'm not going to say "Giant Steps". And as far as needing to know it for a gig goes, there are times when I've played it on real gigs. But those times are rare...and usually it was after all the wedding guests had left the hall...if you know what I mean. So I really don't see "Giant Steps" as being much of a gig tune. But I definitely do consider it to be an important tune in terms of the effects it has on a person's playing.

I believe that people should find the weaknesses in their playing and work on those weaknesses. For me, "Giant Steps" addresses my weaknesses very specifically. It's an extremely confining, restricting tune. That's why so few people can play it well. It's not just that the chords change every two beats. Other tunes have fast harmonic rhythms like that. But this tune actually changes keys or changes tonal centers every four beats. And if that weren't enough, those tonal centers initially seem to be fairly distant from each other, making for awkward improvisation.

In his book titled, "The Lydian Chromatic Concept of Tonal Organization for Jazz Improvisation", George Russell outlines four different types of playing; in-going vertical (chord based playing), in-going horizontal (scale or key based playing), out-going vertical (outside playing based on chords and/or intervals) and out-going horizontal (outside playing based on scales and/or keys). He says that the best players, from Charlie Parker to Ornette Coleman, use a balance of those four different kinds of playing. For me, my strongest types of playing are the two horizontal types. My second weakest type of playing is in-going vertical and my weakest type of playing is the out-going vertical. "Giant Steps" is my first step in solving that problem.

The first step is learning how to play those changes over the top of the rhythm section. When I can do this, I will then begin trying to play those changes, the "Coltrane Substitutions" over rhythm sections which are NOT playing those same changes. That is my interpretation of "out-going vertical" and it is actually a very common kind of playing for sax players. But not many trumpet players have ever done much of this, not to my knowledge.

So, there it is. I practice "Giant Steps" because I know that it's the first step in that direction. I practice it because I know it will help me become a better player. And that (having taken the scenic route to get there) is my answer to the question, "Why Giant Steps?".

## PROGRESSION

Trane for Trumpet starts off with simple patterns and progresses slowly and gradually towards solo like jazz etudes, based on the chord changes for "Giant Steps". I wanted the reader to know that there is a sort of structure behind the way the book progresses, but I didn't want to explain that structure for fear of having it influence the way you play it. But I will say this, the way the book progresses is not directly related to difficulty. There is a variety of different technique levels throughout the book. My recommendation is to pick and choose those which suite your purposes best.

## NOT

What this book is not.....it's not a collection of "licks" for you to memorize and use in your solos. I don't think anyone would really do that because it's not like I'm some big name player that people want to emulate. But I think it's important to point out that I won't even be using this material in that way, and it's MY material! So please understand that that's not what this book is for. If you come to a performance and hear me play "Giant Steps", chances are you won't hear anything that I've written for this book.

## HOW IT WORKS

I've been writing "Jazz Etudes" based on chord changes as part of my method for learning tunes for as long as I can remember. Basically, these are just written out solos. I practice them to help familiarize myself with the chords enough so that later, when I do improvise on that song, I will be able to play the changes with confidence. The main thing I'm trying to learn, in this context, is how to use good voice leading to get from one chord to the next. That's exactly what this book is all about, getting from here to there, so to speak. And I've learned that you can't get that kind of learning from regular "practice patterns". Arpeggiating a chord progression does not give you a feel for which notes lead where.

When I actually improvise, I use the voice leading I learned from practicing these etudes, but I try to not play the actual "licks" that I practiced. It's a matter of learning it then forgetting it. If, after I've successfully forgotten the exercises and etudes, something just slips out in one of my solos, then that's okay. What I want to avoid is that concerted effort to force "licks" into my solo. That kind of deliberation has never had favorable results for me and I avoid thinking that way at all costs.

## REPETITION

When you use this book, you'll notice that there is a lot of repetition in the first half of the book. Only the last one third of the book is "through composed" and there's a reason for that. Just as rhyming helps us remember text, repetition of patterns helps us remember chord changes. This is a powerful combination, when you add repetition to voice leading.

## HAVE FUN WITH IT

I know I'm going to have fun with this stuff and I hope you do, too. Thanks for letting me share my ideas with you.



1)  $\text{Db}$   $\text{E}^7$   $\text{A}$   $\text{C}^7$   $\text{F}$   $\text{Ab}^7$

$\text{Db}$   $\text{E}^7$   $\text{A}$   $\text{C}^7$

2)  $\text{F}$   $\text{Ab}^7$   $\text{Db}$   $\text{E}^7$   $\text{A}$   $\text{C}^7$   $\text{F}$   $\text{Ab}^7$

$\text{Db}$   $\text{E}^7$

3)  $\text{Db}$   $\text{E}^7$   $\text{A}$   $\text{C}^7$   $\text{F}$   $\text{Ab}^7$

$\text{Db}$   $\text{E}^7$   $\text{A}$   $\text{C}^7$

4)  $\text{Db}$   $\text{E}^7$   $\text{A}$   $\text{C}^7$   $\text{F}$   $\text{Ab}^7$

$\text{Db}$   $\text{E}^7$   $\text{A}$   $\text{C}^7$

5)  $\text{F}$   $\text{Ab}^7$   $\text{Db}$   $\text{E}^7$   $\text{A}$   $\text{C}^7$   $\text{F}$   $\text{Ab}^7$

$\text{Db}$   $\text{E}^7$   $\text{A}$

6) **F** **Ab7** **Db** **E7** **A** **C7**

**F** **Ab7** **Db** **E7** **A**

7) **F** **Ab7** **Db** **E7** **A** **C7** **F** **Ab7**

**Db** **E7** **A** **C7**

8) **A** **C7** **F** **Ab7** **Db** **E7** **A** **C7**

**F** **Ab7**

9) **Db** **E7** **A** **C7** **F** **Ab7** **Db** **E7**

**A** **C7** **F** **Ab7**

10) **F** **Ab7** **Db** **E7** **A** **C7**

**F** **Ab7** **Db** **E7** **A** **C7**

11)  $\text{Db}$   $\text{E7}$   $\text{A}$   $\text{C7}$   $\text{F}$   $\text{Ab7}$   $\text{Db}$   $\text{E7}$

$\text{A}$   $\text{C7}$   $\text{F}$

12)  $\text{F}$   $\text{Ab7}$   $\text{Db}$   $\text{E7}$   $\text{A}$   $\text{C7}$   $\text{F}$   $\text{Ab7}$

$\text{Db}$   $\text{E7}$   $\text{A}$   $\text{C7}$   $\text{F}$

13)  $\text{Db}$   $\text{E7}$   $\text{A}$   $\text{C7}$   $\text{F}$   $\text{Ab7}$   $\text{Db}$   $\text{E7}$

$\text{A}$   $\text{C7}$   $\text{F}$   $\text{Ab7}$   $\text{Db}$   $\text{E7}$   $\text{A}$   $\text{C7}$

$\text{F}$   $\text{Ab7}$   $\text{Db}$   $\text{E7}$   $\text{A}$   $\text{C7}$   $\text{F}$   $\text{Ab7}$

$\text{Db}$   $\text{E7}$   $\text{A}$   $\text{C7}$   $\text{F}$   $\text{Ab7}$   $\text{Db}$   $\text{E7}$

$\text{A}$   $\text{C7}$   $\text{F}$   $\text{Ab7}$   $\text{Db}$

The image displays a page of musical notation for trumpet, featuring 13 numbered exercises. Each exercise is presented on a single staff in treble clef. Above the notes, chord progressions are indicated with letters and accidentals (e.g., Db, E7, A, C7, F, Ab7). The exercises consist of eighth and quarter notes, often with slurs. Exercise 11 includes a double bar line and a repeat sign. Exercise 12 includes a double bar line. Exercise 13 includes a double bar line. The page concludes with a double bar line and a repeat sign.

14)

Chords for exercise 14: Db, E7, A, C7, F, Ab7, Db, E7, A, C7, F, Ab7, Db, E7, Ab7, C7, F, Ab7, Db, E7, A, C7, F, Ab7, Db, E7, A, C7, F, Ab7, F, Ab7, Db, E7, A, C7, F, Ab7, Db.

15)

Chords for exercise 15: Db, E7, A, C7, F, Ab7, Db, E7, A, C7, F, Ab7, Db, E7, A, C7, F, Ab7.

Db E7 A C7 F Ab7 Db E7



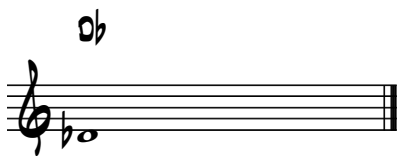
A C7 F Ab7 Db E7 A C7



F Ab7 Db E7 A C7 F Ab7



Db



16) Db E7 A C7 F Ab7 Db E7



A C7 F Ab7 Db E7 A C7



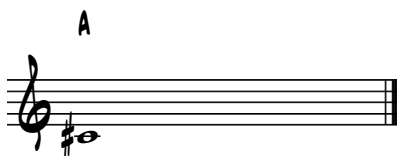
F Ab7 Db E7 A C7 F Ab7



Db E7 A C7 F Ab7 Db E7



A



17)

Chords:  $\text{Db}$   $\text{E7}$   $\text{A}$   $\text{C7}$   $\text{F}$   $\text{Ab7}$   $\text{Db}$   $\text{E7}$   $\text{A}$   $\text{C7}$   $\text{F}$   $\text{Ab7}$   $\text{Db}$   $\text{E7}$   $\text{A}$   $\text{C7}$

Chords:  $\text{F}$   $\text{Ab7}$   $\text{Db}$   $\text{E7}$   $\text{A}$   $\text{C7}$   $\text{F}$   $\text{Ab7}$

Chord:  $\text{Db}$

18)

Chords:  $\text{Db}$   $\text{E7}$   $\text{A}$   $\text{C7}$   $\text{F}$   $\text{Ab7}$   $\text{Db}$   $\text{E7}$   $\text{A}$   $\text{C7}$

Chords:  $\text{F}$   $\text{Ab7}$   $\text{Db}$   $\text{E7}$   $\text{A}$   $\text{C7}$   $\text{F}$   $\text{Ab7}$

Chords:  $\text{Db}$   $\text{E7}$   $\text{A}$   $\text{C7}$   $\text{F}$   $\text{Ab7}$   $\text{Db}$   $\text{E7}$

Chords:  $\text{A}$   $\text{C7}$   $\text{F}$   $\text{Ab7}$   $\text{Db}$   $\text{E7}$   $\text{A}$   $\text{C7}$   $\text{F}$

19)

20)

Db E7 A C7 F Bmi7 E7 A C7 F Ab7

Db Gmi7 C7 F Bmi7 E7 A Ebmi7 Ab7

Db Gmi7 C7 F Ebmi7 Ab7

21)

Db E7 A C7 F Bmi7 E7

A C7 F Ab7 Db Gmi7 C7 F

Bmi7 E7 A Ebmi7 Ab7 Db

Gmi7 C7 F Ebmi7 Ab7

22)  $\text{Db}$   $\text{E7}$   $\text{A}$   $\text{C7}$   $\text{F}$   $\text{Bmi7}$   $\text{E7}$   $\text{A}$   $\text{C7}$   $\text{F}$   $\text{Ab7}$   $\text{Db}$

$\text{Gmi7}$   $\text{C7}$   $\text{F}$   $\text{Bmi7}$   $\text{E7}$   $\text{A}$   $\text{Ebm7}$   $\text{Ab7}$   $\text{Db}$   $\text{Gmi7}$   $\text{C7}$

$\text{F}$   $\text{Ebm7}$   $\text{Ab7}$

23)  $\text{Db}$   $\text{E7}$   $\text{A}$   $\text{C7}$   $\text{F}$   $\text{Bmi7}$   $\text{E7}$

$\text{A}$   $\text{C7}$   $\text{F}$   $\text{Ab7}$   $\text{Db}$   $\text{Gmi7}$   $\text{C7}$   $\text{F}$

$\text{Bmi7}$   $\text{E7}$   $\text{A}$   $\text{Ebm7}$   $\text{Ab7}$   $\text{Db}$

$\text{Gmi7}$   $\text{C7}$   $\text{F}$   $\text{Ebm7}$   $\text{Ab7}$

24)  $\text{Db}$   $\text{E7}$   $\text{A}$   $\text{C7}$   $\text{F}$   $\text{Bmi7}$   $\text{E7}$   $\text{A}$   $\text{C7}$

$\text{F}$   $\text{Ab7}$   $\text{Db}$   $\text{Gmi7}$   $\text{C7}$   $\text{F}$   $\text{Bmi7}$   $\text{E7}$   $\text{A}$

$\text{Ebm7}$   $\text{Ab7}$   $\text{Db}$   $\text{Gmi7}$   $\text{C7}$   $\text{F}$   $\text{Ebm7}$   $\text{Ab7}$



25)

Db E7 A C7 F Bmi7 E7 A C7

F Ab7 Db Gmi7 C7 F Bmi7 E7

A Ebmi7 Ab7 Db Gmi7 C7 F

Ebmi7 Ab7

26)

Db E7 A C7 F Bmi7 E7

A C7 F Ab7 Db Gmi7 C7

F Bmi7 E7 A Ebmi7 Ab7

Db Gmi7 C7 F Ebmi7 Ab7

27)  $\text{Db}$   $\text{E}^7$   $\text{A}$   $\text{C}^7$   $\text{F}$   $\text{Bm}^7$   $\text{E}^7$   $\text{A}$   $\text{C}^7$   $\text{F}$   $\text{Ab}^7$   $\text{Db}$

$\text{Gm}^7$   $\text{C}^7$   $\text{F}$   $\text{Bm}^7$   $\text{E}^7$   $\text{A}$   $\text{Eb}^7$   $\text{Ab}^7$   $\text{Db}$   $\text{Gm}^7$   $\text{C}^7$

$\text{F}$   $\text{Eb}^7$   $\text{Ab}^7$

28)  $\text{Db}$   $\text{E}^7$   $\text{A}$   $\text{C}^7$   $\text{F}$   $\text{Bm}^7$   $\text{E}^7$   $\text{A}$   $\text{C}^7$   $\text{F}$   $\text{Ab}^7$

$\text{Db}$   $\text{Gm}^7$   $\text{C}^7$   $\text{F}$   $\text{Bm}^7$   $\text{E}^7$   $\text{A}$   $\text{Eb}^7$   $\text{Ab}^7$

$\text{Db}$   $\text{Gm}^7$   $\text{C}^7$   $\text{F}$   $\text{Eb}^7$   $\text{Ab}^7$

29)  $\text{Db}$   $\text{E}^7$   $\text{A}$   $\text{C}^7$   $\text{F}$   $\text{Bm}^7$   $\text{E}^7$

$\text{A}$   $\text{C}^7$   $\text{F}$   $\text{Ab}^7$   $\text{Db}$   $\text{Gm}^7$   $\text{C}^7$

$\text{F}$   $\text{Bm}^7$   $\text{E}^7$   $\text{A}$   $\text{Eb}^7$   $\text{Ab}^7$

$\text{Db}$   $\text{Gm}^7$   $\text{C}^7$   $\text{F}$   $\text{Eb}^7$   $\text{Ab}^7$

30)  $\text{Db}$   $\text{E7}$   $\text{A}$   $\text{C7}$   $\text{F}$   $\text{Bmi7}$   $\text{E7}$   $\text{A}$   $\text{C7}$   $\text{F}$   $\text{Ab7}$

$\text{Db}$   $\text{Gmi7}$   $\text{C7}$   $\text{F}$   $\text{Bmi7}$   $\text{E7}$   $\text{A}$   $\text{Ebm7}$   $\text{Ab7}$

$\text{Db}$   $\text{Gmi7}$   $\text{C7}$   $\text{F}$   $\text{Ebm7}$   $\text{Ab7}$

31)  $\text{Db}$   $\text{E7}$   $\text{A}$   $\text{C7}$   $\text{F}$   $\text{Bmi7}$   $\text{E7}$

$\text{A}$   $\text{C7}$   $\text{F}$   $\text{Ab7}$   $\text{Db}$   $\text{Gmi7}$   $\text{C7}$

$\text{F}$   $\text{Bmi7}$   $\text{E7}$   $\text{A}$   $\text{Ebm7}$   $\text{Ab7}$

$\text{Db}$   $\text{Gmi7}$   $\text{C7}$   $\text{F}$   $\text{Ebm7}$   $\text{Ab7}$

32)  $\text{Db}$   $\text{E7}$   $\text{A}$   $\text{C7}$   $\text{F}$   $\text{Bmi7}$   $\text{E7}$   $\text{A}$   $\text{C7}$   $\text{F}$   $\text{Ab7}$   $\text{Db}$

$\text{Gmi7}$   $\text{C7}$   $\text{F}$   $\text{Bmi7}$   $\text{E7}$   $\text{A}$   $\text{Ebm7}$   $\text{Ab7}$   $\text{Db}$   $\text{Gmi7}$   $\text{C7}$

$\text{F}$   $\text{Ebm7}$   $\text{Ab7}$

33)

Db E7 A C7 F Bmi7 E7

A C7 F Ab7 Db Gmi7 C7

F Bmi7 E7 A Ebmi7 Ab7 Db

Gmi7 C7 F Ebmi7 Ab7

34)

Db E7 A C7 F Bmi7 E7 A C7 F Ab7 Db Gmi7 C7

F Bmi7 E7 A Ebmi7 Ab7 Db Gmi7 C7 F Ebmi7 Ab7

35)

Db E7 A C7 F Bmi7 E7

A C7 F Ab7 Db Gmi7 C7

F Bmi7 E7 A Ebmi7 Ab7

Db Gmi7 C7 F Ebmi7 Ab7

36)

Chords:  $\text{D}\flat$   $\text{E}7$  A  $\text{C}7$  F  $\text{B}\text{m}7$   $\text{E}7$   
 A  $\text{C}7$  F  $\text{A}\text{b}7$   $\text{D}\flat$   $\text{G}\text{m}7$   $\text{C}7$   
 F  $\text{B}\text{m}7$   $\text{E}7$  A  $\text{E}\text{b}\text{m}7$   $\text{A}\text{b}7$   
 $\text{D}\flat$   $\text{G}\text{m}7$   $\text{C}7$  F  $\text{E}\text{b}\text{m}7$   $\text{A}\text{b}7$

37)

Chords:  $\text{D}\flat$   $\text{E}7$  A  $\text{C}7$  F  $\text{B}\text{m}7$   $\text{E}7$   
 A  $\text{C}7$  F  $\text{A}\text{b}7$   $\text{D}\flat$   $\text{G}\text{m}7$   $\text{C}7$  F  
 $\text{B}\text{m}7$   $\text{E}7$  A  $\text{E}\text{b}\text{m}7$   $\text{A}\text{b}7$   $\text{D}\flat$   
 $\text{G}\text{m}7$   $\text{C}7$  F  $\text{E}\text{b}\text{m}7$   $\text{A}\text{b}7$   $\text{D}\flat$   $\text{E}7$

38)

$\text{Db}$   $\text{E7}$   $\text{A}$   $\text{C7}$   $\text{F}$   $\text{Bmi7}$   $\text{E7}$   
 $\text{A}$   $\text{C7}$   $\text{F}$   $\text{Ab7}$   $\text{Db}$   $\text{Gmi7}$   $\text{C7}$   
 $\text{F}$   $\text{Bmi7}$   $\text{E7}$   $\text{A}$   $\text{Ebm7}$   $\text{Ab7}$   
 $\text{Db}$   $\text{Gmi7}$   $\text{C7}$   $\text{F}$   $\text{Ebm7}$   $\text{Ab7}$   $\text{Db}$   $\text{E7}$

39)

$\text{Db}$   $\text{E7}$   $\text{A}$   $\text{C7}$   $\text{F}$   $\text{Bmi7}$   $\text{E7}$   
 $\text{A}$   $\text{C7}$   $\text{F}$   $\text{Ab7}$   $\text{Db}$   $\text{Gmi7}$   $\text{C7}$   
 $\text{F}$   $\text{Bmi7}$   $\text{E7}$   $\text{A}$   $\text{Ebm7}$   $\text{Ab7}$   $\text{Db}$   
 $\text{Gmi7}$   $\text{C7}$   $\text{F}$   $\text{Ebm7}$   $\text{Ab7}$   $\text{Db}$   $\text{E7}$

40)

Ebmi7 Ab7 Db E7 A C7 F  
 Bmi7 E7 A C7 F Ab7 Db  
 Gmi7 C7 F Bmi7 E7 A  
 Ebmi7 Ab7 Db Gmi7 C7 F  
 Ebmi7 Ab7 Db E7

41)

Db E7 A C7 F Bmi7 E7  
 A C7 F Ab7 Db Gmi7 C7  
 F Bmi7 E7 A Ebmi7 Ab7  
 Db Gmi7 C7 F Ebmi7 Ab7  
 Db E7

42)

Ebmi7 Ab7 Db E7 A C7 F  
 Bmi7 E7 A C7 F Ab7 Db  
 Gmi7 C7 F Bmi7 E7 A  
 Ebmi7 Ab7 Db Gmi7 C7 F  
 Ebmi7 Ab7 Db E7

43)

Ebmi7 Ab7 Db E7 A C7 F  
 Bmi7 E7 A C7 F Ab7 Db  
 Gmi7 C7 F Bmi7 E7 A  
 Ebmi7 Ab7 Db Gmi7 C7 F  
 Ebmi7 Ab7 Db E7



44)

Chords for exercise 44: Db, E7, A, C7, F, Bmi7, E7, A, C7, F, Ab7, Db, Gmi7, C7, F, Bmi7, E7, A, Ebmi7, Ab7, Db, Gmi7, C7, F, Ebmi7, Ab7, Db, E7.

45)

Chords for exercise 45: Db, E7, A, C7, F, Bmi7, E7, A, C7, F, Ab7, Db, Gmi7, C7, F, Bmi7, E7, A, Ebmi7, Ab7, Db, Gmi7, C7, F, Ebmi7, Ab7, Db, E7.

46)

Chords: Db E7 A C7 F Bmi7 E7

Chords: A C7 F Ab7 Db Gmi7 C7

Chords: F Bmi7 E7 A Ebmi7 Ab7

Chords: Db Gmi7 C7 F Ebmi7 Ab7 Db E7

47)

Chords: Db E7 A C7 F Bmi7 E7

Chords: A C7 F Ab7 Db Gmi7 C7

Chords: F Bmi7 E7 A Ebmi7 Ab7

Chords: Db Gmi7 C7 F Ebmi7 Ab7

Chords: Db E7

48)

Ebm7 Ab7 Db E7 A C7 F

Bm7 E7 A C7 F Ab7 Db

Gm7 C7 F Bm7 E7 A

Ebm7 Ab7 Db Gm7 C7 F

Ebm7 Ab7 Db E7

49)

Ebm7 Ab7 Db E7 A C7 F

Bm7 E7 A C7 F Ab7 Db

Gm7 C7 F Bm7 E7 A

Ebm7 Ab7 Db Gm7 C7 F

Ebm7 Ab7 Db E7

50)

Ebm7 Ab7 Db E7 A C7 F

Bmi7 E7 A C7 F Ab7 Db

Gmi7 C7 F Bmi7 E7 A

Ebm7 Ab7 Db Gmi7 C7 F

Ebm7 Ab7 Db

51)

Db E7 A C7 F Bmi7 E7

A C7 F Ab7 Db Gmi7 C7

F Bmi7 E7 A Ebmi7 Ab7 Db

Gmi7 C7 F Ebmi7 Ab7 Db E7

52)

Ebm7 Ab7 Db E7 A C7 F

Bm7 E7 A C7 F Ab7 Db

Gm7 C7 F Bm7 E7 A

Ebm7 Ab7 Db Gm7 C7 F

Ebm7 Ab7 Db E7

53)

Db E7 A C7 F Bm7 E7

A C7 F Ab7 Db Gm7 C7

F Bm7 E7 A Ebm7 Ab7

Db Gm7 C7 F Ebm7 Ab7

Db E7

54)

Db E7 A C7 F Bmi7 E7

A C7 F Ab7 Db Gmi7 C7

F Bmi7 E7 A Ebmi7 Ab7

Db Gmi7 C7 F Ebmi7 Ab7 Db E7

55)

Db E7 A C7 F Bmi7 E7

A C7 F Ab7 Db Gmi7 C7

F Bmi7 E7 A Ebmi7 Ab7

Db Gmi7 C7 F Ebmi7 Ab7 Db E7

56)

Chords: Db E7 A C7 F Bmi7 E7

Chords: A C7 F Ab7 Db Gmi7 C7

Chords: F Bmi7 E7 A Ebmi7 Ab7

Chords: Db Gmi7 C7 F Ebmi7 Ab7 Db E7

57)

Chords: Db E7 A C7 F Bmi7 E7

Chords: A C7 F Ab7 Db Gmi7 C7

Chords: F Bmi7 E7 A Ebmi7 Ab7

Chords: Db Gmi7 C7 F Ebmi7 Ab7

Chords: Db E7

58)

Chords: Db E7 A C7 F Bmi7 E7

Chords: A C7 F Ab7 Db Gmi7 C7

Chords: F Bmi7 E7 A Ebmi7 Ab7

Chords: Db Gmi7 C7 F Ebmi7 Ab7 Db E7

59)

Chords: Db E7 A C7 F Bmi7 E7

Chords: A C7 F Ab7 Db Gmi7 C7

Chords: F Bmi7 E7 A Ebmi7 Ab7 Db

Chords: Gmi7 C7 F Ebmi7 Ab7 Db E7



60)

Chords: Db, E7, A, C7, F, Bmi7, E7, A, C7, F, Ab7, Db, Gmi7, C7, F, Bmi7, E7, A, Ebmi7, Ab7, Db, Gmi7, C7, F, Ebmi7, Ab7, Db, E7

61)

Chords: Db, E7, A, C7, F, Bmi7, E7, A, C7, F, Ab7, Db, Gmi7, C7, F, Bmi7, E7, A, Ebmi7, Ab7, Db, Gmi7, C7, F, Ebmi7, Ab7, Db, E7

02)

Ebm7 Ab7 Db E7 A C7 F

Bmi7 E7 A C7 F Ab7 Db

Gmi7 C7 F Bmi7 E7 A

Ebm7 Ab7 Db Gmi7 C7 F

Ebm7 Ab7 Db E7

03)

Db E7 A C7 F Bmi7 E7

A C7 F Ab7 Db Gmi7 C7 F

Bmi7 E7 A Ebmi7 Ab7 Db

Gmi7 C7 F Ebmi7 Ab7 Db E7

3

64)

Ebmi7 Ab7 Db E7 A C7 F  
 Bmi7 E7 A C7 F Ab7 Db  
 Gmi7 C7 F Bmi7 E7 A Ebmi7 Ab7  
 Db Gmi7 C7 F Ebmi7 Ab7  
 Db E7

65)

Ebmi7 Ab7 Db E7 A C7 F  
 Bmi7 E7 A C7 F Ab7 Db  
 Gmi7 C7 F Bmi7 E7 A  
 Ebmi7 Ab7 Db Gmi7 C7 F  
 Ebmi7 Ab7 Db E7

66)  $\text{Db}$   $\text{E7}$   $\text{A}$   $\text{C7}$   $\text{F}$   $\text{Bmi7}$   $\text{E7}$

$\text{A}$   $\text{C7}$   $\text{F}$   $\text{Ab7}$   $\text{Db}$   $\text{Gmi7}$   $\text{C7}$   $\text{F}$

$\text{Bmi7}$   $\text{E7}$   $\text{A}$   $\text{Ebm7}$   $\text{Ab7}$   $\text{Db}$

$\text{Gmi7}$   $\text{C7}$   $\text{F}$   $\text{Ebm7}$   $\text{Ab7}$   $\text{Db}$   $\text{E7}$

67)  $\text{Ebm7}$   $\text{Ab7}$   $\text{Db}$   $\text{E7}$   $\text{A}$   $\text{C7}$   $\text{F}$

$\text{Bmi7}$   $\text{E7}$   $\text{A}$   $\text{C7}$   $\text{F}$   $\text{Ab7}$   $\text{Db}$   $\text{Gmi7}$   $\text{C7}$

$\text{F}$   $\text{Bmi7}$   $\text{E7}$   $\text{A}$   $\text{Ebm7}$   $\text{Ab7}$   $\text{Db}$

$\text{Gmi7}$   $\text{C7}$   $\text{F}$   $\text{Ebm7}$   $\text{Ab7}$   $\text{Db}$   $\text{E7}$

68)

Chords for exercise 68:  $\text{Db}$ ,  $\text{E7}$ ,  $\text{A}$ ,  $\text{C7}$ ,  $\text{F}$ ,  $\text{Bmi7}$ ,  $\text{E7}$ ,  $\text{A}$ ,  $\text{C7}$ ,  $\text{F}$ ,  $\text{Ab7}$ ,  $\text{Db}$ ,  $\text{Gmi7}$ ,  $\text{C7}$ ,  $\text{F}$ ,  $\text{Bmi7}$ ,  $\text{E7}$ ,  $\text{A}$ ,  $\text{Ebmi7}$ ,  $\text{Ab7}$ ,  $\text{Db}$ ,  $\text{Gmi7}$ ,  $\text{C7}$ ,  $\text{F}$ ,  $\text{Ebmi7}$ ,  $\text{Ab7}$ ,  $\text{Db}$ ,  $\text{E7}$ .

69)

Chords for exercise 69:  $\text{Db}$ ,  $\text{E7}$ ,  $\text{A}$ ,  $\text{C7}$ ,  $\text{F}$ ,  $\text{Bmi7}$ ,  $\text{E7}$ ,  $\text{A}$ ,  $\text{C7}$ ,  $\text{F}$ ,  $\text{Ab7}$ ,  $\text{Db}$ ,  $\text{Gmi7}$ ,  $\text{C7}$ ,  $\text{F}$ ,  $\text{Bmi7}$ ,  $\text{E7}$ ,  $\text{A}$ ,  $\text{Ebmi7}$ ,  $\text{Ab7}$ ,  $\text{Db}$ ,  $\text{Gmi7}$ ,  $\text{C7}$ ,  $\text{F}$ ,  $\text{Ebmi7}$ ,  $\text{Ab7}$ ,  $\text{Db}$ ,  $\text{E7}$ .

70)

Chords:  $\text{Db}$   $\text{E7}$   $\text{A}$   $\text{C7}$   $\text{F}$   $\text{Bmi7}$   $\text{E7}$

Chords:  $\text{A}$   $\text{C7}$   $\text{F}$   $\text{Ab7}$   $\text{Db}$   $\text{Gmi7}$   $\text{C7}$

Chords:  $\text{F}$   $\text{Bmi7}$   $\text{E7}$   $\text{A}$   $\text{Ebmi7}$   $\text{Ab7}$

Chords:  $\text{Db}$   $\text{Gmi7}$   $\text{C7}$   $\text{F}$   $\text{Ebmi7}$   $\text{Ab7}$   $\text{Db}$   $\text{E7}$

71)

Chords:  $\text{Db}$   $\text{E7}$   $\text{A}$   $\text{C7}$   $\text{F}$   $\text{Bmi7}$   $\text{E7}$

Chords:  $\text{A}$   $\text{C7}$   $\text{F}$   $\text{Ab7}$   $\text{Db}$   $\text{Gmi7}$   $\text{C7}$   $\text{F}$

Chords:  $\text{Bmi7}$   $\text{E7}$   $\text{A}$   $\text{Ebmi7}$   $\text{Ab7}$   $\text{Db}$

Chords:  $\text{Gmi7}$   $\text{C7}$   $\text{F}$   $\text{Ebmi7}$   $\text{Ab7}$   $\text{Db}$   $\text{E7}$

72)

Chords: Db E7 A C7 F Bmi7 E7

Chords: A C7 F Ab7 Db Gmi7 C7 F

Chords: Bmi7 E7 A Ebmi7 Ab7 Db

Chords: Gmi7 C7 F Ebmi7 Ab7 Db E7

73)

Chords: Ebmi7 Ab7 Db E7 A C7 F

Chords: Bmi7 E7 A C7 F Ab7 Db

Chords: Gmi7 C7 F Bmi7 E7 A

Chords: Ebmi7 Ab7 Db Gmi7 C7 F

Chords: Ebmi7 Ab7 Db E7

74)

Chords: Db E7 A C7 F Bmi7 E7 A C7

Chords: F Ab7 Db Gmi7 C7 F

Chords: Bmi7 E7 A Ebm7 Ab7 Db

Chords: Gmi7 C7 F Ebmi7 Ab7 Db E7

75)

Chords: Ebmi7 Ab7 Db E7 A C7 F

Chords: Bmi7 E7 A C7 F Ab7 Db

Chords: Gmi7 C7 F Bmi7 E7 A

Chords: Ebmi7 Ab7 Db Gmi7 C7 F

Chords: Ebmi7 Ab7 Db E7



76) Ebmi7 Ab7 Db E7 A C7 F

Bmi7 E7 A C7 F Ab7 Db

Gmi7 C7 F Bmi7 E7 A

Ebmi7 Ab7 Db Gmi7 C7 F

Ebmi7 Ab7 Db E7

77) Ebmi7 Ab7 Db E7 A C7 F

Bmi7 E7 A C7 F Ab7 Db

Gmi7 C7 F Bmi7 E7 A

Ebmi7 Ab7 Db Gmi7 C7 F

Ebmi7 Ab7 Db E7

78)

Chords: Db E7 A C7 F Bmi7 E7

Chords: A C7 F Ab7 Db Gmi7 C7

Chords: F Bmi7 E7 A Ebmi7 Ab7

Chords: Db Gmi7 C7 F Ebmi7 Ab7 Db E7

79)

Chords: Db E7 A C7 F Bmi7 E7

Chords: A C7 F Ab7 Db Gmi7 C7

Chords: F Bmi7 E7 A Ebmi7 Ab7

Chords: Db Gmi7 C7 F Ebmi7 Ab7 Db E7